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User's Guide

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Image courtesy of Cutting Edge

1 Introduction

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Welcome to Smoke

Autodesk® Smoke® is a resolution-independent, non-linear digital editing system for video and film post-production that offers a level of efficiency previously unknown in traditional editing suites. Developed in close collaboration with editors, the intuitive interface of Smoke is designed for projects ranging from short-format work such as commercials, promos, and show openings to long-format documentaries, episodic work, and corporate videos, ranging from 601 to HD and film.

You can start from scratch or assemble clips from offline EDLs and then create multitrack, multilayer timelines and apply integrated, uncommitted visual effects directly in the timeline. Smoke also provides format management, pre-processing, and modular visual effects tools for keying, colour correction, multilayer compositing, text overlays, rotoscope and retouching, as well as motion tracking.

With mixed-resolution support up to 4096 x 3112 at 12 bits (depending on your hardware configuration), Smoke is an ideal creative environment for jobs that use sources originating from different video standards and file formats, and that require uncompromising editing, visual effects, and delivery multiple masters.

Using This Guide

This user's guide consists of the following sections.

Section 1: Before You Begin — Learn about this user's guide, where to find key information and support, and about any issues regarding media and resource upgrade and backward compatibility.

Section 2: Getting Started — Get started using Smoke right away. Learn how to start Smoke, use the EditDesk interface, play clips, and find specific information based on a general workflow.

Section 3: Inputting and Outputting Media — Whether your sources are on tape-based media or digital files, Smoke provides the tools you need to get your media into the system. In this section, learn about:

- Capturing media from a VTR or HSDL device
- Importing image and audio files
- Exporting image and audio files
- Unlinking and relinking media and clips
- Processing and publishing media and clips

Section 4: Working with EDLs — If EDLs are provided from an offline session, you can use them to capture and import media, assemble clips, and export your project. In this section, learn about:

- Importing various types of EDLs
- Creating and editing EDLs
- Capturing and importing media and assembling clips using EDLs
- Exporting EDLs
- Working with keycode and timecode
- Working with subtitle XML
- Importing FCP XML, AAF, and OMF files

Section 5: Project and Media Management — You work in Smoke by creating job-based projects on start-up that are defined by a default resolution and proxy management settings. In this section, learn about:

- Creating projects and users
- Organizing media in clip libraries
- Archiving clips and setups

Section 6: Pre-processing — The mixed resolution creative environment of Smoke provides the tools you need to manage and reformat media for your needs. In this section, learn about:

- Resizing clips from any source format to any destination format
- Adding and removing 2:3 pulldown
- Managing interlaced media of different video standards
- Applying LUTs so you can work with film sources in a linear graphics environment without altering their native bit depth
- Adding and removing film grain

Section 7: Managing Your Work Environment — You can modify and manage your work environment by setting preferences, editing your hot keys, and using utility functions. Learn about:

- Saving setups and preferences
- Using clip history to return to a module effect or soft effect and tweak settings
- Setting preferences
- Editing hot keys
- Installing fonts
- Using utilities to test and maintain your system installation
- Command line start up and exit options

Section 8: Editing — Smoke provides unmatched non-linear editing tools that you can use to create multitrack, multilayer timelines with integrated compositing and effects. In this section, learn about:

- Editing essentials such as cutting, splicing, adding dissolves and wipes, and trimming
- Navigating the timeline
- Editing on the timeline
- Vertical editing
- Trimming shots
- Applying dissolves and wipes
- Applying soft effects for integrated, uncommitted compositing and visual effects directly in the timeline
- Applying timewarps
- Managing timeline media
- Working with audio

Section 9: Effects — In addition to providing a comprehensive set of editing tools with integrated timeline effects, Smoke also provides effects modules for colour correction, keying, compositing, and more. In this section, learn about:

- A/V Tools such as logical operations, flipping, dealing, and interleaving clips
- Colour correction tools, including the Colour Corrector and Colour Warper™
- Applying filters, both procedural and matrix, pre-defined or customized
- Using keying tools, including the Keyer
- Creating garbage masks to mask out unwanted content in a key-in clip
- Using Motion Tracker to track reference points, and Stabilizer to remove camera jitter, zoom, roll, and pan
- Using the Text module to create overlays, rolls, and crawls
- Installing Autodesk Sparks® plug-ins for additional effects

Section 10: Animation and Expressions — For each parameter you set when creating effects, there is a corresponding animation channel so you can control changes to the parameter over time. In this section, learn about:

- Animating channels by setting keyframes in the Channel Editor
- Animating channels using expressions in the Channel Editor

Section 11: 3D Composting with DVE — Although vertical editing in the timeline allows for multilayer media compositing, the DVE module provides a more powerful and feature-rich multilayer compositing environment. In this section, learn about:

- Accessing DVE and setting display, setup, and processing options
- Working with media and media objects
- Working with global axes and scene parameters
- Using surfaces to display media in a scene
- Using source nodes in DVE to create more advanced techniques, such as creating a matte source, transforming or replacing a front or matte clip, or applying blur
- Working with the virtual camera or with multiple cameras
- Creating 3D text and importing 3D models
- Adding lights and defining object shadows

Section 12: Paint — Whether you want to create clips from scratch on a blank canvas or retouch existing clips, Paint provides the paint, clone, reveal, and graphics tools that you need.

You can also use AutoPaint to automatically paint strokes from frame to frame based on a user-defined path or randomized criteria. In this section, learn about:

- Accessing Paint and setting display, setup, and processing options
- Painting on the canvas using predefined or custom brushes
- Painting with textures and special effect media
- Wiping the canvas, filling regions, and using AutoPaint
- Painting on clips using mattes
- Creating graphics
- Working with cutouts

Notation Conventions

A number of style conventions are used throughout this guide. These conventions and examples of their use are shown as follows.

Convention	Example
Text that you enter in a command line or shell appears in Courier bold. You must press the Enter key after each command.	**`install rpm -qa`**
Variable names appear in Courier, enclosed in angle brackets.	`<filename>`
Feedback from the command line or shell appears in Courier.	`limit coredumpsize`
Directory names, filenames, URLs, and command line utilities appear in italics.	*/usr/discreet*

Related Documentation

The following tables list the documentation associated with the current release. For details on each of these documents, as well as for help obtaining them, refer to your application's release notes.

User and Reference Guides	Description
User's Guide	Detailed instructions on using the software
What's New	A complete list of the new features for this release
Online Help	All of the information in the User's Guide along with powerful search functionality
Hot Keys Reference Guide	A complete list of hot keys for commonly used functions

User and Reference Guides	Description
Hot Keys Card	A list of the most frequently used hot keys
Release Notes	A complete list of documentation and information on late-breaking features
Fixed and Known Bug List	A complete list of fixed and known bugs for this release

Installation and Configuration Guides	Description
Hardware Setup Guide (for your workstation)	Information on how to set up your workstation's video I/O components and other peripherals
Installation and Configuration Guide (for your operating system)	Information on how to install and configure the Linux® or IRIX® operating system on your workstation should you require to do so
Stone and Wire Filesystem and Networking Guide (for this release)	Procedures for configuring your Autodesk Stone® filesystem, Autodesk Wire® networking, and Autodesk Wiretap™ services
Stone Direct Configuration Guide (for this release)	Detailed connectivity diagrams and configuration procedures for your Stone storage arrays
Software Installation Guide (for Linux or IRIX workstations)	Information about installing and licensing your Autodesk Editing or Effects software and installing and configuring Autodesk Cleaner® XL
Configuration File Reference Guide (for Linux or IRIX workstations)	Information on how to modify the initialization and project configuration files associated with your Autodesk application

Other Product Reference Guides	Description
Autodesk Cleaner XL User's Guide	Information on how to use Cleaner XL
Autodesk Cleaner XL Troubleshooting Guide	Troubleshooting information for Cleaner XL
Using QuickTime with Linux Workstations	Information on how to use Cleaner XL to convert QuickTime® files for use on Linux workstations
Autodesk Burn Installation and User's Guide	Information on how to install, set up, and use Autodesk Burn™
Autodesk Backburner Installation and User's Guide	Information on how to install, set up, and use Autodesk Backburner™
Autodesk Wiretap Web Installation and User's Guide	Information on how to install, set up, and use Autodesk Wiretap™ Web

Consult the Autodesk Web site at *www.autodesk.com/discreet-documentation* for the latest version of all documents.

Accessing Online Help

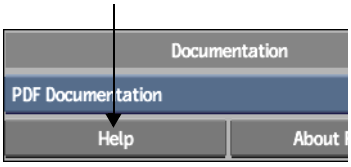
Included with Smoke is an HTML online help system that is displayed in a Web browser. The Help is automatically installed on the Smoke system and is accessible anywhere within Smoke.

NOTE: You can change the default browser (Mozilla® on IRIX, Firefox® on Linux), on your system to display the Help in another browser by editing the Default Browser keyword in the *init.cfg* file.

To start the Help from Smoke:

1. Start Smoke.
2. On the bottom-right of the screen, click Help.

   You can also click Preferences to display the Preferences menu and then click Help.



3. A browser is launched to display the Online Help.

   HINT: Press **LEFT CTRL+=** to open the Online Help from anywhere in Smoke.

Learn how to use the Help by reading the "Using the Help" appendix. This appendix is only available in the Help.

NOTE: On Linux workstations, the Online Help may flicker. To avoid this, choose Preferences / Look & Feel in the Start menu. Select Window Behavior. In the Focus Tab, set the Focus Policy to Click to Focus.

To copy the Help to another system:

1. Copy the *Documentation/help* folder from the software CD-ROM to the new location on another system.

   NOTE: It is recommended to keep the help files locally on any system they are accessed from. Otherwise, browser errors may occur when navigating through the different areas of the Navigation pane. If an error does occur, refresh the browser.

2. To start the Help after you copy the Help folder, open the *help/html/_start_helpsystem.html* file.

PDF Documentation

The documentation set is available in PDF (Portable Document Format) for online viewing or printing, except where otherwise specified below.

You can access PDF documentation files in one of the following ways:

- From the application CD on a Windows® or Macintosh® computer
- Using commands in a shell on an SGI® or Linux® workstation
- From the documentation library at *www.autodesk.com/discreet-documentation*
- Directly from the Preferences menu in the application

Because of some current PDF viewer limitations on SGI and Linux workstations, for best results it is recommended to view PDF documentation on a Windows or Macintosh computer.

Accessing PDF Documentation on Windows or Macintosh

You can use Adobe® Acrobat® Reader™ to view and print PDF documentation files on Windows or Macintosh computers. On Macintosh, you can also use Preview, included in OS X.

PDF documentation is located in the *Documentation* directory at the top level of the Smoke CD.

Copy the PDF files from the documentation directory to a Windows or Macintosh computer.

Accessing PDF Documentation on an SGI Workstation

On SGI workstations, it is recommended that you use the Xpdf viewer.

To view the PDF files on the application CD from an SGI workstation:

➤ Go to the *Documentation* directory on the CD. In a shell, type:

```
xpdf <filename>
```

and press **ENTER**.

To view the PDF files from the documentation library on an SGI workstation:

1. In a Unix shell, type mozilla.

   The Mozilla browser opens.

2. Go to the following URL: *www.autodesk.com/discreet-documentation*

   NOTE: The Documentation Library provides access to the complete documentation set, including documentation from previous releases. You may also view the documentation for other products.

3. Navigate the hierarchy to the desired PDF, then click it.

The PDF opens by default in Xpdf.

Accessing PDF Documentation on a Linux Workstation

On SGI® workstations, it is recommended that you use the Xpdf viewer.

To view the PDF files on the application CD from a Linux workstation:

➤ Go to the *Documentation* directory on the CD. In a shell, type:

```
xpdf <filename>
```

and press **ENTER**.

To view the PDF files from the documentation library on a Linux workstation:

1. In a Unix shell, type firefox.

   The Firefox browser opens.

2. Go to the following URL: *www.autodesk.com/discreet-documentation*

   NOTE: The Documentation Library provides access to the complete documentation set, including documentation from previous releases. You may also view the documentation for other products.

3. Navigate the hierarchy to the desired PDF, then click it.

   The PDF opens by default in GGv.

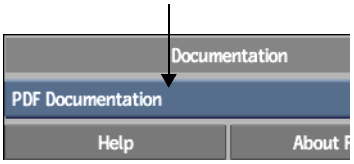
Accessing PDF Documentation from Smoke

PDF files are installed in the Smoke *documentation* directory when you install Smoke, except where otherwise specified in "Related Documentation" on page 7. You can use commands in a shell to browse to the PDF files. You can also access them directly from the *usr/discreet/<product home>/documentation* directory by selecting the PDF file from the PDF Documentation box in the Preferences menu.

The options in the PDF Documentation box dynamically reflect the contents of the *documentation* directory. You can add any other PDF files to this directory in order to enable access to them from Smoke.

To access the PDF files installed on your hard drive:

1. Click Preferences to display the Preferences menu.
2. Select a document from the PDF Documentation box.



The document opens automatically in Xpdf on SGI and Linux workstations.

To gain access to other PDF files from the PDF Documentation box:

1. Exit Smoke.
2. Copy any PDF file to which you want online access to the directory */usr/discreet/<product home>/documentation*. For example, to gain access to the file *myPDF.pdf*, access the directory in which the file is located and then type:

   `cp myPDF.pdf /usr/discreet/``<product home>`**`/documentation`**

3. Restart Smoke.

Contacting Customer Support

You can contact Autodesk Media and Entertainment Customer Support in one of the following ways.

WWW:	*www.autodesk.com/support*
Within the Americas:	Hotline (North America): 1-800-925-6442 Direct dial: 415-507-5256 (Country code = 1) 8 AM to 8 PM EST Monday to Friday, excluding holidays *me.support@autodesk.com*
Within Europe, Middle-East and Africa:	Hotline (from London, UK): +44-207-851-8080 9 AM to 5:30 PM (local time) Monday to Friday, excluding holidays *me.emea.support@autodesk.com*
Within Asia Pacific: (Excluding India, China, Australia, New Zealand and Japan)	Hotline (from Singapore): +65-6555-0399 9 AM to 6 PM (local time) Monday to Friday, excluding holidays *me.support.singapore@autodesk.com*
Within India:	Hotline (from Mumbai): +91-22-6695-2244 9:30 AM to 6:30 PM (local time) Monday to Friday, excluding holidays *me.support.india@autodesk.com*

Within Japan:	Hotline (from Tokyo): 0120-107-290 Direct dial: +81-3-6221-1810 10 AM to 6 PM (local time) Monday to Friday, excluding holidays *me-sys-support@autodesk.jp*
Within China:	Direct dial: +86-10-6505-6848 9 AM to 6 PM (local time) Monday to Friday, excluding holidays *me.support.china@autodesk.com*
Within Australia and New Zealand:	Hotline (from Melbourne): +1-300-36-8355 Direct dial: +61-3-9876-8355 8 AM to 6 PM AEST Monday to Friday, excluding holidays *me.support.anz@autodesk.com*

Customer support is also available through your Autodesk reseller. To find a reseller near you, consult the reseller look-up database on the Autodesk web site at *www.autodesk.com/resellers*.

2 Compatibility

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About Compatibility

Autodesk makes every effort to ensure that the compatibility of media and resources is as complete as possible when you perform the following tasks:

- Upgrade your application.
- Share projects between concurrent Autodesk Editing (Smoke®, Fire®, Backdraft® Conform), and Autodesk Effects (Flint®, Flame®, Inferno®) products on both Linux and IRIX operating systems.
- Work collaboratively with compositors using Autodesk Combustion® and with modelers using Autodesk 3ds Max®.
- You can import certain image sequence types (i.e. DPX) or access them Lustre® using Wiretap®.

The following applications are concurrent versions and are compatible with one another and with Wiretap:

- Inferno 2008
- Flame 2008
- Flint 2008

- Fire 2008
- Smoke 2008
- Backdraft Conform 2008
- Autodesk Stone and Wire 2008
- Burn 2008
- Cleaner XL 1.5.2

Upgrade Compatibility

Consult the following table for information on resource compatibility when upgrading to Smoke 2008 from an earlier version.

Pre-2008:	In version 2008:
Projects	Are incompatible. See "Upgrade Compatibility—Projects" on page 16.
Clip libraries	Are read-only compatible. See "Upgrade Compatibility—Clip Libraries" on page 16.
Archives	Are read-only compatible. See "Upgrade Compatibility—Archives" on page 17.
Users	Are incompatible. See "Upgrade Compatibility—Users" on page 18.
Setups	Are largely compatible (including most Sparks setups). See "Upgrade Compatibility—Setups" on page 18.

Upgrade Compatibility—Projects

Projects created in earlier versions of Autodesk Editing, and Effects products do not appear in the Project list in Smoke 2008.

Upgrade Compatibility—Clip Libraries

Archive the clips and setups belonging to projects created in earlier versions of Autodesk Editing and Effects products and then restore them in the latest version for full read-write access to the project's media. You can also create new projects and then use the Network menu (Wire) to get read-only access to clip libraries belonging to projects created in earlier versions of Autodesk products.

There is metadata associated with clips in Smoke 2008 that did not exist in earlier versions of the Editing and Effects products. When you transfer material using the Network menu or restore an archive of older material, Smoke applies the missing metadata according to default settings. These default settings (for both restoring archives and transferring clips using the Network

menu) are defined in the Archiving menu. See "Setting Preferences When Restoring Pre-Smoke 6.0 Archives" on page 600.

To transfer clips from an older clip library using the Network menu:

1. In Smoke 2008, create a project.
2. In the EditDesk menu, select a clip library from the Clip Library box.
3. In the Clip Library menu, click Network.

   The network library uses Wire to access the clip libraries created in versions of Smoke earlier than 2008. Clip libraries created in versions earlier than 2008 are marked as read-only.
4. Select the read-only clip libraries that contain the clips you need and then click EXIT Network.
5. Load the clips you need from the old clip libraries and save them to Smoke 2008 clip libraries.

Upgrade Compatibility—Archives

Archives created in earlier versions of Autodesk Editing and Effects products are read-only compatible.

If you have any soft-imported clips in your archived 2007 libraries, they can be correctly restored into the 2008 release.

Restoring Archives That Do Not Have an Online Table of Contents (OTOC)

If you open an archive created in an earlier version of an Editing or Effects product in version 2008, and that archive does not have an OTOC, Smoke 2008 will create one, making the archive incompatible with the version of the product that was used to create it.

To open that archive in the earlier version, you must delete the 2008 OTOC first.

Restoring Archives with Editing Clips to an Effects Product

When you restore archives created in an Editing product to an Effects product, all clips are restored without any modifications applied to them.

Restrictions to Archive Compatibility

Read-only compatibility for archives created in earlier versions of Autodesk products is supported provided the archive was created in the following version (or later).

Product	Version
Smoke	1.x
Fire	2.x

Product	Version
Flint	6.0OCTSE, 6.0IN2, 4.4IR, and 4.0.2 for all other platforms
Flame	4.4IR and 4.5 for all other platforms
Inferno	1.4IR and 1.0 for all other platforms
effect	5.5

Upgrade Compatibility—Users

Users created in earlier versions of Autodesk Editing and Effects products are incompatible. You must create a new user profile when you upgrade your application.

Upgrade Compatibility—Setups

Retouch setups originating from versions of Smoke and Fire earlier than 4.0 are not compatible.

Tracker setups from pre-4.0 versions can be loaded in the Smoke and Fire Stabilizer if you change each instance of "tracker" in the setup file names to "stabilizer". For example, if you have a Tracker setup file and proxy called *mysetup.tracker* and *mysetup.tracker.p*, you can change the file extension of these files to *mysetup.stabilizer* and *mysetup.stabilizer.p*, respectively, and then load them into the Stabilizer.

Backward Compatibility

In some cases, you may want to restore media and resources in an earlier version of an Autodesk Editing or Effects products after having worked in Smoke 2008. Backward compatibility is limited, but there are procedures you can perform if necessary.

2008:	In a pre-2008 version:
Projects	Are incompatible. See "Backward Compatibility—Projects" on page 18.
Clip libraries	Are incompatible.
Archives	Are incompatible. See "Backward Compatibility—Archives" on page 19.
Users	Are incompatible.
Setups	Are largely compatible. See "Backward Compatibility—Setups" on page 19.

Backward Compatibility—Projects

When you start an earlier version of an Autodesk Editing or Effects product or view the list of projects in the Preferences menu, projects created using Smoke 2008 do not appear in the list.

If you want to work with media and resources created in Smoke 2008 in an earlier version, you must:

- Recapture or reimport sources captured using Smoke 2008.
- Load the setups created in Smoke 2008 into the older version, applying them to the appropriate clips. Any settings specific to the new version will be ignored by the older version.
- Reprocess the clips.

Alternatively, you can export the processed clips from Smoke 2008 and then import them in the earlier version of the Editing or Effects product. In this case, however, the changes you apply in Smoke 2008 are irreversible.

Backward Compatibility—Archives

Attempting to open or to append to a Smoke 2008 archive using an earlier version of an Autodesk application will cause the material to become unrecoverable.

Backward Compatibility—Setups

The following limitations apply to backward compatibility for setups:

- Setups that include settings from Smoke 2008 that are not present in earlier versions of Autodesk Editing and Effects products can be loaded, but unrecognized settings are ignored.
- Paint setups cannot be loaded into Retouch (this applies to pre-4.0 versions of Smoke only).
- Stabilizer setups cannot be loaded into the Tracker (this applies to pre-4.0 versions of Smoke only).

Editing and Effects Compatibility

If your system or network of systems are running concurrent versions of Autodesk Editing and Effects products, media and resource compatibility is almost complete. Editors and effects artists can work in collaboration by sharing projects on the same system or sharing media and resources across multiple systems.

Sharing Projects

No matter which application is used to create a project, its display environment settings, default resolution, and proxy management settings are fully compatible with other Autodesk Editing and Effects applications. Even if you create a project in, for example, Flame, its project resource directories will include an *action* directory for saving Action setups should the project be loaded in Smoke.

Even if you create a project in Backdraft Conform, it is fully equipped to be loaded into any other Editing and Effects product, without restriction.

When you share projects between Editing and Effects products, an independent desktop and EditDesk are maintained. Clips left on the desktop following an Effects session are not available on the EditDesk in a subsequent Editing session, and vice versa. To ensure that all clips are accessible to all products, make sure you save them to a clip library.

Sharing Clip Libraries

Provided the clip libraries you are sharing were created using concurrent versions of Autodesk Editing and Effects products, you have complete read-write access to them.

However, if you have any soft-imported clips in your library (which are read-only by nature), these clips in the 2007 library will appear as a checkerboard in the 2008 release.

Sharing Clips

You can view and render clips created in either Autodesk Editing and Effects products. However, if a clip was created using features exclusive to either product, you can only edit those features of the clip in the product in which it was created.

Sharing Setups

Many effects setups can be shared between Editing and Effects products. Of these, some can only be shared with restrictions.

Setups Shared without Restrictions

The following setups can be shared between Editing and Effects products without restrictions:

- Keyer
- Resize
- Text
- Paint
- Stabilizer
- Filter
- Optics
- Regrain/Degrain
- Colour Correction
- Difference
- Sparks (those for which setups can be saved)

Setups Shared with Restrictions

The Wipe editor does not support explicit coordinates for vertices. Therefore, if you attempt to share this effect, Smoke must convert the wipe to a shape-based animation.

Loading Previous Versions of DVE Setups

You can load DVE setups saved from previous versions of Fire and Smoke. When loading a DVE setup from a previous release, DVE translates the DVE elements to create a comparable scene.

Linux/IRIX Compatibility

You can share media and resources between Autodesk Editing and Effects products on Linux workstations and those on SGI systems.

Projects, clip libraries, user preferences, and setups created on Linux workstations are fully compatible with concurrent versions of Editing and Effects products on SGI systems, and vice versa.

Archives created using earlier versions of Editing and Effects products on SGI systems are read-only compatible on Linux workstations.

Combustion Compatibility

You can load some setup files from Combustion into Autodesk Editing and Effects products and vice-versa, with some minor limitations.

Camera data and models (including textures) originating in 3ds Max can be loaded into the DVE (Editing) and Action (Effects) modules. If you modify camera data in DVE or Action and you need to update the corresponding camera data in the 3ds Max file, you can export the camera data in the native 3ds Max format.

Loading Combustion Setups into Editing and Effects Products

The following setups created in Combustion 2.0, 2.1, 2.5, and 3.0 can be loaded into Editing and Effects products:

- Colour Corrector
- Tracker (can be loaded into the Stabilizer)
- Keyer
- Add Grain and Remove Grain setups (can be loaded into Regrain and Degrain)
- Garbage Mask setups (can be loaded into the Batch GMask node in Effects products)

To copy the setups directly to the Smoke project's setup directories, the currently logged-in user must have write access.

Loading Editing and Effects Setups into Combustion

The corresponding Editing and Effects setups can be loaded into Combustion, with the following limitations:

- Colour Warper settings in Colour Corrector setups are ignored.
- Master Keyer settings in Keyer setups are ignored.
- Garbage Mask setups saved from the Batch GMask node (in Effects products) may not fully translate advanced softness splines.

3ds Max Compatibility

As an alternative to animating a camera's position in DVE or Action, you can import camera data from 3ds Max®. In 3ds Max, camera data can be saved as an *.ase* file, which can be imported into Editing and Effects products.

Once the *.ase* file is imported, you can edit any of the camera's settings and, if necessary, export the camera data using its native 3ds Max format.

You can also import 3ds Max models into Smoke. Textures should be saved with the model so they are visible once the model is imported into the Editing or Effects product.

Section 2
Getting Started

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Image courtesy of Creative Group Inc

3 Getting Started

Summary

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About This Chapter

This chapter presents an overview of Smoke and the structure of this guide. It is designed to help you easily find the information that you are looking for.

The Smoke Basics section walks you through a simple session in Smoke. This is followed by topics that correspond to the sections in this guide. Each section provides a brief description of its function, and links to the chapters that you will most likely refer to.

The non-linear nature of Smoke is designed to accommodate the actual creative process. It is likely you will visit some sections a number of times, and not necessarily in the order presented.

NOTE: All descriptions and procedures provided in this chapter assume that your workstation has been setup with factory default EditDesk settings.

Smoke Basics

This section walks you through a simple Smoke session, which includes starting Smoke, touring the EditDesk, accessing the online help, and exiting Smoke.

Starting Smoke

The first thing you need to do is to start Smoke.

To start Smoke :

1. Log in to the Smoke user account.

   A password is not required on a new system.

2. Do one of the following:

   - If you are on a Linux workstation, double-click the application icon on the desktop.
   - If you are on an IRIX workstation, open a command shell, and with the cursor over the shell, type **smoke**, and press **ENTER**.

   After a few moments, the Project Management menu appears. Normally, at the beginning of each session, you select a project and your user profile. See Chapter 25, "Managing Projects and Users," on page 489. For now, skip this step.

3. Click Start.

   When the message "Startup Complete" appears, the application has finished loading.

4. Tap the pen, click the mouse, or press **ENTER** to display the EditDesk.

   HINT: If your pen is not working, press **SHIFT+T+INSERT** to reinitialise the tablet.

About the EditDesk

The EditDesk provides the primary working space for performing edits and applying effects. When you first enter Smoke, the EditDesk appears. The EditDesk is divided into four regions:

- The *EditDesk Library* is where you organize media into multiple folders, Source Areas, and Record Areas.
- The *Source Area* holds the clips that you use in an editing session.
- The *EditDesk menu* contains buttons and commands that correspond to the various effects and image-processing modules.
- The *Record Area* is where you edit clips.

Find out more about the EditDesk and how to use the controls. See Chapter 4, "The EditDesk," on page 35.



a) EditDesk Library
b) Source Area
c) EditDesk menu
d) Record Area

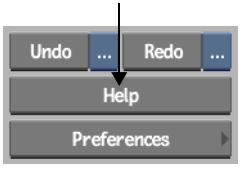
Images courtesy of The Post Group, Blackhole Sun / CIS Hollywood

Accessing Online Help and Documentation

Smoke is feature-rich application. To help you understand all of its features and functions, it comes with online help and documentation. The online help contains the entire contents of the *Smoke User's Guide*. The online documentation includes the *Smoke User's Guide*, as well as the user guides, installation guides, release notes, and other documentation related to Smoke.

To start Help from Smoke:

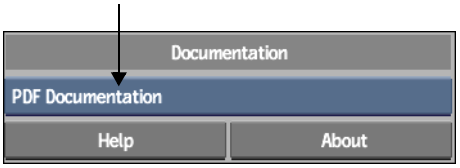
1. To access help, on the lower-right side of the EditDesk, click Help.



Alternately, press **LEFT CTRL+=** to access the Online Help from anywhere in Smoke.

HINT: You may want to start by reading the *Using the Help* section.

2. To access online documentation, click Preferences to display the Preferences menu, and then click PDF Documentation.

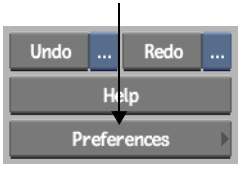


Exiting Smoke

At any time you can choose to exit Smoke. Clips, along with the effects and edits that you applied, are automatically and continually saved throughout your Smoke session, so there is no need to save before exiting.

To exit Smoke:

1. On the lower-right side of the EditDesk, click Preferences.



2. In the Preferences menu, at the bottom-right corner, click the Exit Smoke button.

   The button changes to a Confirm button.

3. Click Confirm.

Inputting Media

Before you can begin any work in Smoke, you must acquire media. There are a number of ways to do this in Smoke.

You can input media by:

- Capturing video and audio from tape. See Chapter 7, “Clip Input/Output Using a VTR,” on page 145.
- Capturing 2K film resolution images through an SMTPE-292 HD-SDI signal from an HSDL-compliant device. See Chapter 8, “Clip Input/Output Using HSDL Devices,” on page 189.
- Capturing video and audio using VTR emulation. See Chapter 10, “VTR Emulation,” on page 201.

- Importing image files, audio files, and streaming media from the filesystem. See Chapter 11, "Importing Media Files," on page 207.

Working with EDLs

If your production environment includes a number of post-production applications and tools, it is very likely that you are using EDLs to tranfer media and data between them.

Besides standard EDLs, you can work with telecine log files and AAF, FCP XML, and OMF files. You can import, export, edit, and create EDLs, and capture and import media using EDLs. All of this is described in the Working with EDLs section, which begins with Chapter 15, "About EDL Files," on page 315.

Timecode and Keycode are essential tools for working with EDLs, or for conform and recapture. Timecode and keycode can be imported with the media, assigned, changed, burned-in, or removed. See Chapter 20, "Timecode and Keycode," on page 395.

Project and Media Management

Once you acquire media and resources, you need to address project and media management issues, such as managing the project and user resources, and saving and sorting clips in clip libraries.

Managing projects and media consists of:

- Creating a project for each job that you work on, as well as creating a user profile for each person working on your system. See Chapter 25, "Managing Projects and Users," on page 489.
- Creating clip libraries where you can save clips on the framestore. See Chapter 26, "Clip Libraries," on page 519.

Pre-Processing

With your media and resources organized and ready for creative work, you are ready to perform preparatory image processing. Pre-processing is especially useful when dealing with media

originating from different formats, including film. You can pre-process clips to even out their visual properties, making your editing, compositing, or visual effects work much easier to do.

Pre-processing includes:

- Resizing clips to manage media originating from different formats. See Chapter 28, "Resize," on page 613.
- Managing pulldown removal and insertion, and monitoring 24 fps and 30 fps timecodes, for projects originating on film. See Chapter 29, "2:3 Pulldown," on page 637.
- Changing the field dominance of clips, if you need to mix different interlaced video formats. This is particularly important if you are working with video sources originating from NTSC and PAL, or NTSC and HDTV formats in the same project. See Chapter 30, "Video Field Management," on page 653.
- Applying LUTs to film-based clips, as well as importing, loading, and creating LUTs. See Chapter 31, "Colour Management with LUTs," on page 663.
- Removing or adding film grain to accommodate matte creation or image processing tasks. See Chapter 32, "Adding and Removing Film Grain," on page 703.

Editing

The Editing section explains how to perform various editing functions in Smoke, from how to make the most basic cuts and splices, creating transitions such as dissolves and wipes, to creating composites through vertical editing. Basic editing concepts used in Smoke are described, as are some editing interface elements, and instructions for using tools that will come in handy during the editing process. The Editing section begins with Chapter 40, "Editing Essentials," on page 847.

Using soft effects, you can create many visual effects directly on the timeline in real time and view the result without processing. See Chapter 46, "Soft Effects," on page 995.

When working with audio, you can perform many of the same editing operations that you use to edit video, such as cutting, trimming, and adding dissolves. A comprehensive set of audio effects tools is available in the timeline and AudioDesk for mixing and mastering your audio. See Chapter 49, "Audio," on page 1069.

Effects

At any time during your work session, you can use the effects tools to perform any creative or image processing work. Smoke provides an array of sophisticated visual effects and compositing tools.

Visual effects include:

- Using A/V Tools to prepare clips for finishing. See Chapter 50, “A/V Tools,” on page 1121.
- Colour-correcting and colour-matching clips using the Colour Corrector. See Chapter 51, “Colour Corrector,” on page 1147.
- Creating artistic colour effects and performing advanced colour correction using the Colour Warper. See Chapter 52, “Colour Warper,” on page 1179.
- Performing basic keying functions. See Chapter 54, “Keyer,” on page 1235.
- Using garbage masks, supported by the Keyer. See Chapter 55, “Garbage Masks,” on page 1285.
- Removing motion jitter ,or unwanted camera movement, and tracking reference points in your clips.. See Chapter 56, “Tracking and Stabilizing,” on page 1319.
- Using a high-powered, 3D, multilayer compositing tool for creating complex visual effects. You can use DVE to animate clips in 3D and add camera, lighting, and shadow effects. The DVE section begins with Chapter 61, “DVE: Basics,” on page 1503.
- Retouching clips or creating graphics, textures, and displacement sources using the comprehensive Paint tools. The Paint section begins with Chapter 70, “Paint: Basics,” on page 1669.

Animating Effects

You use the Channel Editor to create animations—almost all modules link directly to the Channel Editor.

You can add animation keyframes to all animatable parameters, or channels, in a scene. See Chapter 59, “Animation,” on page 1403.

Managing Your Work Environment

This section contains information about additional options that you can use to customize and enhance your Smoke work environment.

This includes:

- Using the Preferences menu to set up your work environment. Preferences can be global or shared between two or more areas. See Chapter 35, "Setting Preferences," on page 755.
- Saving and loading setup files and preferences. See Chapter 33, "Saving Setups and Preferences," on page 725.
- Tracking and updating operations that you have applied to a clip or element. See Chapter 34, "Clip History," on page 733.
- Using the Hot Key Editor to manage hot keys (keyboard shortcuts). The Hot Key Editor allows you to view listings of the current hot keys, modify existing hot keys, or create new ones. See Chapter 36, "Managing Hot Keys," on page 791.
- Installing additional fonts for use in DVE, Axis, Paint, and Text. See Chapter 37, "Installing Fonts," on page 801.
- Using the volume integrity check, finding and deleting invalid frames, and applying other disk testing and command line utilities. Chapter 38, "Utilities," on page 805.
- Using one of several start-up options to specify a particular setup or to enable a customized configuration. See Chapter 39, "Command Line Start-up and Exit Options," on page 839.

Finishing the Project

Once you are finished working on your project, you can process the results, export or output any finished media to files or to tape, and back-up or archive any relevant project media and data.

When finishing the project you can:

- Use the Unlink and Relink tools to perform any conforming operations, including: separating the media of a clip from its metadata, optionally reformating the metadata of an unlinked clip to another resolution, recapturing the associated media, and relinking the metadata to the newly captured media. See Chapter 13, "Unlinking and Relinking Media and Clips," on page 269.
- Process a clip to create new media that incorporates any soft effects, timewarps, and dissolves that you applied. You can publish a clip to create media that resides outside of Autodesk storage (in a shared storage device or area) and a soft-imported clip that references that media. See Chapter 14, "Processing and Publishing," on page 291.

- Save your edits using an EDL or OMF file. See Chapter 19, “Exporting EDLs,” on page 385, or Chapter 24, “Importing and Exporting OMF Files,” on page 473.
- Export clips, image sequences, audio files, and video files. See Chapter 12, “Exporting Media Files,” on page 243.
- Output clips to tape. See Chapter 7, “Clip Input/Output Using a VTR,” on page 145.
- Output video and audio using VTR emulation. See Chapter 10, “VTR Emulation,” on page 201.
- Output 2K film resolution images to an HSDL-compliant device. See Chapter 8, “Clip Input/Output Using HSDL Devices,” on page 189.
- Archive the project. Once a project is complete, and the final clips have been output, it is a good idea to archive its clip libraries, setups, and EDLs. Archive the project to tape or to file, and generate online tables of contents to make browsing and restoring archives easier. See Chapter 27, “Archiving,” on page 559.

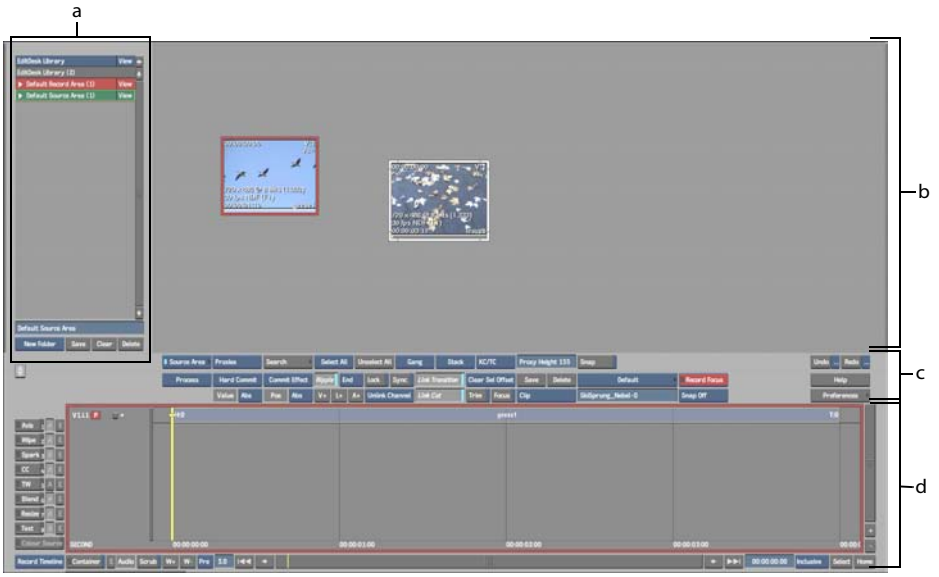
4 The EditDesk

Summary

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About the EditDesk

The EditDesk provides the primary working space for performing edits and applying effects. When you first enter Smoke, the EditDesk appears. The EditDesk is divided into four regions: the EditDesk Library, the Source Area, the EditDesk menu, and the Record Area.



a) EditDesk Library
b) Source Area
c) EditDesk menu
d) Record Area

EditDesk Library — Where you organize material into multiple folders, Source Areas, and Record Areas.

Source Area — Holds the clips that you use in an editing session.

EditDesk menu — Contains menu buttons and commands pertaining to the effects and image-processing modules as well as other tools useful to the editing process.

Record Area — Where you edit clips.

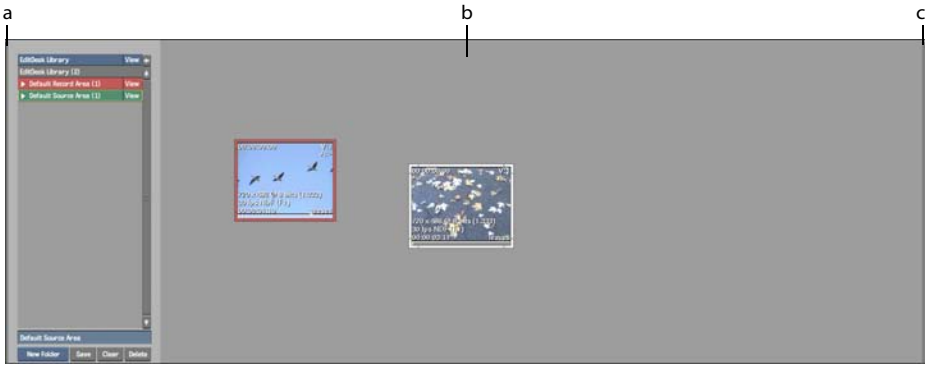
EditDesk Library

Use the EditDesk Library to organize your clips. You can create folders, Source Areas, and Record Areas inside an EditDesk Library, save these items individually to the clip library, or save the entire EditDesk Library to the clip library. You can also load these items from the clip library to the EditDesk Library.

You can temporarily hide the EditDesk Library if you need extra space in the Source Area. Press **CTRL** and swipe the bar next to the EditDesk Library to toggle its display. You can also press **CTRL** and swipe the bar opposite the EditDesk Library to move its display to the opposite side of the Source Area.

Source Area

The Source Area acts as a holding bin for clips that you use in Smoke. When you start Smoke for the first time, the Source Area does not contain any source clips. To add clips to this area, you load them from the clip library.

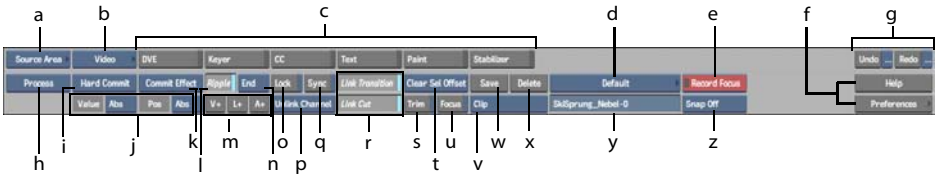


a) Swipe bar b) Clip holding area c) Swipe bar

The Source Area has a swipe bar on its left and right border. Swipe either bar by touching it with the cursor to toggle the display of the Player, a full-featured image window containing controls for playing clips. For information on the Player, see "About the Player" on page 93.

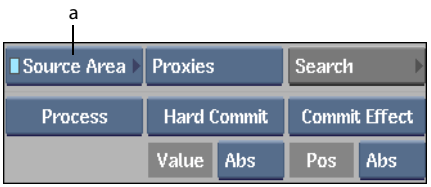
EditDesk Menu

All Smoke features are accessed through the EditDesk menu. The EditDesk menu controls are described as follows.



a) Menu Priority box
b) A/V Tools box
c) Effects module buttons
d) Clip Library box
e) Focus box
f) Help and Preferences buttons
g) Undo and Redo buttons
h) Process box
i) Media Management option box
j) Modify Soft Effect options
k) Commit Effect box
l) Ripple button
m) Add video tracks, video layers, audio layers buttons
n) Ripple Direction box
o) Lock button
p) Channel box
q) Sync button
r) Link Transition and Link Cut buttons
s) Trim button
t) Clear Offsets box
u) Focus button
v) Item box
w) Save button
x) Clear/Delete button
y) Name field
z) Snap box

Menu Priority box — The menu bar on the top row of the EditDesk menu changes depending on the operation you are performing. To display a menu bar, select the appropriate option from the Menu Priority box and then enable it.



a) Menu Priority box

The Menu Priority box functions as both a selection box and an enable box. Enabling the selected item locks the menu priority option so the menu bar remains visible even when the Player is displayed.

Select and enable:	To view:
Source Area	The Source Area Management menu. This menu contains items for managing and searching for clips in the Source Area. See "Managing EditDesk Clips" on page 49.
Edit Sync	The Edit Sync menu. This menu allows you to create edit sync groups. See "Maintaining Sync between Elements" on page 881.
Editing	The Editing quick menu. The quick menu that appears is based on the soft effect or transition applied to the focus clip.

Select and enable:	To view:
Effects	The Effects menu. This menu contains controls for the effects modules such as DVE, Paint, and Colour Corrector. This is the default menu that is displayed when no menu is enabled.
Filter Select	The Filter Select menu. This menu contains controls for searching for items on the timeline. See "Searching for Timeline Elements" on page 878.
Patch Panel	The Patch Panel menu. This menu contains controls for patching. You can use either the Automatic or Manual patching method. For more information, see "Using the Patch Panel" on page 891.

A/V Tools box — Contains options that, when enabled, display a new set of menu controls in the EditDesk menu area that are specific to the enabled option. The A/V Tools box appears on the EditDesk when:

- Effects is selected and enabled from the Menu Priority box.
- No Menu Priority box option is enabled, and the Source Area (as opposed to the Player) is displayed.

Effects module buttons — Provide access to the effects modules. See "Accessing the Effects Modules" on page 76.

Undo and Redo buttons — Undo and redo operations on the EditDesk. See "Undoing and Redoing Operations" on page 78.

Focus box — Switches the focus between the Source Area and Record Area. See "Focus Clip and Focus Area" on page 42.

Snap box — Affects how clips are placed when gesturally moved or copied to the timeline. See "Setting Snap Options" on page 910.

Clip Library box — Contains a list of the available clip libraries and an option to create a new clip library. The displayed option indicates the current clip library. See "Opening Clip Libraries" on page 521.

Name field — Is used to rename a selected item, such as a clip or Source Area. See "Naming Items on the EditDesk" on page 61.

Clear/Delete button — Deletes a specified item such as a clip, or clears a specified area of the EditDesk such as the Record Area. See "Deleting Items from the EditDesk" on page 60.

Save button — Saves a specified item to the current clip library. You cannot save timeline items such as layers and elements. See "Saving to Clip Libraries" on page 524.

Item box — Is used to specify an item, such as a clip or Source Area, to which you want to apply an operation, such as renaming or deleting.

Clear Offsets box — Resets trimming offsets to 0. See "Viewing Head, Tail, and Offset Information" on page 943.

Focus button — When trimming, snaps the positioner to the transition and updates the Player. See "Viewing Frames While Trimming" on page 945.

Trim button — Enables Trim mode. See "About Trimming" on page 941.

Link Transition and Link Cut buttons — Affect how dissolving transitions behave when trimmed or slid. See "Linking Transitions and Cuts" on page 946.

Sync button — Activates a defined edit sync group. See "Creating Edit Sync Groups for Multiple Video Tracks" on page 884.

Channel box — When trimming elements with animated soft effects, controls how the animation channel is affected by the trim. See "Trimming Animated Soft Effects" on page 958.

Lock button — When trimming, locks the segment or transition being trimmed to the cursor so that the opposite end of the segment or transition is trimmed. See "Locking Clips While Trimming" on page 945.

Ripple Direction box — Controls the direction in which a sequence ripples when editing with the Ripple button enabled. See "Setting the Ripple Mode" on page 909.

V+, L+, and A+ buttons — Add video tracks, layers, and audio tracks, respectively, to the timeline. See "Adding Tracks" on page 868 and "Vertical Editing Interface" on page 927.

Ripple button — Controls whether the edit sequence changes length when editing. See "Setting the Ripple Mode" on page 909.

Commit Effect box — Commits soft effects.

Modify Soft Effects options — Provide options for modifying several soft effects at once. See "Editing with Soft Effect Quick Menus" on page 998.

Media Management option box — Contains options for modifying the state of timeline segments. See Chapter 42, "Editing to the Timeline," on page 907 and Chapter 43, "Vertical Editing," on page 927.

Process box — Processes effects created on the timeline. See "Processing Soft Effects" on page 301.

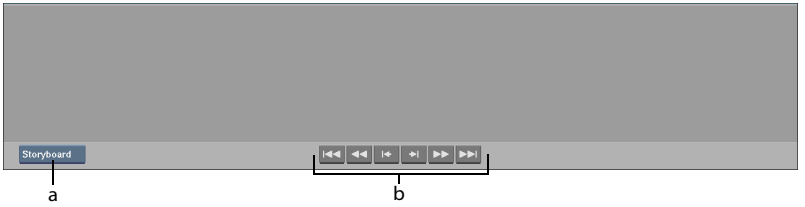
Preferences button — Displays the Preferences menu, a general menu for setting preferences for all the tools in Smoke. See Chapter 35, "Setting Preferences," on page 755.

Help button — Opens Smoke help.

Record Area

The Record Area contains all the views you need for editing clips. For example, use reel mode views such as Storyboard for performing basic editing tasks; timeline views for performing core editing operations; and list views for viewing detailed information about timelines.

When you start Smoke for the first time, only the View Modes box and the scroll buttons appear in the Record Area. To load a clip to the Record Area, see "Adding Clips to an Empty Record Area" on page 908.



a) View Modes box b) Scroll buttons

View Modes box — Changes the current view mode. See "Record Area View Modes" on page 852 and Chapter 42, "Editing to the Timeline," on page 907.

Scroll buttons — Scroll the clips in reel mode views such as Storyboard and Collapsed view, as detailed in the following table.

Click:	To scroll:
	To the previous clip.
	Backward. Press and hold for continuous scrolling.
	To the previous transition.
	To the next transition.
	Forward. Press and hold for continuous scrolling.
	To the next clip.

Resizing the Record Area Reel

You can resize the Record Area reel by grabbing any part of the Record Area (except a clip) and dragging the cursor down to shrink the reel, or up to enlarge the reel.

NOTE: Use this method to resize the reel views (Storyboard, Head/Tail, Collapsed, and Frames). For information on resizing the timeline, see "Manipulating the Timeline" on page 862.

Focus Clip and Focus Area

When a clip is selected, it is said to be the focus clip. Keyboard commands such as editing operations are applied to the focus clip. The focus clip is also the clip that appears in the Player and the timeline.

Focus also applies to the Record and Source Areas, as both the Record Area and the Source Area can have a focus clip. The area that has focus dictates whether it is a Source Area or Record Area clip that is the current focus clip.

The Focus box in the EditDesk menu indicates which area currently has the focus.



a) Focus box

To work with a clip on the EditDesk, it must be the focus clip, and the area in which it is located must have the focus. The Record Area focus clip is represented in the Source Area by a clip proxy with a red border around it. The Source Area focus clip has a green border.

To make a Source Area clip the focus clip:

➤ Click the clip in the Source Area.

The clip border changes to green, indicating that it is the Source Area focus clip. Also, the Focus box changes to Source Focus indicating that the Source Area currently has the focus.

To make a Record Area clip the focus clip:

➤ In a reel view, scroll to the clip using the scroll buttons.

The border of the Record Area clip in the Source Area changes to red, indicating that it is the Record Area focus clip. Also, the Focus box changes to Record Focus indicating that the Record Area currently has the focus.

To switch the focus between the Source and Record Area:

➤ Do one of the following:

- Click the Focus box to toggle between Record Focus and Source Focus.
- Press **F7** to change to Record Focus; press **F8** to change to Source Focus.

NOTE: To switch focus, there must be a focus clip in the area that you want to have focus. The focus clip is the one that was previously selected in that area.

You can lock the Record Area or Source Area focus so that it does not change when you select clips in either area. This can be useful when editing clips. For example, if you are editing source

clips to the record timeline (such as an overwrite edit), you may not want the area focus to change each time you perform an edit.

To lock the Record or Source Area focus:

1. If needed, click the Focus box to select the area on you want to lock the focus.
2. Click the LED light on the Focus box to enable it.

   The light turns blue indicating it is enabled. Once locked, the focus will remain fixed on the selected area regardless of which clip is selected.

Navigating on the EditDesk

All Smoke systems come with a mouse and a pen and tablet for navigating and performing tasks. As you work with these devices, the appearance of the cursor changes according to the operation you are performing.

The Pen

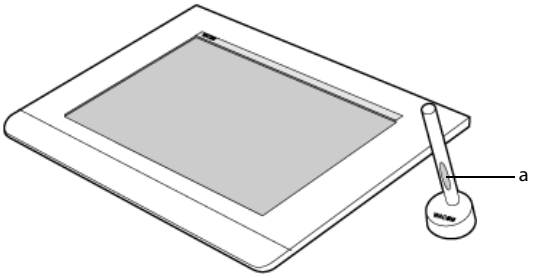
The pen is the recommended pointing device for using Smoke. Use the pen as you would a mouse—to move the cursor around the screen and select buttons and objects. As you move the pen over the tablet, the cursor on the screen follows the same path.

To click an item on the screen using the pen, point to the item, push down on the pen and then release.

NOTE: To select multiple files or clips, press and hold the pen button and then press on each clip or file.

The pen is pressure-sensitive. This is useful when using the brushes in Paint and when modifying values in numeric displays. For example, applying more pressure causes the values in numeric fields to change at a faster rate.

NOTE: By default, the mouse is always active. To switch to mouse-only mode, press **SHIFT+M+INSERT**. To switch back to pen mode, press **SHIFT+T+INSERT**. The mouse remains active after switching back to pen mode.



a) Pen button

The Mouse

To select a clip or other object, or to enable a menu button, click that item. Some functions are pressure-sensitive, such as the brush density in Paint, and the rate of change when dragging in numeric fields and sliders. When using the mouse, there are three levels of pressure.

Button	Pressure/Result
Left	Light: produces the slowest rate
Centre	Medium: yields a medium rate
Right	Heavy: produces the fastest rate

The Cursors

There are four basic cursor actions: pointing, clicking, pressing, and dragging. When Smoke starts, the cursor is a yellow cross. The shape and colour of the cursor change depending on the action you are performing.

Cursor	Name	Description
	Yellow cross cursor	Use to click menu buttons, select options, and enter values in numeric fields.
	Arrow cursor	Use to select frames and clips for editing and processing. You can also perform intermediate actions, such as entering numeric values or choosing options, while the arrow cursor is active.
	Delete cursor	The cursor changes to a green recycling symbol when you drag a clip to the bottom of the EditDesk. When you release the clip, it disappears from the EditDesk. If no other copies of the clip exist on the EditDesk or in the clip library, the clip is permanently deleted. You can undo such deletions, up to the number of undo levels that you set in the Preferences menu. See "Undo" on page 768.

Cursor	Name	Description
	Stop cursor	The cursor changes to a red stop symbol when you drag one or more clips to perform an action that is not allowed. Releasing the clip(s) will have no effect.
	Information cursor	Shows detailed information about an element on the timeline. To display information, **ALT**-click an element. See "Displaying Detailed Clip Information" on page 51.

Fields, Buttons and Hot Keys

Use alphanumeric fields, buttons, and hot keys to enter commands and perform most operations.

Buttons

There are several button styles on the Smoke interface. The following table illustrates the button types and fields, and describes their functions and purpose.

Item	Appearance	Use
Text field	Blue recessed box. 	Enter text. **NOTE:** A black field indicates a non-editable field.
Numeric field	Blue recessed box with an indicator along the bottom showing the current value relative to the permissible range. 	Enter numeric values. **NOTE:** A black field indicates a non-editable field.
Toggle button	Grey button with a blue bar on the right side.  on  off	Toggle the status of the item on or off. When enabled, the button is recessed and text appears in *italic* face.
Radio button	Same as toggle button, except the bar on the right is dark grey.  off on	Choose a mode from a series of mutually exclusive options. In a radio button series, only one can be "on" at a time. Turning one on causes any other in the series to turn off.

Item	Appearance	Use
"Action" button	Grey raised button. 	Initiate an action, such as process or "undo".
Option box	Blue raised button. 	Press to display a pop-up menu of options.
Button arrow	A dark grey arrow on the left or right side of a button.  Arrow  Arrow	Arrow on the right side indicates that pressing the button brings you deeper into the item's menu structure or into an alternative menu. Arrow on the left indicates that pressing the button takes you out of the menu structure.
LED indicator	A square coloured "light" on a button.  LED	Status indicator. Blue indicates that the status is "on" or "active." Dark grey indicates that the status is "off" or "inactive." Yellow indicates that the status is "muted."
Status boxes	Flat black box (neither recessed nor raised). 	Locked text that displays the status of a setting or application parameter.
Labels	Flat grey box (neither recessed nor raised). 	Labels, or categorizes, the items that lie under it.

Numeric Fields

Use numeric fields to enter numeric values. For example, in the Text module, you use the Font Size field to increase or decrease the size of the current font.



a) Current value b) Relative position of current value in total range

When you click a numeric field, the field lightens (highlights) to indicate it is active. You can then use one of the following methods to enter a numeric value:

- Enter the value by dragging the cursor. To increase the value, press the field and drag right. To decrease the value, press the field and drag left.
- To reset a value to the default with the pen, hold down the pen button and click the field. To reset a value with the mouse, hold **CTRL** and click the field.
- Enter the value using the numeric keypad. See "Using the Numeric Keypad" on page 47.

Numeric fields indicate the relative position of the current value within the total range of allowable values. While dragging in the numeric field, an indicator shows the previous value. The indicator area turns black when the value in the field is not at its default. This indicator can be disabled in the Preferences menu. See "User Interface Preferences" on page 758.

Using the Numeric Keypad

The numeric keypad appears when you click a numeric field. Use the keypad as you would a calculator. When you click a number key, the number appears in the keypad field. To clear the keypad field, click the C key. To show intermediary results, click the = key.

To load the number from the keypad into the active numeric field and close the keypad, click the active field, click the keypad field, or press **ENTER**. To cancel loading the number from the keypad into the active numeric field, click anywhere else.

Click Add or Subtract to add or subtract from the active number in the active numeric field. Alternatively, you can enter +/- (timecode fields) or + (numeric fields) before entering the number in the keypad.

HINT: You can also use the numeric keypad on the workstation keyboard to enter numeric values.

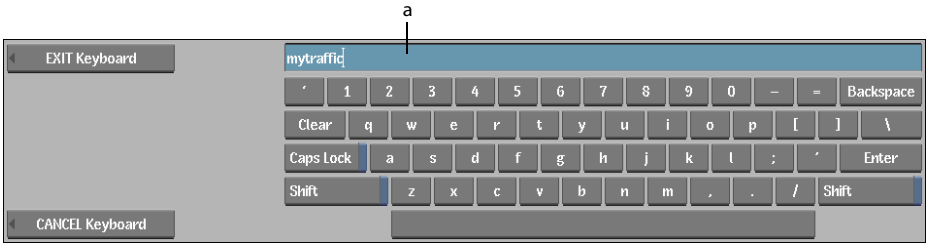
You can move the numeric keypad by dragging it from the bar along its upper edge. Its default location on the screen depends on a user interface preference set in the Preferences menu. See "User Interface Preferences" on page 758.

There are other types of calculators: the timecode calculator and the keycode calculator. The timecode calculator appears when you click a Timecode field. See "About the Timecode Calculator" on page 400. The keycode calculator appears when you click a Keycode field. See "About the Keycode Calculator" on page 401.

Entering Text with the Keyboard

When you are required to enter text in an alphanumeric field, you can use an on-screen keyboard or enter the text directly in the field. Set this preference in the User Interface section of the Preferences menu:

- When On-screen Keyboard is disabled, you enter text directly in a field.
- When On-screen Keyboard is enabled, you enter text in the on-screen keyboard that appears when you click a field.



a) Keyboard field

Use the keyboard on the screen as you would use your workstation's keyboard. When you press a key on the screen, the character appears in the Keyboard field. You can also use your workstation's keyboard to type text.

To save the text entered into the workstation's keyboard, press **ENTER**. To save the text entered into the on-screen keyboard, click Enter or click Exit Keyboard. To return to the previous menu from the on-screen keyboard without saving your changes, click Cancel Keyboard.

Press **ESC** to clear either keyboard field.

HINT: You can use the **UP** and **DOWN ARROW** keys on your workstation keyboard to retrieve previously typed character strings.

X Windows Copy and Paste Support

You can copy and paste text between text fields in Autodesk applications and other applications.

To copy and paste a section of text between text fields:

1. Select the text to copy from the source text field.

   HINT: Double-click to select the word and triple-click to select the entire line.

2. Click the destination text field using the middle mouse button or the pen button.

Hot Keys

Most menu buttons and operations have a hot key equivalent. Smoke employs a robust hot keys arrangement, including a Hot Key Editor that allows you to customize existing hot keys and create new ones. See Chapter 36, "Managing Hot Keys," on page 791.

The **CTRL** and **ALT** keys on the right side of the keyboard are used for marking in and out points, respectively. The left **CTRL** and **ALT** keys are used for all other hot key combinations.

The **RIGHT ARROW** and **LEFT ARROW** hot keys allow you to navigate through clips in the Source Area, Record Area, and players. In the Source Area, you can navigate through clips using these hot keys even when you are selecting clips with the arrow cursor. See "The Cursors" on page 44.

Managing EditDesk Clips

The EditDesk provides numerous tools for keeping clips organized. You can resize Source Area clip proxies, arrange them in different ways, sort them into multiple Source Areas using the EditDesk Library, and rename clips.

You can load images and audio into Smoke from a VTR, across a network, or from another media source. Media is stored as a frame on a disk array (also referred to as a framestore).

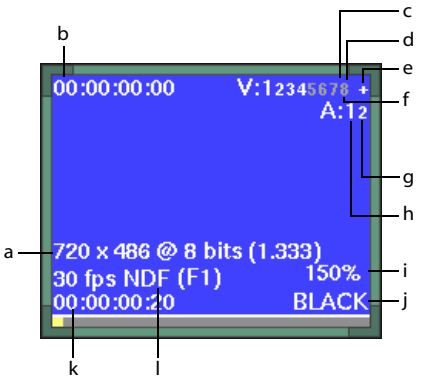
A sequence of imported images or audio, called a clip, can contain one or more frames. The number of frames in a clip is limited only by the size of your framestore.

Using Clips with Different Resolutions

The EditDesk supports clips with different resolutions, bit depths, framerates, scan mode, and aspect ratio. Information on these characteristics is displayed on the clip proxy and in the clip information window. Clips that have a resolution, framerate, or bit depth that differs from the project's default resolution are easy to identify—the information on the proxy is in blue text.

Clip Information

Source Area clip proxies and timeline segments contain information on the clip or segment such as the name and length in frames or timecode. The amount and type of information that appears depends on the option you choose in the Clip Information box found in the General section of the Preferences menu and in the Source Area menu bar (see "General Preferences" on page 763). The frames in a clip are numbered sequentially using either frame numbers or timecode (depending on which you choose to display). Timecode is always read from left to right, in hours, minutes, seconds, and frames.



a) Resolution, bit depth, and aspect ratio

b) Current frame number, timecode, and/or keycode

c) Video track in the clip: large font indicates the Primary track

d) Video track: small font indicates non-Primary tracks

e) The "+" means there are more than eight tracks

f) Audio and Video: grey text indicates locked tracks

g) Audio: small font indicates tracks not assigned to output channels

h) Audio: large font indicates tracks assigned to output channels

i) Speed indicator: appears if speed is other than 100%

j) Clip name

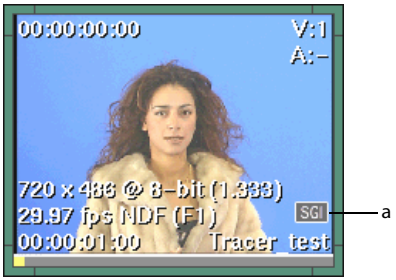
k) Duration

l) Framerate and Scan mode (see "General Preferences" on page 763)

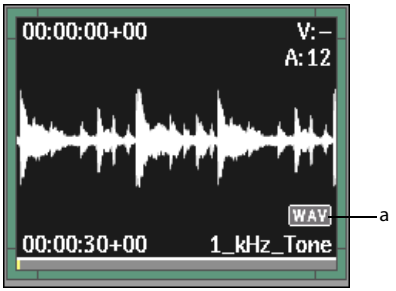
The clip's name and a duration value appear at the bottom of each frame. The duration value differs depending on whether in and out points are marked on the clip, as outlined in the following table.

Clip contains:	Duration displayed:	Actual display:
No in or out points	The total length of the clip.	35
An in point	The number of frames between the in point and the end of the clip.	[35
An out point	The number of frames between the beginning of the clip and the out point.	35]
An in and out point	The number of frames between the in and out points.	[35]

Soft-import clips have the same display characteristics, but also have an icon above the clip name. The icon indicates that the clip is a soft-import video or audio clip and the format of the source files.

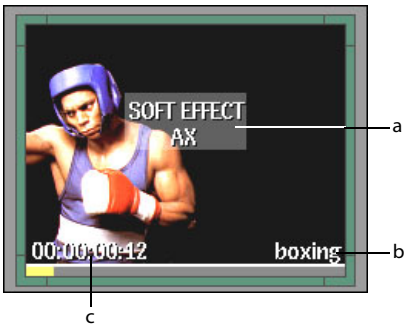


a) Soft-import icon of video displaying file format



a) Soft-import icon of audio showing file format

Soft effects copied from the timeline to the EditDesk appear as follows.



a) Axis soft effect b) Clip name c) Duration

Image courtesy of The Post Group

Displaying Detailed Clip Information

You can display detailed information about clips in the Source Area and elements on the timeline by **ALT**-clicking the clip or segment. You can also hold down **ALT** and drag the cursor over proxies or elements to view information on several clips.

The information displayed for Source Area proxies differs depending on whether the proxy is for a source clip or for a sequence containing more than one source. The borders of sequence proxies have darkened corners, while the corners of source clip proxies are the same shade as the rest of the border.

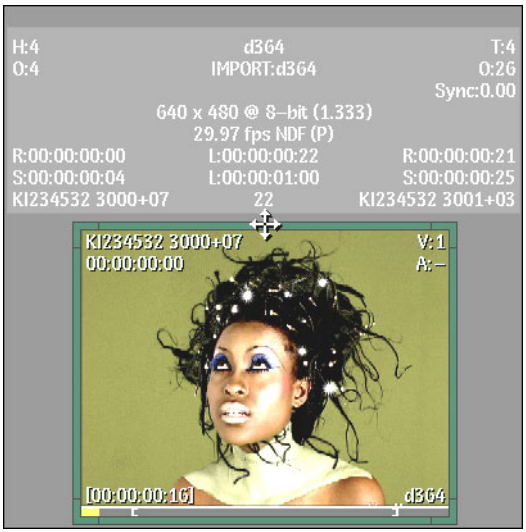


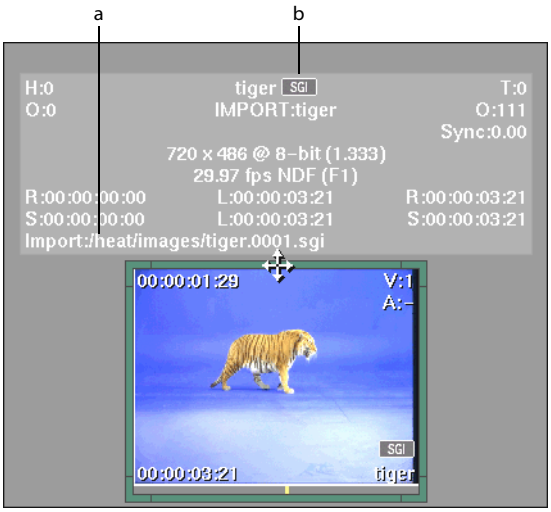
Image courtesy of The House

The following information is displayed for source clips:

- Record name (if any), and the number of frames in the head and tail of the shot (if applicable)
- The source name (if any), and the offset value (if applicable)
- The resolution, bit depth, and aspect ratio
- The framerate and scan mode
- The proxy resolution (when proxies are defined)
- The offset value for elements out of sync with the master sync
- Audio gain status on audio elements
- Audio bit depth on audio clips
- Record and source timecode, and length of the clip
- Keycode

• Number of frames in the clip

• If the clip is a soft-import clip, the source format and path to its source files appears.



a) Path to source file b) Format of source

Image courtesy of The House

NOTE: When audio has been captured on a Linux system, "LINUX" appears next to the bit depth. The audio format on Linux and SGI systems differs. However, both can be used transparently on the two systems.

• The source start, duration, and end timecode (if any)

• The record source, duration, and end timecode

The following information is displayed for sequences:

• The clip name

• The number of video and audio tracks

• The default resolution, bit depth, and aspect ratio of the edited sequence (based on the parameters of the first clip dragged down to the timeline)

• The framerate, drop frame or non-drop frame clip, and scan mode



Accessing the Source Area Menu

Many tools for managing Source Area clips are located in the Source Area menu.

To access the Source Area menu:

➤ Select Source Area from the Menu Priority box and then enable it.



a) Menu Priority box b) Source Area menu

Selecting Clips

There are several methods you can use to select clips in the Source Area.

To select a single clip:

➤ Click the clip.

The border of the clip proxy turns green indicating it is the Source Area focus clip and that it is selected.

To select several clips:

➤ Do one of the following:

- Drag a rectangle around the clips.
- **CTRL**-click each clip proxy you want to select.
- To select a range of clips, click the first clip in the range, then while holding down the **SHIFT** key, click the last clip in the range.

The border of the last selected clip turns green; the borders of other selected clips turn yellow. The clip with the green border is both selected and the focus clip. Clips with the yellow border are only selected.

To select all clips:

1. Access the Source Area menu.
2. Choose Select All from the Select Clips box, or click Select All if it is already displayed.



All clips in the Source Area are selected.

To unselect all clips:

➤ Do one of the following:

- In the Source Area menu, click Unselect All.
- Click anywhere in the Source Area.

To select ganged clips:

➤ Choose Select Gang from the Select Clips box.



The gang to which the focus clip belongs is selected. For information on creating gangs, see "Ganging Source Clips" on page 59.

Arranging Source Clips

You can arrange selected clips in the Source Area.

To arrange clips in the Source Area:

1. Select some or all clips in the Source Area.
2. In the Source Area menu, select an option from the Clip Arrangement box.



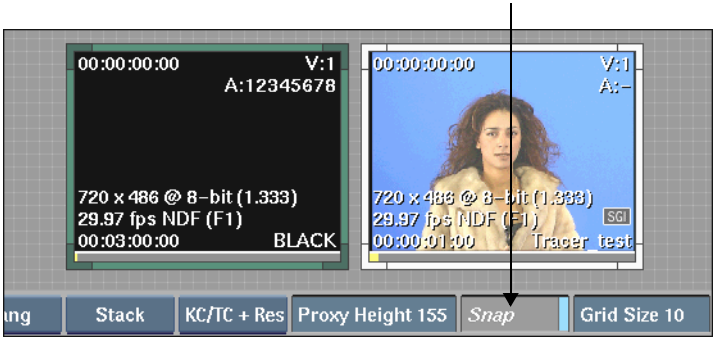
Select:	To:
Stack	Stack the clips one on top of the other. The clips are stacked under the focus clip. There is no indication of how many clips are in the stack.
Tile	Arrange the clips in a linear tiling pattern with the first clip selected appearing on the bottom left. If space runs out in the Source Area, the tiles overlap.
Cascade	Arrange the clips in a cascading pattern, which is similar to a stack except that there is a significant offset, so you can see the underlying clips. The focus clip appears at the top of the cascade. If one or all clips are selected, the origin of the cascade is the lower-left corner. Otherwise, the origin of the cascade is the focus clip position.

Using Snap to Grid

You can add a grid to the Source Area. Proxies snap to this grid, allowing you to align them. When you move proxies, the left and bottom edges of the proxies snap to the grid.

To add a grid:

1. Enable Snap in the Source Area menu.



2. Set the size of the grid cells (in pixels) using the Grid Size field.

For more information, see "Working with Grids and Guides" on page 120.

Setting a Default Proxy Height

Use the Proxy Height field to set a default size for proxies when they are loaded into the Source Area. The size range is from 100 pixels to the full resolution height of the clip that the proxy represents. Once in the Source Area, proxies can be resized gesturally.

Resizing Source Area Proxies

Resize proxies in the Source Area individually or as a group. You can reduce the size of proxies if your Source Area contains many clips, or enlarge a selected few that you might want to compare.

To resize a Source Area proxy:

➤ While holding down **ALT**, grab any side or corner of the proxy with the cursor and drag it. An indicator on the proxy displays its current size.

To resize a group of Source Area proxies:

1. Select the clips that you want to resize. See "Selecting Clips" on page 54.
2. While holding down **ALT**, grab a side or corner of the current source clip (green border) and drag it.

   When you let go of the resized clip, the selected clips are resized to match it. If the focus source clip is not among the clips you select, the most recent focus clip within that selection becomes the current source clip.

   HINT: You can also resize Source Area proxies using one of the clip arrangement buttons. When you tile, cascade, or stack clips in the Source Area, all selected clips are resized to match the focus clip.

Searching for Clips

The search tool in the Source Area menu allows you to easily find clips located in any Source Area of your EditDesk.

To search for clips in the Source Area:

1. In the Source Area menu, click Search.



The Search controls appear.



a) Search Criteria box b) Argument option box c) Argument field

2. Select options from the Search Criteria and Argument boxes.

Criteria Option	Specify	Possible Arguments
Name	A clip name	Is; Is Not; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern
Source TC	A source timecode	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Contains; Does Not Contain
Record TC	A record timecode	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Contains; Does Not Contain
Date	A date	Is Equal To; Is Not Equal To; Is Earlier Than; Is Later Than
Clip Length	A clip's length	Is Equal To; Is Not Equal To; Is Greater Than; Is Less Than
Audio	Whether or not a clip contains audio	Contains; Does Not Contain
Resolution	A clip resolution	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Is Less Or Equal; Is Greater Or Equal
Soft Edit	Whether or not a clip contains soft edits	Contains; Does Not Contain
Soft Import	Whether or not a clip contains a soft imported source	Does Not Contain, Contains
Clip History	Whether or not a clip has a clip history, or is a clip history's source clip	Contains; Does Not Contain, Intermediates, Intermediates + Src, Sources
Archive Date	A date and time	Is Equal To; Is Not Equal To; Is Earlier Than; Is Later Than; Whenever; Never
Tape	A tape name or number	Is; Is Not; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern

Criteria Option	Specify	Possible Arguments
Comment	A comment	Is; Is Not; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern **NOTE:** See "Adding a Comment to a Clip" on page 540.
Notepad	Text within a note	Exists; Does Not Exist; Contains; Does Not Contain; Matches Pattern **NOTE:** See "Adding Notes to Clips" on page 62.

3. Supply the necessary search information in the Argument field.
4. Click Search.

   If a match is found, the clip is selected and appears with a green border in the Source Area. If more than one match is found, the first clip appears with a green border and the other clips appear with a yellow border.

Ganging Source Clips

You can gang source clips or record clips together so that when you jog one, they are all jogged. This is useful for multicam setups. When you play a clip that is part of a gang, the current frame of all other ganged clips is updated once playback has stopped.

To gang clips on the EditDesk:

1. Display the Source Area menu.
2. Locate all the clips you want to group, and move their positioners to the timecode you want to lock.

   HINT: Each clip can have its own timecode offset, but if you are working with a multicam setup, you need to make sure all positioners are parked at the same location.

3. Select all the clips you want to gang.

   NOTE: You can select multiple source clips and one record clip.

4. If you want to add a record clip to a group, make sure you are in Record Focus. See "Focus Clip and Focus Area" on page 42.
5. Select Gang from the Gang box, or click Gang if it is already displayed.



   All selected clips are ganged and the clip information turns green.

6. Jog the positioner of one of the ganged clips.

All ganged clips are also jogged.

To select all clips in a gang:

1. Select any clip that is part of a gang.
2. In the Source Area menu, click Select Ganged.

To remove a clip from a gang:

1. Select the clip you want to remove from the group.
2. Select Ungang from the Gang box, or click Ungang if it is already displayed.

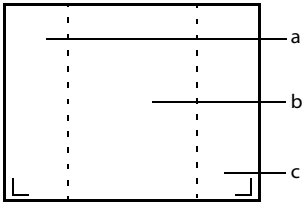


All selected clips are unganged and the clip information turns yellow.

Copying Clips on the EditDesk

You can copy proxies only on the EditDesk; you cannot copy a clip while in the Player. You can also use the pen button to copy a clip. The copied clip becomes the current clip.

To copy the current clip, hold **F** and drag the copy away from the original clip. If you drag from the edge rather than the centre, you will extract a portion of the clip.



a) Copy from the positioner to the end
b) Copy the entire clip
c) Copy from the start to the positioner

You can copy clips from either the Source Area or the Record Area.

Deleting Items from the EditDesk

You can delete items from the Source Area and Record Area gesturally or using a hot key. You delete clips from the Source Area, and tracks, layers, and elements from the timeline in the Record Area.

To delete an item from the EditDesk gesturally:

1. Select the item you want to delete.
2. Drag it to the bottom of the screen.

   The green recycle cursor appears.
3. Release the mouse button to delete the item.

To delete an item from the EditDesk using the Delete button:

1. From the Item box, select the type of item you want to delete.



2. Click Delete.
3. Select the item you want to delete.

To delete a clip or element using a hot key:

1. Put the cursor over a Source Area clip or a Record Area element.
2. Press **ALT+D**.

Naming Items on the EditDesk

You can name clips, the Source Area, the Record Area, the EditDesk, the EditDesk Library, layers, and elements.

See "Track Basics" on page 868.

You can also select multiple clips in the Source Area and rename them all with sequential numbers.



a) Item box b) Name field

To name an item:

1. Select the item.
2. Select the item type in the Item box. For example, to name a clip, select "Clip" in the Item box.
3. In the Name field, type the name you want to use.

To rename multiple clips with sequential numbers:

1. In the Source Area, select the clips you want to rename. **CTRL**-click each proxy or drag a box around the proxies.
2. Select Clip from the Item box.

   A numeric field appears next to the Name field.



3. Enter the number you want the sequence to start with.
4. Optional: Type a name for the clips in the Name field.
5. Press **ENTER**.

   The clips are renamed and given a sequential number. The assigned numbers increment based on the selection order; the sequential number is appended to the clip name if one exists.

Adding Notes to Clips

You can add notes to clips on the EditDesk using the built-in notepad, which is a simple text editor. Each entry is annotated with the creation date and time of the note and the user who entered it, so you can use the clip notepad as an informal discussion area for clips in progress.

Notes are saved as part of the clip's metadata so the information is preserved if you transfer the clip to another workstation using Wire. When you copy a clip on the EditDesk that contains notes, the notes are copied too. When you archive a clip, its notes are saved with the archived clip.

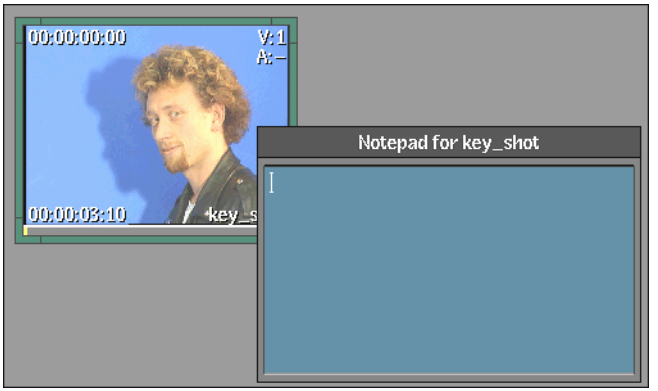
EditDesk search tools make it easy to find clips based on their notes.

NOTE: Notes in the notepad should not be confused with comments that you add to clips in the clip library. You cannot add comments to clips on the EditDesk, and you cannot edit a clip's notepad in the clip library.

To add notes to a clip's notepad:

1. On the EditDesk, **CTRL+SPACEBAR**-click a clip.

   The clip's notepad appears.



   HINT: You can edit the notepad of any clip in the Source Area, including the record viewer. In the Record Area, you can edit a clip's notepad provided it is not in Timeline, List or Clip History view.

2. Enter your notes.

3. Click anywhere outside the notepad to close it.

   An icon with the letter "N" appears on the clip, indicating that the clip has a note.



To edit a clip's notepad:

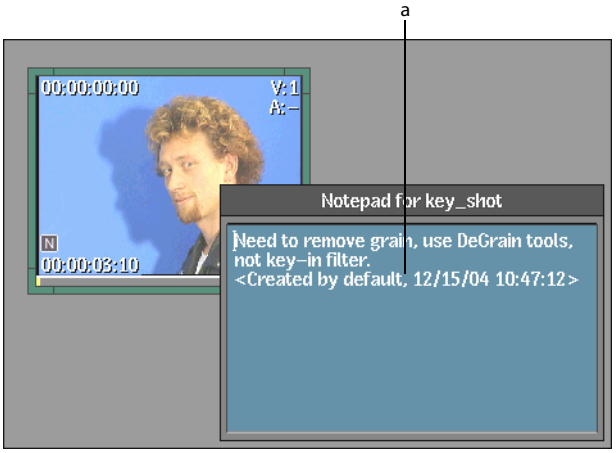
1. On the EditDesk, do one of the following:

   • **CTRL+SPACEBAR**-click a clip that has a note.

   • Double-click the "N" icon.

   The clip's notepad appears.

   The annotation that tracks the creation date and time and the user who added each note makes it easy to conduct informal discussions about a clip.



2. Place the cursor after the last line and then enter your notes.

   HINT: When you enter a note, the annotation is always added as the last line. To ensure an easily trackable sequence of notes, add new notes at the end.

3. Click anywhere outside the notepad to close it.

To delete a clip's notepad:

1. On the EditDesk, **CTRL+SPACEBAR**-click a clip that has a note.
2. Select all text in the notepad and then delete it.
3. Click anywhere outside the notepad to close it.

   The "N" icon disappears, indicating that the note has been deleted.

To search for clips with notes:

1. On the EditDesk, select Source Area from the Menu Priority box.
2. Click Search.
3. From the Search Criteria box, select Notepad.



4. Define the arguments for your search.

Select:	To:
Exists	Search for all clips to which notes have been added.
Does Not Exist	Search for all clips to which notes have not been added.
Matches Pattern	Search for notes containing a text string that you specify (this option supports wildcards such as * and $).
Does Not Contain	Search for notes not containing a text string that you specify (case-sensitivity is optional).
Contains	Search for notes containing a text string that you specify (case-sensitivity is optional)

5. Click Search.

   Search results appear selected on the EditDesk.

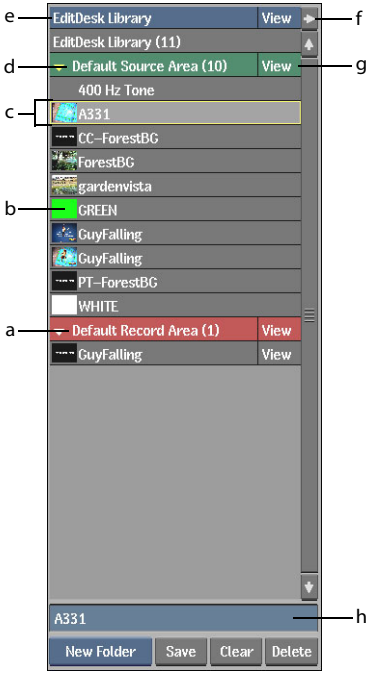
To resize a notepad:

➤ Click the lower-right corner of the notepad and drag.

A red outline of the notepad appears as you drag.

EditDesk Library

An EditDesk Library is a set of Source and Record Areas. Use EditDesk libraries to organize your clips by creating Source and Record Areas and sorting related clips into them. The EditDesk Library optimizes the use of an otherwise relatively small area by providing access to multiple folders, Source Areas, and Record Areas. Folders can be collapsed and expanded if they contain Source Areas and Record Areas. Similarly, Source Areas and Record Areas can be collapsed and expanded if they contain clips. Entries can be reorganized and moved within the EditDesk Library.



a) Record Area (red entry)
b) Proxy
c) Clip
d) Source Area (green entry)
e) EditDesk
f) Expand button
g) View label
h) Name field

The View label indicates which Source Area, Record Area, and Record Focus clip are currently displayed on the EditDesk.

You can save the EditDesk Library and its entries to the current clip library.

Controlling the Display of the EditDesk Library

The EditDesk Library appears on the left or right side of the Source Area. You can toggle the visibility of the EditDesk Library and set the side of the screen on which you want it to appear:

- To toggle the visibility of the EditDesk Library, press **CTRL** and swipe the side of the screen.
- To switch the EditDesk Library's sides, press **CTRL** and swipe the side of the screen opposite the EditDesk Library.

Working with Folders

Folders can contain Source and Record Areas. Use multiple folders to help you organize your work. The hierarchy of EditDesk Library entries is indicated by indentation. The EditDesk Library default folder is the grey entry at the top of the EditDesk Library.

When you create a folder, its location in the EditDesk Library depends on the current selected entry:

- If the top-level folder is the current selection (with a yellow border), the new folder appears at the bottom of the EditDesk Library.
- If a Source or Record Area is the current selection, the new folder appears immediately below that entry.
- If a nested Source or Record Area is the current selection, the new folder appears below the contents of the parent folder.

You can always move a folder as needed, as described in "Moving Entries in the EditDesk Library" on page 71.

To create a folder:

1. Select an item in the EditDesk Library according to the location you want for the new folder.
2. From the New Entry box, select New Folder.



a) New Entry box b) Name field

3. Type a name for the new folder in the Name field.

Working with Source and Record Areas

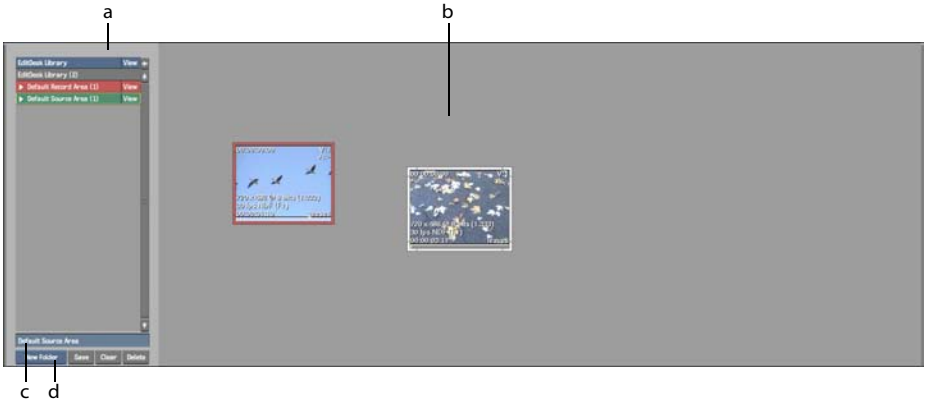
You can create multiple Source Areas to hold the clips that you use for each scene. You can also create multiple Record Areas to sort the multitrack clips you are editing. These areas can contain any number of clips. The number of clips they contain is indicated by the number to the right of the area name in the EditDesk Library.



By default, the EditDesk has one Source Area and one Record Area. When you capture clips from a VTR or another clip I/O device, you capture them to the current Source Area or to a clip library. To work with clips captured to a clip library, you must load them to the Source Area.

Because the Source Area is the starting point for almost all the clips you work with, you often have to keep track of many sources in a single Source Area. Using the EditDesk Library, you can create multiple Source Areas and sort clips into them as needed. For example, you can separate sources according to the scenes in which they are used, or sort types of shots to make it easier to find what you want when you need a specific shot.

When the EditDesk Library contains multiple Source and Record Areas, you can sort clips in them gesturally.



a) EditDesk Library
b) Source Area
c) Name box
d) New Entry box

To create a Source or Record Area:

1. Select the Source Area, Record Area, or folder under which you want to create the area.
2. From the New Entry box, select New Src Area or New Rec Area.

   A new entry appears in the EditDesk Library. It is the current Source or Record Area, as indicated by a yellow border around the entry, and is empty.
3. Type a name for the new area in the Name field.

   HINT: To activate the EditDesk Library Name field for the currently selected item, press **ALT+9**.

Showing or Hiding the Contents of Folders and Areas

Expand or collapse a folder, Source Area, or Record Area to show or hide its contents.

To expand or collapse a folder or area:

➤ Click the triangle to the left of its name.



Selecting Areas and a Focus Clip to Display on the EditDesk

The View label indicates which Source Area, Record Area, and Record Focus clip are currently displayed on the EditDesk.

To select a new Source Area, Record Area or Record Focus:

➤ Click the View column in an area or Record Focus clip's row.

The View label appears, and the selected entry is displayed.



HINT: You can accomplish the same thing by double-clicking a row. Also, to view a clip in the Player, double-click its thumbnail in the EditDesk library.

Selecting Entries in the EditDesk Library

You can only select one folder or area at a time. Selected folders or areas are indicated by a yellow border. Selecting areas does not affect Source and Record Focus.

You can select multiple clips.

To select an entry in the EditDesk Library:

➤ Click it once.

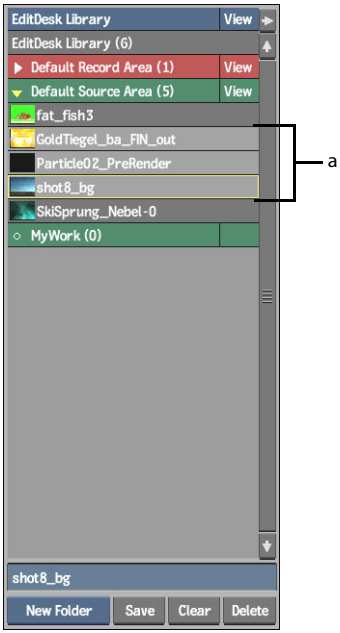
To select multiple clips:

➤ While holding down **CTRL**, click the clips you want to select.

To select a range of clips:

➤ While holding down **SHIFT**, click the first and last items in the range.

Selected clips turn light grey. If more than one clip is selected, the last clip selected is highlighted with a yellow border.



a) Selection of multiple clips

If one or more (but not all) clips in an area are selected, the arrow next to the area turns yellow. If all clips in an area are selected, the arrow turns green. This applies even if an area is collapsed.

Editing in the EditDesk Library

Perform editing actions in the EditDesk Library using editing hot keys. For example, perform insert and replace operations by selecting a current Source Area clip and pressing the appropriate editing hot key. You can also copy clips using the **F** (copy) key and dragging the copy away from the list. For example, you can drop the copy back onto the list, into the Record Area, or into another Source Area or Record Area in the EditDesk Library.

Moving Entries in the EditDesk Library

Move entries in the EditDesk Library by clicking and dragging them. Move clips into areas, and areas into folders. Move folders and areas up or down in the EditDesk Library. When dragging entries in the EditDesk Library, the cursor turns green when it is over a valid drop area; otherwise, it is white.

To move clips to another area:

1. Select the clips you want to move.
2. Drag the selection over an area and release the cursor.

   The clips are moved to that area.

To move an area to another folder:

1. Select the area you want to move. If the area is collapsed, you can expand it to verify its contents.
2. Drag the area over a folder and release the cursor.

   The area and its contents are moved to that folder.

To move folders or areas up or down in the EditDesk Library:

1. Select the entry you want to move. If the entry is collapsed, you can expand it to verify its contents.
2. Drag the folder over another folder, or an area over another area, and release the cursor.

   The entry and its contents are inserted just above that folder or area.

Renaming, Deleting, and Clearing Entries in the EditDesk Library

You can rename entries in the EditDesk Library. You can also delete entries, or clear entries of their contents.

To rename an EditDesk Library entry:

1. Select the entry.
2. Click the Name box at the bottom of the EditDesk Library.
3. Press **Esc** to clear the Name box.
4. Type in a new name for the entry and press **Enter**.

To delete or clear an EditDesk Library entry:

1. Select the entry you want to delete or clear.
2. Click Delete or Clear as required. (Clips can only be deleted, because they do not contain other entries.)

When deleting or clearing entries, keep in mind the following:

- When an entry is deleted, so are its contents. This includes clips and, in the case of folders, areas. For example, if you delete a Source Area, all its clips are deleted along with the Source Area itself.
- When an entry is cleared, all of its contents are deleted. However, the entry itself remains. For example, if you clear a folder, all its Source Areas, Record Areas, and their respective clips are deleted, but the folder remains.
- Deleting the top-level default folder clears the EditDesk Library of all entries. A new default folder, Source Area, and Record Area are then created.

NOTE: Clearing and deleting EditDesk Library entries does not affect the contents of the clip libraries belonging to your project.

Saving to the Clip Library

You can save the following components of the EditDesk Library to the clip library:

- A Source Area
- A Record Area
- The EditDesk Library itself (all areas and folders in the current EditDesk Library)

When you save these components to the clip library, they are appended to the existing clip library contents. For example, when you save a Source Area to the clip library, the Source Area appears as an entry in the clip library. You can expand the Source Area in the clip library to see the list of clips it contains.

Similarly, when you save an EditDesk Library to the clip library, all its entries appear in the clip library. You can expand these entries in the clip library to see their contents.

When you do a save, if entries of the same name are found to already exist in the clip library, you are given the following options.

Add — Adds the entry without overwriting the existing entry. The two entries will have the same name and will coexist.

Replace — Replaces the existing entry. If there are multiple existing entries with the same name, they are all replaced.

Skip — The entry is not saved.

To save a Source Area or Record Area to the current clip library:

1. In the EditDesk Library, select the Source or Record Area you want to save.
2. Under the EditDesk Library, click Save.

To save the EditDesk Library to the clip library:

1. In the EditDesk Library, select the grey, top-level default folder.
2. Under the EditDesk Library, click Save.

Once entries are saved to the clip library, they can be loaded back to an EditDesk Library. If you do this, just make sure to select EditDesk Library in the Destination box to load the selected entries to the EditDesk Library.

For more information on working with clip libraries, see Chapter 26, "Clip Libraries," on page 519.

Using List View

The List View is an expanded view of the EditDesk Library. It contains extra columns of information about your clips. All the same functionality as the EditDesk Library is available, along with some additional features.

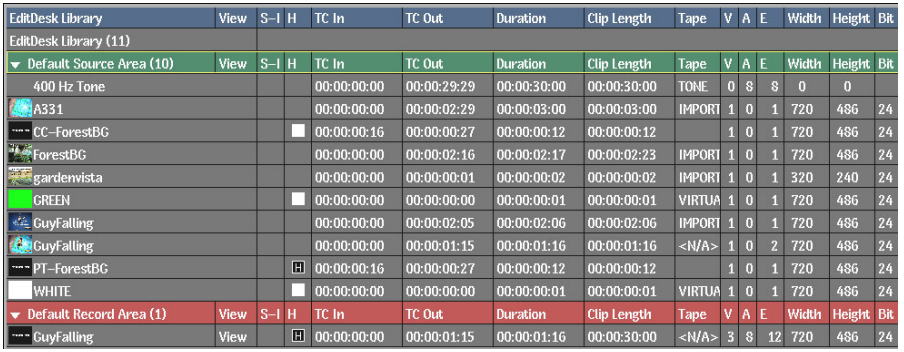
To display List View:

➤ Do one of the following:

- Click the Expand button  at the top-right corner of the EditDesk Library.
- Press **SHIFT+L** to switch between the EditDesk Library default view and List View.
- In the Source Area menu, select List View from the View box.



The List View appears.



EditDesk Library	View	S–I	H	TC In	TC Out	Duration	Clip Length	Tape	V	A	E	Width	Height	Bit
EditDesk Library (11)														
Default Source Area (10)	View	S–I	H	TC In	TC Out	Duration	Clip Length	Tape	V	A	E	Width	Height	Bit
400 Hz Tone				00:00:00:00	00:00:29:29	00:00:30:00	00:00:30:00	TONE	0	8	8	0	0	
A331				00:00:00:00	00:00:02:29	00:00:03:00	00:00:03:00	IMPORT	1	0	1	720	486	24
CC–ForestBG				00:00:00:16	00:00:00:27	00:00:00:12	00:00:00:12		1	0	1	720	486	24
ForestBG				00:00:00:00	00:00:02:16	00:00:02:17	00:00:02:23	IMPORT	1	0	1	720	486	24
gardenvista				00:00:00:00	00:00:00:01	00:00:00:02	00:00:00:02	IMPORT	1	0	1	320	240	24
GREEN				00:00:00:00	00:00:00:00	00:00:00:01	00:00:00:01	VIRTUA	1	0	1	720	486	24
GuyFalling				00:00:00:00	00:00:02:05	00:00:02:06	00:00:02:06	IMPORT	1	0	1	720	486	24
GuyFalling				00:00:00:00	00:00:01:15	00:00:01:16	00:00:01:16	<N/A>	1	0	2	720	486	24
PT–ForestBG			H	00:00:00:16	00:00:00:27	00:00:00:12	00:00:00:12		1	0	1	720	486	24
WHITE				00:00:00:00	00:00:00:00	00:00:00:01	00:00:00:01	VIRTUA	1	0	1	720	486	24
Default Record Area (1)	View	S–I	H	TC In	TC Out	Duration	Clip Length	Tape	V	A	E	Width	Height	Bit
GuyFalling	View		H	00:00:00:00	00:00:01:15	00:00:01:16	00:00:30:00	<N/A>	3	8	12	720	486	24

Customizing List View

You can change the width of List View columns, specify which columns you want displayed, and move columns.

To change the width of List View columns:

➤ Drag the border of a column heading to the right or left.

To show, hide, or move List View columns:

1. Click Preferences.
2. Under EditDesk Library, select the columns you want displayed. Items denoted with a star (*) are displayed.
3. Drag items up or down in the list to change the order in which they appear. The selections listed from top to bottom represent the display order from left to right.

See "EditDesk Library" on page 768 of the Preferences chapter.

Sorting in List View

Click a column heading to sort the list according to that column's criterion. For example, to sort by name, click the Name column heading. To reverse the sort order, click the column heading again. A sort arrow appears when you click the column heading indicating the direction of the sort. The sort occurs within each area or folder.

Editing Clips in List View

You can change clip names in the EditDesk Library. In the List View, you can also modify additional clip properties:

- TC In
- TC Out
- Duration (based on the changes you make to TC In and TC Out)
- Tape (only for source clips)
- Comment

If a property you want to edit is not displayed, change extended List View display options in the Preferences.

To edit clip properties in List View:

1. Display List View.
2. Click the property you want to edit and either enter a new value or drag the cursor left or right to change a numeric value.

To lock clip properties so they cannot be modified:

➤ Disable the Edit List box under the bottom right corner of the List View.

Using Clip List View

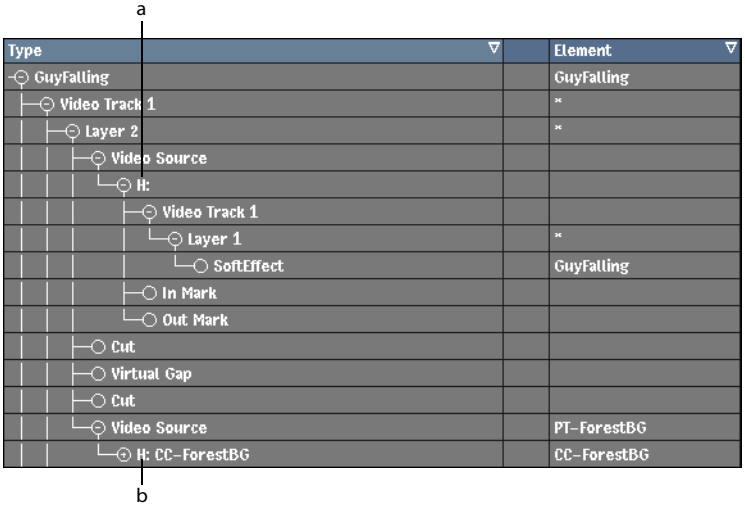
Clip List View shows the contents of the record focus clip, including layers, soft effects, and history. The history of a clip is collapsed by default.

To display Clip List View:

1. In the EditDesk Library, set the focus to the Record Area clip you want to view in Clip List View.
2. In the Source Area menu, select Clip List View from the View box.



Clip List View for the selected clip appears.



a) Expanded History b) Collapsed History

Accessing the Effects Modules

To access effects modules such as DVE or the Colour Corrector, you must first select the clips that you want to modify with the module. Some modules only require a front clip, while others accept various combinations of front, back, and matte clips. The clips you select when entering a module must all be of the same resolution.

To access a module:

1. In the EditDesk menu, disable the current option in the Menu Priority box.

   Buttons for accessing effects modules are displayed.



   a) Effects module buttons

2. Click the button corresponding to the module you want to enter.

   The cursor changes to a red, green, or blue arrow.

3. If you selected the Colour Corrector, Paint, Text, or DVE module, the Input Mode box appears below the module buttons.



   Use this box to select the number of source clips you want to modify (for example, front only or combinations of front, back, and matte).

4. Select the source clip(s) by clicking on the frame number or timecode of any frame in the clip.

   Any clip on the EditDesk can be a source clip. The order in which you select the source clips is important. The colour of the arrow cursor indicates which clip you should select next.

Cursor colour:	Use to select:
Red	The first (front) source clip.
Green	The second (back) source clip (where required).
Blue	The key-in (matte) clip (where required).

   After selecting the source clips, the cursor changes to a white arrow.

5. Select the destination for the clip containing the effect you will create in the module by clicking anywhere on the Record Area or the Source Area.

   The module opens.

Using the Same Clips Option

The Same Clips option is a shortcut for selecting clips from the EditDesk when you want to access Smoke modules. When you use the Same Clips option, the same clips that you selected

the last time you used that module during the current work session are automatically used—you do not have to manually select the clips.

The search for the same clips is done by clip ID. The EditDesk is searched first; if the clip is not found there, the current clip library is searched, and then the other clip libraries.

NOTE: If a clip is deleted from the EditDesk but is still in the Undo buffer, Same Clips will not find it unless Undo is used to return the clip to the EditDesk.

To open a module with the same clips as previously used:

1. In the EditDesk menu, click the button for the module you want to use.

   A small "S" button appears to the right of the module button.



2. Click the module button again to activate the Same Clips option.
3. Select a destination.

   The clips you selected the last time you used this module are selected (if they are found), and the module opens.

   NOTE: If you select the Same Clips option and have not used the module in the current work session, or if the clips cannot be found, an error message is displayed indicating that no previous clips were selected.

Using the EditDesk Module Editor

The EditDesk Module Editor lets you preview an effect before it is applied to the clip. The option is only available to certain tools, and is indicated by an "E" that appears on the button prior to selecting the clip destination.



See "Preview Fx" on page 99.

Undoing and Redoing Operations

You can undo and redo operations you perform in the EditDesk, the Player, the Triptych Player, the full-screen Player, and in modules such as DVE and the Stabilizer, using the Undo and Redo

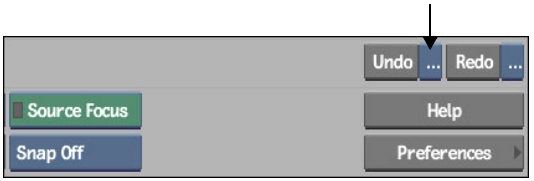
buttons. For example, you can undo most editing actions, as well as operations made to Source Area clips such as clip deletions.

The Undo and Redo buttons on the EditDesk and in the players have multiple levels, which you set in the Preferences menu. By default, you can undo the last 10 operations. See "Undo" on page 768. The Undo buttons in the Smoke modules have various levels of undo.

Operations performed in the EditDesk, the Player, and the Triptych Player that you can undo and redo are listed in a pop-up box, so that you can easily select the operation that you want to undo or redo. Operations performed in the following soft effect editors are also listed: Colour Corrector, Timewarp, and Blend.

To undo an operation:

1. Click the Undo List button.



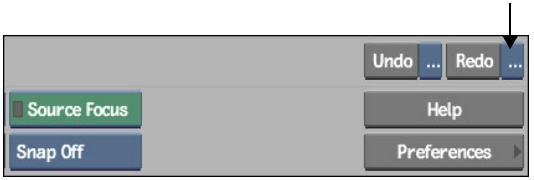
   A list of the recently performed operations appears. Operations are listed in the order they were performed, the oldest operation appearing at the top of the list and the most recent at the bottom of the list.

2. Select the operation you want to undo.

   The operation, as well as any operations performed more recently than the selected one, are undone.

To redo an operation:

1. Click the Redo List button.



   A list of the operations that were undone appears. Operations are listed in the order they were first performed, the oldest operation appearing at the top of the list and the most recent at the bottom of the list.

2. Select the operation you want to redo.

The operation, as well as any operations performed more recently than the selected one, are reapplied.

To undo the last operation performed:

➤ Click Undo.

To redo the last undone operation:

➤ Click Redo.

HINT: Alternatively, press **BACKSPACE** to undo the last performed operation, and press **SHIFT+BACKSPACE** to redo the last undone operation.

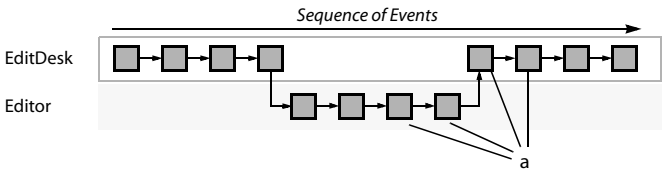
Using Local Undo

The Preferences menu contains a Local Undo button that applies to the Timewarp Editor, Colour Correction Editor, and Blend Editor. When Local Undo is enabled, all events in these editors are added to the undo buffer in a linear sequence.

When Local Undo is off, all events in these editors are grouped into a single event once you exit the editor. Thus, all those events are "undone" with a single use of Undo.

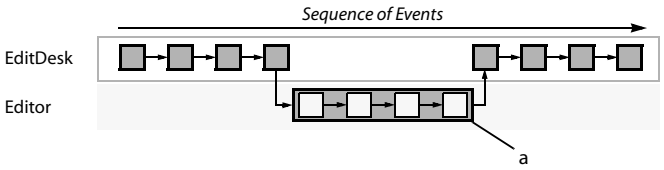
After exiting the editor, you can turn Local Undo on or off to change the state of the undo buffer for events that are already in the buffer (that is, turning the Local Undo button on or off affects the items currently in the undo buffer, not just the ones added after you turn it on or off).

Local Undo Enabled



a) Each event is placed in the undo buffer

Local Undo Disabled



a) Editor events are seen as a single event in the undo buffer

Accessing System Messages

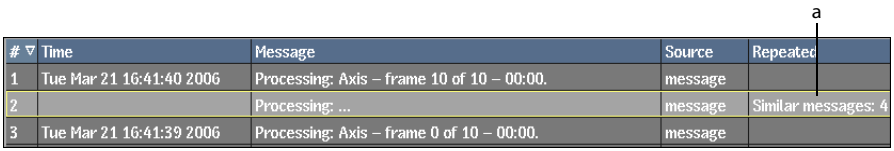
The message bar that appears on the EditDesk and in many modules provides feedback from the system as it is performing an operation. You can also access a log of the system messages in the message history at any time during the current session. The next time you start a session, the message history is cleared and the system begins logging messages for that session.

To prevent too many messages from being displayed, the log identifies identical messages instead of listing each one separately. It also identifies messages that are similar. For example, the first and last frames of a processing operation are listed as two separate messages. Since all the frames processed in-between are treated as similar, they are grouped into one processing message.

To access the message history for the current session:

➤ From anywhere in the application, press **CTRL+ALT+F7**.

The Message History window appears showing a list of all messages logged for the current session. Identical and similar messages are identified in the Repeated column.



a) Four similar processing messages indicate processed frames between the first and last frames, which are listed as separate processing messages.

You can set the number of values saved, reset the message history, and do specific searches. For information on these settings, see "Miscellaneous Preferences" on page 762.

Colour Picker

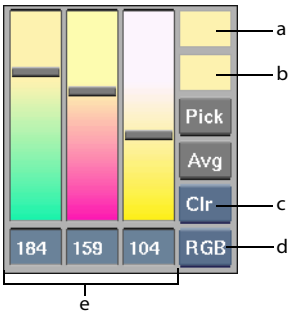
Use the colour picker to pick and mix colours from the image, and to display or change the colour values of any colour. It is available in many modules.

To display the colour picker, click a colour pot in any module or A/V tool menu.



a) Colour Source tool

By default, when the colour picker appears, it appears in colour (Clr) mode. In this mode, you see three slider bars. Each slider bar represents one channel of the current colour model: RGB, YUV, or HLS (as specified in the Colour Model box). The colour value for each channel of the current colour appears at the bottom of the corresponding slider bar.



a) Current Colour pot
b) Reference colour pot
c) Mode box
d) Colour Model box
e) Channel values

The Current Colour pot displays the current paint colour in use, and the Reference colour pot displays the previous paint colour used.

The Mode box contains four options: Clr (default), Clr %, Pot, and Paint. You can view and set channel values in Clr mode and Clr % mode, use and customize a colour palette in Pot mode, and mix colours in Paint mode. Certain operations are only available from a particular mode.

The Mode box and Colour Model box settings, and channel value units (percentages or bit-values) are saved on a per-user basis, at the end of each session.

To hide the colour picker, click anywhere outside the colour picker.

Picking Colours

Use the Pick button to choose a colour from the image. The chosen colour can be transferred to the Current Colour pot or the colour palette.

To pick colours:

1. Click Pick.

   The cursor changes to a colour picker.

2. Pick a colour from the image by clicking that colour.

   The selected colour appears in the Current Colour pot.

3. Do one of the following:

   • Transfer the colour to the Current Colour pot by clicking it.

   The selected colour becomes the current colour in both the colour picker and the colour pot you originally clicked.

   • Transfer the colour to the colour palette by selecting Pot in the Mode box and then clicking and holding on a colour pot.

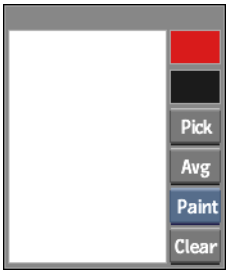
Mixing Colours

You can use the colour picker to mix colours.

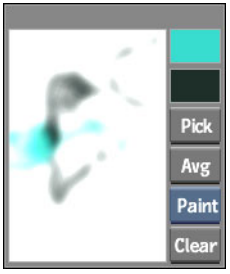
To mix colours:

1. Select Paint from the Mode box.

   The colour mixing area appears.



2. Click Pick, select a colour from the image, and then brush the selected colour onto the mixing area of the colour picker. Repeat this for each additional colour you want to add to the mixing area.



3. To select a mixed colour, click Pick and click the colour in the mixing area.

   The mixed colour appears in the Current Colour pot.

4. Do one of the following:

   • Transfer the colour to the Current Colour pot by clicking it.

   The selected colour becomes the current colour in both the colour picker and the colour pot you originally clicked.

   • Transfer the colour to the colour palette by selecting Pot in the Mode box and then clicking and holding on a colour pot.

5. To clear the mixing area, click Clear.

Choosing an Average Colour

You can use the Avg button or the Pick button to obtain the average colour of a sample of image pixels. You can sample pixels in two ways:

- Drag a selection box over the sample area.
- Drag the colour picker over the sample pixels. This method is usually faster because it samples a smaller area of the image.

To sample colour values using a selection box:

1. Click Avg.

   The cursor changes to the colour picker.

2. Click and hold the mouse button (or press down on the pen) and drag the cursor diagonally to draw a selection box over the area of the image to sample.

   The average colour of the sampled area appears in the Current Colour pot.

   HINT: Alternatively, click Pick, hold down **CTRL**, and draw a selection box over the image area to sample. The average colour of the sampled area appears in the Current Colour pot.

To sample colour values using the colour picker:

1. Click Pick.

   The cursor changes to the colour picker.

2. **ALT**-drag the colour picker over the image pixels you want to sample.

   The average colour of the sampled pixels appears in the Current Colour pot.

Viewing and Setting Channel Values

You can use options in the Mode box to view and set the colour values for the individual channels of the current colour model.

To view and set channel values:

1. From the Mode box, select one of the following options.

Select:	To:
Clr	View and set the colour values for the individual channels in terms of real values (0-255).
Clr %	View and set the colour values for the individual channels in terms of percentage (0-100%).

2. Select a colour model from the Colour Model box.

Select:	To:
RGB	Display the red, green, and blue channel values of a colour.
YUV	Display the luminance, U-chrominance, and V-chrominance channel values of a colour.
HLS	Display the hue, lightness, and saturation of a colour.

3. Set the value for each channel using the slider bar, the numeric keypad, or the colour picker:
   - To use the slider bar, press on a slider bar and drag it up or down. Dragging with the left mouse button changes values more slowly than dragging with the right mouse button. If you are using a pen, apply more pressure to increase the rate at which values change.
   - To use the numeric keypad, click the channel value at the bottom of the slider bar, and enter the value.
   - To use the colour picker, click Pick, and drag the colour picker along a channel or an image until the required colour is displayed.

   The colour pot in the upper-right corner of the colour picker interactively updates as you change the channel values.

4. Do one of the following:
   - Transfer the colour to the Current Colour pot by clicking it.

     The selected colour becomes the current colour in both the colour picker and the colour pot you originally clicked.
   - Transfer the colour to the colour palette by selecting Pot in the Mode box and then clicking and holding on a colour pot.

Using and Customizing a Colour Palette

Use the Pot option in the Mode box to use and customize a 15-pot colour palette.

NOTE: The palette in the colour picker is independent of the palette in the Paint module.

To use the colour palette:

1. Select Pot from the Mode box.

   The colour palette appears.

2. To select a colour, click one of the colour pots.

   The selected colour appears in the Current Colour pot.

To customize the colours in the colour palette:

1. Choose a colour to store in the colour palette.

   The selected colour appears in the Current Colour pot.

2. Select Pot from the Mode box.

   The colour palette appears.

3. Click and hold on the pot in which to store the selected colour.

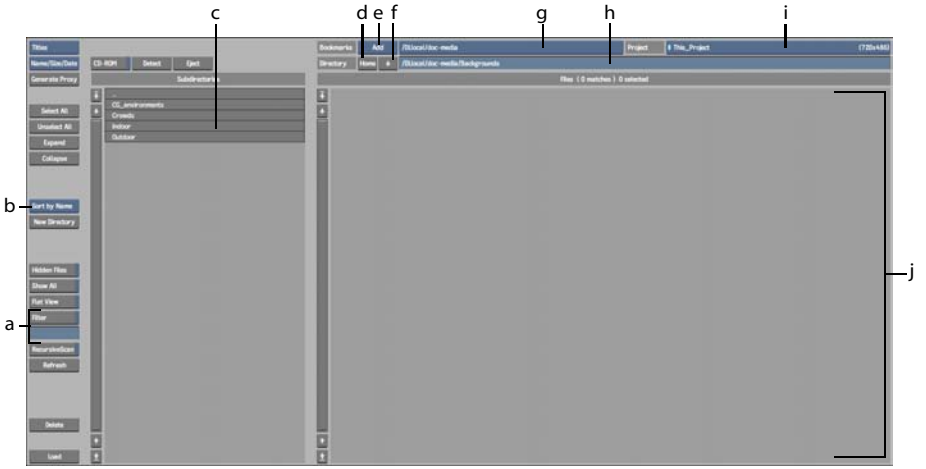
   The colour transfers to that colour pot.

4. Repeat this procedure for each colour you want to store in the colour palette.

When you select Pot, Save and Load buttons appear at the bottom of the colour picker. For information on saving and loading colour palettes, see Chapter 33, "Saving Setups and Preferences," on page 725.

Browsing the File System

Use the file browser to import or export files to the UNIX file system. For example, when you load a file from the Import Image menu in the clip library, the file browser appears.



a) Filter tool
b) Sort box
c) Subdirectories list
d) Return to home project directory
e) Add/Delete Bookmark
f) Go to Parent Directory
g) Bookmarks list
h) Directory box
i) Project box
j) File list

Filter tool — Displays a subset of the files in the current directory.

Sort box — You can sort files in the File list by name or by date.

Select:	To:
Sort by Name	Sort files alphabetically by name.
Sort by Date	Sort files by their creation (or modification) date.

Subdirectories list — Displays all available subdirectories in the current directory. To go to a subdirectory, click its name in the list.

Reset button — Resets the Project box to the current project.

Parent button — Navigates to the parent directory.

Add/Delete Bookmark box — Bookmarks (or removes a bookmark to) the current directory.

Bookmarks List — Contains current bookmarks.

Directory box — Displays the current directory. You can navigate to other directories using the navigation aids (such as the Go To Parent Directory arrow). Alternatively, click the Directory box and enter a new path.

You can abort the scanning of a directory by clicking anywhere in the file browser. Files scanned up to the point you abort appear. You have to re-enter the directory if you then want to scan all of its files.

You can create a new directory within the current one by clicking the Create Directory button and entering the new name.

NOTE: You can opt to have the on-screen keyboard appear when you click the Directory box. Select Keyboard On in the EditDesk Preferences.

Project box — Displays the current project. To load or save images, setups, or preferences to a different project, select the project in the Project box.

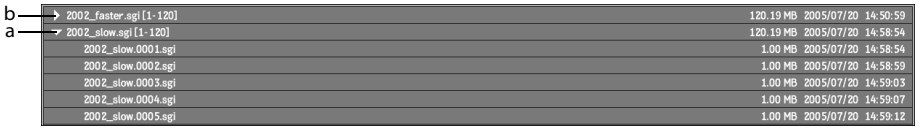
File list — Displays all available files in the current subdirectory, depending on the options you specify in the File Extension box, the Filter settings (if any), and whether or not you are showing hidden files. You can view the File list in Titles or Proxy mode. You can select a single file, a range of files, or all the files in a sequence. See "Selecting and Loading Files" on page 90.

Titles/Proxies — Select Titles to view files by name. Select Proxies to view files by image proxy. Proxies view is useful for viewing image or font files. Select List View to view files by name and file description, such as size and date.

Name/Size/Date — This item is only available in Titles mode. Select Name/Size/Date to view files including all file information. Select Name to view only the file name.

Hidden Files — Enable to list all files including "hidden" system files such as *.cshrc*.

Expand and Collapse — Use these items to expand and collapse groups of files in the File list. For example, a series of images can be grouped (collapsed) into a single entry in the file browser. These buttons correspond to the expand and collapse arrows that appear in the File list.



a) Collapse arrow b) Expand arrow

Show All — Displays all files in the current directory, regardless of their file extension. This button overrides the specified file extension.

Flat View — Displays all files in the current directory without grouping image sequences.

Create Dir — Use to create a new directory within the current directory.

Delete — Use to delete a file or selection of files from the current directory. You are prompted to confirm the deletion.

Gen. Proxies — Use to generate proxies for the selected file or sequence in the file browser. Generating browsing proxies make it easier for you to identify images on the file system using Proxies view.

Refresh — Use to refresh the view in the file browser.

User box — Appears if you are setting preferences for a specific user.

Using Bookmarks

You can save frequently visited paths in the Bookmarks list. These bookmarks, which are stored with your user settings, can be recalled for quick directory navigation.

To add a bookmark:

1. Navigate to the directory that you want to add as a bookmark.
2. Select Add in the Add/Delete Bookmarks box.

To recall a bookmark:

➤ Select the bookmark that you want to recall from the Bookmarks list.

To delete a bookmark:

1. Select the bookmark that you want to delete from the Bookmarks list.
2. Select Delete in the Add/Delete Bookmarks box and then click Confirm.

Using the Filter Tool

When there are many files in a directory, it can be cumbersome to search for a particular file. You can use the Filter tool to display a particular subset of the existing files.

To use the Filter tool:

1. Enable the Filter button.
2. Type in a character string in the Filter String field, including wildcards such as *.

   For example, suppose that you are loading a font to be used in the Text module and you only want to display the oblique fonts. All the oblique fonts have "oblique" in the file name, for example, Courier-Oblique, Helvetica-BoldOblique, or Helvetica-Oblique. You would enter "*Oblique*" in the Filter field.

   NOTE: Text entered in the Filter field is case-sensitive.

3. Press **ENTER**.

   The filter is applied: only the files that have the character string in their file name are displayed in the file browser.

4. To disable the current filter and view all files, disable the Filter button.

   NOTE: The Filter tool uses standard UNIX wildcard conventions. For example, if you filter on the word "Oblique" (without a wildcard), the tool will not recognize something like "Helvetica-Oblique".

Selecting and Loading Files

To load a file into Smoke, you must select it in the File list. You can load a single file, a range of files, or all the files in a sequence.

To select and load files:

1. Select the files you want to load:

   - To select a single file, click the file name in the File list.
   - To select a range of files, **SHIFT**-click the first and last files in the range you want. Alternatively, click and drag across the desired file names in the list.
   - To add to a range of files, hold **CTRL** or the pen button while selecting the file in the File list.
   - To select all files in a sequence, double-click any of the files in the sequence in the File list.

   NOTE: You can also select all entries by clicking the Select All button, or unselect all entries by clicking the Unselect button.

2. Once you select the file(s) you want to load, click Load.

To load from a CD-ROM:

1. Ensure that the CD-ROM is mounted. For instructions on mounting a CD-ROM, refer to the installation guide.
2. Click Detect.

   The files on the CD-ROM appear in the file browser, and Enable CD-ROM is automatically enabled.
3. Select a file and click Load.

   The file is loaded to the EditDesk.
4. When you are ready to remove the CD-ROM, click Eject.

To load from or save to a floppy disk:

1. Click Detect.

   The type and size of the disk are automatically detected. The files on the floppy disk appear in the file browser, and Enable Floppy is automatically enabled.
2. Select a file and click Load.

   The file is loaded to the EditDesk.
3. When you are ready to remove the disk, click Eject.

   NOTE: If you change the disk in the floppy drive, click Detect to refresh the File list in the file browser.

5 Player Essentials

Summary

About the Player *93*
Playing Clips in the Player *94*
Setting Player Display Options *97*

About the Player

You can play clips that you work with on the EditDesk in the Player module.

The Player contains tools for visual overlays and reference views, providing options for monitoring sources, clips-in-progress, and rendered results. You can also apply 3D LUTs to clips in the Player. These tools are available in all module image windows. See Chapter 6, "Module Essentials," on page 111.

The Player plays source or processed clips in real time. Some systems may not be capable of playing high-resolution clips in real time. Some soft effects (such as editing transitions) can be rendered in real time. For clips with stacked soft effects, the Player has a preview option that displays the rendered result on a frame-by-frame basis. Alternatively, you can process the effects for real-time playback.

When working with high-resolution clips, you can view them in the fullscreen Player. The fullscreen Player can display HD 1920x1080 clips at their native size (provided your graphics monitor supports, and is set, to display 1920 pixels across). The fullscreen Player supports most of the same features as the Player.

You can also play clips using the Triptych Player. The Triptych Player provides three Players, side-by-side, that you can use to simultaneously view clips in different contexts. For example, you can set the middle Player to play the clip, the left Player to show the incoming frame of the current element in the timeline, and the right Player to show the outgoing frame.

Playing Clips in the Player

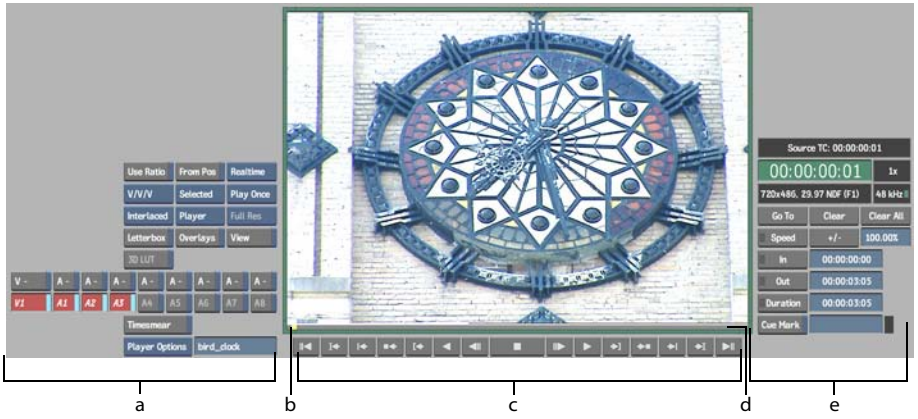
Load clips from the Record Area or Source Area into the Player. The Player provides the controls you need to play one or more clips of any resolution, navigate clips, and identify dropped frames during playback.

There are a few ways to load clips from the EditDesk into the Player.

To load a clip into the Player:

1. On the EditDesk, make sure the clip you want to view in the Player is the focus clip. See "Focus Clip and Focus Area" on page 42.
2. Do one of the following:
   - Press **Esc**.
   - Swipe the cursor against the swipe bar on the left or right side of the Source Area.
   - In the EditDesk library, double-click the proxy of a clip.

   The Player appears, replacing the Source Area. The Player displays the clip that is the currently selected clip in either the Record Area or the Source Area — whichever has the focus.



a) Display options
b) Positioner
c) Playback controls
d) Image window time bar
e) Clip information and marking controls

A menu on the right side of the Player contains information about the displayed clip. This menu also provides controls for marking in and out points and adding cue marks. For more information on editing marks, see Chapter 41, "Navigating the Timeline," on page 859.

Display options on the left side of the Player include overlay options, letterbox formatting options, and view options. When a setting is made in the Player, it applies to all clips that are viewed in the Player until that setting is changed.

3. To close the Player and return the view to the Source Area, press **ESC** again, or swipe the cursor against the swipe bar on the left or right side of the Player.

To switch between the Source and Record focus clips:

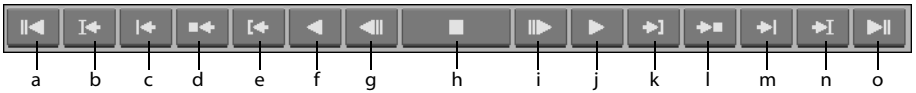
➤ Do one of the following:

- Press the **F7** Record Focus hot key or the **F8** Source Focus hot key.
- Click the Focus box in the EditDesk menu.



Controlling Playback in the Player

You can play a clip in the Player using the playback controls that appear below the image window.



a) Go to first frame of clip
b) Go to previous cue mark
c) Go to in point
d) Go to previous keyframe
e) Go to incoming frame of current shot
f) Play clip backward
g) Go backward one frame
h) Stop playing clip
i) Go forward one frame
j) Play clip forward
k) Go to outgoing frame of current shot
l) Go to next keyframe
m) Go to out point
n) Go to next cue mark
o) Go to last frame of clip

You can also jog a clip back and forth by dragging the positioner along the time bar. When you jog through an edit sequence (a series of clips edited together), you can constrain the jogging to the current clip in the sequence by holding down **CTRL** while jogging.

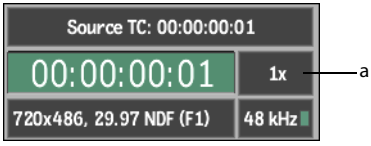
Another way to navigate a clip in the Player is to use the arrow keys on your keyboard. By default, pressing the **LEFT ARROW** and **RIGHT ARROW** keys steps frame-by-frame.

Changing the Play Speed

While you play a clip, you can speed up or slow down the play speed in the Player using the **UP ARROW** and **DOWN ARROW** keys on your keyboard.

Use:	To:
UP ARROW	Increase the play speed. Each tap of the key doubles the play speed.
DOWN ARROW	Decrease the play speed. Each tap of the key halves the play speed.
SPACEBAR	Stop playing and return the play speed setting to "1x" (normal speed).

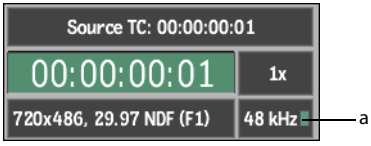
The current play speed is indicated next to the Timecode field.



a) Play speed

Synchronizing Audio and Video Playback

The Output Audio Rate field in the clip information area of the Player displays the output audio rate set in the Output Clock box of the Audio Preferences. The Output Clock should have a 48-Khz sync reference to prevent drift between audio and video signals during playback.



a) Output Audio Rate

Cycling through Multiple Clips

If you have multiple clips in the Source or Record Area, you can use hot keys to cycle the currently selected focus clip to the next or previous clip. When you use these hot keys in the Player, it updates to display the current focus clip.

To cycle the Source or Record focus between multiple clips:

1. From the EditDesk or the Player, specify the required EditDesk focus — Record or Source Area focus. See "Focus Clip and Focus Area" on page 42.
2. Do one of the following:
   - To cycle the current selection through the next clips, press **ALT+V** one or more times.
   - To cycle the current selection through the previous clips, press **ALT+C** one or more times.

Identifying Dropped Frames

As you play clips, the positioner in the image window time bar changes colours if frames are dropped. The colours indicate the following.

Colour:	Indicates:
Yellow	Real-time playback with no dropped frames.
Orange	Real-time playback with no dropped frames of soft-imported clips.
Green/Blue	Alternating dropped frames. Green indicates the first and subsequent alternating dropped frame.
Red/White	Alternating occurrences of dropped audio. Red indicates the first occurrence.

Setting Player Display Options

The Player provides options that you can use to customize the playback and monitoring environment. Use these options to define playback mode, resolution, preview overlays, and processing options. You can adapt the playback environment to your needs throughout the course of your project, whether you are reviewing a clip in progress or showing clips to your clients.

Setting Playback Resolution and Mode

Use the playback mode and resolution options to define how you want clips to play and at what resolution.



a) Playback Mode box b) Playback Resolution box

To set playback mode and resolution:

1. Select an option from the Playback Mode box.

Select:	To:
Play Once	Play through the clip one time.
Ping Pong	Continuously play in a forward and backward cycle.
Loop	Play in a continuous loop.

2. Select an option from the Playback Resolution box.

Select:	To:
Full Res	Play back the full-resolution clip.
Proxies	Play back using the clip's proxies.

NOTE: The resolution options are active only if the clip you loaded into the Player has proxies. They are available from both the standard and fullscreen Player. To load clips into the Player using proxies, see "Setting Proxy Management Options" on page 499. As well, Proxy-Size Player must be enabled in the Player section of the Preferences menu.

Reversing Player Dominance on the Broadcast Monitor

You can toggle between default Player dominance and reversed Player dominance on the broadcast monitor. For example, when playing a PAL clip, which is field 1 dominant, reversing the Player's dominance results in the clip playing on the broadcast monitor with field 2 dominance. See "Managing Field Dominance" on page 654.

This reversal is not committed to the clip, nor does it affect the clip's display on the graphics monitor.

To reverse the Player dominance on the broadcast monitor:

➤ As the clip is playing, **CTRL**-click Full Res in the Player to toggle between reversed Player dominance and the default Player dominance.



The field dominance of the Player output on the broadcast monitor is toggled. This affects all clips output to the broadcast monitor from the Player in the current session of Smoke.

Playing Clips at Their Native Framerate

The Player can play a clip at its native framerate regardless of the default project framerate, or it can play all clips at the project framerate. You set the playback speed using the Native Framerate option in the Player section of the Preferences menu. When this option is enabled, the Player plays clips at their proper speed on a "best effort" basis, meaning that the result is a close approximation of the actual framerate. Use this option to preview, for example, a PAL clip in a project with an NTSC default resolution. See "Player Preferences" on page 769.

Setting Preview Options

When working with clips that have multiple soft effects on one or more layers, there are preview options you can use to view clips in the Player. Depending on the number of soft effects on the timeline, you may need to process often as you make changes. Select an option from the Preview box.



a) Preview box

Realtime

Realtime mode plays clips and tracks in real time, allowing you to view your soft effects. It is recommended that you do most of your timeline work in Realtime mode. However, if your clip has more than one soft effect, the Player may drop frames or display black frames during playback. In this case, process the soft effects to get real-time playback (see "Processing Soft Effects" on page 301). This is true especially if you have stacked soft effects on many layers. Also, when playing a track with multiple layers containing unprocessed soft effects in Realtime mode, you only see the focus layer (with its soft effects).

Preview Fx

Preview Fx mode processes all soft effects to create a preview for the current frame. It is useful for viewing soft effects (stacked or not) in context. Every time you use the frame advance controls or jog the positioner, the image in the Player is updated with all the processed soft effects. This allows you to make changes to the vertical edit and immediately see your changes. However, when you play the track or clip, the functionality temporarily returns to Realtime mode (until play is stopped). If you create complex soft effects and find that unrendered black sources appear in some or all your soft effects when playing in Realtime mode, switch to Preview Fx mode to immediately see the results of your changes on the current frame.

Preview Fx mode is also useful if you have many unrendered soft effects, or transitions that use an unrendered soft effect as an outgoing or incoming clip. Use this mode while you make changes to complex vertical edits, and return to Realtime mode to view the rendered result.

If you are working in an HD project, you should enable the Proxy-Size Player option before using Preview Fx mode for faster display of the image. See "Player Preferences" on page 769.

If you have a complicated vertical edit with many soft effects, you may notice that the Player slows down when jogging or advancing frames. This is normal. Preview Fx mode processes the entire vertical edit for the current frame as you jog, which may take more time as you add more soft effects. It is recommended to use this mode when changing the timing of a layer, such as slipping or sliding, so that you can immediately see the result for the current frame, and then use Realtime mode to view the processed result.

View Src

View Src mode shows the original media without any soft effects. If you applied many soft effects to the timeline, select View Src to compare the result with the original clip. The focus layer — the layer under the focus point on the positioner — appears in the Player with no soft effects applied. View Src works when jogging or stepping through the clip.

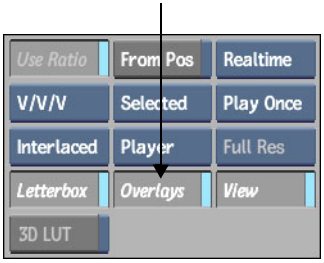
Viewing Safe Action and Safe Title Overlays

When you view a clip using the Player, the entire frame appears from edge-to-edge. Most video monitors, such as home television sets, crop the edges of the image slightly. Overlays are used to help you visualize how much of the video in the Player may be lost on other monitors.

Use the Overlays button to turn on or off the display of overlays. Use the Overlay controls to determine which overlays are displayed.

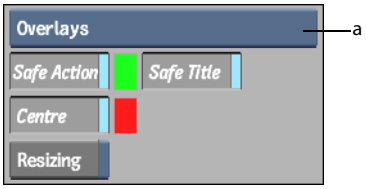
To view overlays:

1. In the Player's display options, enable Overlays.



2. If multiple display options are enabled, select Overlays from the Preview Setup box.

The Overlay controls appear.



a) Preview Setup box

3. Select the overlay(s) you want to view.

Enable:	To:
Centre	Put a crosshair in the centre of the display.
Safe Title	Indicate the maximum image area where it is safe to put title information without the risk of it being cropped.
Safe Action	Indicate the maximum image area where it is safe to include action in the scene without the risk of it being cropped.
Resizing	Indicate the maximum image area where it is safe to include action in the scene without it being cropped by the Pan and Tilt settings.

NOTE: Click the colour pot to change the display colour of the Safe Action, Centre, and Resizing overlays. See "Colour Picker" on page 82.

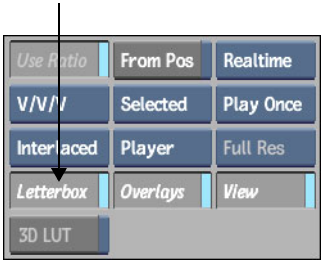
Applying a Letterbox Format to a Clip

Use the Letterbox options to change the visible part of video clips. This is achieved by masking the top and bottom or left and right edges of the image in the Player (and not by applying an anamorphic effect to the image).

There are six predefined letterbox formats, and an option that allows you to create a custom format.

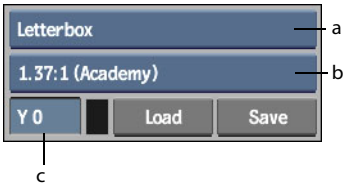
To apply a letterbox format to a clip:

1. In the Player's display options, enable Letterbox.



2. If multiple display options are enabled, select Letterbox from the Preview Setup box.

   The Letterbox controls appear.



a) Preview Setup box b) Letterbox Format box c) Letterbox Offset field

3. Select a format from the Letterbox Format box.
4. By default, the top and bottom letterbox masks are identical, and the image is centred in the image window. To offset the position of the letterbox masks, enter a positive or negative value in the Letterbox Offset field.
5. If you selected Custom, enter a custom size in the Ratio field that appears.
6. Optional: Use the colour pot to change the colour of the letterbox masks.

Removing the Letterbox Format Attribute

When you set a letterbox format for a clip in the Player, it becomes an attribute of the clip. It is saved with the clip, so every time you play the clip in the Player, the format is already there. Thus, each clip can have its own letterbox format.

When you output a clip with a letterbox format from the Output Clip menu, the Letterbox option in that menu is automatically enabled so that you can output the clip with the previously specified format. To output the clip without letterbox, disable Letterbox in the Clip Output menu prior to output. See Chapter 7, "Clip Input/Output Using a VTR," on page 145.

To remove the letterbox format attribute from a clip:

1. Select the clip.
2. Display the Player.
3. Disable Letterbox.

Saving and Loading Letterbox Formats

You can save a letterbox format separately from the focus clip, and then apply it to another clip.

To save a letterbox format:

1. In the Letterbox controls in the Player, click Save.

   The file browser appears.

2. Type a filename in the Save field, and press **ENTER**.

To load a letterbox format:

1. Select the clip to which you want to apply a saved letterbox format and display it in the Player.
2. In the Letterbox controls in the Player, click Load.

   The file browser appears.

3. Select a format from the File list.

   The letterbox format is applied to the focus clip in the Player.

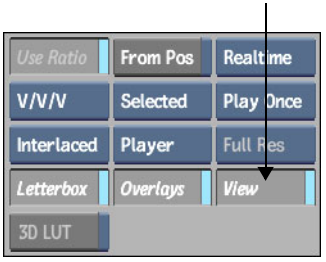
Setting the View Options to Compare Video Tracks

Use the View options to display images from two video tracks simultaneously. You can choose to view the two tracks in a screen that is split horizontally, vertically, or at a custom set angle. Alternatively, the two tracks can be viewed as a transparency blend. The two tracks viewed are the Primary and Secondary tracks.

NOTE: The custom set angle split is not available on the Octane2 when using 12-bit graphics processing. See "Setting the Graphics Processing Bit Depth" on page 502.

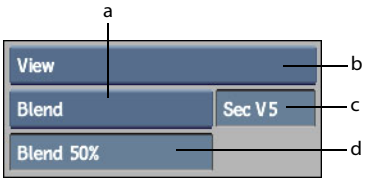
To view the two video tracks in the Player:

1. In the Player's display options, enable View.



2. If multiple display options are enabled, select View from the Preview Setup box.

The View controls appear.



a) Preview Setup box
b) View Style box
c) Secondary Video Track field
d) View Percentage/Position field

3. Enter the Secondary video track you want to display in the Secondary Video Track field.
4. Select how you want to view the two tracks using the View Style box.
5. Optional: Modify the appearance of the split screen by doing one of the following:
   - If you selected Horizontal or Vertical Split, set the position of the split.
   - If you selected Angle Split, set the position and angle of the split.
   - If you selected Blend, set the percentage of the secondary track that is displayed. For example, if you specify 60, the image is composed of a blend of 40% of the Primary track and 60% of the Secondary track.

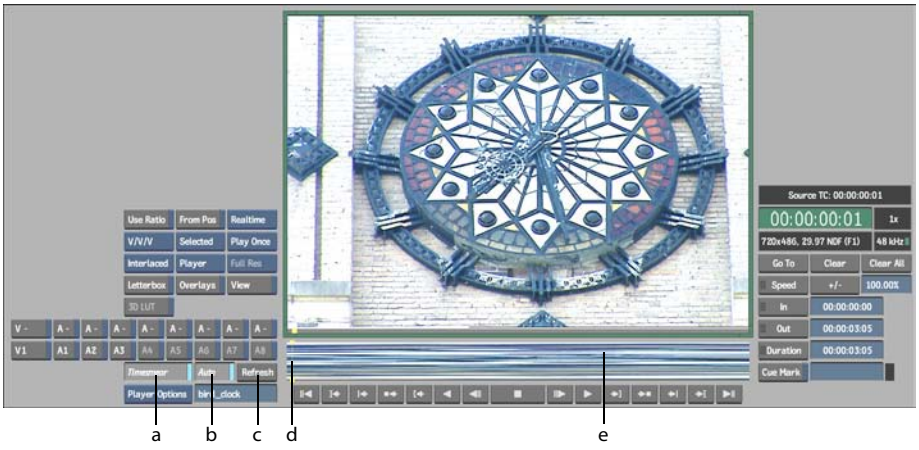
   NOTE: The Secondary video track appears black if it is an unrendered effect, or if both the Primary and Secondary video tracks contain unrendered dissolves.

Navigating Clips Using the Timesmear

Timesmear provides a visual "snapshot" of the contents of the focus clip. A timesmear is comprised of one vertical line of pixels scanned from each frame in the clip; the lines are arranged sequentially and displayed horizontally below the image window in the Player. The timesmear gives you an idea of the contents of the clip or track, and shows the relative location of different parts of it. You can use the timesmear to navigate the clip or track, and you can set in and out points and cue marks directly on it. You can also use it to verify the colour or luminance consistency of a clip.

In Source Focus, the timesmear is created for the current (focus) source clip; in Record Focus, it is created for the current Primary track or current layer.

There are two preferences for timesmear that you set in the Preferences menu. One specifies the number of frames that are sampled, in steps. The other specifies the location on the frame where the line of pixels is sampled. See "Timesmear" on page 771.



a) Timesmear button
b) Auto button
c) Refresh button
d) Positioner
e) Timesmear

You can opt to render the timesmear automatically or manually. With automatic rendering, the timesmear is updated each time you make a change to the focus clip or change the focus clip. Automatic timesmear rendering is set at the lowest priority in relation to all user interface interactions. The moment you perform any action in Smoke, automatic timesmear rendering is interrupted, and only resumes when that action is completed. With manual rendering, you update the timesmear when needed. Unlike automatic rendering, with manual rendering you must wait until it is completed before you can resume working in Smoke.

Rendered timesmears are saved with every layer or video track on the framestore, so they are available for use when you restart the application.

To display the timesmear for the focus clip:

1. In the Player, enable Timesmear.
2. Enable Auto to have the timesmear rendered automatically each time you modify the clip, or click Refresh to manually render the timesmear.

   The timesmear appears below the image window.

To navigate the clip using the timesmear:

➤ Do one of the following:

- Click on the timesmear at the location you want to go to.
- Jog the timesmear positioner.

The current frame updates to the new location.

NOTE: In Smoke PAL projects, when using small-size monitors at 1280 x1024 resolution, the playback controls do not appear when timesmear is enabled due to a lack of space.

Displaying the Fullscreen and Triptych Players

You can display two other Players in addition to the regular Player— the fullscreen Player and the Triptych Player.



a) Player box

Select:	To:
Player	Display the Player. Press **ESC** to toggle between the Player and the EditDesk.
Triptych	Display the Triptych Player. You can also press **SPACEBAR+ESC** to toggle between the Triptych Player and the EditDesk. See "Viewing Clips in the Triptych Player" on page 106.
Fullscreen	Display the fullscreen Player. The Player menu options are rearranged to accommodate the large view area. Press **CTRL+ESC** to toggle between the fullscreen Player and the EditDesk. Press **CTRL+SPACEBAR** and drag to the right to zoom in or left to zoom out. When using the fullscreen Player to play a 10-bit clip (HD resolution and above), the clip switches to 10 bit; when exiting the fullscreen Player, the clip switches back to the project's default resolution.

Viewing Clips in the Triptych Player

Use the Triptych Player to view three different shots while you adjust your clips, view clips at various points in time, or view up to three different layers simultaneously. You can switch the focus track and focus layer using the positioners and view the changes in the Triptych Player.

For information on using the Triptych Player with the timeline, see "Using the Triptych Player with Vertical Editing" on page 936.



a) Triptych View Mode box

Inactive image windows have a grey border, while the active image window has a red (record clip), green (source clip), or blue (container clip) border.

To control the material that is displayed in the Triptych windows, use the Triptych View Mode box.

Select:	**To view:**
Prev/Next	The last frame of the previous clip and the first frame of the following clip.
In/Out	The first and last frames of the current segment.
Free	Any clip at any point in time. Set the view by moving the positioners and focus points.
Locked	The positioners with fixed offsets as you move them through the timeline.
Aligned	All three focus points at the same timecodes.

Press **Esc** to exit the Triptych Player and return to the Player.

Toggling Pixel Aspect Ratio Display

When you work with clips that have a resolution that does not use square pixels, such as NTSC or PAL, Smoke can adjust the display so that it appears with the correct aspect ratio. By default, the adjusted image is sent to the broadcast monitor. You can switch the adjusted display from the broadcast monitor to the Player.

To enable aspect ratio display in the Player:

➤ Enable Use Ratio.



NOTE: The Use Ratio button is only active if you are viewing a clip with a resolution that does not use square pixels.

Changing Playback Scan Mode Options

The options in the Scan Mode box let you view interlaced and progressive material correctly when displayed at a size other than their actual size, for example, when you play an HD clip in the standard-sized Player (in Full Res mode, not Proxies), a clip proxy in the Source Area, or a clip in Frames view in the Record Area. This option defines the method used to resize the current frame.

To change playback scan mode options:

➤ From the Scan option box, select a scan mode for the clip.



Select:	To:
Progressive	Resize the frame as a progressive frame. Use this option for progressive material. When applied to interlaced material, field integrity is not retained.
Field 1	Display only field 1 of an interlaced clip when the clip is stopped. Alternate lines are also filled by field 1. On playback, the interlaced resize method is used.

Select:	To:
Field 2	Display only field 2 of an interlaced clip when the clip is stopped. Alternate lines are also filled by field 2. On playback, the interlaced resize method is used.
Interlaced	Play back the clip with interlaced scan mode. When this option is selected, field 1 and field 2 are resized separately, and then interlaced, producing better results when playing back interlaced material.

3D LUTs in the Player

If you configured Smoke to initialise one or more 3D LUTs, you can toggle the Player to use these instead of the default LUT defined in the software initialisation configuration file. See "Applying 3D LUTs to the Player" on page 671.

Synchronizing Audio with the Broadcast Monitor

The signal for the broadcast monitor originates from the Player. Thus, to view a clip on the broadcast monitor, play the clip in the Player.

There is a slight audio synchronization difference between the Player and your system's broadcast monitor. You can choose which image window will have correct audio/video synchronization by selecting it from the Audio Sync box in the Preferences menu. see Chapter 35, "Setting Preferences," on page 755.

NOTE: There is a start-up option you can use on some hardware platforms that prevents the broadcast monitor from blanking when the Player is not displayed. See "Start-up Options" on page 840.

6 Module Essentials

Summary

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Accessing Effects Modules *111*
Viewing Clips in the Image Window *115*
Setting Image Window Display Options *120*

About Modules

From the EditDesk, you can enter modules - discrete areas where you can modify relevant parameters or perform a group of related operations - and then return to the EditDesk with a processed clip.

When you work in a module, you play and view clips in-progress in the image window. Because you may be applying effects to one or more clips at a time, real-time playback is not always possible. However, the image window still provides fast clip navigation, scrubbing, and, if you play the clip, the system renders as many frames per second as it can.

The image window provides clip display tools that aid the creative process. Use the Grid menu to display a reference grid and overlays such as letterbox, safe action and title, and centre-point.

The View menu provides some modules access to the reference area: a tool that displays reference clips or stored reference frames comparatively using a split bar. In some modules, you can also display multiple viewports and select from 3D LUTs other than the default LUT configured in the software initialisation configuration file.

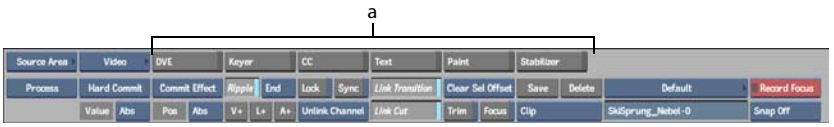
Accessing Effects Modules

When you enter a module from the EditDesk, you select the input clips that you want to work with. Each module allows for different variations of input clips, but the loading order is the same: front first, back second, matte third, and destination fourth. The only exception to this is the DVE module. See Chapter 61, “DVE: Basics,” on page 1503.

To load clips into a module:

1. In the EditDesk menu, disable the current option in the Menu Priority box or select and enable Effects.

   Buttons for accessing effects modules are displayed.



   a) Effects module buttons

2. Click the button corresponding to the module you want to enter.

   The cursor changes to a red, green, or blue arrow.

3. If you selected the Colour Corrector, Paint, Text, or DVE module, the Input Mode box appears below the module buttons.



   Use this box to select the number of source clips you want to modify (for example, front only or combinations of front, back, and matte).

4. Select the source clip(s) by clicking on the frame number or timecode of any frame in the clip.

   Any clip on the EditDesk can be a source clip. The order in which you select the source clips is important. The colour of the arrow cursor indicates which clip you should select next.

Cursor colour:	Use to select:
Red	The first (front) source clip
Green	The second (back) source clip (where required)
Blue	The key-in (matte) clip (where required)

   After selecting the source clips, the cursor changes to a white arrow.

5. Select the destination for the clip containing the effect you will create in the module by clicking anywhere on the Record Area (but not in a timeline view) or the Source Area.

   The module opens.

Using the EditDesk Module Editor

The EditDesk Module Editor lets you preview an effect before it is applied to the clip. The option is only available for certain tools, and is indicated by an "E" that appears on the button prior to selecting the clip destination.



You can preview operation results using the EditDesk Module Editor. This feature allows you to perform the same functions as on the EditDesk, but with the added benefit of being able to preview and, in most cases, modify, the effect before it is applied to the clip.

The EditDesk Module Editor is available for the following tools:

- Auto Matte
- BurnLetterbox
- Combine
- Compound
- Flip
- Logic Ops
- Monochrome
- Negative
- Posterise
- Sparks that can be rendered directly to the EditDesk
- Add Pulldown
- Remove Pulldown
- Average
- Deal
- DeInterlace
- Interlace
- Field Merge

To preview an operation using the Module Editor:

1. Click the button for the operation you want to use.
2. Select the source clips.

   NOTE: When using the same material as in the previous session, you can automatically enter an editing module by first clicking the button when the S appears, and then selecting a destination.

   When the Editing Module option is available for a tool, an E appears on the button.



3. Click the operation button again.
4. Select a destination.

   The editing module appears. Use the controls in the editing module as you would on the EditDesk.



a) Deinterlace editing module

Accessing Modules with Previous Clips

The Same Clips option is a shortcut for selecting clips from the EditDesk when you want to access Smoke modules. When you use the Same Clips option, the clips that you selected the last time you used that module during the current work session are automatically used—you do not have to manually select the clips.

The search for the same clips is done by clip ID. The EditDesk is searched first; if the clip is not found there, the current clip library is searched, and then the other clip libraries.

NOTE: If a clip is deleted from the EditDesk but is still in the Undo buffer, the Same Clips option will not find it, unless Undo is used to return the clip to the EditDesk.

To open a module with the same clips as previously used:

1. Click the button for the module you want to use.

   An "S" button appears to the right of the module button.



2. Click the module button again to activate the Same Clips option.
3. Select a destination.

   The module opens with the clips from the previous session (if they are found). The most recent settings are also restored.

   NOTE: If you select the Same Clips option and have not used the module in the current work session, or if the clips cannot be found, an error message is displayed indicating that no previous clips were selected.

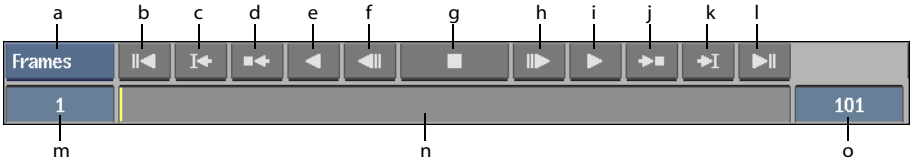
Viewing Clips in the Image Window

When working on clips in modules, you view the effects of your work in the image window. The image window is similar to the Player except it renders uncommitted effects on-the-fly. As a result, real-time playback is frequently unsupported; however, the system plays back as many frames per second as it can render.

When you process clips in a module, you can load them into the Player for real-time playback without having to exit the module.

Controlling Playback in the Image Window

Use the playback controls below the image window to play and navigate the clip. You can also use the playback controls to change the frame displayed in the image window.



a) Frames/Timecode box
b) Go to first frame of clip
c) Go to previous cue mark
d) Go to previous keyframe
e) Play clip backward
f) Go backward one frame
g) Stop playing clip
h) Go forward one frame
i) Play clip forward
j) Go to next keyframe
k) Go to next cue mark
l) Go to last frame of clip
m) Current Frame field
n) Timebar
o) Duration field

The elements directly below the playback controls are the following.

Frames/Timecode box — Displays frame numbers or timecode.

Current Frame field — Displays the frame number or timecode of the current frame. You can jump to a frame by entering a frame number or timecode in this field.

Duration field — Displays the duration of the clip in frames or timecode. In some modules, you can change the length of the generated clip by changing the total number of frames in this field.

Timebar — Represents the duration of the clip. The positioner (a yellow marker) indicates the frame you are viewing relative to this duration. You can scrub the clip by dragging the positioner.

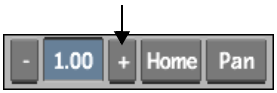
Zooming and Panning the Image Window

The zoom and pan controls are located to the right of the image window controls. Use these controls to zoom in, zoom out, and pan the image. If more than one viewport is displayed in the image window, select the viewport you want to pan or zoom.

To zoom the image window:

1. Do one of the following to zoom in:

   • Click **+** .

   • Press **CTRL+SPACEBAR** and drag right.

2. Do one of the following to zoom out:

   • Click **-** .

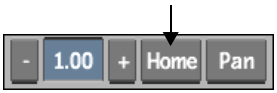
   

   • Press **CTRL+SPACEBAR** and drag left.

3. Click Home to restore the default zoom factor.

4. **CTRL**-click Home to fit the image window to the viewport.

To pan the image window:

1. Click Pan.

   The cursor changes to a grabber hand.

2. Move the grabber cursor into the image window.

3. Press down and drag the image window.

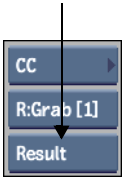
   HINT: You can also hold down **SPACEBAR** and then drag over the image window to pan it. In the Text module, use **CTRL+SHIFT+SPACEBAR** to pan.

Displaying Clip Views

When you enter a module from the EditDesk, the image window usually displays the result clip.You can change the display of the image window to view relevant context for the process.

To display a clip view:

1. Select an option from the View box or press its associated hot key.

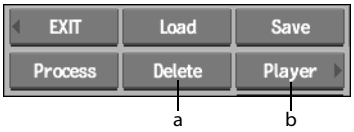


Select:	To view:
Front	The front clip (**F1**).
Back	The back clip (**F2**).
Matte	The matte clip (**F3**).
Result	The result clip (**F4**).

Some modules support other clip view options. These options are documented in the corresponding chapters.

Accessing the Player from Modules

When you process a clip in a module, a Player button appears. Click Player to load the processed clip into the Player for real-time playback (or, depending on your hardware configuration and the clip's resolution, best-possible). Click Delete to delete the most recently processed clip.



a) Delete button b) Player button

Scrubbing Audio in Modules

When you load a clip with audio into a module, you can scrub the audio; you can perform both locked rate and free form scrubbing. The level heard when scrubbing in modules is affected by the level set for the channels using the level meters in the AudioDesk.

To scrub audio in a module:

1. Load a clip with audio into a module.
2. If there is a Play Lock option in the module's Setup menu, disable it.
3. Set the view as follows.

Module	View
Text	Back
Keyer	Front, Back, or KeyIn
All other modules	Front, Back, or Matte

4. Do one of the following:
   - For a free form scrub, press **ALT** and drag the positioner in the timebar. You can hear all the tracks by pressing **ALT+SHIFT**
   - For a locked rate scrub, press **ALT+CTRL** and drag the positioner in the timebar. You can hear all the tracks by pressing **ALT+CTRL+SHIFT**

   The audio scrubs as you drag.

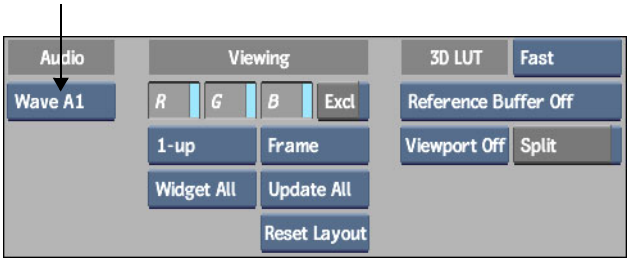
   You can toggle between locked and unlocked scrub modes on the fly, by alternating between the **ALT** and **ALT+CTRL** hot keys.

Displaying Audio Waveforms in Modules

If you load a clip that has audio tracks into a module, you can display the tracks as waveforms as long as real-time playback is possible.

To display audio waveforms:

1. Load a clip with audio tracks into a module.
2. Display the View menu.
3. From the View box, select a view other than Result.
4. Select a waveform from the Audio Waveform box.



The waveform appears in the timebar.



a) Waveforms

Setting Image Window Display Options

The image window provides display options for your clip. You can display grids and guides, overlays, compare the current result against a reference area, and control RGB channel display.

Some modules support multiple viewports so you can monitor your work in multiple contexts: for example, compare the source clip with the current result. All modules that support multiple viewports also support 3D LUTs in the image window.

Working with Grids and Guides

Grids and guides are reference overlays that appear over the image window in modules.

Use grids to view an overlay for spatial reference in your clips. A lattice of horizontal and vertical lines can be helpful when trying to place objects in a scene. You can even enable snap-to-grid functionality to ensure the accuracy of your placement.

Use guides to overlay horizontal and vertical reference lines. You can verify the working area, frame aspect ratio, safe areas for action and text, and the centre of the working area. You can also set up free guides for non-standard horizontal and vertical references.

Grids and guides are accessible from all modules using the Grid menu. However, not all modules support all grids and guides features.

To access the Grid menu:

➤ Click the Grid button that appears on the right side of the image window controls.



The Grid menu appears.



Use the controls under:	To:
Working Area	Define the area relevant to the output result. See "Setting Up Working Area Guides" on page 122.
Free Guide	Set up a freely defined rectangular overlay. See "Setting Up Free Guides" on page 123.
Guide	Display aspect ratio guides. See "Setting Up Aspect Ratio Guides" on page 124.
Safe	Display safe text and safe action areas. See "Setting Up Safe Area Guides" on page 127.
Grid	Display reference grids. See "Setting Up Grids" on page 128.
Centre	Display the centre point of the working area. See "Displaying a Centre Point" on page 130.

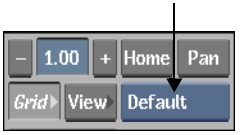
To reset grids and guides to the default settings, click Reset All in the lower-right corner of the Grid menu.

Selecting Grids and Guides Presets

You can display grids and guides presets without having to enter the Grid menu.

To select grids and guides presets:

➤ Select an option from the Quick Guides box.



Select:	To:
PAN_16x9_to_4x3	Display reference guides for panning and scanning a 16x9 clip to a 4x3 format.
TILT_to_16x9	Display reference guides for a 16x9 letterbox clip in a 4x3 ratio.
TILT_to_14x9	Display reference guides for a 14x9 letterbox clip in a 4x3 ratio.
Default	Display the grids and guides currently defined in the Grids and Guides menu.
Quick Off	Turn grids and guides off.

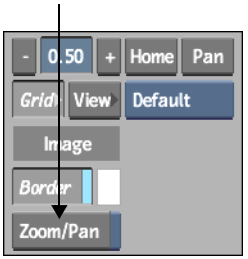
HINT: If you have grid and guide setups saved to your user *~/guides* directory, each setup appears as an option in the Quick Guides box.

Saving Grids and Guides Setups

You can save grids and guides setups to your user *~/guides* directory.

To save grids and guides setups:

1. With grids and guides displayed and configured, display the Grid menu.
2. Enable or disable Zoom/Pan.



   - Enable Zoom/Pan to include the current zoom and pan settings with the grids and guides setup.
   - Disable Zoom/Pan to exclude the current zoom and pan settings with the grids and guides setup.

3. Click Save to open the file browser.
4. Set a destination for the setup, and then click Save.

   HINT: Grids and Guides setups saved to the default directory (*~/guides* in your user home directories) appear as options in the Quick Guides box provided you start Smoke by selecting your user name.

Loading Grids and Guides Setups

You can load grids and guides setups that reside in other directories.

To load grids and guides setups:

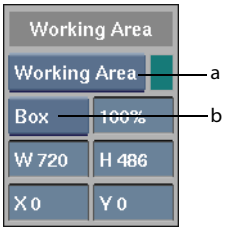
1. In the Grid menu, click Load to open the file browser.
2. Locate the setup file using the file browser, and then click Load.

Setting Up Working Area Guides

Set up working area guides to delimit the relevant area in the frame. For example, if you are working on a film project, audio is printed in a thin strip on the side of each frame. You can set up the working area guides to indicate only the part of the film frame that is not affected by the audio print.

To set up a working area guide:

1. From the Working Area box, select Working Area.



a) Working Area box b) Overlay Type box

2. From the Overlay Type box, select Line or Box.

Select:	To:
Line	Indicate the working area by outline only.
Box	Cover the area outside the working area.

HINT: If you select Box, you can change its opacity using the Opacity field that appears to the right of the Overlay Type box.

3. To change the colour of the working area overlay, use the colour pot next to the Working Area box.
4. To set the size of the overlay, enter values in the working area Width and Height fields.

   HINT: These values can be no larger than the clip's resolution.

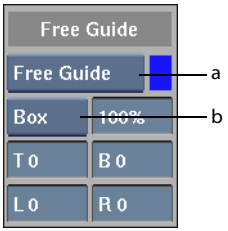
5. To offset the working area, enter values in the X and Y Offset fields.

Setting Up Free Guides

A free guide is a rectangular overlay that you can set up to mark a region of the frame. This may be useful if you are working on a background graphic for a composite where a picture-in-picture effect is applied.

To set up a free guide:

1. From the Free Guide box, select Free Guide.



a) Free Guide box b) Overlay Type box

2. From the Overlay Type box, select Line or Box.

Select:	To:
Line	Indicate the working area by outline only.
Box	Cover the area outside the working area.

HINT: If you select Box, you can change its opacity using the Opacity field that appears to the right of the Overlay Type box.

3. To change the colour of the free guide overlay, use the colour pot next to the Free Guide box.
4. To set the size of the overlay, enter values in the free guide T (top), B (bottom), L (left), and R (right) fields.

HINT: These values are interior offsets relative to the working area guide. If you have not set up a working area guide, these values are relative to the frame border.

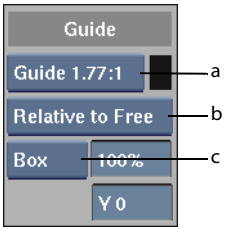
Setting Up Aspect Ratio Guides

Aspect ratio guides provide an overlay for the aspect ratios of broadcast and film formats. Use the guides when you are working on a format that you will deliver in another format. By selecting the delivery format's aspect ratio, you can preview the result without processing the format conversion.

If the aspect ratio you need an overlay for is not among the preset options, you can create custom aspect ratio guides based on a decimal aspect ratio or on pixel values.

To set up a preset aspect ratio guide:

1. From the Aspect Ratio box, select a preset aspect ratio.



a) Aspect Ratio box b) Relative box c) Overlay Type box

These options include:

- 1.37:1 (Academy)
- 1.66:1 (European 35mm)
- 1.77:1 (HDTV)
- 1.85:1 (American 35mm)
- 2.35:1 (CinemaScope)

2. From the Overlay Type box, select an option.

Select:	To:
Line	Indicate the working area by outline only.
Box	Cover the area outside the working area.

HINT: If you select Box, you can change its opacity using the Opacity field that appears to the right of the Overlay Type box.

3. To change the colour of the aspect ratio overlay, use the colour pot next to the Aspect Ratio box.

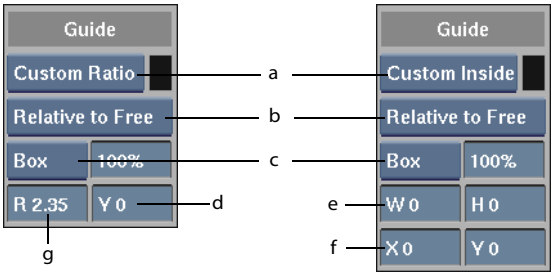
4. From the Relative box, select an option.

Select:	To define the aspect ratio guide relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.

5. To offset the aspect ratio guide vertically, enter a value in the Y Offset field.

To set up a custom aspect ratio guide:

1. From the Aspect Ratio box, select Custom Ratio or Custom Inside.



a) Aspect Ratio box
b) Relative box
c) Overlay Type box
d) Y Offset field
e) W, H fields
f) X, Y Offset fields
g) Ratio field

2. From the Overlay Type box, select an option.

Select:	To:
Line	Indicate the working area by outline only.
Box	Cover the area outside the working area.

HINT: If you select Box, you can change its opacity using the Opacity field that appears to the right of the Overlay Type box.

3. To change the colour of the aspect ratio overlay, use the colour pot next to the Aspect Ratio box.

4. Set the aspect ratio:

   • If you selected Custom Ratio, enter the decimal ratio (for example, 1.33 for 4:3) in the R (ratio) field.

   • If you selected Custom Inside, enter values, in pixels, in the Width and Height fields. You can also offset this aspect ratio using the X and Y Offset fields.

5. From the Relative box, select an option.

Select:	To define the aspect ratio guide relative to the:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.

Setting Up Safe Area Guides

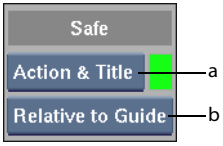
Safe area guides overlay the parts of the frame inside which you should keep relevant action in the shot, text, or other graphics:

- The safe action area marks a rectangle inside the frame, representing the amount of cropping that occurs during broadcast. This guide should line up with the edges of your broadcast monitor.
- The safe title area marks a rectangle inside the safe action area, providing a margin on all sides inside which you should place titles and graphics to ensure they are not too close to the edges of the broadcast result.

Use the safe area guide controls to select default safe area guides. You can also create a custom safe area guide.

To set up default safe area guides:

1. From the Safe Area box, select a safe area guide option.



a) Safe Area box b) Relative box

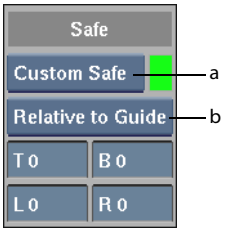
Select:	To view:
Safe Title	The default safe title area guide.
Safe Action	The default safe action guide.
Action & Title	Both safe action and safe title guides.

2. To change the colour of the safe area(s), use the colour pot next to the Safe Area box.
3. From the Relative box, select an option.

Select:	To define the safe area guide relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.
Relative to Guide	Aspect ratio guide.

To set up a custom area guide:

1. From the Safe Area box, select Custom Safe.



a) Safe Area box b) Relative box

2. To change the colour of the safe area, use the colour pot next to the Safe Area box.

3. From the Relative box, select an option.

Select:	To define the safe area guide relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.
Relative to Guide	Aspect ratio guide.

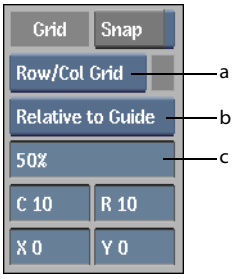
4. Enter values, in pixels, in the T (top), B (bottom), L (left), and R (right) fields to set the position of each side of the safe area guide relative to the selection you made in the previous step.

Setting Up Grids

Set up a grid of horizontal and vertical lines along the XY plane to help you place objects in a scene. You can set up a grid based on rows and columns, or on a pixel scale.

To set up a grid based on rows and columns:

1. From the Grid box, select Row/Col Grid.



a) Grid box b) Relative box c) Opacity field

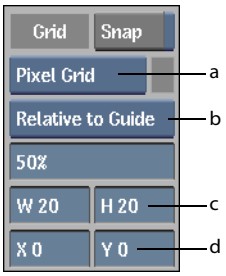
2. From the Relative box, select an option.

Select:	To define the grid relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.
Relative to Guide	Aspect ratio guide.

3. To change the colour of the grid, use the colour pot next to the Grid box.
4. Enter values into the C (columns) and R (rows) fields to define the grid.
5. To offset the grid, enter values in the X and Y Offset fields.
6. To make objects snap to grid points, enable Snap.
7. To decrease the opacity of the grid, enter a value in the Opacity field.

To set up a grid based on a pixel scale:

1. From the Grid box, select Pixel Grid.



a) Grid box
b) Relative box
c) W, H fields
d) X, Y Offset fields

2. From the Relative box, select an option.

Select:	To define the grid relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.
Relative to Guide	Aspect ratio guide.

3. To change the colour of the grid, use the colour pot next to the Grid box.
4. Enter values into the W (width) and H (height) fields to define the grid.

   Values are in pixels, and define the number of pixels between vertical (W) and horizontal (H) lines.

5. To offset the grid, enter values in the X and Y Offset fields.
6. To make objects snap to grid points, enable Snap.
7. To decrease the opacity of the grid, enter a value in the Opacity field.

Setting Up Independent Schematic Grids in DVE

You can apply a grid to a schematic view in DVE. Schematic grid settings are independent of those applied to other views in DVE (for example, Front, Back, Matte, and Result).

To set up an independent schematic grid:

1. Select the viewport containing the schematic view for which you want to set up a grid.

   NOTE: If you are not using multiple viewports, the grid will be applied to the current schematic view.

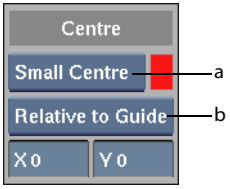
2. Set up the grid in the Grid menu.

Displaying a Centre Point

Display a centre point to keep a constant reference to the centre of your clip. In most cases, the centre point is fixed relative to the frame border. However, you can offset the centre point, or set it relative to another guide.

To set up a centre point:

1. From the Centre box, select Small Centre, Medium Centre, or Large Centre.



a) Centre box b) Relative box

2. From the Relative box, select an option.

Select:	To define the centre point relative to:
Relative to Border	Frame border.
Relative to Work	Working area.
Relative to Free	Free guide.
Relative to Guide	Aspect ratio guide.

3. To change the colour of the centre point, use the colour pot next to the Centre box.

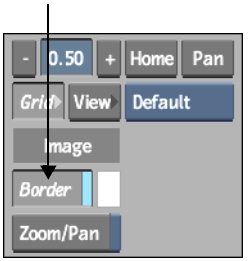
4. To offset the centre point, enter values in the X and Y Offset fields.

Displaying the Frame Border

In cases where you are scaling clips so they are larger than the delivery format's frame size, it is helpful to enable the frame border display. The frame border is a thin outline of the delivery format's frame size relative to the scene.

To display the frame border:

1. In the Grid menu, enable Border.



2. To change the colour of the frame border, use the colour pot next to the Border button.

Displaying the Proper Aspect Ratio

Some video and film formats use rectangular instead of square pixels. This explains why NTSC and PAL video formats have a different frame dimension in terms of pixels, but are ultimately broadcast to the same 4:3 aspect ratio screen.

- NTSC pixels are narrower than they are high, which allows for the 720x486 (1.481) aspect ratio frame to fit into a 4:3 (1.333) aspect ratio broadcast screen.
- PAL pixels are wider than they are high, which allows for 720x576 (1.25) aspect ratio frame to fit into a 4:3 (1.333) aspect ratio broadcast screen.

When you capture video or import film frames that use rectangular pixels into Smoke, the pixels become square because computer graphics work only with square pixels. This is why the NTSC and PAL frames appear as though they are different size—displayed with square pixels, they are.

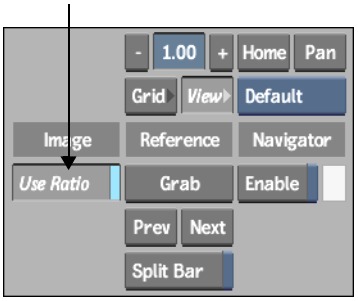
You can set the image window to display clips originating from rectangular pixel formats using filters to simulate the use of rectangular pixels. This provides a display that corresponds with the delivery format.

Using the aspect ratio display affects system performance, so if you are using the aspect ratio filter and notice a performance slowdown, you can disable the option and return to square-pixel display.

NOTE: Many HD video formats such as 1920x1080 and 1280x720 use square pixels, so enabling this option has no effect. One HD video format that does use "slightly" rectangular pixels is 1920x1035.

To display the proper aspect ratio:

➤ In the View menu, enable Use Ratio.



Displaying the Reference Area

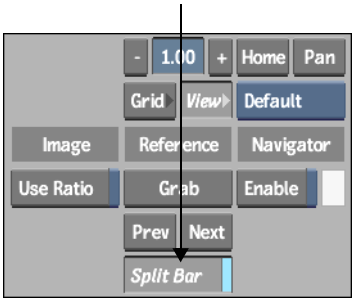
In the image window of DVE, the Colour Corrector, and Resize, you can view the reference area with the currently displayed clip. A split bar divides the view between the current clip display (above the bar) and the reference area. The reference area can display one of the reference frames that you grab on-the-fly.

Turning On the Split Bar

Turn on the split bar from the View menu or by using a hot key in any module where you can view reference frames.

To turn on the split bar:

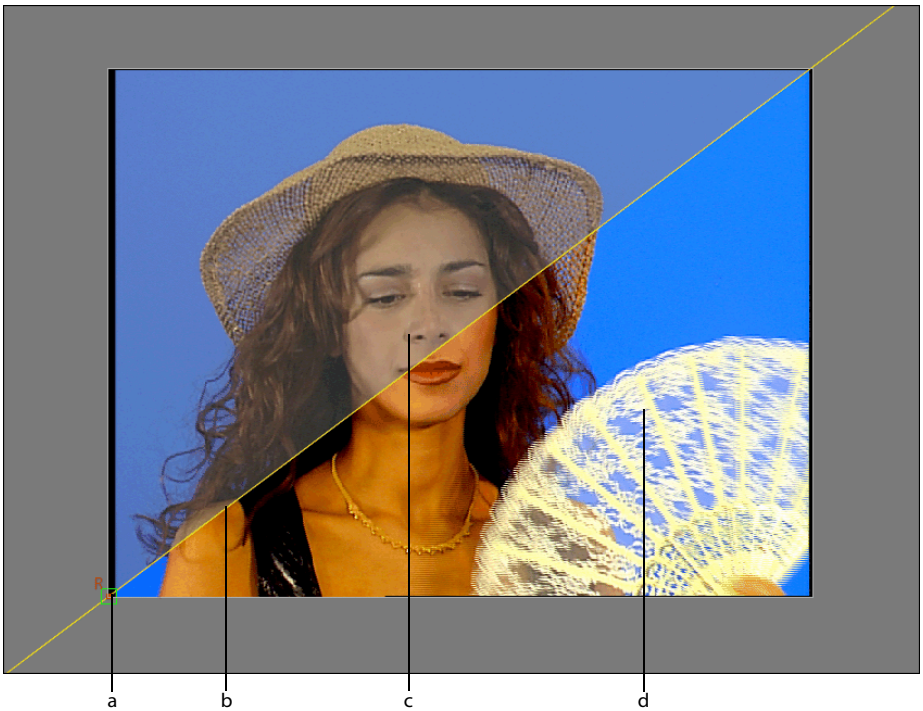
➤ Enable Split Bar (or press **CTRL+B**).



Moving the Split Bar

When the split bar is on, by default it lies along the lower edge of the image window.

The split bar has a pivot point (indicated by a small box) around which the split bar can be rotated, or from which the split bar can be moved. The letter R next to the pivot box indicates the side of the bar where the reference clip is displayed.



a) Pivot point
b) Split bar
c) Current display
d) Reference display

Rotate and move the split bar using these techniques:

- To rotate the split bar around its pivot point, drag the split bar.
- To move the split bar, drag the pivot point. You can also **CTRL+ALT**-click the image to place the pivot point under the cursor, and then drag over the image to move the split bar.
- To restore the split bar to its default position, **CTRL**-click the pivot point.

NOTE: Depending on your hardware configuration and your project's bit depth, you may only be able to rotate the split bar in 90-degree increments.

Showing and Hiding the Split Bar

When the split bar is on, you can show or hide it in the image window.

To show or hide the split bar:

➤ **CTRL**-click the split bar.

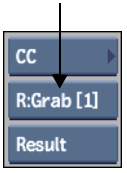
When the split bar is hidden, it is still active. The letter R is displayed indicating the location of the reference clip.

Loading a Clip into the Reference Area

You can display one of the module's clip views in the reference area. For example, turn on the split bar to show the reference area, and then display the matte of a Colour Corrector clip while working on its result.

To load a clip into the reference area:

➤ Select an option from the Reference box.



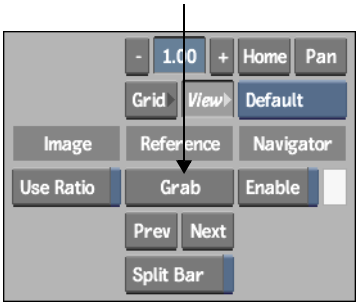
Storing Reference Frames in the Reference Buffer

Smoke has a graphics buffer that is dedicated to storing reference frames. In DVE, the Colour Corrector, and Resize, you can display these frames in the reference area to compare the current result of a clip with a snapshot that you took earlier in the creative process.

You can grab any number of reference frames in the reference area, limited only by framestore space.

To store reference frames in the reference area:

1. Display the frame you want to grab in the viewport.
2. In the View menu of a module, click Grab (or press **CTRL+G**).



   The current frame appears in the reference area.

3. To grab another frame, display it in the viewport (or make the changes to the current frame) and then do one of the following:

   • Press **CTRL+G** to replace the current reference frame.

   • Press **CTRL+SHIFT+G** to append the new frame to all existing reference frames.

Cycling Through Multiple Reference Frames

When you work with several frames stored in the reference buffer, you can cycle their display in the reference area.

To cycle through multiple reference frames:

➤ With the split bar on and the reference area showing, click the Prev and Next buttons in the View menu.

To cycle through multiple reference frames using the reference overlay:

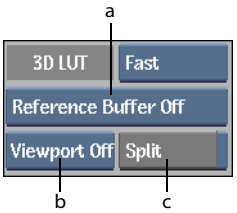
1. Press and hold **CTRL+NUM5** to display the reference overlay.
2. While holding **CTRL**, press **NUM4** and **NUM6** to cycle backwards and forwards through all stored reference frames.

   HINT: The reference overlay works from any location in Smoke, even on the EditDesk.

3D LUTs in the Image Window

you enable 3D LUT processing, you can apply 3D LUTs to the image window (in modules that support multiple viewports), the reference area, and the reference overlay.

The 3D LUT options are available from the image window's View menu.



a) Reference Buffer box b) Viewport box c) Split button

Viewport box — Select a 3D LUT to be applied to a clip in the image window.

Reference Buffer box — Select a 3D LUT to be applied to the reference overlay.

Split button — Apply the 3D LUT being used for the clip in the image window to the reference image.

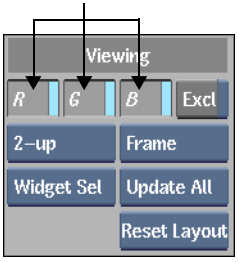
See "Applying 3D LUTs to the Image Window" on page 672.

Monitoring RGB Channels Independently

When working in a module that supports multiple viewports, you can monitor the red, green, and/or blue channels of clips, or a greyscale representation of any channel, in the image window.

To monitor the red, green, and blue channels independently:

1. Display the View menu.
2. Toggle the R, G, and B buttons in the Viewing area to change the display of the red, green, and blue channels, respectively.



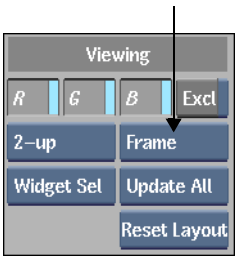
3. To monitor an exclusive greyscale representation of the red, green, or blue channel, enable the Excl button and then the R, G, or B button.
4. To restore full RGB display, disable Excl, and then enable R, G, and B.

Monitoring Full Frames and Dominant Fields

When you are working in Resize, the Colour Corrector, or DVE, the full frame of an image is displayed in the image window by default. When working with interlaced video, you can set the image window to display only the dominant field. In this case, the lines representing the dominant field are doubled.

To monitor the full frame or dominant field:

1. Display the View menu.
2. Select an option from the Frame Display box.



Displaying Multiple Views

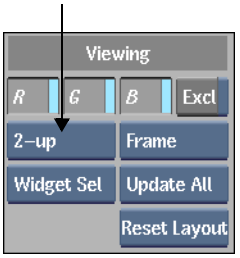
You can display up to four viewports at a time in the image window of most modules. Multiple viewports are convenient for setting channel values, working in Schematic view, and previewing your results all at the same time without having to switch views.

NOTE: The Resize module supports two viewports; other modules support up to four viewports.

If you are working in Smoke 2K, you can apply a different 3D LUT to each viewport. See "Working with Multiple Views and 3D LUTs" on page 676.

To view multiple viewports:

1. In a module that supports multiple viewports, for example, DVE, click View.
2. Select an option from the Viewport Layout box.



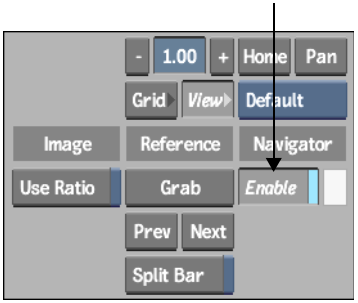
Select:	To view:
1-up	A single viewport (**ALT+1**).
2-up	Two viewports, side-by-side (**ALT+2**).
3-up wide	Three viewports, side-by-side (**ALT+3**).
3-up	Three viewports, two side-by-side, and one on top (**ALT+3**).
4-up	Four viewports, two up and two down (**ALT+4**).

Using a Viewport Navigator

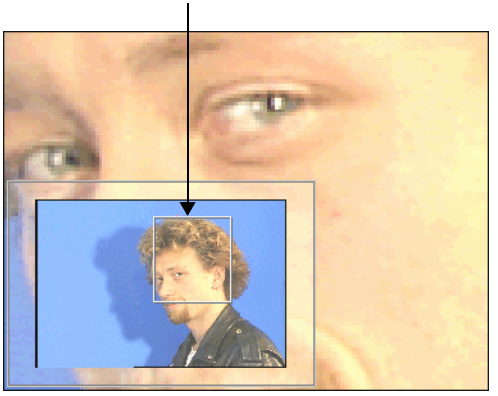
You can enable a viewport navigator in any module that supports multiple viewports. The navigator displays an overlay of the viewport's area of interest. You can adjust the area of interest gesturally as an alternative to zooming and panning the view.

To use the viewport navigator:

1. In a module that supports multiple views, click View.
2. With a viewport selected, select Enable.



The viewport navigator appears in the selected viewport. A grey outline indicates the current area of interest.



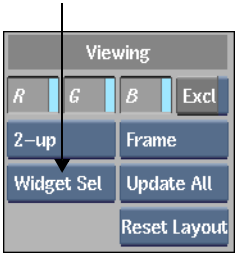
3. To adjust the area of interest:
   - Drag over the area of interest to move it. For example, to view schematic nodes that appear to the right of the viewport, drag the area of interest right in the viewport navigator.
   - **CTRL**-drag a new box to change the area of interest.
4. You can also **ALT**-drag the viewport navigator to move it.

Displaying Widgets in Selected Viewports

If you are working in multiple viewports, you can display widgets such as icons, crop boxes, and 3D histograms in all viewports or in a selected viewport.

To display widgets in selected viewports:

1. In a module that supports multiple views, click View.
2. From the Widget Display box, select Widget Sel to display widgets in the selected viewport, or select Widget All to display widgets in all viewports.

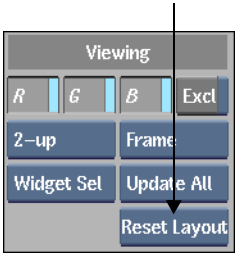


Changing the Multiview Layout

When you select a multiple viewport layout, a default layout appears, and each viewport is set to display a default view. You can change both the default layout and the views in each viewport to suit your needs.

To change the default viewport layout:

1. Do one or more of the following:
   - Hold the cursor over the lines dividing the image window and drag. The current zoom/pan settings of affected viewports are unchanged. (You can **CTRL**-click the Home button to set the width of the frame to match its viewport.)
   - Hold the cursor over the lines dividing the image window and **CTRL**-drag. The current zoom/pan settings automatically change so the frame matches its viewport's width.
   - Select the viewport to make it current (a yellow border indicates the current viewport) and then select a view option (for example, Front) or press a hot key (for example, **F1**).
2. To restore the default settings, select an option from the Reset box.



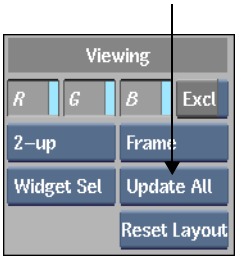
Select:	To:
Reset Layout	Restore the default layout for the current viewport layout option. You can also **ALT**-click a viewport border.
Reset All	Restore the default layout for all viewport layout options.

Synchronizing Current Frame Display Across All Viewports

By default, when you scrub or jog a clip, only the current viewport (a yellow border indicates the current viewport) is updated. The other viewports continue to display the last frame at which they were parked until you release the cursor. However, you can set all viewports to be updated in sync with the current viewport.

To synchronize the current frame display across all viewports:

1. Display the View menu.
2. Select an option from the Viewport Update box.



Select:	To:
Update All	Update all viewports to display the same frame as the current viewport.
Update Sel	Update only the current viewport. Other viewports continue to display the last frame at which they were parked only once you release the cursor.

Working with Multiple Viewports and a Broadcast Monitor

By default, Smoke sends the graphics signal of the upper-right viewport to the broadcast monitor. However, you can set any viewport to be sent to the broadcast monitor at any time.

To send a viewport to the broadcast monitor:

1. Click the viewport that you want to send to the broadcast monitor to make it current (a yellow border indicates the current viewport).
2. Press **CTRL+ALT+M**.

Section 3
Inputting and Outputting Media

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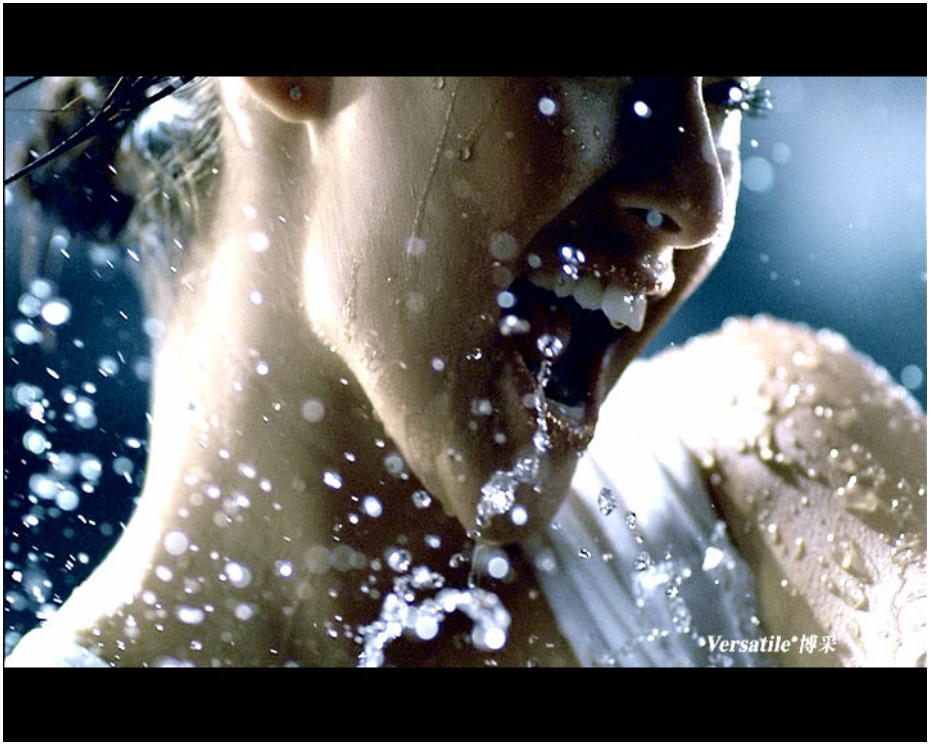


Image courtesy of Versatile Productions Ltd

7 Clip Input/Output Using a VTR

Summary

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About Clip Input and Output Using a VTR

Inputting and outputting clips using various VTR devices is the most common means of handling AV material. Smoke allows you to perform numerous VTR-based clip input and output operations in a fast and efficient manner. You can capture individual clips or frames, or log clips for capture using an EDL. To learn about the complete EDL conforming process, see Chapter 16, "Importing EDL Files," on page 319 and Chapter 19, "Exporting EDLs," on page

385. Similarly, the application allows you to output single clips or frames, as well as multiple clips to a VTR device.

Clip input and output general workflow:

1. Make sure all hardware devices involved in the clip input and output process are properly configured. See "Configuring Hardware For Clip Input and Output Using a VTR" on page 146.
2. Edit the software initialization configuration file to ensure the proper devices and settings are initialized on application start-up. See "Configuring Software For Clip Input and Output Using a VTR" on page 147.
3. Do one of the following:
   - Input clips. See "Inputting Clips From a VTR" on page 147 or "Inputting and Outputting HD Material" on page 168 if you are working with high definition clips.
   - Output clips. See "Outputting Clips To a VTR" on page 154.

   NOTE: If you want to input or output clips using a live video signal, see also "Inputting and Outputting a Live Video Signal" on page 163.
4. Carry out additional required procedures, depending on the clip input and output operations that you perform. See:
   - "Inputting and Outputting HD Material" on page 168
   - "Adjusting Audio Gain on Clip Output" on page 175
   - "Setting Video Input and Output Engineering Menu Controls" on page 177

Configuring Hardware For Clip Input and Output Using a VTR

When preparing for a clip input and output session, confirm the following:

- Audio and video outputs of the VTR are connected to the audio and video inputs of the Smoke system. Audio and video inputs of the VTR are connected to the audio and video outputs of the Smoke system.
- The VTR is connected, using an RS-422 video I/O control cable, to a serial port of your workstation to enable remote control of the device.
- A video sync signal is connected to the sync input of the video device to ensure frame-accurate capture. If there is a separate audio device, an audio sync signal must be connected to it as well.

Video hardware configuration procedures are detailed in the "Setting Up Video Hardware" chapter of the *Installation Guide*.

Configuring Software For Clip Input and Output Using a VTR

Software configuration in preparation for clip input and output session involves editing the software initialisation configuration file. The procedures for enabling devices in the software initialization configuration file are described in the "Configuration Files" and "Configuration Keywords" chapters of the Configuration File Reference Guide for your operating system.

When you are preparing for a clip input and output session, consult the software initialization configuration file to confirm the following keyword sections are uncommented and properly configured:

• VIDEO KEYWORD

You do not need to specify the default video I/O timing. The initial timing corresponds to the default resolution and frame rate of the project that you select on start-up. If you select a film or custom resolution for your project on start-up, video I/O timing corresponds to the resolution that was selected as the preferred resolution when the application was installed.

• VTR KEYWORD

You must assign a specific VTR timing, such as NTSC, PAL, or 1920x1080_5994i. Multi-format video input and output capability of your system allows you to modify the VTR timing, without exiting the project, to any timing supported by your system's video board.

If you plan to perform input and output operations using a live video signal from a broadcast feed or from a device that does not support remote control functionality using RS-422 interface, such as a VCR or camcorder, uncomment the corresponding Live video keyword at the bottom of the SD DECKS section.

NOTE: When working in HD projects and capturing material from a Varicam (variable frame rate 720p material), ensure that the following VTR tokens are enabled:

- VTR DVCProHD 720 59p, SERIAL1, 1280x720_5994P

- VTR DVCProHD 720 60p, SERIAL1, 1280x720_60p.

Inputting Clips From a VTR

Once you have set up your hardware devices and configured the software initialization file, you are ready to perform clip input and output. The Input Clip menu contains various controls to help you perform operations, such as capturing a single frame, capturing a single clip, capturing and logging multiple clips.

Accessing the Input Clip Menu

Use the Input Clip menu to adjust the settings for the clip you want to input.

Typically, you access the Input Clip menu from the clip library into which you want to capture clips. However, you can also access the Input Clip menu directly from the EditDesk.

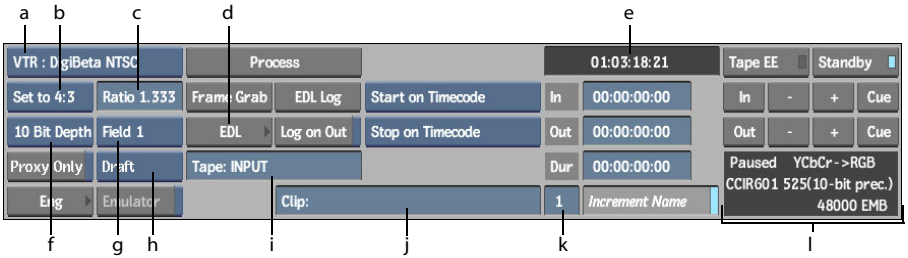
NOTE: The menu layout shown in this section is for SD VTR devices. For information on the HD menu layout and other specific options, see "Inputting and Outputting HD Material" on page 168 and "Setting Video Input and Output Engineering Menu Controls" on page 177.

To access the Input Clip menu from a clip library:

1. From the EditDesk, enter the clip library into which you want to capture a clip.
2. Click Input Clip or press **F9**.



The Input Clip menu appears.



a) Device Name box
b) Aspect Ratio box
c) Aspect Ratio field
d) EDL button
e) Current Timecode field
f) Bit Depth box
g) Scan mode box
h) Proxy Quality box
i) Tape Name field
j) Clip Name field
k) Increment Name field
l) VTR Status display

To access the Input Clip menu from the EditDesk:

➤ Press **F9**.

When you capture clips to the EditDesk, it is a good idea to save them to a clip library immediately.

Input Clip Menu Options

The basic Clip Input controls are described as follows.

Device Name box — Provides an option for each uncommented VTR keyword line in the software initialization configuration file. Select the option that corresponds to the VTR you want to input clips from.

Aspect Ratio box — Determines the aspect ratio of the clip you want to capture.

Aspect Ratio field — Enter a custom aspect ratio, if the ratio you want to use is not among the options in the Aspect Ratio box.

Bit Depth box — Provides the option of capturing clips at a frame depth of 8 or 10 bits per channel, depending on the project you are working with.

Scan Mode box — Determines the scan mode metadata tags of the clips created on input. In most cases, you should select the option that matches the format you are capturing. All workstations provide Progressive, Field 1, and Field 2 options.

Engineering button — Click to view the clip input and output Engineering menu. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

Emulator button — Enable to use a VTR emulator. See Chapter 10, "VTR Emulation," on page 201.

Proxy Only button — (To the left of the Proxy Quality box) Provides the option of capturing proxies only.

Proxy Quality box — Proxies generated during capture are always of draft quality. Using the Proxy Quality box, you can set the default quality for proxy generation after capture.

Select:	To:
Draft	Generate proxies in the least amount of processing time, at the expense of proxy quality. This is the default setting for proxy generation following video I/O.
Coarse	Get better results than Draft, in more processing time.
Medium	Get better results than Coarse, in more processing time.
Quality	Get the best results, in more processing time than Medium.
Bicubic	Often get good results, usually faster than Quality. Results are likely not as good as Quality, but acceptable.

The previous two controls appear only if the current project is configured, in the Project Setup menu, to store proxies. See "Setting Proxy Management Options" on page 499.

Process button — Click to start clip input.

Frame Grab button — Click to grab the current frame. See "Capturing Single Frames" on page 153.

EDL Log button — Click to log clip to EDL.

EDL button — Click to view the EDL menu. See "Capturing Clips Using an EDL" on page 373.

Log On Out button — Enable to log EDL events every time you enter an out-point. See "Outputting Multiple Clips" on page 159.

Tape Name field — Enter the name of the tape from which you are capturing. This step is important for EDL assembly and media recapture procedures.

Clip Name field — Enter the name you want to use for the clip you are capturing.

Increment Name button — Enable to append numerical increments to the clip name automatically. For example, enter "My_Clip" in the Clip Name field and then enable Increment Name. The first clip you capture is named "My_Clip-1", the second is named "My_Clip-2" and so on. You can change the initial numerical increment by entering a number in the field that appears when you enable Increment Name.

Start Mode box — Determines the start mode for clip input.

Select:	To:
Start On Pen	Capture starting from the currently displayed frame on the tape. Click Process to activate the start-on-pen trigger.
Start On Timecode	Capture starting from the timecode you enter in the In field. Click Process to start the clip input process.

Stop Mode box — Determines the stop mode for clip input.

Select:	To capture until:
Stop On Pen	You click anywhere on the screen.
Stop After Frames	A specific number of frames have been captured. When you select this option, a field appears in which you enter the number of frames you want to capture.
Stop On Timecode	A timecode on the tape has been reached (entered in the Out Timecode field).

Current Timecode field — Indicates the current timecode of the tape in the VTR.

In Timecode field — Indicates the timecode on the tape at which point the clip output process begins.

Out Timecode field — Indicates the timecode on the tape at which point the clip output process ends.

Duration field — Indicates the duration, in timecode, between the clip output in-point and out-point.

Tape EE button — A status button that, when lit, indicates that the VTR is in E-to-E mode (electronic to electronic). This means that the VTR output is showing its input signal. Clicking Tape EE toggles E-to-E on and off.

Standby button — A status button that, when lit, indicates that the VTR is in standby mode. Click Standby to toggle between standby off and standby on.

In/Out Point controls — Use to enter, adjust, and cue to clip output in and out points. See "Setting Input and Output In and Out Points" on page 163.

VTR Status display — Indicates the current status of the VTR. See "Controlling a VTR" on page 173.

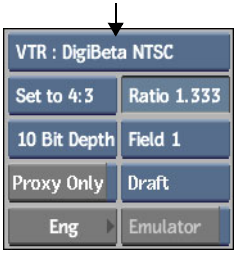
Selecting a VTR Device For Input

The VTR devices available depend on the VTR keyword lines uncommented in the software initialisation configuration file. Make sure the VTR you select is appropriately connected using the corresponding audio, video, and RS-422 connections.

In certain situations, Smoke pre-selects a VTR with appropriate timing for you, as described in "Working with Multi-Format Input and Output" on page 165.

To select the VTR device for input:

1. From the Device Name box, select an option corresponding to your VTR device.



2. Make sure the selected device is in Remote mode. See "Controlling a VTR" on page 173.

Naming Tapes and Clips

Proper media management is an essential part of the clip input and output process. One of the elements of efficient media management is methodical and consistent naming of the clips you capture and the tapes from which they originate. Before capturing a clip, assign a name to the tape and the resulting clip. This makes it easier to organize your clips, trace them back to the source tape, and, when necessary, recapture them.

To name a tape and clip:

1. In the Tape field, enter the tape name.

   The tape name is stored with the clip. In the clip library or on the EditDesk, you can **ALT**-click the clip to view its information, including the tape name.

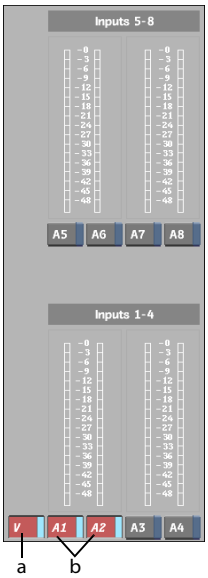
2. In the Clip field, enter a clip name.
3. Enable Increment Name to use the same name for multiple clips captured in sequence. This appends a numerical tag at the end of each clip so you can differentiate them.
4. To change the number of the numerical tag for the next clip to be captured, enter a number in the Clip Index field. By default, the increment begins at 1.

Selecting Tracks and Channels to Capture

Whether you are inputting single frames, single clips, multiple clips or conforming EDLs, you must select the tracks and channels you want to capture from the VTR.

To select the tracks and channels to capture:

1. To capture the video track, enable V.
2. To capture audio channels, enable the corresponding channel selection buttons.



a) Video track enabled for capture b) Audio channels 1 and 2 enabled for capture

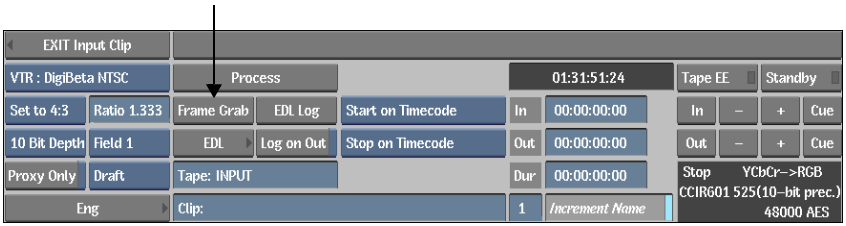
Audio meters display the gain level being captured. You cannot change this level during capture. You can modify the gain of a clip once capture is complete, as described in Chapter 49, “Audio,” on page 1069.

Capturing Single Frames

A single frame capture, or a frame grab, is the simplest clip input operation. This is useful for extracting snapshot frames for a preview or promotion piece.

To capture a single frame:

1. Cue up to the frame you want to capture using the VTR Transport controls or by scrubbing the preview window.
2. Click Frame Grab.



   The captured frame is saved in location from which you entered the Input Clip menu.

3. Click EXIT Input Clip to view the captured frame.
4. If you want to compare the captured frame against the frame in the preview window, load the clip into the Output Clip menu and enable split-screen view. See "Monitoring Video During Clip Input and Output Operations" on page 162.

Capturing Single Clips

You can capture a single clip from a VTR. You can do this on the fly with your in and out points determined by mouse clicks during playback, or be more precise by setting in and out points in the corresponding fields.

To capture a single clip:

1. Cue up the tape to the frame at which you want to begin capturing.
2. Do one of the following:
   - From the Capture Method box, select Start On Pen/Stop On Pen.
   - Enter clip input in and out points in the In and Out fields. See "Setting Input and Output In and Out Points" on page 163.
3. To begin capturing, click Process.

   The timecode field turns green, indicating that capture is in progress. Depending on your hardware configuration, the preview window may go black during capture.
4. To end the capture at any time, click the cursor anywhere over the preview window.

Depending on your project proxy settings, a post-process may occur, generating proxies for each captured frame. Besides, if your framestore is protected by software RAID, a post-process to generate parity may also occur. You can see a notification on the process that is taking place in the message bar.

Some hardware configurations support proxy and parity generation simultaneously with the capture. See "Generating Proxies and Parity" on page 169.

Once all capture-related processes are complete, the clip is saved to the location from which you entered the Input Clip menu.

Outputting Clips To a VTR

Once you have clips that are ready for output to tape, you can use the Output Clip menu to perform this operation. Similar to capturing, you can output single clips or multiple clips, and enable a split view to preview the clip you want to output alongside the media on the tape simultaneously.

Another way to output multiple clips is to generate an EDL and then output the clips using the EDL.

Most of the procedures in this section assume you have already blacked your tape. However, if necessary, you can output in assemble mode, which allows you to perform clip output to a tape that was only partially blacked. See "Outputting Clips in Assemble Mode" on page 161.

The illustrations in this section show the Output Clip menu layout for SD VTR devices. If you are working in an HD project, the menu layouts are different to accommodate the large preview window. The clip output procedures, however, are the same.

For information on the HD menu layout and other HD-specific options see "Inputting and Outputting HD Material" on page 168 and "Setting Video Input and Output Engineering Menu Controls" on page 177.

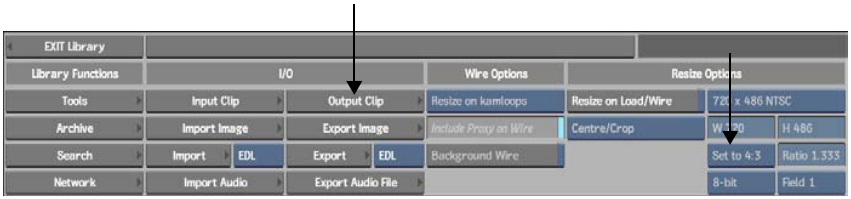
Accessing the Output Clip Menu

Typically, you access the Output Clip menu from the clip library that contains the clips that you want to output. However, you can also access the Output Clip menu directly from the EditDesk.

To access the Output Clip menu from a clip library:

1. From the EditDesk, enter the clip library that contains the clip(s) you want to output.
2. Select the clips you want to output.

3. Click Output Clip.

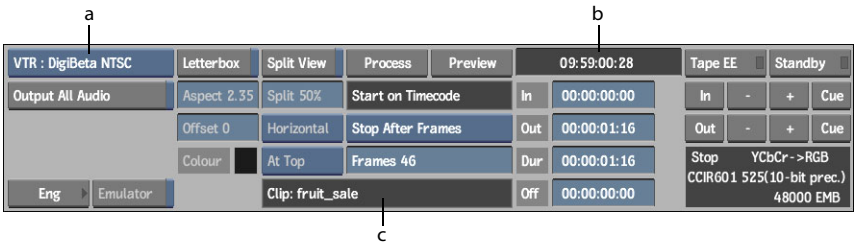


To access the Output Clip menu from the EditDesk:

1. Press **SHIFT+F9**.
2. Do one of the following:
   - Select the clip you want to output. If the timing of the clip differs from your current preview timing setting in Preferences, Smoke switches to that timing and attempts to select a matching VTR from the list of available devices. See "Working with Multi-Format Input and Output" on page 165.
   - **CTRL**-click multiple clips to select them for output. If the clips have different timing settings, the timing of the first clip selected is respected. Clips having different timing settings from the first clip are ignored.

Output Clip Menu Controls

The following illustration and controls descriptions explain the options in the Output Clip menu.



a) Device Name box b) Current Timecode field c) Clip Name field

Device Name box — Click to see the list of options for each uncommented VTR keyword line in the software initialisation configuration file. Select the option corresponding to the VTR to which you want to output clips. See "Selecting a VTR Device For Input" on page 151.

Output All Audio button — Enable to output all audio channels for monitoring, even if only some audio channels are enabled for recording to tape.

Eng button — Click to view the clip input and output Engineering menu. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

Emulator button — Enable to use a VTR emulator. See Chapter 10, "VTR Emulation," on page 201.

Process button — Click to begin the clip output process.

Preview button — Click to trigger a simulation of the output process. The VTR behaves as if it is inserting material, however no material is recorded to tape.

Letterbox button — Enable to apply a letterbox overlay on output. See "Outputting Clips With a Letterbox Overlay" on page 160.

Split View button — Enable to simultaneously monitor the clip selected for output and the content on the tape. See "Monitoring Video During Clip Input and Output Operations" on page 162.

Clip Name field — Displays the name of the clip selected for output.

Start On Timecode field — A locked field indicating that clip output begins at the timecode entered in the In Timecode field.

Stop Mode box — Determines the stop mode for clip output.

Select:	To output the current clip until:
Stop On Timecode	A timecode on the tape is reached (indicated in the Out Timecode field).
Stop After Frames	A specified number of frames are output. When you select this option, a field appears in which you enter the number of frames you want to output.

Current Timecode field — Indicates the current timecode of the tape in the VTR.

In Timecode field — Indicates the timecode on the tape at which point the clip output process begins.

Out Timecode field — Indicates the timecode on the tape at which point the clip output process ends.

Duration field — Indicates the duration, in timecode, between the clip output in and out points.

Offset field — Indicates the offset, in timecode, by which the selected clip is output. For example, an offset of 00:00:00:05 indicates that the first five frames of the clip to be output are skipped. The first frame to be output is frame 5 of the clip (counting frames from 0).

Tape EE button — A status button that, when lit, indicates that the VTR is in E-to-E mode (electronic to electronic). This means that the VTR output is showing its input signal. When E-

to-E is off, the VTR shows the contents of the tape it contains. Clicking Tape EE toggles E-to-E on and off.

Standby button — A status button that, when lit, indicates that the VTR is in standby mode. Click Standby to toggle between standby off and standby on.

In/Out Point controls — Use to enter, adjust, and cue to clip output in and out points. See "Setting Input and Output In and Out Points" on page 163.

VTR Status display — Indicates the current status of the VTR. See "Verifying the VTR Status" on page 173.

Selecting a VTR Device For Output

The VTR devices available depend on the VTR keyword lines uncommented in the software initialisation configuration file. Make sure the VTR you select is appropriately connected using the corresponding audio, video, and RS-422 connections.

In certain situations, Smoke pre-selects a VTR with appropriate timing when entering the Output clip module, as described in "Working with Multi-Format Input and Output" on page 165.

To select the VTR device for output:

1. From the Device Name box, select a VTR device.
2. Make sure the selected device is in Remote mode. See "Controlling a VTR" on page 173.

Outputting a Single Clip

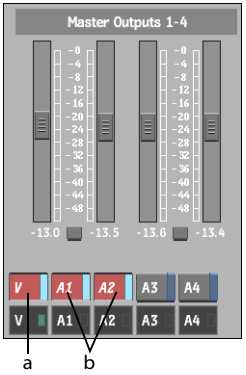
To output a clip to a VTR, load a clip into the Output Clip menu and then set the in and out points for clip output. If required, enable the options to offset the start frame for output and to apply a letterbox overlay. See "Output Clip Menu Controls" on page 155.

If the duration marked by the in and out points that you set for output is greater than the duration of the clip you are outputting, black frames fill the gap between the end of the clip and the out point of the clip. For example, if you set a clip output in point at 01:00:00:00 and a clip output out point at 01:01:00:00, the clip output process has a duration of one minute. If the clip you are outputting is 30 seconds long, the last 30 seconds of the output result on tape are filled with black frames.

To output a single clip to a VTR:

1. Load the clip that you want to output into the Output Clip menu. See "Accessing the Output Clip Menu" on page 154.

2. Make sure that the correct video track and audio channel buttons are enabled so that the corresponding video track and audio channels are output to tape.



a) Video track is enabled for output

b) Audio channels 1 and 2 are enabled for output

3. Enable or disable Output All Audio.

   When Output All Audio is enabled, all audio channels (not just the ones corresponding to the audio channel buttons you enabled in the previous step) are sent to the audio converter.

   This means you can monitor all audio, even though you are only recording one or two tracks to the VTR. You can also route the other audio channels to a mixer or any other device capable of capturing an audio signal.

4. Make sure the appropriate VTR is selected in the Device Name box. See "Selecting a VTR Device For Output" on page 157.

   The preview window displays the contents of the tape currently in the selected VTR.

5. To preview the clip you are outputting against the content on the tape, enable Split View. See "Monitoring Video During Clip Input and Output Operations" on page 162.

6. To output the selected clip with a letterbox overlay, enable Letterbox (press **SHIFT +PAUSE**).

   The letterbox settings associated with the clip (that you set in the Player) are applied on output.

7. To output the selected clip starting at any frame other than the first one, enter the start timecode in the Start Offset field.

8. Set the in and out points for clip output. See "Setting Input and Output In and Out Points" on page 163.
9. Click Process to output the clip to the VTR.
10. After the transfer is complete, verify that it was successful by playing the transferred clip. To do so, cue to the in timecode and click the Play button in the VTR Transport controls.
11. When you are done, click EXIT Output Clip to return to the clip library or EditDesk.

Outputting Multiple Clips

You can output more than one clip to a VTR in a single pass. When you load multiple clips into the Output Clip menu, you must define the clip output in and out points for each clip (and any other output clip options) before starting the clip output process.

When multiple clips in the same session are selected for output, the application performs a validation check to determine if certain parameters match the project settings and whether or not the video device is capable of outputting these clips. The following outcomes may occur:

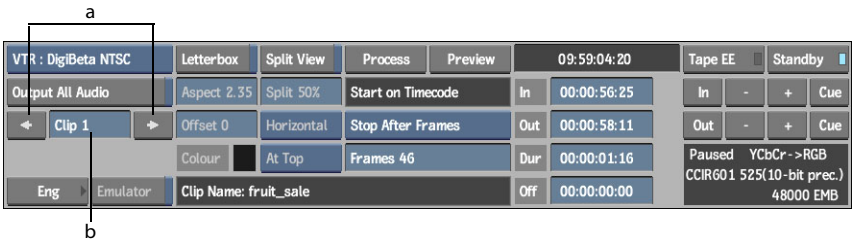
- If the clips have mixed timing settings, the timing of the first clip selected is respected. Clips having different timing settings from the first clip are ignored, and a notifying message appears.
- Clips with field dominance mismatch are discarded or kept, depending on your selection.
- Clips exceeding the maximum bit depth are discarded from the selection. A selection containing 8- and 10-bit clips can be output.
- If all the clips are discarded from the selection after the validation check, a notifying message appears allowing you to confirm.

NOTE: If clips in your multiple-clip selection have overlapping timecode, a message appears indicating that the clips cannot be output. Use the Change TC/KC tool in the Tools menu to remove these timecode conflicts. See "About the Change TC/KC/Rate Tools" on page 404.

To output multiple clips:

1. Load multiple clips into the Output Clip menu. See "Accessing the Output Clip Menu" on page 154.

   When you load multiple clips into the Output Clip menu, additional controls appear.



a) Move One Clip Left/Right buttons b) Current Clip field

2. To switch from clip to clip, do one of the following:

   • Click the left and right arrows. The Current Clip field indicates the position of the clip relative to the output sequence.

   • Drag over the Current Clip field.

3. Set output options for each clip. See "Outputting a Single Clip" on page 157.

4. Once output options have been set for each clip, make sure you are viewing the first clip in the output sequence.

5. Click Process.

6. After the transfer is complete, verify that it was successful by playing the transferred clip: cue to the in timecode and click the Play button in the VTR Transport controls.

7. When finished, click EXIT Output Clip to return to the clip library or EditDesk.

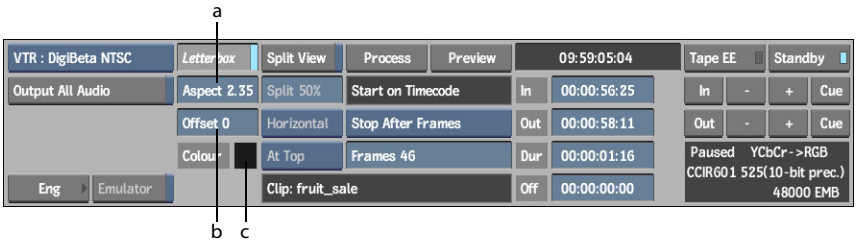
Outputting Clips With a Letterbox Overlay

When you load clips on the EditDesk into the Player, you can enable a letterbox overlay using the Player View options. This letterbox view option is saved with the clip. You can output the clip with the same letterbox setting.

You can apply a letterbox overlay on output. The letterbox does not affect the clip itself; it is applied on the fly as part of the real-time output process.

To output clips with a letterbox overlay:

1. In the Output Clip menu, click Letterbox; this enables the Letterbox options.



a) Colour selector box b) Letterbox aspect ratio field c) Letterbox offset field

2. Set letterbox options:
   - In the Aspect Ratio field, enter a value to set the aspect ratio of the letterbox overlay.
   - In the Offset field, enter a value to shift the letterbox overlay up or down, as required.
   - Use the colour box to set the colour of the letterbox overlay.

Outputting Clips in Assemble Mode

If you do not have time to black an entire tape, you can black a small portion of the tape and output clips to the tape in assemble mode. In this mode, the timecode on the tape is generated by the VTR as part of the recording process. Make sure that timecode regeneration is properly configured on the VTR. Autodesk recommends blacking one minute at the beginning of the tape.

When outputting a clip in assemble mode, you should extend the duration of the output to avoid problems if you need to recapture the segment. For example, this can be done by adding five to ten seconds of black at the beginning and at the end of the clip, before entering the output clip module.

To output a clip in assemble mode:

1. On the VTR, set the TC generator switch to Internal and Regen to make the VTR generate the timecode. Refer to your VTR manual for instructions on setting the TC generator.

   HINT: If you have just added black to your tape, the VTR should already have these settings.

2. Set clip output options. See "Outputting a Single Clip" on page 157.
3. With the clip you want to output in the Output Clip menu, set the clip output in and out points. See "Setting Input and Output In and Out Points" on page 163.

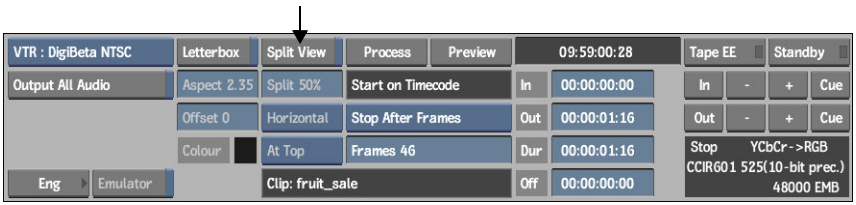
4. If black was not added at the end of the clip, make sure the out point exceeds the duration of the clip by five to ten seconds.
5. CTRL-click Process to output the clip in assemble mode.

Monitoring Video During Clip Input and Output Operations

When you output a clip to a tape that already has media on it, you can enable a split view to compare a clip with a portion of tape, in much the same way as split view allows to compare two video segments in the player. This can be especially useful if you are outputting a clip to seamlessly overwrite a section on the tape.

To use the split view preview option:

1. With a clip or clip(s) loaded in the Output Clip menu and a tape in the appropriate VTR device, click Split View.



   The Split View controls are enabled and you can view the clip that is currently set for output alongside the content on the tape.

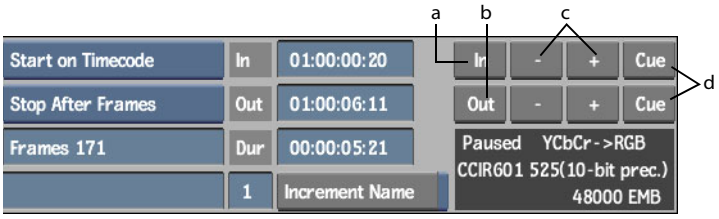
2. Set Split View preview options:
   - In the Split field, enter a value to set the relative position of the split.
   - From the Current Clip Display box, select an option to set the location of the current clip display.
   - From the Split Orientation box, select Horizontal Split or Vertical Split to set the Split View orientation.
3. With Split View enabled, you can scrub the VTR to locate the frame that matches the frame of the current clip.
4. Set the in-point to the timecode of the frame on tape that corresponds to the first frame of the clip.
5. Cue to the in-point. The first frame of the clip and matching frame on tape are displayed in Split View.
6. Click Play to play the tape and the clip simultaneously in Split View.

7. Click Stop, and disable Split View when you are finished.

Setting Input and Output In and Out Points

You can enter timecode values directly in the In, Out, and Dur fields to set in and out points for clip input and output. However, there are other methods of setting the in and out points that are more convenient if you are scrubbing the tape in the VTR to locate reference frames for clip input and output. For example, if you output a clip to overwrite a segment on a tape, you scrub the tape to locate the frame that matches the first frame of the clip you are outputting.

Besides the described methods of entering timecodes in the In, Out, and Dur fields, you can modify clip in and out points or cue the VTR to these points using the following controls.



a) In button
b) Out button
c) + and - buttons
d) Cue buttons

In button — Click to set the In field to the VTR's current timecode.

Out button — Click to set the Out field to the VTR's current timecode.

+ and - buttons — Click to frame-step the In or Out timecodes forward or backward. If Stop After Frames is selected from the Stop Mode box, both the in and out points move because the duration between them is locked.

Cue buttons — Click to cue the VTR to the in or out point.

Inputting and Outputting a Live Video Signal

If you uncomment a Live Video VTR keyword you can capture a live video signal or crash-record a clip using the pen to start and stop the clip input or output process.

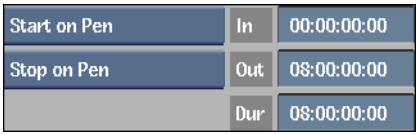
On input, use the Live NTSC or PAL option to capture directly from a camera, VCR, or any other device that does not support remote control via RS-422. You can also feed a live video signal from satellite or any other broadcast source.

On output, use the Live Video option to output clips to a device that does not support remote control via RS-422.

To input a live video signal:

1. Enter the Input Clip menu.
2. From the VTR Device box, select Live Video.

   The incoming live video signal appears in the preview window. The Start Mode and Stop Mode boxes are disabled. With Live Video, you must use the Start On Pen and Stop On Pen capture mode.



   NOTE: When Stop On Pen is selected as the preferred capture stop mode, the out point and the duration timecode fields are updated to reflect the longest possible duration corresponding to the full capacity of a framestore. The capture stops either when you click anywhere on the screen or the timecode indicated is reached, meaning that the framestore is full.

3. Set input options. For example, enter the clip name and enable the video tracks and audio channels that you want to capture. See "Inputting Clips From a VTR" on page 147.
4. Make sure you are receiving the live video signal.
5. If you are capturing from a device that does not support remote control, press Play (allowing enough time to click Process in Smoke).
6. To begin capturing, click Process.

   After a moment, you are prompted to click anywhere to begin the output process.
7. Click anywhere on the screen.
8. To end capturing at any time, click anywhere on the screen.

To output a live video signal:

1. Load a clip into the Output Clip menu.
2. From the VTR Device box, select Live Video.

   The Start Mode and Stop Mode boxes are disabled. With Live Video, you must use the Start On Pen and Stop On Pen capture mode.
3. Set output options. For example, enter the clip name and enable the video tracks and audio channels that you want to capture. See "Outputting Clips To a VTR" on page 154.
4. If you are outputting to a device, click Record, or take any action required to enable the device capture the signal being output from Smoke.

5. To begin capturing, click Process.

   After a moment, you are prompted to click anywhere to begin the output process.

6. Click anywhere on the screen.

7. To end capturing, click anywhere on the screen.

Working with Multi-Format Input and Output

The following sections describe important information about working with multi-format video material in Smoke projects.

About Working with Multi-Format Input and Output

You can work with clips of any resolution in your project. You can process images of differing resolutions in Smoke. The video I/O procedures that you perform to input and output clips to and from Smoke using a VTR, as well as capture and assemble EDLs, are not restricted to your project's default resolution. You can input and output clips of another video resolution to and from your project.

Keep track of the different resolutions and video standards to which your clips belong to make it easier to work in the mixed resolution environment of Smoke. Enable clip information display on the EditDesk and in the clip library to identify clip resolution and framerate at a glance. See "General Preferences" on page 763.

On start-up, when you select or create a user and a project, you set the video I/O timing for your project (for example, NTSC or PAL). If you are in a session and you want to change the video I/O timing option set at start-up, you can do so without exiting Smoke by selecting the required timing from the VTR Timing box, provided this timing is supported by your video board.

You can also change the preview timing in the Preferences menu. The preview timing in the Preferences menu is linked to the Clip Input and Output menus. In other words, when you change preview timing in the Preferences menu, the change is reflected in the Clip Input and Output menus. This lasts for the duration of the current session, or until you change the preview timing again.

To be able to output to a VTR that has the timing that matches your new project timing, you need to change the corresponding audio, video, and RS-422 connections to the VTR. See "Configuring Hardware For Clip Input and Output Using a VTR" on page 146.

Smoke Detection of Sync and Timing

In the following circumstances, Smoke checks whether or not your incoming sync matches the project timing you are working on:

- When you load a project on start-up
- When you change projects in the Preferences menu
- When you change preview timing in the Preferences menu
- When you change your VTR to one with a different timing, or change the timing on your VTR

If your video sync is correct, you can proceed as expected. If it does not match, you are prompted to fix the sync and click Confirm. On Linux systems, one of the following occurs:

- If you click Confirm without fixing the sync, the check is done again and you are not allowed to proceed.
- If you click outside of the Confirm button, you proceed in “free-run” mode. You can work in this mode, but input and output can have unpredictable results, and no more sync checks are done.
- If you fix the sync and click Confirm, you can proceed as expected.

On IRIX systems, a second check is not done. In other words, if you click Confirm without fixing the sync, no more warnings are given, and the video preview device will be free-running. There may be drifting between audio and video during long playbacks in the player.

When changing project timing on both Linux and IRIX systems, Smoke selects an appropriate VTR for you. The VTR devices available depend on the VTR keyword lines uncommented in the software initialisation configuration file. If multiple VTR matches are found in the list, Smoke selects the first match. If no match is found, VTR selection reverts to "No VTR selected" with the appropriate timing.

You can also manually select a VTR, as described in “Selecting a VTR Device For Input” on page 151 and “Selecting a VTR Device For Output” on page 157.

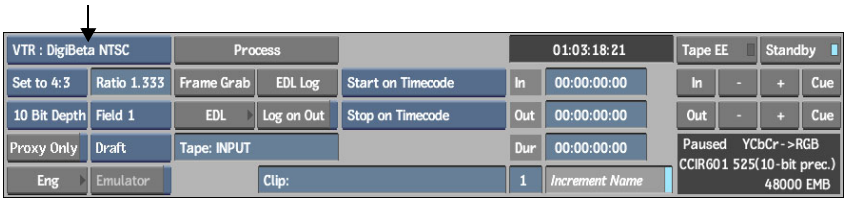
Changing Resolutions for Clip Input or Output

The following steps describe how to change resolution and timing when performing clip inputs or outputs.

NOTE: If you are outputting a clip whose timing differs from the preview timing setting in the Preferences menu, the timing and VTR switch are done automatically by Smoke as soon as you select the clip to open the Clip Output menu.

To switch from one resolution to another for clip input and output:

1. In the Clip Input or Clip Output menu, select the required VTR from the Device Name box.



   When you select a VTR, the current preview timing for the project switches to correspond to the VTR, if necessary.

2. Change the hardware connections and sync reference to match the resolution that you have chosen. If using a broadcast monitor, connect a valid signal to a reference input to enable a video preview.

Once the input or output is done and you close the menu, you are reminded that the preview timing for the project has changed.

Things to Remember

When working with multi-format video material in the same session, consider the following:

- You set the default timing for your project when you assign it the resolution and frame rate at the time of creation.
- Even if a project has a specific timing (resolution and framerate), it can contain clips of various resolutions.
- You can input clips from any device supported by your system's video board, but clips are captured at their native device-based resolution and format.
- You can output clips to any device supported by your video board, but clips selected for output must be of the resolution and format that correspond to the video timing of the device.
- You can change the video timing of your VTR device without exiting your session, but to output to a VTR of this timing, you must also change the corresponding hardware connections.
- The preview timing in the Preferences menu is linked to the Clip Input and Output menus. In other words, when you change preview timing in the Preferences menu, the change is reflected in the Clip Input and Output menus.
- Smoke checks if your video sync matches the timing of the material you are working on when you load a project on start-up, change projects in the Preferences menu, change preview timing in the Preferences menu, or select an output clip.

- When a project is loaded or timing is changed, Smoke selects an appropriate VTR for you, if necessary. The VTR devices available depend on the VTR keyword lines uncommented in the software initialisation configuration file.

Inputting and Outputting HD Material

On HD-capable workstations, you can uncomment HD VTR keywords and perform real-time HD clip input and output. If you selected an HD project on application start-up, the clip input and output menu layouts are different. The buttons are smaller and arranged differently to accommodate the 1920x1080 preview window. The functionality of controls and the clip input and output procedures, however, are the same. See:

- "Inputting Clips From a VTR" on page 147
- "Outputting Clips To a VTR" on page 154

You can input and output clips in the following HD formats.

Format	Resolution	Scanning	Supported Frame Rates
720p	1280 x 720	Progressive	59.94 and 60 fps, Hz
1080i	1920 x 1080	Interlaced	25, 29.97, and 30 fps, Hz
1080p	1920 x 1080	Progressive	23.976, 24 and 25 fps, Hz
1080PsF	1920 x 1080	Progressive	23.976, 24 and 25 fps, Hz

The following illustrations show the locations of the controls in the Input Clip, Output Clip, and Engineering menus in HD timing projects. The controls are described in this chapter using the SD clip input and output menu layouts. See "Input Clip Menu Options" on page 148 and "Output Clip Menu Controls" on page 155.

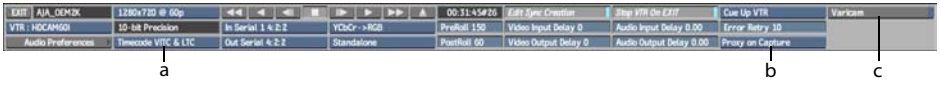
Input Clip Menu (HD)



Output Clip Menu (HD)



Engineering Menu (HD)



a) Timecode Mode box b) Proxy/Parity box c) Varicam button

Proxy/Parity box — Determines how your framestore is configured for parity when inputting clips.

Select:	To generate:
Proxy/Parity in Post	Both the parity and proxies as a post-processing step.
Parity on Capture Only	The parity during capture and the proxies as a post-process
Proxy on Capture Only	The proxies during capture and the parity as a post-process

Generating parity and proxy during capture is the quickest method. Depending on hardware configuration of your system, capture may be performed in real time with playback. Some extra required processing, however, may prevent the graphics board from updating the image window and broadcast monitor in real time, so you may not be able to view the clip being played as it is captured.

NOTE: On some systems, capturing with parity may cause retries during the edit due to loss of real-time performance.

Varicam button — When a 720p VTR is being used, enable to capture variable frame rate 720p material.

Timecode Mode box — Allows you to display either 60p or 30i timecode in the Input and Output menus when varicam is enabled. This is only available when the VTR is set to 29.97i or 59.94i.

Generating Proxies and Parity

With sufficient processing power, proxies and parity are generated in real time. Otherwise, this occurs as a post-process. To achieve better performance, or to use higher quality proxy types, you might want to perform clip input without proxy generation, then edit project settings to generate proxies overnight.

The following guidelines refer to working on:

- HD projects set to generate proxies
- Workstations equipped with software-based RAID protection, which requires, in some cases, a post-capture parity generation process

Proxy Generation

On HD-capable workstations, you may create projects with proxy management options set to generate proxies for HD clips. If your hardware configuration supports on-the-fly proxy generation, your clips are captured and proxies are generated as part of the real-time input process. Otherwise, you may be required to wait for proxy generation once the capture process itself is complete.

If you are capturing many clips one-at-a-time, you may want to turn off proxy generation for you project. That way, you can capture your clips without having to wait for proxy generation.

Once you have completed the capture process, turn proxy generation back on. If you have captured many clips, this process could take a long time. You may want to do this when you can leave the workstation unattended, for example, overnight.

Parity Generation

On workstations equipped with software-based RAID, parity generation may be triggered as a post-capture process. While parity generation process is active, you must wait. Some hardware configurations may support parity generation on the fly.

Capturing Proxies Only

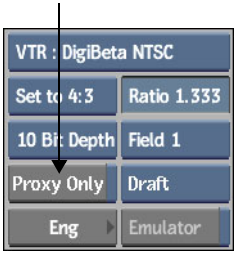
On HD-capable workstations, you may create projects with proxy management options set to generate proxies for HD clips. One finishing or digital intermediate workflow is to capture HD video and then unlink the high-resolution media. This workflow provides lower-resolution media that you can interact with more quickly while creating effects and editing sequences. Once your effects and sequences are complete, you relink the high-resolution media so you can output your high-resolution masters. See Chapter 13, “Unlinking and Relinking Media and Clips,” on page 269.

Rather than capturing high-resolution media, generating proxies, and then unlinking the high-resolution media, you can capture only proxies. In this case, the high-resolution media is captured, proxies are generated, but the high-resolution media is discarded. As a result, much less space is required on the framestore.

You work with the proxies to do most of your creative work, such as visual effects and edit sequences. When they are complete, you recapture the media so you can output the masters. Some creative procedures, however, such as colour correction, cannot be reliably completed using only a proxy reference. You need full resolution clips to successfully finish these tasks.

To capture proxies only:

➤ In the Input Clip menu, enable Proxy Only.



If your proxies are set to be generated as a post process, you can see an estimated time required for proxies generation in the message bar. You can abort this process at any time by clicking anywhere on the screen. When you click the screen, a message appears asking you to confirm the operation. Only the captured media that corresponds to completed proxy/parity generation is preserved. Any captured frames for which no proxies or parity have been generated are purged.

Capturing Material with Variable Frame Rate

To perform frame-accurate video input and output using Panasonic® variable frame rate VTR decks, you must use the following firmware versions:

- AJ-HD3700H D5-HD deck:

  SYSCON: 1.04 or later

  AV: 0.21 or later

  FRONT: 0.13 or later

- AJ-HD1200A DVCPRO HD deck:

  SYSIF: 1.30 or later

  AVDV: 1.39 or later

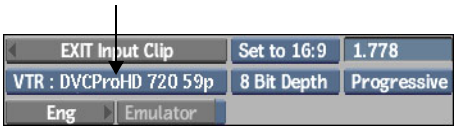
  SERVO: 1.22 or later

Regular video input and output is not affected by a firmware version.

NOTE: Refer to your Panasonic documentation for information on verifying the firmware version.

To capture material from a Varicam device:

1. Ensure your devices are properly connected and the corresponding VTR keywords are enabled in the software initialization configuration file. See "Configuring Software For Clip Input and Output Using a VTR" on page 147.
2. Open the Input Clip menu. See "Accessing the Input Clip Menu" on page 147.
3. From the Device Name box, select a video device, supporting variable frame rate (for example, one of the following options: VTR DVCProHD 720 59p or VTR DVCProHD 720 60p).



4. Enter the Engineering menu and enable Varicam.



5. Make sure the Video Input Delay is set to zero or a positive value (negative video input delay is not supported on Varicam capture).
6. From the Timecode Mode box, select the required timecode.
7. Exit the Engineering menu and click Process.

   Smoke removes the redundant frames so that the frame rate of the captured clip corresponds to the frame rate of the project. You can monitor the process using the VTR Status display. The Current Frame Rate field is updated depending on the frame rate of the captured material.



a) Current Frame Rate field

NOTE: When performing operations in Varicam mode, audio/video synchronization largely depends on frame rate compatibility and can be guaranteed only if the following conditions are observed:

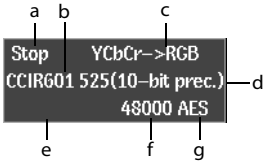
- Material shot at 24 fps and captured into a 24 fps project
- Material shot at 30 fps and captured into a 30 fps project
- Material shot at 60 fps and captured into a 60 fps project.

Controlling a VTR

The RS-422 serial connection between the VTR and your workstation enables full remote control of the device from Smoke. Connected VTR devices send their current status to Smoke, and this status is displayed in the Input Clip and Output Clip menus.

Verifying the VTR Status

The following illustration shows a VTR status display.



a) VTR Status
b) VTR Timing
c) Colourspace
d) Bit Precision
e) Control Mode
f) Audio Sample Rate
g) Audio Input/Output Type

Other VTR status values include:

VTR field:	Indicates:
VTR Status	Play, Play Lock, Stop, Jog, Fast Forward (FFW), Rewind (RWD), 3x, 4x, 8x, 15x, 30x. When the field is blank the VTR is disengaged.
VTR Timing	The video timing currently configured on the video device
Colourspace	The colourspace conversion method for both input and output of clips.
Control Mode (LOCAL, REMOTE, or REC INHIBIT)	Whether the VTR is in Local or Remote control mode. Local appears in yellow when the VTR is in Local mode. In Local mode, the VTR cannot be controlled from Smoke. You can switch the VTR between Local and Remote mode only on the VTR. Rec Inhibit implies REMOTE mode, but you cannot output to the tape.
Audio Sample Rate	The audio sampling rate when you input or output from the VTR.
Audio Input/Output Type	The source audio interface type when inputting and the destination audio interface type when outputting.
Bit Precision	The accuracy used (SDI bit depth) when transferring data. This precision can only be changed on IRIX systems, using the engineering menu or the software initialization configuration file.

Using the VTR Transport Controls

The current frame on the cassette in the VTR appears in the image window and the Current Timecode field (the uppermost timecode field) displays the timecode of the current frame.



a) Current Timecode field

Use the following VTR Transport controls to play the VTR.

NOTE: The VTR must be in Remote mode to use the VTR Transport controls.

Click:	To:	Hot Key:
	Rewind the tape.	**SHIFT+C**
	Play the tape backward.	**C**
	Move backward one frame. Hold down to slowly jog backward.	**LEFT ARROW KEY** (**DOWN ARROW KEY** for -10 frames)
	Stop the tape.	**SPACEBAR**
	Move forward one frame. Hold down to slowly jog forward.	**RIGHT ARROW KEY** (**UP ARROW KEY** for +10 frames)
	Play the tape forward.	**V**
	Fast-forward the tape.	**SHIFT+V**
	Eject the tape.	none

You can also shuttle the VTR by dragging the cursor in the image window. Place the cursor on the image, press the pen or mouse button, and drag the cursor to the right to shuttle forward and to the left to shuttle backward. The farther away you move the cursor horizontally from the middle of the image, the faster the speed.

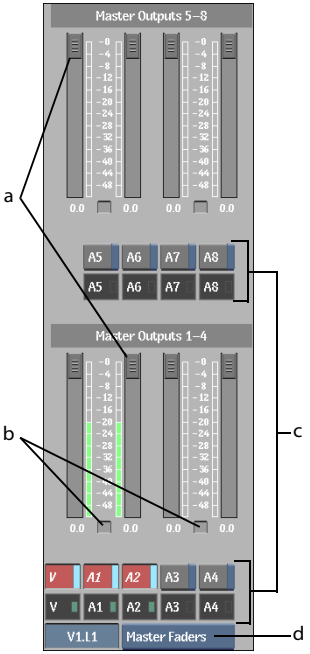
You can also change the reverse or forward playback speed by pressing the **UP** or **DOWN ARROW KEYS** on your keyboard. Each press reduces or increases the speed by two.

Adjusting Audio Gain on Clip Output

Audio gain adjustment is a part of the clip output process only. The clips you are outputting are unaffected by audio gain adjustments made using the Output Clip menu.

Adjusting Audio Gain on Clip Output

On output, you can adjust the audio gain, for example, to restore the levels you had monitored on capture.



a) Faders

b) Fader Lock buttons

c) Channel Selection buttons and indicators

d) Output Faders box

Faders — Used to change the audio gain, in decibels. Increase or decrease the audio gain by sliding the faders up or down. By default, audio gain is 0 db.

Fader Lock buttons — When enabled, locks the faders for the corresponding pair of audio channels together.

Channel Selection buttons and indicators — Control and display which audio channels are input or output. The black boxes with the green LEDs indicate video tracks and audio channels that are part of the master clip that you want to output. The red buttons indicate the tracks and channels enabled to be output.

Output Faders box — Provides options to switch between the two audio signals you can monitor/adjust on output.

Select:	To:
Monitor Faders	Monitor/adjust audio on the tape to which you are outputting.
Master Faders	Monitor/adjust audio on the clip you are outputting.

To adjust the audio gain on clip output:

1. Using the Output Faders box, switch between the Monitor Faders and Master Faders. When previewing or processing a clip, the Master Outputs faders are automatically selected.
2. Enable the Fader Lock buttons (so that they are light grey) if you want to apply the identical value to pairs of audio channels.
3. Slide the faders to adjust the audio gain before you start processing. Use the Monitor faders to adjust audio gain for the tracks you are monitoring from the VTR. Use the Master Faders option to adjust the audio gain for the channels of the clip you are outputting.

   NOTE: Only changes applied with Master Faders affect the audio gain levels of the clip that is output.

4. In the Clip Output menu, enable Output All Audio.
5. Select or deselect channels for output by clicking the Channel Selection button for each channel as needed.

   NOTE: In a multiple clip selection, channel selection is independent for each clip but the gain levels set with the faders are the same for all clips.

6. Process the clip.

   Selected channels are output. If you used the Master Faders option, the changes to audio gain are reflected in the output clip.

Setting Video Input and Output Engineering Menu Controls

Clip input and output engineering options include video I/O settings such as pre-roll, post-roll, play delay, colourspace conversion, and settings that define the process by which YUV video material on a tape is converted to the RGB format used by Smoke, and vice-versa.

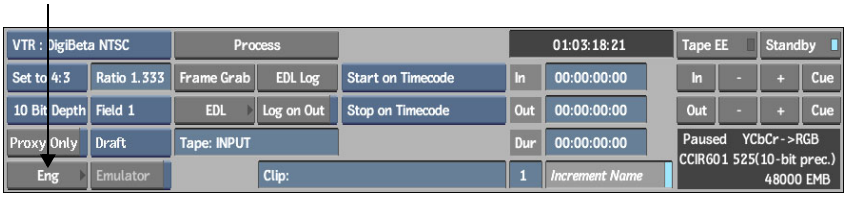
Each VTR device is associated with a set of default engineering settings that are specified in the software initialisation configuration file, in the VTR KEYWORD section.

When you start Smoke and set the video I/O timing for your project, uncommented VTR devices are initialized, and the settings in the Engineering menu are populated accordingly. However, if necessary, you can modify these settings on a session-to-session basis.

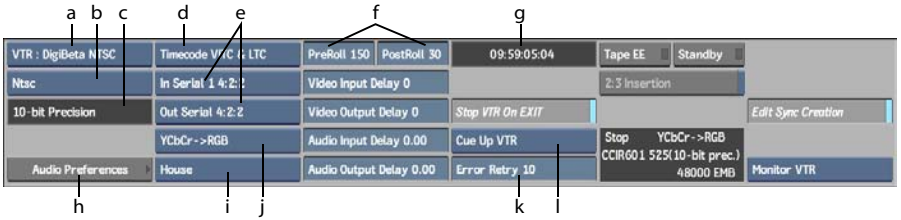
To change the default Engineering menu settings for a VTR device, you must edit the software initialisation configuration file. See the *Configuration File Reference Guide* for your operating system.

To open the Engineering menu:

➤ From the Input Clip or Output Clip menu, click Eng.



Consult the following illustration and explanations of the options in the Engineering menu.



a) Device Name box
b) Video I/O Timing box
c) Precision box
d) Timecode Source box
e) Input and Output Connection boxes
f) PreRoll/PostRoll fields
g) VTR Current Timecode field
h) Audio Preferences button
i) Output Sync box
j) Colourspace box
k) Error Retry field
l) Cue Up box

NOTE: This illustration shows the menu layout for SD VTR devices. Most of the controls appear for HD VTR devices, but the menu layout is different. For the description of the HD-specific engineering menu controls, see "Inputting and Outputting HD Material" on page 168.

Device name box — Provides an option for each uncommented VTR keyword line in the software initialisation configuration file. To modify settings for a specific VTR device, select the corresponding option from this box.

Video I/O Timing box — Provides video timing options (resolution and frame rate) corresponding to different video formats supported by the video input/output board of the system.

Precision box — Determines the video interface precision, or SDI bit depth used. This value can only be changed on IRIX systems. 10-bit should be used, unless an older 8-bit SDI device is connected (for example, the Sony D1 DVR2000).

Audio Preferences button — Click to view the Audio Preferences menu. See "Audio Preferences" on page 782.

Timecode Source box — Determines which type of timecode is obtained from the VTR device.

Select:	To obtain:
Timecode VITC	Vertical interval timecode (VITC).
Timecode LTC	Longitudinal timecode (LTC)
Timecode VITC & LTC	Both types of timecode. At normal playback speed, Smoke obtains LTC, but switched to VITC when the tape is rewinding, fast-forwarding, or otherwise moving at a non-playback speed.

Timecode VITC & LTC is the default, and recommended option. You should only have to switch to Timecode VITC or Timecode LTC if one of the timecode tracks is corrupted.

Input and Output Connection boxes — Determines the connection by which the video signal is transferred.

The following options apply to Tezro™ systems.

The following options apply to the Onyx 350.

Select:	To perform clip I/O with:
In Serial 4:2:2 / Out Serial 4:2:2	4:2:2 YCrCb devices, such as a VTR.
In Serial Dual 4:4:4 / Out Serial Dual 4:4:4	4:4:4 RGB devices, such as a Telecine.

The following options apply to the Onyx2 with the XTHD board.

On IBM® 6224 (Linux) workstations, these boxes are locked to In Serial 4:2:2 and Out Serial 4:2:2.

Colourspace box — Determines the YCrCb colourspace conversion method. See "Inputting and Outputting with Headroom" on page 182.

Select:	To perform clip I/O with:
YCrCb->RGB	A standard YCrCb-RGB conversion process that clips superblack and superwhite luma (Y). Use this option for typical clip I/O processes with VTR devices.
YCrCb->RGB + Headroom	A YCrCb-RGB conversion process that preserves superblack and superwhite colour information. Use this option when inputting or outputting greyscale mattes or other clips where preserving extremes in the luma channel is required.

Select:	To perform clip I/O with:
No Conversion	This is available when using dual link for RGB input and output. Video black and white levels on the SDI stream are mapped to black and white values in RGB on the framestore. See "Inputting and Outputting with Headroom" on page 182. Use this option in conjunction with 4:2:2 input and output connections to input and output 4:4:4 video in two passes (4:2:2 and 0:2:2). Third-party sparks are required to split and merge the 4:2:2 and 0:2:2 clips.
No Conversion + Headroom	Also available when using dual link for RGB input and output. This mode uses all levels available and preserves all but a few RGB values. See "Inputting and Outputting with Headroom" on page 182. Use this option with the 4:4:4 input and output connections to input clips from and output clips to a Telecine.

Output Sync box — Determines the output sync reference source. The reference signal may originate from several different sources. Select the source you are using from this box according to the following lists.

For Linux systems:

Source type	Available on:	Description:
House	All Linux systems	A centralized analogue reference signal, originating from a sync generator, sent to the genlock port on the video board or VBOB.
House Trilevel	IBM 6224 and 6217 dual-core	Same as house, but using tri-level sync.
Digital	IBM 6217 single-core, IBM 6224 and 6217 dual-core	The digital video signal connected to the video input of the video board.
Digital 1 and Digital 2	Most HP 8400s and all HP 9400s	Same as Digital, except you can choose between two inputs: Digital 1 or Digital 2. On the HP 8400 with the AJA SD (OEM-LH) video board, only Digital 1 is available.
Standalone	All Linux systems	The reference signal generated internally by the Smoke workstation.

IRIX systems also support Digital and Standalone, along with the following options:

- Ntsc
- Pal

- The following tri-level sync options:
  - 1080@5994i
  - 1080@60i
  - 1080@50i
  - 1080@25P
  - 1080@24P
  - 1080@2398P
  - 1080@25SF
  - 1080@24SF
  - 1080@2398SF
  - 1035@5994i
  - 720@5994P
  - 720@60P
- Autodetect

NOTE: When Autodetect is selected, the sync source is automatically detected by the video board.

PreRoll field — Indicates the pre-roll, in frames.

PostRoll field — Indicates the post-roll, in frames.

Video Input Delay field — Indicates the video delay on input, in frames. If this value is incorrect, the result clip when you click Frame Grab in the Input Clip menu does not match the frame you see in the preview window.

Video Output Delay field — Indicates the video delay on output, in frames. If this value is incorrect, the clip you output does not get recorded to the proper place on the tape.

Audio Input Delay field — Indicates the video delay on input, in frames.

Audio Output Delay field — Indicates the video delay on output, in frames.

Output Digital Filter button — (Tezro) When enabled, applies a 4:4:4-to-4:2:2 decimation filter to minimize signal degradation in the RCrCb-to-RGB conversion process. This filter is effective on high-contrast clips, but may introduce unwanted artefacts. Conduct output tests before committing to its use on output.

Stop VTR on EXIT button — When enabled, sends a stop command to the VTR when you exit the Input Clip, Output Clip, Auto-Capture, or Archiving menu. For example, if the VTR is playing a clip, or if it is cueing to an in point, the transport operation in-progress is interrupted.

Cue Up box — Determines the speed of the cueing process.

Select:	To cue up the VTR:
Cue Up VTR	Using the internal cueing algorithm of the VTR.
Cue Up Fast Forward	Using Smoke. Use this option if Cue Up VTR is too slow for far cue points, such as on the betacam SP.

Error Retry field — Indicates the number of times Smoke retries failed input or output processes.

2:3 Removal/Insertion button — Enables automatic, real-time 2:3 removal on output and insertion on input. This is only available when the VTR is set to 29.97i or 59.94i.

Edit Sync Creation button — Automatically create edit sync groups for clips with audio channels on input. See "Creating Edit Sync Groups for Multiple Video Tracks" on page 884.

Output Path box — This control is useful if the video signal connected to the input of the video input/output device (for instance, a breakout box) needs to be rerouted to another device, such as the broadcast monitor. In the following table, the other device is assumed to be a broadcast monitor.

Option:	Description:
Output PB	The video signal from the graphics board of your system is routed to the broadcast monitor through the breakout box.
Output PB/EE	The video signal from the input of the breakout box (for example, from a VTR) is routed to the broadcast monitor.

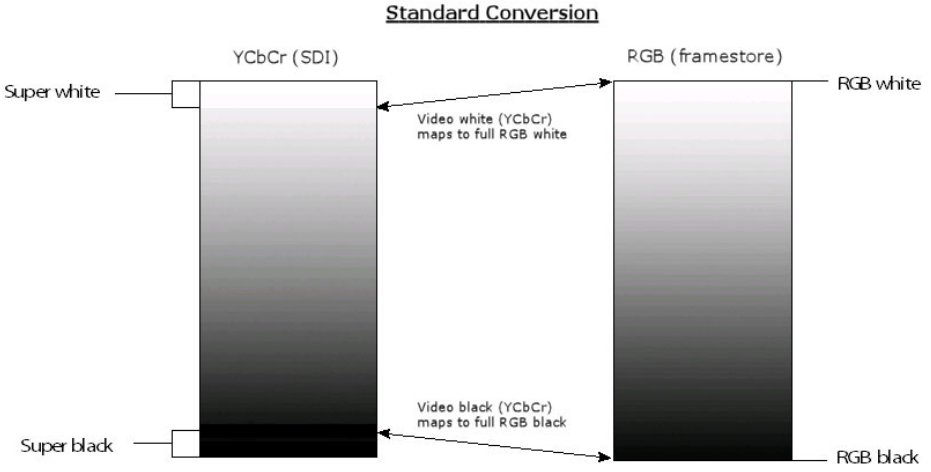
Monitor box — Set this to Monitor VTR or Monitor Output. In Monitor VTR mode, the signal coming back from the VTR is displayed, and video may be appear to be late compared to the audio. In Monitor Output mode, the signal being output to tape is displayed, and the video and audio should be in sync.

Inputting and Outputting with Headroom

With 4:2:2 serial digital interface (SDI) input and output connections, the color components of video signals are Y (luma), Cb (blue color difference), and Cr (red color difference). For standard video signals in 10 bits, black has a luma value of 64 and white has a luma value of 940. When performing standard captures to RGB values on Smoke systems, black YCbCr (64,512,512) maps to RGB (0,0,0) and white YCbCr (940,512,512) maps to RGB (1023,1023,1023). SDI values 0 to 3 and 1020 to 1023 are reserved values for synchronization purposes.

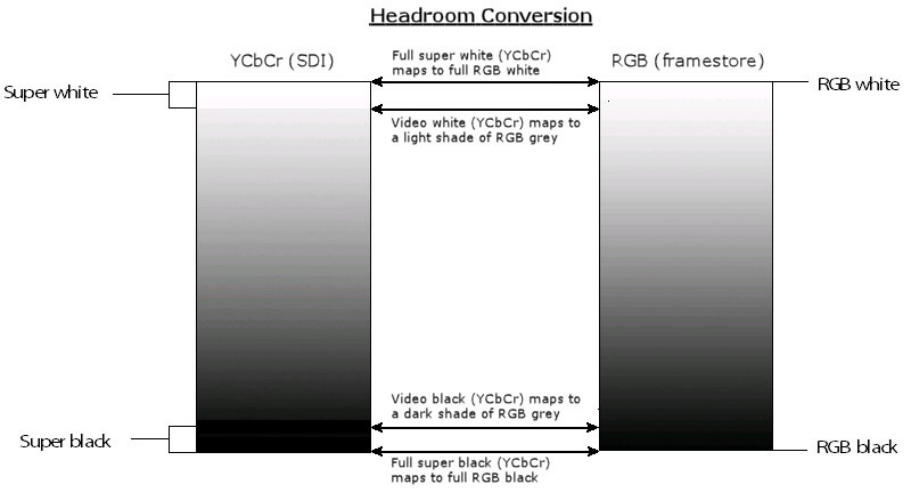
Some cameras record shadow details below the video luma black value of 64 and white detail above the video luma white value of 940. These details are called super blacks and super whites. These are also referred to as "headroom" and "footroom." Under normal circumstances,

headroom is not converted during capture, and the super black and super white details are lost, as described in the following illustration:



In this illustration, headroom and footroom information is lost.

Using the YCbCr<->RGB with headroom colourspace option during input on Smoke systems, it is possible to capture these super black and super white values. In this case, video black YCbCr (64,512,512) maps to RGB (64,64,64) in 10 bits, and video white YCbCr (940,512,512) maps to RGB (940,940,940). YCbCr Luma values between 4 and 64 and between 940 and 1019 are converted to RGB on capture. While this gives you the advantage of being able to capture super black and super white values, it also means that video black will not map to full black in RGB, and video white will not map to full white in RGB. The following image illustrates this:



In this illustration, headroom and footroom information is conserved.

For 4:4:4 RGB standard input and output, a similar explanation applies. On capture using the No Conversion setting, RGB 4:4:4 SDI video black at value (64,64,64) maps to RGB (0,0,0), and RGB 4:4:4 SDI video white at value (940,940,940) maps to RGB (1023,1023,1023).

With the No Conversion with Headroom option, the maximum possible SDI value range is used. RGB 4:4:4 SDI values ranging from (4,4,4) to (1019,1019,1019) map to the same RGB range on capture.

Although the preceding descriptions relate to capture from SDI to the framestore, the reverse applies when outputting from the framestore to SDI.

To enable colourspace conversion on clip input:

1. In the Input Clip menu, click Engineering.

   The Engineering menu appears.



a) Input Connection box b) Colourspace box

2. From the Input Connection box, select the input connection.

3. From the Colourspace box, select YCbCr->RGB+Headroom.
4. Capture the material.

   Material is captured with headroom and footroom.

To enable colourspace conversion on clip output:

1. Open the clip library with the clip(s) you want to output.
2. Click Output Clip and prepare output clip settings. See "Outputting Clips To a VTR" on page 154.
3. In the Output Clip menu, click Engineering.
4. In the Engineering menu, select the output connection from the Output Connection box.
5. From the Colourspace box, select YCbCr->RGB+Headroom.
6. Output the material.

   Material is output with headroom and footroom.

Capturing 60i Material with 2:3 Pulldown Removal

Using the Input Clip menu, you can capture 30 fps film-based material and convert it to 24 fps material in real-time as you capture. The procedure for enabling automatic 2:3 removal differs depending on whether your tape uses non-drop or drop 60i timecode.

To capture 60i material with 2:3 pulldown removal:

1. Set up your capture as described in "Inputting Clips From a VTR" on page 147.
2. In the Input Clip menu, click Eng.

   The Engineering menu appears. It contains options for removing 2:3 pulldown in real time while capturing.



a) 2:3 Removal button b) AA Reference field c) 24>DF Reference field

3. Enable 2:3 Removal.

4. In the AA Reference field, enter a timecode that corresponds with an AA frame on the tape that is currently in the VTR.

   HINT: To determine an AA frame, frame-step (**RIGHT ARROW**) the tape and look closely at each frame. In 2:3 pulldown, two jitter frames with field artefacts are followed by three normal frames. The second frame after the two jitter frames is an AA frame.

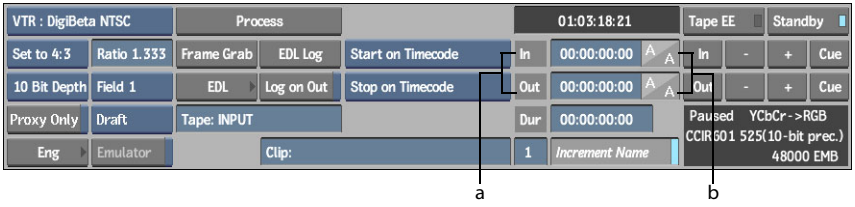
5. When you capture material from a tape that uses 30 fps drop-frame timecode with 2:3 removal enabled, a slight discrepancy between timecodes is introduced due to the reference timecode used to determine the 30 drop frame to 24 timecode conversion. To optimize correspondence between the timecodes, enter the timecode in the 24 >DF Reference field that matches the start reel timecode for the tape.

   HINT: The start clip timecode can be deduced from the hour-mark of the timecode used by your clips. For example, 1;00;00;00 drop-frame would require a 1;00;00;00 value in the 24p>DF reference field to get a clip starting at 01;00;00+00.

6. Make sure the project's field dominance is set to field1. If the project's field dominance is set to field 2, you must switch the field dominance back to field 1. See "Changing the Scan Mode of a Project" on page 655.

7. Click EXIT to return to the Input Clip menu.

8. Using the In and Out timecode fields, set the in and out points for the capture session.



a) In and Out timecode fields b) 2:3 In and Out pulldown display

With the in and out timecodes set, the corresponding 2:3 pulldown frame is indicated in the In and Out 2:3 pulldown display. Use the 2:3 Pulldown display to determine the 24 fps result in and out frames.

2:3 Pulldown Frame	24 fps Result Frame
In/Out AA	In/Out A
In/Out BB	In/Out B
In/Out DD	In/Out D
In BC	In C
In CD	In D
Out CD	Out C

9. Click Process to capture the material with 2:3 pulldown removal.

For more information on 2:3 pulldown removal, see Chapter 29, "2:3 Pulldown," on page 637.

Configuring Dual-Serial Link I/O on Linux Workstations

Smoke supports dual-serial link input and output connections for 4:4:4 clip I/O on Linux workstations (except for the IBM 6224). Configure the type of I/O connection (single- or dual-link serial) using the Input Connection and Output Connection boxes in the Engineering menu. See "Setting Engineering Menu Options". When you select an input or output connection for clip I/O, you usually also select the colourspace conversion method using the Colourspace box on the Engineering menu. The conversion methods that appear in this box depend on the type of I/O connection used. The following table shows the colourspace conversion methods that are available for single-link and for dual-link I/O connections on Linux workstations.

Colourspace Conversion Method	Supported for Single-Link Serial (4:2:2) I/O	Supported for Dual-Link Serial (4:4:4) I/O
YCbCR -> RGB	Yes	No
YCbCR -> RGB + Headroom	Yes	No
No Conversion	No	Yes
No Conversion + Headroom	No	Yes

8 Clip Input/Output Using HSDL Devices

Summary

About HSDL Input and Output *189*
Setting Up Hardware for HSDL Input and Output *190*
Configuring Software for HSDL Input and Output *190*
Inputting Clips From an HSDL Device *191*
Outputting Clips To an HSDL Device *192*
Setting Video Input and Output Engineering Menu Options *193*

About HSDL Input and Output

HSDL (High Speed Data Link) is a software-based transport mechanism for moving data between applications. It encapsulates 2K film frames in a video format for transfer. Put another way, HSDL is essentially another video input/output timing, without audio. As a result, the need to read header information for each file is eliminated. Also, frames can pass through most HD devices, such as routers, transparently.

Using HSDL allows you to work on 2K frames in Smoke in collaboration with users on other HSDL-compliant workstations. With transfer rates ranging from 14.99 to 19.13 fps, HSDL I/O represents up to a five-fold increase in transfer speed versus Spirit Input or Image Import/Export processes, using existing infrastructure (assuming your facility is HD-ready). HSDL also enables remote control of the HSDL device connected to your workstation using an RS-422 cable.

Although images transfer as video signals, they are converted to raw RGB data once they arrive at their destination with no loss of information.

HSDL is compliant with the SMTPE 292M HD signal transport mechanisms. Most systems should support HSDL, with the exception of the IBM 6224 and 6217.

Clip input and output using an HSDL device workflow:

1. Make sure all hardware devices involved in the HSDL I/O process are properly set up and configured. See "Setting Up Hardware for HSDL Input and Output" on page 190.
2. Edit the software initialisation configuration file to ensure the proper devices and settings are initialized on application start-up. See "Configuring Software for HSDL Input and Output" on page 190.
3. Do one of the following:
   - Input clips.
   - Output clips.
4. Carry out additional steps, depending on the HSDL I/O process that you are performing.
   - Monitor clips that are being input or output while processing, unless there is no hardware GVO path. See "Monitoring Video During Clip Input and Output Operations" on page 162.
   - Generate proxies and parity.
   - Set and modify Engineering menu options.

NOTE: Most of these procedures are similar to the ones described in Chapter 7, "Clip Input/Output Using a VTR," on page 145.

Setting Up Hardware for HSDL Input and Output

Connect the HSDL device using the same method for serial dual RGB 4:4:4 video I/O. To control the HSDL device remotely, connect the device using an RS-422 cable to the serial port on the workstation that corresponds to the port defined in the software initialisation configuration file. See the *Installation Guide* for your application.

Configuring Software for HSDL Input and Output

Enable the HSDL keywords that correspond to the HSDL device you want to work with.

To enable HSDL keywords:

1. In a command shell, type **`dlcfg`** to open the software configuration initialization file in a text editor.
2. Scroll down to the VTR KEYWORD section.

   Some HSDL devices are listed at the bottom.
3. Uncomment the keywords for the HSDL devices that you want to enable.

4. If necessary, edit the serial port definition in each line (`/dev/tty4d<port#>`) to make sure it corresponds with the serial port that you want to use for RS-422 remote control of the HSDL device.

5. Save the file and exit.

   You are now ready to start the application.

Inputting Clips From an HSDL Device

Input an HSDL stream of 2K frames as if you were inputting HD video. Use the tools in the Input Clip menu.

To input from an HSDL device:

1. From the EditDesk, enter the clip library into which you want to capture a clip.

2. Click Input Clip or press **F9**.



   The Input Clip menu appears.

3. From the Device Name box, select the HSDL device.



HINT: HSDL device options appear for each uncommented HSDL keyword in the software initialisation configuration file. See "Configuring Software for HSDL Input and Output" on page 190.

4. Input footage using the controls in the Input Clip menu. Make sure the following settings are entered:

   • 1.316 in the Aspect Ratio field

   • 10-bit Depth in the Bit Depth box

   • Progressive in the Scan Mode box



a) Bit Depth box b) Aspect Ratio field c) Scan Mode box

Audio controls are disabled when using the Input Clip menu to input an HSDL stream. The image that appears is resized to fit the 1920x1080 preview area. This preview resizing does not affect the actual 2048x1556 size of the image being input.

Outputting Clips To an HSDL Device

Output an HSDL stream of 2K frames as if you were outputting HD video. Use the tools in the Output Clip menu.

To output to an HSDL device:

1. In the Clip Library menu, select one or more clips.
2. Click Output Clip.

   The Output Clip menu appears.
3. From the Device Name box, select the HSDL device.



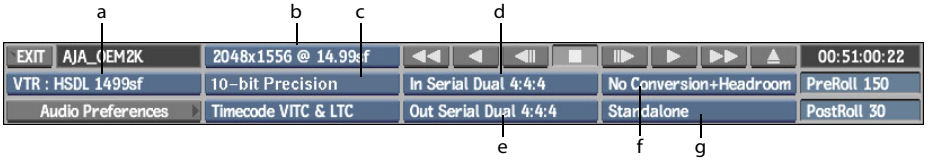
HINT: HSDL device options appear for each uncommented HSDL keyword in the software initialisation configuration file. See "Configuring Software for HSDL Input and Output" on page 190.

4. Output the clips using the controls in the Output Clip menu.

   Audio controls are disabled when using the Output Clip menu to output an HSDL stream. The image that appears is scaled to fit the 1920x1080 preview area. This preview resizing does not affect the actual 2048x1556 size of the image being output.

Setting Video Input and Output Engineering Menu Options

Default values in the Video I/O Engineering menu are defined by the uncommented HSDL keywords in the software initialisation configuration file. See "Configuring Software for HSDL Input and Output" on page 190.



a) Device Name box
b) Video Timing box
c) Precision box
d) Input Connection box
e) Output Connection box
f) Colourspace box
g) Output Sync box

Engineering Option	Default Value
Video Timing	Can be one of several options, depending on the type of HSDL device used and your operating system. Typical HSDL timings include, but are not limited to, HSDL@14.99, HSDL@15, HSDL@19.13, and HSDL@19.15 fps.
Precision	10-bit Precision
Input Connection	Serial In Dual 4:4:4
Output Connection	Out Serial Dual 4:4:4
Colourspace Box	No Conversion+Headroom
Output Sync	Standalone

9 Clip Input Using a Spirit DataCine System

Summary

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Setting Up Hardware for Spirit DataCine Input *196*
Configuring Software for Spirit DataCine Input *196*
Inputting Clips From a Spirit DataCine *196*

About Clip Input Using a Spirit DataCine

A Spirit DataCine system is a high-speed film scanning device that uses a HiPPI (High-Performance Parallel Interface) data transport interface, allowing for efficient film-to-tape scanning. Using a HiPPI connection provides for transfer speed of up to 100 MB per second using a 32-bit cable and 200 MB per second using a 64-bit cable. Most Spirit DataCine systems support all current SD and HD video standards.

Smoke running on Tezro and Onyx workstations allows you to input images scanned using a Spirit DataCine system. The native RGB image scanning and processing method used in Spirit DataCine applications preserves the colour information in film images, eliminating the need for YUV-to-RGB conversion.

Workflow for inputting clips from a Spirit DataCine system:

1. Make sure all hardware devices involved in the clip input process are properly set up and configured. See "Setting Up Hardware for Spirit DataCine Input" on page 196 and the Spirit DataCine system documentation.
2. Edit the software initialisation configuration file to ensure the proper devices and settings are initialized on application start-up. See "Configuring Software for Spirit DataCine Input" on page 196.
3. Input clips. See "Inputting Clips From a Spirit DataCine" on page 196.

Setting Up Hardware for Spirit DataCine Input

To input from a Spirit DataCine film scanner you need the following hardware setup:

- An SGI (XIO) or PCI HiPPI card (or a compatible card with a serial HiPPI interface) must be installed in your system.
- An FY6315 data output card must be installed in the Spirit DataCine system.
- Your Smoke workstation and the Spirit DataCine system must be linked through a HiPPI connection between a SGI (XIO) or PCI HiPPI card and an FY6315 data output card.
- The scan rate of the Spirit DataCine system must be set between four and six frames per second. The rate at which Smoke can process the incoming images depends on various factors, such as available memory and the number of storage devices. If the Spirit DataCine detects that the rate is too fast and frames are being dropped, it aborts the scanning process. You may need to experiment to determine the best scan rate.

Configuring Software for Spirit DataCine Input

You must edit the software configuration initialization file to enable the HiPPI device and specify the timecode format.

To enable a HiPPI device:

1. In a UNIX shell or Linux terminal, type **`dlcfg`** to open the software configuration initialization file in a text editor.
2. Scroll down to the SPIRIT DATACINE section and uncomment the SpiritHippiDev keyword.
3. Specify the timecode format using the SpiritDefaultTCMode keyword.

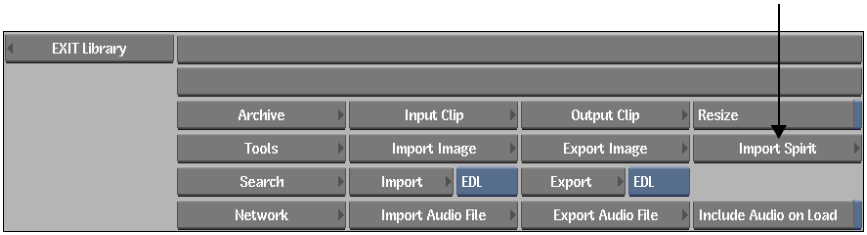
NOTE: Contact Customer Support for the most recent information on setting up your Spirit DataCine clip input.

Inputting Clips From a Spirit DataCine

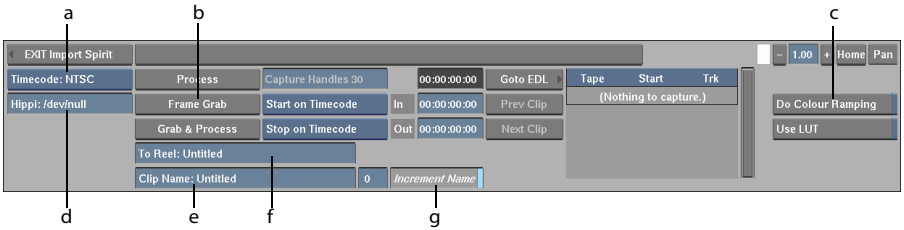
You can capture a single frame, a single clip, or multiple clips. You can input clips manually, by specifying the in and out points, or by using an EDL.

To prepare for input:

1. Create or open the clip library in which you want to store the acquired clips.
2. In the clip library, click Import Spirit.



The Import Spirit menu appears.



a) Timecode Format box
b) Frame Grab button
c) Do Colour Ramping button
d) HiPPI Device box
e) Clip Name field
f) To Reel field
g) Increment Name button

3. If needed, change the HiPPI device by clicking the HiPPI Device box and selecting a new one from the file browser. The default is set based on the SpiritHippiDev keyword in the SPIRIT DATACINE section of the software configuration initialization file.

   NOTE: If the selected HiPPI device is not correct, the Frame Grab button is disabled.

4. From the Timecode Format box, specify the frame code mode of the film being scanned. The timecode format must also be correctly set on the Spirit DataCine.
5. Enter a name for the reel in the To Reel field. When using an EDL, this defaults to the EDL name (without the extension).

   A reel will be automatically created in the clip library for the clips you are importing.

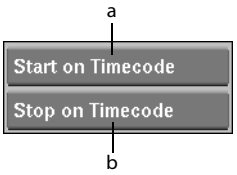
   NOTE: If you enter the name of a reel that already exists in the current clip library, the clips will be saved to that reel.

6. If you want, enter a name for the clip in the Clip Name field. When the Increment Name button is enabled, a number is appended to the name, and subsequent clips are given a

sequential number. You can specify the initial number in the field to the left of the Increment Name button.

7. You may want to use an existing LUT or build a LUT to apply when converting the DPX images from the Spirit DataCine (which may be in 10-bit logarithmic format, for instance) into Smoke clips. See Chapter 31, "Colour Management with LUTs," on page 663.

8. Optional: Change the way the import is started and stopped using the Start and Stop Import Method boxes.



a) Start Import Method box b) Stop Import Method box

Use the Start Import Method box to select a start method.

Select:	To:
Start on Timecode	Start importing images when the start timecode is reached.
Start on Pen	Start importing images as soon as they are received (after the Frame Grab button has been clicked).

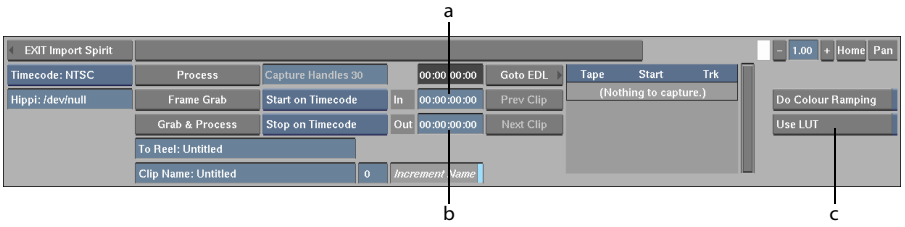
Use the Stop Import Method box to select a stop method.

Select:	To:
Stop on Timecode	Stop importing images when the end timecode is reached.
Stop on Pen	Stop importing images when the pen is pressed.
Stop After Frames	Stop importing images after a specified number of frames. When this option is selected, an additional field appears where you enter the number of frames. The end-timecode is updated to reflect the number of frames in this field.

To input images, perform the following procedure for either manual or EDL input.

To input images manually:

1. Enter the start and end timecodes for the clip.



a) Start Timecode field b) End Timecode field c) Use LUT button

2. Click Frame Grab.

   A message informs you that Smoke is ready to receive images from the scanner.

3. Start the scanning process on the Spirit DataCine at least a few frames before the start timecode.

4. When the clip has been imported, stop the scanning process on the Spirit DataCine.

5. If you want to build a LUT, enable Use LUT and then click Create LUT.

   The last imported image is loaded into the LUT Editor. See "General Workflow for LUTs" on page 666.

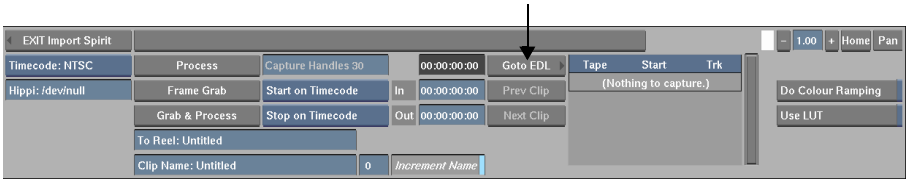
6. Click Process.

   The clip is processed and saved to the clip library.

7. Repeat steps 1 to 6 to input remaining clips.

To input images using an EDL:

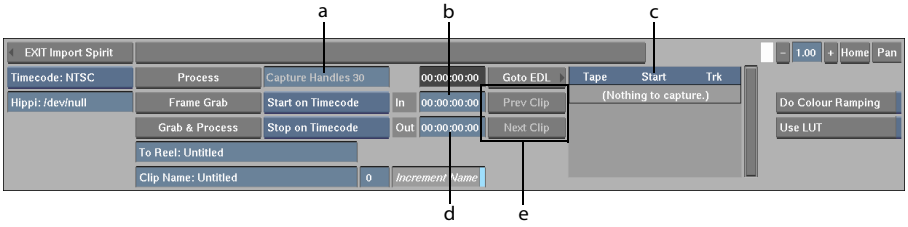
1. In the Import Spirit menu, click Go to EDL.



2. In the EDL module, click Load to load the EDL. See "Importing EDLs" on page 332.

3. Exit the EDL module.

Any tapes in the selected EDL appear in the Tape list.



a) Capture Handles field
b) Start Timecode field
c) Tape list
d) End Timecode field
e) Previous and Next Clip buttons

The current clip is the first clip in the first tape of the Tape list. The start and end timecodes of the current clip appear in the corresponding fields.

You can use the Previous Clip and Next Clip buttons to select the previous or next clip on the tape. To use a different tape, select it in the Tape list.

4. Change the number of capture handles, if necessary. Handles are added to both the beginning and the end of the clip. The start and end timecodes are updated to reflect the addition of handles.

5. Click Frame Grab.

   A message informs you that Smoke is ready to receive images from the scanner.

6. Start the scanning process on the Spirit DataCine at least a few frames before the start timecode.

7. When the clip has been imported, stop the scanning process on the Spirit DataCine.

8. If you want to build a LUT, enable Use LUT, then click Create LUT.

   The last imported image is loaded into the LUT Editor. See "General Workflow for LUTs" on page 666.

9. Click Process.

   The clip is processed and saved to the clip library.

10. When the clip has been processed, use the Previous and Next buttons to select another clip in the EDL or click another tape to select it.

11. Repeat this procedure to import the next clip.

NOTE: As an alternative to using the Frame Grab and Process buttons in the previous two procedures, you can perform these two commands in one step using the Grab & Process button. Do not use this button if you want to build a LUT.

10 VTR Emulation

Summary

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VTR Emulation Workflow *201*
Configuring Hardware for VTR Emulation *202*
Configuring Software for VTR Emulation *203*
Starting a Session with VTR Emulator *203*
Using VTR Emulation to Output Clips *204*
Using VTR Emulation to Capture Clips *205*

About VTR Emulation

You can use Smoke to emulate a VTR for both input and output in real time. When configured to emulate a VTR, Smoke can be controlled, using an RS-422 interface, by a third-party application or device allowing you to:

- Load a clip into the Output Clip menu, enable an emulator and then use another application or device capable of capturing from a VTR to capture the clip.
- Enable an emulator in the Input Clip menu and then use another application or device capable of outputting to a VTR to output clips to the Smoke workstation.

In all cases, you control the emulator from the application or device that treats Smoke as a VTR device.

VTR Emulation Workflow

A typical VTR emulation workflow involves the following steps:

1. Make sure the video and audio I/O cables, and RS-422 control cables are properly connected. See "Configuring Hardware for VTR Emulation" on page 202.

2. Uncomment and, if necessary, edit the appropriate keywords in the software initialisation configuration file. See "Configuring Software for VTR Emulation" on page 203.
3. Start the application and select the initial video timing option for your project. See "Starting a Session with VTR Emulator" on page 203.
4. Do one of the following:
   - Use VTR emulation to output clips. See "Using VTR Emulation to Output Clips" on page 204.
   - Use VTR emulation to capture clips. See "Using VTR Emulation to Capture Clips" on page 205.

Configuring Hardware for VTR Emulation

The following procedure contains the steps required to configure hardware for clip input and output procedures using VTR emulation.

To configure hardware for VTR emulation:

1. Connect the video I/O cables to the devices involved in the VTR emulation process (out-to-in/in-to-out). Make sure the connections support the video standard that you want to work with.

   NOTE: VTR emulation requires a Smoke workstation with a video board. The Video and Audio keywords for the corresponding device must be uncommented in the software initialisation configuration file.

2. Connect the audio I/O cables to the devices involved in the VTR emulation process (out-to-in/in-to-out).
3. Connect an RS-422 control cable to the serial ports between the devices in the VTR emulation process. Make sure the serial ports correspond to those defined by the Emulator keywords in the software initialisation configuration file. See "Configuring Software for VTR Emulation" on page 203.

   NOTE: The RS-422 cables for VTR emulation require custom pinouts. See the hardware installation guide.

4. Make sure the appropriate video and audio sync setup is in place.

Configuring Software for VTR Emulation

Once your hardware is configured for VTR emulation, uncomment the Emulator keywords in the software initialisation configuration file that correspond to the emulators that you want to enable.

To uncomment the appropriate Emulator keywords:

1. Log in to Smoke.
2. In a UNIX shell or Linux terminal, type **`dlcfg`** to open the software initialisation configuration file in a text editor.
3. Scroll down to the EMULATOR KEYWORD section, and then remove the pound (#) sign to uncomment the entries that correspond to the emulation modes you want to work with.

   NOTE: You can perform video I/O using multiple video standards per session. To do so, you can uncomment emulators corresponding to different video timing values. Once in a project, you will be able to change the video timing without exiting your session.

4. If necessary, edit the serial port definition in each line (`/dev/tty4d<port#>`) to make sure it corresponds to the serial port that you want to use for RS-422 remote control of the VTR emulator.
5. Save the file and exit the text editor.

   You are now ready to start the application and enable an emulator.

Starting a Session with VTR Emulator

VTR emulation procedures are similar to procedures that you perform during clip input and output operations. When you create a project at the start-up, you select the initial video I/O timing for your project. All the clip I/O operations, including VTR emulation, are restricted to this timing until you change its value.

To start a session with VTR emulation:

1. Start the application and select a user from the User box.
2. From the Project box, select the existing project or create a new project and determine the video I/O option that corresponds to the format of the emulator that you want to work with. For example:

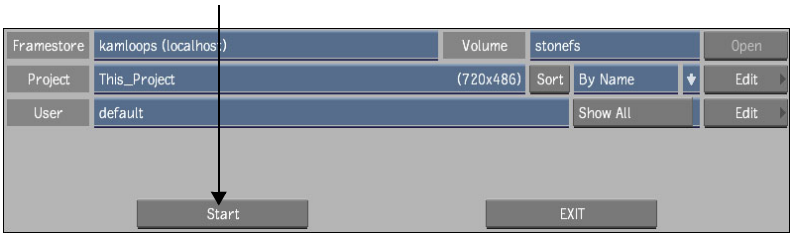
   • To emulate an NTSC VTR, select 720 x 486 NTSC

   • To emulate a PAL VTR, select 720 x 576 PAL

   • To emulate an HD 1280x720 VTR, select 1280x720 HD 720

- To emulate an HD 1920x1080 VTR, select 1920x1080 HD 1080
- To emulate an HSDL device, select 2048x1556 Super35 2K or 2048x1536 Super35 2K. (See Chapter 8, "Clip Input/Output Using HSDL Devices," on page 189.)

3. Click Start.



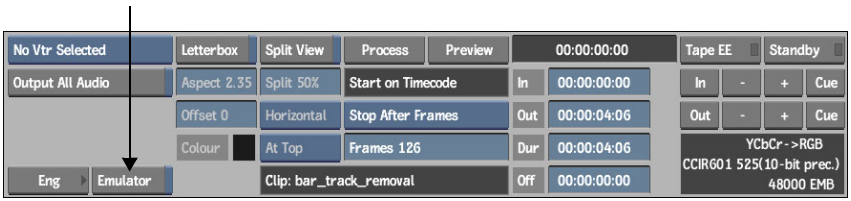
Using VTR Emulation to Output Clips

When you load a clip into the Output Clip menu and select an emulator, the clip becomes a virtual source tape, the material that can be output to an external application or device with capture capabilities. The output process is controlled by the external application or device.

To use VTR emulation to output clips:

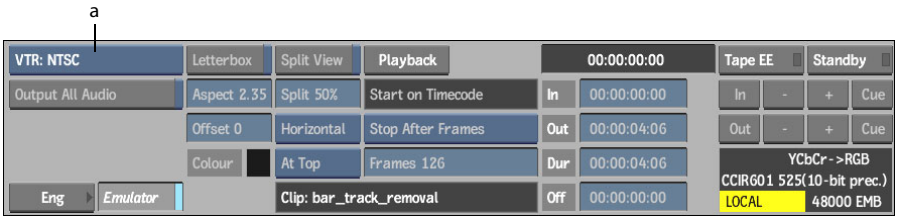
1. Open the clip library that contains the clip that you want to output.
2. Select the clip.
3. Click Output Clip.

   The clip is loaded into the Output Clip menu.
4. Enable Emulator.



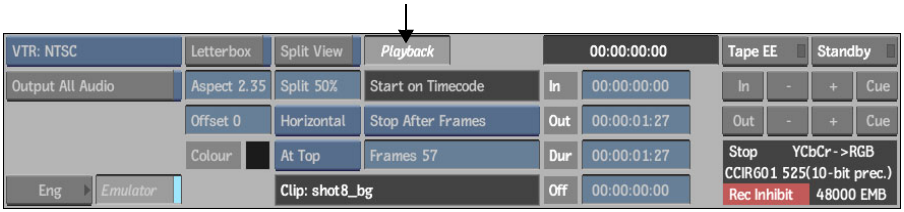
When Emulator is enabled, some VTR controls and Engineering options are deactivated.

5. From the Device Name box, select the emulator you want to use.



a) Device Name box

6. To begin a clip output session using VTR emulation (thereby allowing the external application or device to control Smoke as a VTR), click Playback.



Smoke emulates a VTR, and the clip that you loaded into the Output Clip menu becomes a virtual tape. You can now switch to the external application or device to control and capture the clip.

7. If you want to enable a VTR emulator with a different video timing, from the Device Name box, select the VTR emulator that you want to use. Alternatively, open the Engineering menu to change the timing.

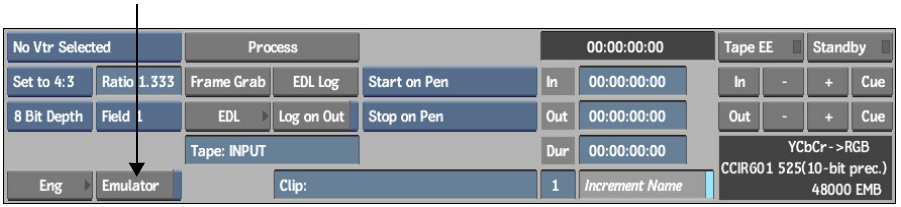
   A message appears advising you to connect a valid signal to the reference input to launch the video preview corresponding to the format selected. Make sure your device is using the corresponding timing.

Using VTR Emulation to Capture Clips

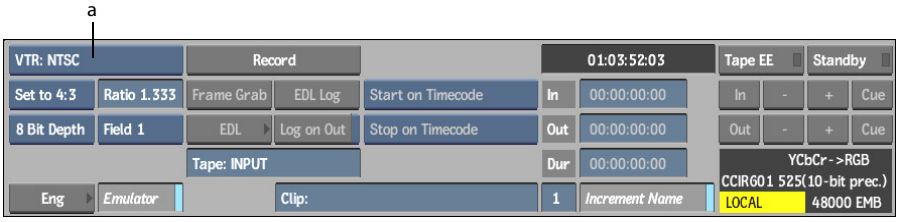
When you select an emulator in the Input Clip menu, Smoke acts as a VTR to which video clips from other applications or devices can be recorded. In this case, your workstation's framestore is a virtual blank tape. Clips sent to the emulator from the external application or device appear in the current clip library. The capture process is controlled by the external application or device.

To use VTR emulation to capture clips:

1. Go to the clip library in which you want recorded clips to appear.
2. Click Input Clip.
3. Enable Emulator.

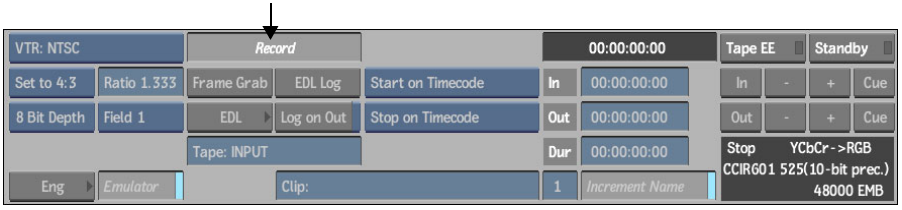


4. From the Device Name box, select the emulator you want to use.



a) Device Name box

5. To begin a capture session using VTR emulation (thereby allowing the external application or device to control Smoke as a VTR), click Record.



Smoke emulates a VTR with a blank virtual tape. You can now switch to the external application or device to control and output clips.

6. If you want to enable a VTR emulator with a different video timing, from the Device Name box, select the VTR emulator that you want to use. Alternatively, open the Engineering menu to change the timing.

   A message appears advising you to connect a valid signal to the reference input to launch the video preview corresponding to the format selected. Make sure your device is using the corresponding timing.

11 Importing Media Files

Summary

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About Importing Media Files

At various times during the post-production process, you may need to import files into Smoke from other applications. For instance, you may need to import:

- Scanned DPX files generated by a film scanner,
- Backgrounds or mattes created in Adobe® Photoshop®, Combustion®, 3ds Max, or other graphic design applications,
- Various still image files (for example, TARGA®, JPEG, TIFF),
- Video files (for example, MPEG-1, QuickTime®), and
- Audio files (for example, AIFF, WAV), including music from a CD.

You can import and soft-import image or audio files, and import video files. You can add image files or video files to a render queue for batch importing.

You can also import multiple files using EDLs. See Chapter 16, "Importing EDL Files," on page 319.

Supported File Formats

You can import and soft-import image files using a number of industry-standard file formats. Each file format uses a default file extension. You can use the default extensions as you import and soft-import images.

Supported Image File Formats

Smoke supports import and soft-import of the following still image file formats.

NOTE: Photoshop files can only be imported. You cannot soft-import Photoshop files.

File Format	Default Extension	Bit Depth
Alias	als	8 bits
Cineon	cin	10 bits
DPX	dpx	8, 10, or 12 bits
Jpeg	jpg	8 bits
OpenEXR	exr	8, 10, 12u, 12, 16 fp, or 32 fp bits
Photoshop	psd	n/a
Pict (Macintosh)	pict	8 bits
Pixar	picio	8 bits
SGI	sgi	8 or 16 bits
Softimage	pic	8 bits
TARGA	tga	8 bits
Tdi/Maya®	iff	8 or 16 bits
Tiff	tif	8 or 16 bits
Wavefront	rla	8 or 16 bits

Supported Video File Formats on IRIX Workstations

Smoke supports import only of the following video file formats. You cannot soft-import video file formats.

File Format	Default Extension	Supported Codecs	Bit Depth
MPEG-1 Video	mpeg	MPEG-1 Video	8 bits
SGI Movie	mov	Uncompressed video MVC1 MVC2 JPEG RLE RLE24	8 bits
QuickTime	mov	Uncompressed video Apple™ Animation JPEG Motion JPEG A Apple Compact Video (Cinepak) Indeo® Video Apple Video	8 bits
AVI	avi	Uncompressed video JPEG Apple Compact Video Indeo Video	8 bits

Supported Audio File Formats

Smoke supports import and soft-import of the following audio file formats. Formats that cannot be imported on Linux workstations are marked with an asterisk*.

NOTE: You can only soft-import the AIFF, AIFF-C, and WAVE audio file formats.

File Format	Default Extension	Bit Depth
AIFF-C	aifc	16, 24, or 32 (float)
AIFF	aiff	16 or 24
Nextsnd	au	16, 24, or 32 (float)
WAVE	wav	16, 24, or 32 (float)
Berkeley/IRCAM/CARL Sound (BISCF)	bsf	16
Audio Visual Research	avr	16
MPEG-1*	mp1	16
Sound Designer 2*	sd2	16 or 24
Creative Labs VOC*	voc	16
SampleVision*	svf	16
SoundFont2*	sf2	16

Supported QuickTime File Codecs on Linux Workstations

Smoke supports import of QuickTime files encoded with any of the following codecs. You cannot soft-import any QuickTime files.

Broadcast CODEC	CODEC Flag	Comment
10-bit Packed YUV 4:4:4	v410	
10-bit Packed YUV 4:2:2	v210	Blackmagic or AJA-Kona 10-bit compatible
8-bit Planar YUV 4:4:4	v308	
8-bit Planar YUV 4:4:4:4	v408	
8-bit Packed YUV 4:2:2	yuv2	Blackmagic or AJA-Kona 8-bit compatible
8-bit Packed YUV 4:2:2	2vuy	
DV 25 NTSC	dvc	
DV 25 PAL	dvcp, dvpp	
DVCPRO 50 NTSC	dv5n	Panasonic standard
DVCPRO 50 PAL	dv5p	Panasonic standard

File CODEC	CODEC Flag	Comment
PhotoJPEG	RTJ0	RT PhotoJPEG compatible
MJPEG	MJPG, mjpg, mjpb, JPEG, jpeg, dmb1, AVDJ	JPEG compatible
PNG	png	Portable Network Graphic sequence (no alpha support)
PNGA	pngalpha	Portable Network Graphic sequence (with alpha support)
RGB Uncompressed	raw	No alpha support
RGBA Uncompressed	rawalpha	With alpha support
TGA	tga	TARGA

Web CODEC	CODEC Flag	Comment
MPEG-1	mpg1, MPG1, pim1, PIM1	
MPEG-4	mp4v; divx; DIV1; div1; MP4S;M4S2; m4s2; xvid; XVID; XviD; DX50; dx50; DIVX; MP4V	
MSMpeg 4v3 (DivX)	DIV1, div1, MPG4, mpg4, DIV2, div2, MP42, mp42, DIV3, div3, DIV4, div4, DIV5, div5, DIV6, div6, MPG3, mpg3, MP43, mp43, AP41, ap41, MJPG	

Web CODEC	CODEC Flag	Comment
Quicktime Planar RGB	8BPS	
Apple Video	rpza	
Apple Graphics	smc	
RLE	rle	
Cinepak	cvid	

Audio CODEC	CODEC Flag	Comment
IAM4	ima4	
Raw 8-bit audio	rawaudio	
Twos	twos	
Ulaw	ulaw	
Sowt	sowt	
Alaw	alaw	
16-bit PCM	in16	
Linear PCM (QT 7)	lpcm	
Ogg Vorbis (qt4l compatible)	vorbis	
Ogg Vorbis (qtcomponents compatible)	vorbis_qt	
Mpeg Layer 2 Audio	mp2	
QDM2 Audio	qdm2	
Apple lossless	alac	
McRowsoft ADPCM	adpcm (ms)	
ADPCM ima WAV	ima adpcm (wav)	

About Soft-Import and Proxies

When you *import* media that resides on an external shared storage device, all the media is copied to Autodesk storage. Any changes that you make to this media are protected, and exclusive to this stored copy. However, it can take a long time to load large files and all of this stored media can take up a lot of space in Autodesk storage.

The soft-import feature provides a more efficient way to handle media. When you *soft-import* media, Smoke creates a link that references the media at its original location, so that no media is actually imported and duplicated in Autodesk storage. Later, when you move or delete soft-imported clips, you affect only the reference—not the actual media in the shared storage location. If you enabled proxies for the project or media resolution, then only the proxies reside in Autodesk storage.

A *proxy* is a low-resolution copy of a high-resolution image. There can be one proxy for each frame in a clip. Proxies are used to provide real-time playback of processed results and to provide low-resolution stand-in clips in a compositing environment so that composites can be quickly created. Proxies can be configured.

When soft-importing media, be aware that you have no control if another user modifies the original media files. All soft-imported clips in Autodesk storage that refer to the modified media files are updated to reflect the change. Ensure that all users accessing the same media are aware of these implications.

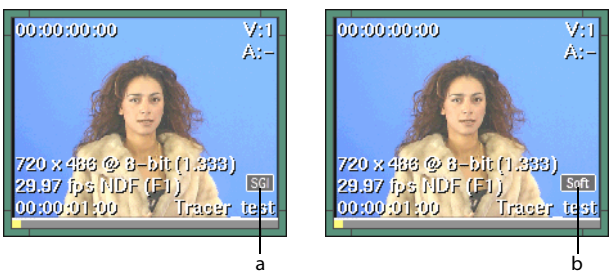
You can render or process soft-imported media in any module. The resulting new clip is written to Autodesk storage. Since any links to the original media are now removed, changes to this media will no longer be updated on the shared storage. Also, if the media changes in the original external location, the changes are not reflected in your stored clip. This can be useful if you want to prevent other users with access to the shared storage from altering your clip.

You can also soft-import media when importing files using an EDL or recapturing media. See Chapter 16, "Importing EDL Files," on page 319 and "Recapturing Media" on page 280.

Recognizing Soft-Imported Clips

Soft-imported clips in the clip library display an icon in the lower-right corner of the clip. The type of indicator depends on whether the clip is a hybrid clip or a completely soft-imported clip. A hybrid clip has some frames that are soft-imported and some that are not, or it may consist of multiple soft-imported sources of different formats.

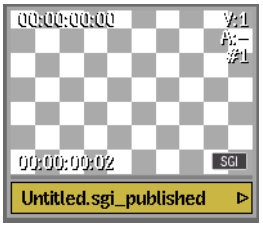
ALT-clicking the clip displays an overlay that includes the soft-imported source path.



a) Soft-import icon (for a non-hybrid clip) b) Soft-import icon (for a hybrid clip)

Image courtesy of Behavior Communications Inc.

Soft-imported clips that do not have associated media appear as white and grey checkered clips.



About the Import Image Menu Options

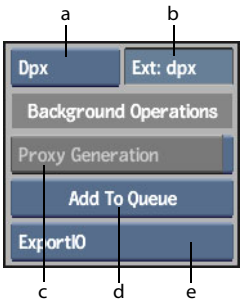
The Import Image menu contains a large number of options that are available for importing graphic image files, film scans, or video files. The menu is divided into six functional groups:

- File Operations
- Clip Media
- Clip Metadata
- Processing
- File Attributes
- Library Operations

For descriptions of additional options in the Import Image menu, see "Browsing the File System" on page 87.

File Operations Group

Use these options to perform file input and processing operations.



a) File Format box
b) File Extension box
c) Proxy Generation button
d) Add To Queue box
e) Destination Library box

File Format box — Select the file format of the images that you want to import. The application uses file metadata to detect its format automatically. Automatic file-type detection makes it

easier and faster to set up import queues consisting of different file types. If you select Auto, then all files in the current directory are displayed in the Files list. An alternative way to achieve the same result is to select the file format and enable Show All in the Files list. However, with Auto selected, you can load or add to the import queue files of any format.

File Extension box — Displays the default extension for the file type selected in the File Format box. If the files that you want to import do not use the default extension for the selected file format, they do not appear in the browser. You may enter an extension in the File Extension field to display files using this extension in the browser. To view all files in the current directory, leave the field blank.

Proxy Generation button — When enabled, allows background proxy generation while soft-importing images. See "Importing and Soft-Importing in the Background" on page 237. This button is active when Soft-import is enabled and Proxies are turned on for your project.

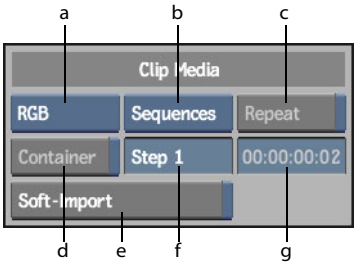
Add To Queue box — Select a method to import images in the background. See "Importing and Soft-Importing in the Background" on page 237.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

Destination Library box — Select the destination library for the imported file. This applies to background import operations only. You should select a clip library that you are not currently using to ensure the library is not locked (read-only). Otherwise, the background operation is suspended until the library is unlocked.

Clip Media Group

Use these options to select how clip media is handled on import.



a) Channels box
b) Load Method box
c) Repeat button
d) Matte Container button
e) Soft-Import button
f) Step Factor field
g) Repeat field

Channels box — Select the channels that you want to import. If the image has an alpha channel, you can load it with the image as is or inverted.

Select:	To load:
RGB	The image with no alpha channel.
RGBA	The image and its alpha channel. Two clips are created: the first clip contains the RGB image, and the second clip contains the alpha channel image. If the image does not contain an alpha channel, a single clip is created.
RGBA Inverted	The image and its alpha channel (inverted). Two clips are created: the first clip contains the RGB image, and the second clip contains the greyscale inverted alpha channel image.

Load Method box — Select the method used to load images, whether a clip, sequences, or frames.

Select:	To load:
One Clip	All selected images into a single clip.
Sequences	All selected sequences and individual images into separate clips. Note that selected images in a sequence are loaded as one clip.
Frames	All selected images into separate, one-frame clips.

Repeat button — Enable when you want to repeat a single frame for a given duration. Regardless of the load option, you can set the number of times the frame is repeated by entering a value in the Repeat field.

Matte Container button — When enabled, creates a matte container to store the image and its matte. Matte Container is active when Channels is set to RGBA or RGBA Inverted.

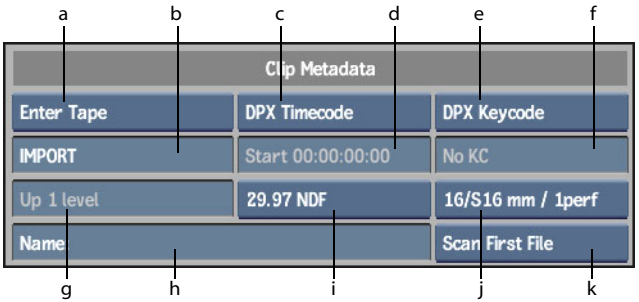
Soft-Import button — When enabled, images are soft-imported with foreground proxy generation.

Step Factor field — Specifies the number of frames that you want to skip when importing a selection of images (which may or may not be part of a sequence). For example, a step factor of two imports every second frame. A step factor of one imports all frames.

Repeat field — Enter a value for the number of times that you want to repeat a single frame for a given clip. This field is active when the Repeat button is enabled.

Clip Metadata Group

Use these options to select how clip metadata is handled on import.



a) Tape Name box
b) Tape Name field
c) Timecode box
d) Timecode field
e) Keycode box
f) Keycode field
g) Level field
h) Clip Name field
i) Framerate box
j) Film Gauge box
k) Import Keycode Strategy box

Tape Name box — Select an option to determine how the tape name is set for the imported clips.

Select:	To:
Enter Tape	Activate the Tape Name field so that you can manually enter the tape name. When selecting multiple sequences for import, this tape name is used for all imported clips.
DPX Tape	Read the tape name from the Input Device Name field (field 38) in the header of the DPX file. The tape name detected for the currently selected sequence is displayed in the Tape Name field. If multiple sequences are selected in the Files list, the tape name corresponding to the uppermost selected sequence will be displayed.
Tape From Directory	Infer the tape name from the detected directory structure. A Level field appears below the Tape Name field. Use this to configure the relative file path to the directory from which the tape name can be inferred.

Tape Name field — Displays the tape name of the imported clip. If Tape Name is set to Enter Tape, then this field becomes active, allowing you to enter a tape name.

Timecode box — Select an option to specify how the timecode information for the clip is set.

Select:	To:
Enter Timecode	Manually enter a timecode in the Timecode field.
DPX Timecode	Set the source timecode of the imported clip based on the timecode information in the DPX image file header.
File Name Timecode	Use a numerical filename (for instance, *100000.dpx*) and translate it into timecode for the resulting clip (based on the selected frame code mode). This is useful when working with files from film scanners that do not have embedded timecode. Also, it is useful for reading the files generated by Lustre.

Timecode field — Displays the timecode of the imported clip. If the Timecode box is set to Enter Timecode, then this field becomes active, allowing you to enter a starting timecode value for the imported clip.

Keycode box — Select an option to determine how keycode data is applied to the imported clip.

Select:	To:
Enter Keycode	Manually enter a keycode in the Keycode field.
DPX Keycode	Load a clip based on the keycode information embedded in the DPX image file header.
No Keycode	Not use keycode.

Keycode field — Displays the keycode of the imported clip. If the Keycode box is set to Enter Keycode, then this field becomes active, allowing you to enter a starting keycode value for the imported clip.

Level field — Select an option to set the relative file path to the directory from which the tape name can be inferred. Although it is available for all file types, the Level field is specifically designed to work with the directory structures that are output by film scanners. A typical file structure would look like: *./<tape>/<resolution>/clip.######.dpx*. In this case, selecting *Up 2 Levels* in the Level field identifies the directory that corresponds to the tape name (*./<tape>*). The Level field is active when Tape Name is set to Tape From Directory.

Clip Name field — Displays the name of the current clip. By clicking the field you activate it so that you can create or modify a clip name.

Framerate box — Select the frame rate of the imported clip. If you are importing a DPX file, select File FCM to detect and use any existing framerate information in the DPX file to create the clip.

Film Gauge box — Select a film gauge for the keycode.

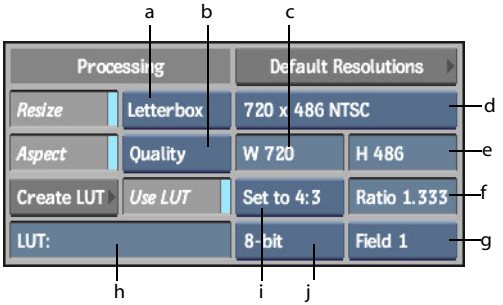
Import Keycode Strategy box — Select an import strategy for handling keycode. The Import Keycode Strategy box is active only when Load Method is set to Sequences and Keycode is set to DPX Keycode.

Select:	To:
Scan First File	Scan the keycode from only the header of the first file in a DPX sequence.
Scan First/Last Files	Scan the keycode from only the header of the first and last files in a DPX sequence.
Scan Every File	Scan the keycode from the header of every file in a DPX sequence.

Processing Group

Use the Resize options to change resolution, aspect ratio, bit depth, and field dominance. See "Resizing on Import, Export, or in a Clip Library" on page 614.

If Resize is disabled, you can force an aspect ratio for all the images selected for import, or use the Default Resolutions list to determine the aspect ratio for each individual image in the selection. See "Setting Default Image Resolution Characteristics on Import" on page 633.



a) Fit Method box
b) Resize Filter box
c) Frame Width field
d) Resolution Presets box
e) Frame Height field
f) LUT Name field
g) Aspect Ratio Presets box
h) Aspect Ratio field
i) Scan Mode box
j) Frame Depth box

Resize button — When enabled, displays the Resize options that can affect one or more clips on import. If disabled, the Aspect Ratio Presets box and the Aspect Ratio field are still available. Resize options are not active when you soft-import media.

Aspect button — When enabled, allows you to use non-square pixel formats. This button is active only when Fit Method is set to Crop Edges or Letterbox.

Fit Method box — Select the fit method that is applied to the clips. Fit Method is active only when Resize is enabled.

Select:	To:
Pan	Fit the source image to the smaller destination frame by cropping and using the Pan Start X and Pan Start Y fields.
Centre/Crop	Fit the source image, centred, over the destination frame. If the source is larger than the destination, it is cropped. If the source is smaller than the destination, it is surrounded by a black border.
Crop Edges	Fit one edge of the source into the destination frame without stretching or squashing the frame. Excess parts of the source frame after resizing are cropped. If the source—after the one edge is resized—is wider than the destination, its overhanging left and right edges are cropped. If the source is taller than the destination, the upper and lower edges are cropped.
Fill	Fit the source, width and height, into the destination frame. If the source and destination frames do not have the same aspect ratio, the image can become distorted.
Letterbox	Fit the source to the destination frame without squashing or stretching it, and without cropping the source. If the source is wider than the destination, black bars fill the top and bottom of the destination frame. If the source is narrower than the destination, black bars fill the right and left sides of the frame. In all cases, the entire source frame is contained within the destination frame.

Pan Start X field — Enter the offset for horizontal position. Pan Start X is active only when Fit Method is set to Pan.

Pan Start Y field — Enter the offset for vertical position. Pan Start Y is active only when Fit Method is set to Pan.

Resize Filter box — Select the filter option to determine the quality of the interpolated resize result. Defining a filter method in the Resize menu will override the default setting specified in the Preferences menu. The Resize Filter box is active only if Fit Method is set to Crop Edges, Fill, or Letterbox.

Select:	For:
Bicubic	Best results when resizing a clip to a higher resolution. Processing time is increased compared to Medium, but decreased compared to Quality.
Quality	Best results when resizing a clip to a lower resolution. Processing time is increased compared to Medium.
Medium	Moderate results. Processing time is increased compared to Coarse.
Coarse	Poorest results in the least amount of processing time. A segment with a soft Resize can be played back in real time when using the Coarse resizing filter. Other options may require rendering.

Default Resolutions button — Displays the Default Resolutions list. See "Default Resolutions List" on page 634.

Frame Width field — Displays the frame width of the selected resolution preset. If Resolution Presets is set to Custom, then this field is active, allowing you to enter the frame width value that you want to use.

Resolution Presets box — Select one of many standard resolutions, as well as a Custom option that you can use to specify non-standard resolutions.

Frame Height field — Displays the frame height of the selected resolution preset. If Resolution Presets is set to Custom, then this field is active, allowing you to enter the frame height value that you want to use.

Create LUT button — Create a custom LUT. See "Applying a LUT on Import or Export" on page 678. Create LUT is active only if Use LUT is enabled.

LUT Name field — Displays the name of the currently used LUT file. When enabled, a browser appears containing the LUTs currently residing in the project *~/lut* directory. These include the samples provided with Smoke, as well as any LUTs you may have saved or exported to this directory. LUT Name is active only when you enable the Use LUT button.

Use LUT button — When enabled, activates Create LUT and LUT Name and uses a Lookup Table on import. Use LUT is active only if File Format is set to Cineon or Dpx, and Soft-Import is not enabled.

Aspect Ratio Presets box — Select a standard frame aspect ratio. Select the Set to w:h option to set the clip to use square pixels. Select Custom to define a custom frame aspect ratio in the Aspect Ratio field.

Frame Depth box — Select from one of five frame depth options: 8-bit, 10-bit, 12-bit, 12-bit u, or 16-bit fp. Frame Depth is active only when Resize is enabled.

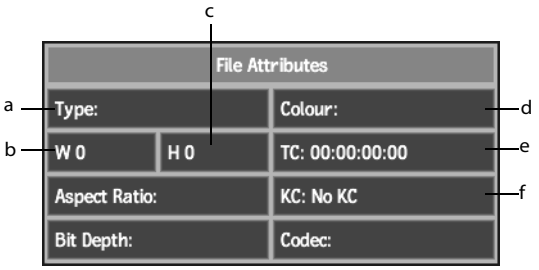
Aspect Ratio field — Displays the aspect ratio of the imported clip. When Aspect Ratio Presets is set to Custom, this field becomes active so that you can enter a custom frame aspect ratio.

Scan Mode box — Select an option to determine the order in which the fields of interlaced material is scanned.

Select:	To:
Progressive	Scan a frame-based clip with no interlacing.
Field 1	Scan Field 1 first, followed by Field 2.
Field 2	Scan Field 2 first, followed by Field 1.

File Attributes Group

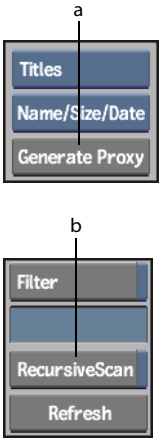
The File Attributes group displays the attributes that are available for a file, when its filename is selected in the file browser. These attributes may include any of the following: file type, pixel width, pixel height, colour model, timecode, keycode, aspect ratio, bit depth, and codec.



a) File Type
b) Pixel Width
c) Pixel Height
d) Colour Model
e) Timecode
f) Keycode

Library Operations Options

Use these options to select what and how files are displayed for import.



a) Generate Proxy button
b) RecursiveScan button

Generate Proxy button — Click to generate thumbnail proxies in the Clip Library view.

RecursiveScan button — Enable to display all of the image sequences that are detected in the nested subdirectories of a directory structure.

Importing and Soft-Importing Image Files

Import images created in other applications, such as 3ds Max, as well as images previously exported, using the Export Image menu. You can also import images from CD-ROM, floppy disk, or another platform (for example, a Macintosh or PC).

By default, clips are imported at source resolution. However, you can use the Resize option to modify imported file resolution. In this case, the default size becomes the project resolution, which you can then modify.

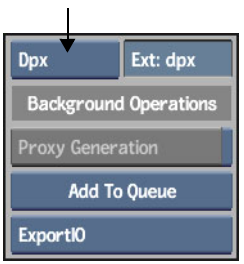
When you import clips containing multiple frames, the frames are saved as separate image files, each of which is assigned a sequentially-numbered file name. In the file browser, these image files appear under a single collapsible heading, which allows you to select all images in a sequence at once.

To import or soft-import an image file:

1. In a clip library, click Import Image.

   The Import Image menu appears.

2. In the File Format box, select the format of the media that you want to import, or select Auto to automatically detect the format of a file when you select it. See "About the Import Image Menu Options" on page 213.



   HINT: If you select a file format, and the files that you want to import do not use the default extension, they do not appear in the browser. Enter the extension of the files in the Ext: field and they will appear in the browser. To view all files in the current directory, enter a blank extension.

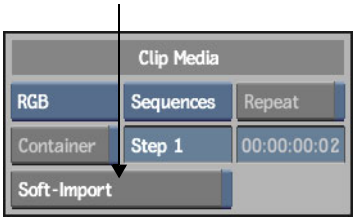
3. Select the destination for the imported file using the Destination Library box.

4. Browse to the directory containing the media that you want to import.

   You can set a number of display and search options to help you find what you need. See "Browsing the File System" on page 87.

   NOTE: By default, the file browser points to the images directory for the project.

5. Optional: Enable the Recursive Scan button to display all the subdirectories and their contents.
6. Select the images that you want to import.
7. Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage. See "About Soft-Import and Proxies" on page 211.

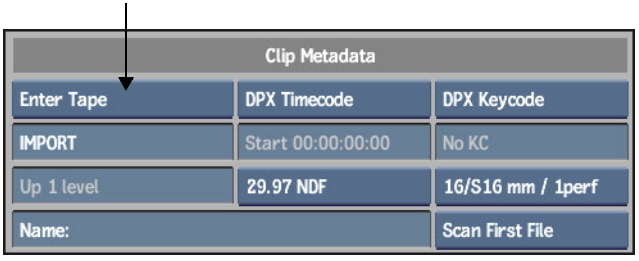


NOTE: Certain options are disabled if you choose to soft-import the media.

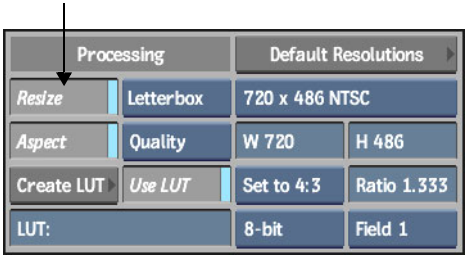
8. Set any Clip Media properties.

   You can choose to import an image with its alpha channel. See "Importing RGBA Files" on page 231. You can import an image as frames, sequences, or a clip. You can repeat frames or step through frames. See "Clip Media Group" on page 214.
9. Set the tape name for the imported clips and adjust any other Clip Metadata properties.

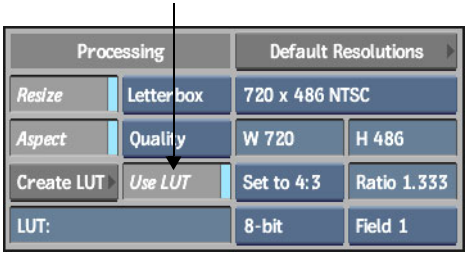
   You can infer the tape name from a directory name, read the tape name from a DPX file header, or enter the tape name manually. You can also read timecode and keycode information from the clip. See "Clip Metadata Group" on page 216.



10. Optional: Use the Resize options to modify the imported file resolution. See "Setting Default Image Resolution Characteristics on Import" on page 633.



11. Specify a LUT to remap specific pixel values when you import. See Chapter 31, "Colour Management with LUTs," on page 663.



12. Click Load.

    If the width of the image that you are importing or soft-importing is a not multiple of 4 for 8-bit images, or 2 for 10-, 12-, or 16-bit images, you will be prompted to confirm that you want to pad its width to the next highest multiple. Click Confirm to proceed. If the image is part of a sequence, click Confirm All to automatically apply the padding to all images in the sequence.

    The images are imported to the clip library.

    NOTE: Soft-imported media is labelled with the file type in the lower-right corner. See "Recognizing Soft-Imported Clips" on page 212.

Importing DPX File Sequences for Data Conform

The following workflow is designed specifically to accommodate importing or soft-importing DPX sequences generated from a film scanner. This allows you to import DPX sequences originating from different film reels in a single step. You can efficiently batch-capture file-based media in preparation for data conform from an EDL. The imported clips all have the correct source keycode, timecode, and tape name, making it easy to load your EDL and assemble the timeline for conforming and finishing.

To import DPX file sequences for data conform:

1. From the clip library, click Import Image.

   The Import Image menu appears.

2. Browse to the top-level directory that contains all the subdirectories and image sequences that you want to display.

   Typically, all DPX sequences generated by a film scanner reside in a top-level *<project>* directory, sorted into subdirectories corresponding to tape name, resolution, and sometimes clip name, as follows: *./<project>/<tape>/<resolution>/*.######.dpx*

3. From the Format box, select the DPX image type.

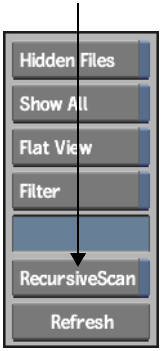
   You can select any single, supported image type. The default type for image files is DPX because this is a DI standard that embeds source metadata in the file header.



4. Optional: Enable Filter and enter the appropriate criteria to focus your search.

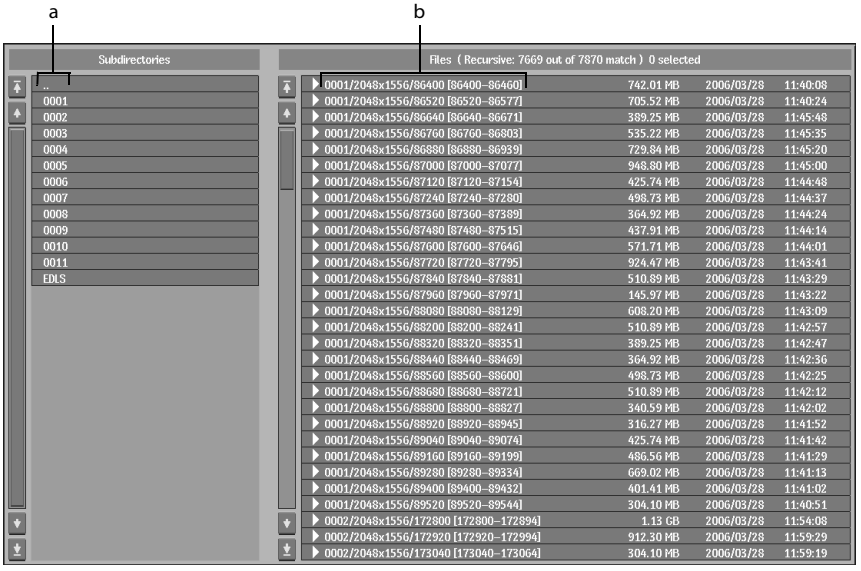
   The criteria is checked against the entire path. For example, if you enter *2048*, the filter will list only those sequences that reside under a directory path containing the string "2048". In this case, only 2K sequences are displayed while everything else, such as 1K proxies or thumbnails, is filtered out.

5. Enable RecursiveScan.



The directory scan begins. This may take some time to complete, depending on the size and quantity of subdirectories and files.

When the scan is complete, the Files list displays all detected files with the directory path relative to the top-level directory. The list is sorted alpha-numerically by path and file name.



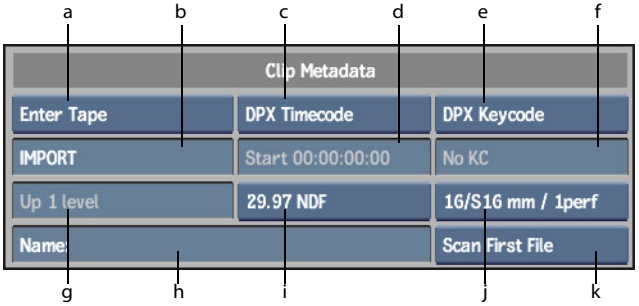
a) Subdirectories in the scanned directory b) All nested subdirectories with full path

HINT: For long file names that may be clipped in the browser, hold down the **ALT** key while hovering over the file name. This displays the full file name in a floating window.

The results of the scan remain until you browse upwards to another directory, in which case the Recursive Scan option gets disabled.

6. Select the images that you want to import.
7. From the File Timecode box, select DPX Timecode.

This will set the source timecode of the imported clip based on the timecode information in the DPX image file header.



a) Tape Name box
b) Tape Name field
c) Timecode box
d) Timecode field
e) Keycode box
f) Keycode field
g) Level field
h) Clip Name field
i) Framerate box
j) Film Gauge box
k) Import Keycode Strategy box

8. From the Keycode box, select DPX Keycode.

   This allows DPX files that contain keycode data to be imported with their keycode data intact.

   NOTE: For 35mm / 3 perf and 35mm /4 perf keycode, both perforation and frame offset modes can be read from the DPX files. For all other film gauges, only frame offset mode can be read.

9. From the Framerate box, select File FCM.

   This allows you to detect and use any existing framerate information in the DPX file to create the clip.

10. From the Film Gauge box, select the gauge corresponding to the source film from which the images originated.

    This value is necessary because keycode values are assigned to each frame of the sequence differently, depending on the film gauge.

11. Set the tape name for the imported clips.

You can either infer the tape name from a directory name or read the tape name from a DPX file header. Do one of the following:

- To infer the tape name from a directory name, from the Tape Name option box, select Dir Tape, then use the Level field to configure the relative file path to the directory from which the tape name can be inferred.

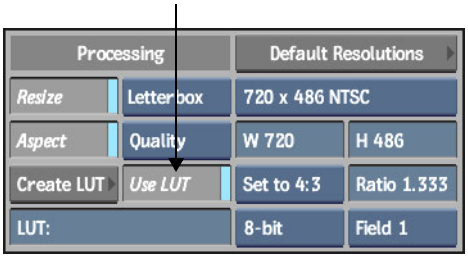
  This is designed to work with the directory structures that are output by film scanners. For example: *./<tape>/<resolution>/clip.######.dpx*. In this case, selecting *Up 2 Levels* in the Level field identifies the directory that corresponds to the tape name.

- To read the tape name from the DPX file header, from the Tape Name box, select DPX Tape.

  The tape name is read from the Input Device Name field (field 38) in the header of the DPX file and is displayed in the Tape Name field. There is currently no industry standard for embedding the tape name in the DPX header. Some film scanners, such as the ARRISCAN, write the tape name associated with a film frame into field 38 of the DPX header. Other scanners, for example, Imagica or Filmlight, allow field 38 to be user-definable, although the default value is not the tape name.

  NOTE: Before using the DPX Tape name feature, consult with your film scanner operator to ensure compatibility.

12. Specify a LUT to remap specific pixel values when you import the DPX images. See Chapter 31, "Colour Management with LUTs," on page 663.

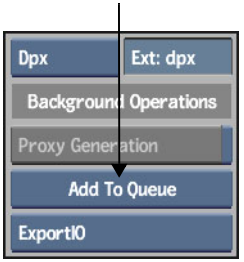


13. Optional: Perform any resizing operations.

When you disable the Resize button during import operations, the aspect ratio of the clip reverts to default. See "Processing Group" on page 218.

14. Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage. See "About Soft-Import and Proxies" on page 211.

15. Optional: Select a queueing option from the Add To Queue box.



If you soft-import clips you can generate proxies in the background. This gives you the ability to assemble the timeline while proxy generation is taking place. See "Importing and Soft-Importing in the Background" on page 237.

16. Click Load.

After you have imported or soft-imported all the sequences, you can import the corresponding EDLs to assemble a clip with unlinked media, then relink the clip to the DPX files in the reel.

Importing OpenEXR Files

OpenEXR files have the ability to store high dynamic range images in 16-bit or 32-bit floating-point formats. Because of this high dynamic range, these images need to be handled in a specific way. You can import an OpenEXR image file and view it in Smoke the same as any other type of image file. But, in order to perform any image processing or compositing on the OpenEXR image file, you must apply a conversion to store it in a 12-bit, 10-bit, or 8-bit linear format on Autodesk storage.

You can convert OpenEXR image files using the Lut Editor to process which areas of the image that you want to highlight or preserve. See Chapter 31, "Colour Management with LUTs," on page 663.

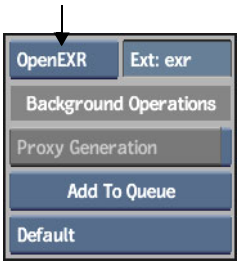
Alternatively, you can select the Resize option and set the Bit Depth to 8-, 10-, or 12-bit to affect a linear resizing on the OpenEXR image file. Note that with this method you have no control over which areas get highlighted or preserved.

To import an OpenEXR image file:

1. From the clip library, click Import Image.

The Import Image menu appears.

2. From the Format box, select the OpenEXR image type.



3. Browse to the directory containing the media that you want to import.

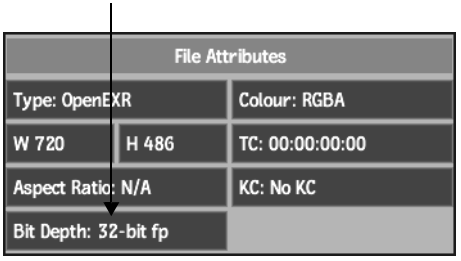
   You can set a number of display and search options to help you find what you need. See "Browsing the File System" on page 87.

   NOTE: By default, the file browser points to the images directory for the project.

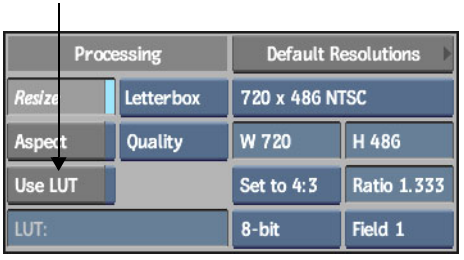
4. Optional: Enable the Recursive Scan button to display all the subdirectories and their contents.

5. Select the image that you want to import.

6. In the File attributes area, ensure that the Bit Depth used in the OpenEXR image file is displayed.



7. Optional: Specify a previously-created LUT.

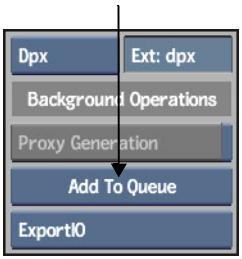


8. Optional: Perform any resizing operations.

Adjusting the Bit Depth to anything other than 16-bit fp will cause a linear resizing to occur on the OpenEXR file, negating any of its dynamic qualities.

9. Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage. See "About Soft-Import and Proxies" on page 211.

10. Optional: Select a queueing option from the Add To Queue box.



If you soft-import clips you can generate proxies in the background. This gives you the ability to assemble the timeline while proxy generation is taking place. See "Importing and Soft-Importing in the Background" on page 237.

11. Click Load.

After you have imported the OpenEXR image, you can view it in its native resolution and bit depth.

12. To perform any image processing or compositing, you will need to convert it using the Lut Editor. See Chapter 31, "Colour Management with LUTs," on page 663.

Importing RGBA Files

When you import an RGBA file into Smoke, you can import the RGB image and the alpha channel as separate clips. The alpha channel can be imported as is or inverted. You can also import the RGB image and alpha channel and place them in a matte container.

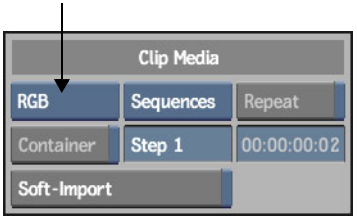
To import or soft-import an RGBA file:

1. From the clip library, click Import Image.

The Import Image menu appears.

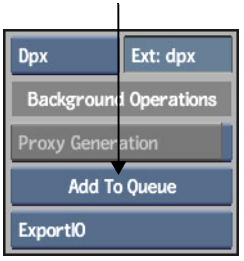
2. In the Import Image menu, browse to the directory containing the media with the alpha channel and select the files.

3. From the Channels box, select one of the following:
   - RGBA to import the image and the alpha as is, as separate clips.
   - RGBA Inverted to import the image and the alpha inverted, as separate clips.



4. Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage. See "About Soft-Import and Proxies" on page 211.

5. Optional: Select a queueing option from the Add To Queue box.



   If you soft-import clips you can generate proxies in the background. This gives you the ability to assemble the timeline while proxy generation is taking place. See "Importing and Soft-Importing in the Background" on page 237.

6. Click Load.

   The RGB image and the alpha channel are loaded separately to the desktop.

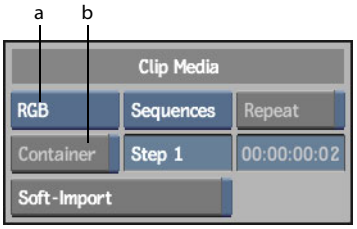
To import or soft-import an RGBA file into a matte container:

1. From the clip library, click Import Image.

   The Import Image menu appears.

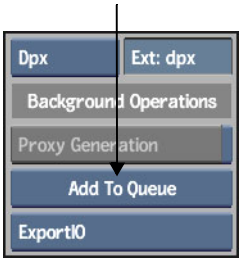
2. Browse to the directory containing the media with the alpha channel and select the files.

3. From the Channels box, select RGBA or RGBA Inverted.



a) Channels box b) Container button

4. Enable Container to create a matte container.
5. Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage. See "About Soft-Import and Proxies" on page 211.
6. Optional: Select a queueing option from the Add To Queue box.



If you soft-import clips you can generate proxies in the background. This gives you the ability to assemble the timeline while proxy generation is taking place. See "Importing and Soft-Importing in the Background" on page 237.

7. Click Load.

   The RGB image and the alpha channel are loaded into the clip library and are merged into a single clip inside a matte container.

8. In the clip library, select the clip and click Load.

   The file is loaded to the clip library and the words Matte Container are appended to the end of the filename.

Importing Adobe Photoshop files

You can import Adobe Photoshop format files into your project without having to convert them. Photoshop files are usually created with multiple layers, each with its own image, matte, or blending effect. You can use the imported file's layers and effects, or you can import the file

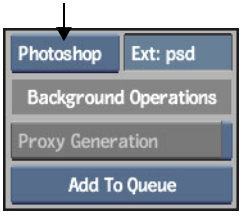
as a flat image so it appears as a single layer or frame. You can also import Photoshop files from DVE. See "Importing Photoshop Files into DVE" on page 1539.

Photoshop files:

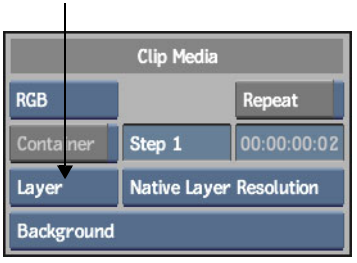
- Are converted to 8 bits on import
- Are progressively scanned
- Do not use a LUT
- Cannot be resized on import
- Cannot be soft-imported

To import a PSD file:

1. From the clip library, click Import Image.
   The Import Image menu appears.
2. From the File Format box, select Photoshop.



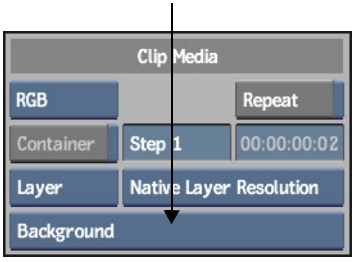
3. Select a Photoshop file in the browser.
4. Select an import option from the Photoshop Import Mode box.



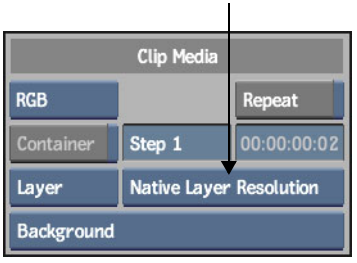
Select:	To:
Flat	Import all the layers in the Photoshop file as a single-frame clip.

Select:	To:
All	Import all the layers in the Photoshop file as single frames in a front+matte sequence.
Layer	Import a single layer from a Photoshop file. You can choose the layer from the Select Layer box. The layer names are identical to those defined in the Photoshop file. If you selected RGBA in the Channels box, the file is imported as two clips (front and matte). If you selected RGB, the file is imported as a single clip (front).

5. If you selected Layer, then select the layer in the Photoshop file that you want to import from the Source Layer box.



6. If you selected All or Layer, then you must also select a resolution for the imported Photoshop file from the Photoshop Import Resolution box.



Select:	To:
Native Layer Resolution	Import the layers at their original resolution.
Background Resolution	Import the layers at the project's background resolution. Layers will be padded (black) and offset.

7. Click Load.

   The Photoshop image and its selected layers are imported as frames in the clip library at the defined resolution.

Importing Video Files

Video files can be useful when working on a project. For example, when importing a movie, you can compare the offline edit of a clip with the conformed clip. Rather than using a VTR to input the edit, you can import a video file containing the edit. Importing is faster and can be done in the background.

Use the Import Image menu to import one or more video files, such as MPEGs or QuickTime movies, to the current clip library. You cannot soft-import video files. Both video and audio tracks are supported. Audio files that are not 48 KHz are automatically resampled to 48 KHz on import. For video files that contain an alpha channel, you can maintain the alpha channel in the imported clip for use in compositing.

A video file can be encoded with any of a number of different codecs. During import, the codec flag and other detected metadata for a supported movie appears in the File Attributes area. Otherwise, a message appears indicating that the movie cannot be imported.

NOTE: Not all video codecs are supported. To import files created using unsupported formats or codecs, you can use Cleaner XL to encode the files into a supported format. For example, you can use Cleaner XL to import video as a sequence of compatible still images. See *Using Cleaner XL with Autodesk Effects and Editing Applications*.

To import a video file:

1. From the clip library, click Import Image.

   The Import Image menu appears.

2. From the File Format box, select the video file format of the clip that you want to import.



3. Browse to the directory containing the video files that you want to import, and then select the files.

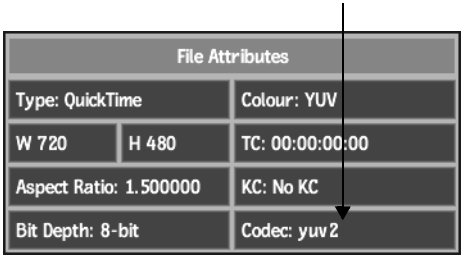
   HINT: If the files that you want to import do not use the default extension, they do not appear in the browser. Enter the extension of the files in the Ext: field and they will appear in the browser. To view all files in the current directory, enter a blank extension.

4. Adjust any other properties in the Clip Media, Clip Metadata, or Processing groups. See "About the Import Image Menu Options" on page 213.

   NOTE: A clip that is imported using an unsupported frame rate will be converted to the frame rate specified for the current project. This will cause the clip to appear out of sync with its audio. A comment specifying the original frame rate is added to the clip *notes*, providing the ratio needed if you choose to re-time the video

5. In the File attributes area, ensure that the codec used in the video file is displayed.

   During import, the codec flag and other detected metadata for a supported movie appears in the File Attributes area.



6. Click Load.

   The video files are imported to the clip library desktop and to the specified library reel.

Importing and Soft-Importing in the Background

You can import or soft-import one or more image or video files in the background while you perform other tasks. To perform any of these tasks on several files at once, you can select them and then process them as a batch. You can assign different clip options to each file that you add to the queue. You can also import and export files simultaneously. Background tasks continue to completion even after you exit the application.

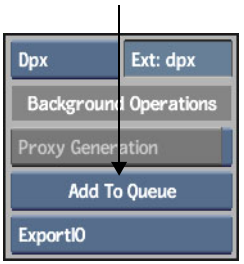
When importing or soft-importing files as a background process, you import them to a Destination clip library rather than to the desktop. The Destination library needs to be unlocked (you must not be currently browsing in it) for the operation to complete. If this library is locked, the new clip cannot be written to it. In this case it gets placed temporarily in a generated library until the Destination library becomes available.

To import in the background:

1. From the clip library, click Import Image.

   The Import Image menu appears.

2. Select an option from the Add to Queue box.



This will add the job to the Background Import/Export Queue.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added to the queue with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

The progress of the import or export job is indicated in the queue.

Status:	Indicates:
Pending	Job has been added to the queue but not executed.
Queued	Job has been initialised.
Running	Job is being performed.
Done	Job has been executed.

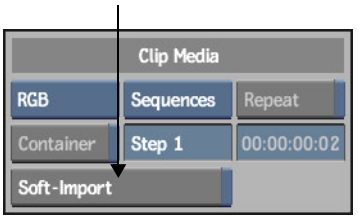
3. Continue building the Background Import/Export Queue:
   - If you are adding import jobs to the queue, you can continue using the file browser to locate other files that you want to import.
   - If you are adding export jobs to the queue, click Exit Export Image to return to the clip library, select the next clip to be exported, and repeat this procedure.
4. To manage the Background Import/Export Queue, see "Managing the Background Import/Export Queue" on page 300.

To soft-import in the background:

1. From the clip library, click Import Image.

   The Import Image menu appears.

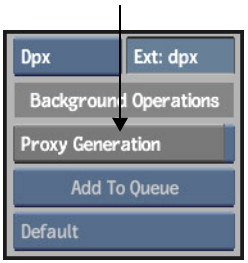
2. Click Soft-Import.



The Proxy Generation button becomes active.

You may start the soft-import process now, but it will occur in the foreground and take up resources.

3. Click Proxy Generation.



This ensures that the soft-import process occurs in the background.

4. To manage the Background Import/Export Queue, see "Managing the Background Import/Export Queue" on page 300.

Importing and Soft-Importing Audio Files

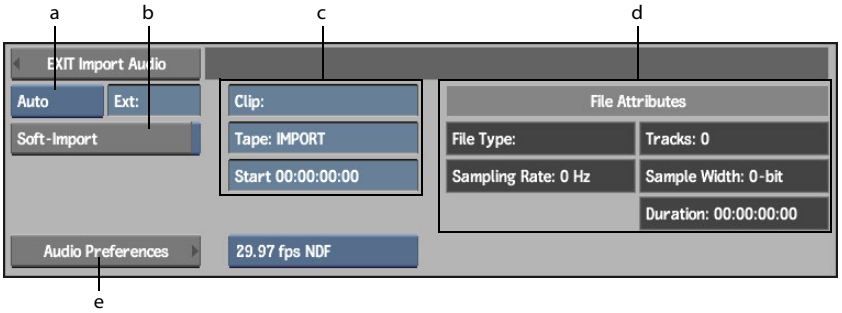
You can import or soft-import one or more audio files to the current clip library using the Import Audio menu. If your system has a CD-ROM drive, you can import music from a CD as WAV or AIFF files.

The native audio sample rate for all Smoke projects is 48 kHz. Audio at a different sample rate that you import is automatically resampled to 48 kHz. Audio files that are soft-imported must be 48kHz.

To import an audio file:

1. Open the clip library to which you want to import the audio file and click Import Audio.

   The Import Audio menu appears.



a) File Format box
b) Soft-Import button
c) File Attributes area
d) Clip Properties area
e) Audio Preferences button

2. From the Audio File Format box, select either the file extension of the file that you want to import, or Auto to automatically detect the file type. See the description of the File Format box in "About the Import Image Menu Options" on page 213 for information about the Auto option.

   If you selected a file extension, the file browser displays audio files in the current directory with that file extension.

   NOTE: To browse the contents of a CD-ROM, type /CDROM in the Directory Name field.

3. Browse to the directory containing the audio files that you want to import, and then select the files.

   If you select a single file, the audio file information appears below the browser.

4. Enable Soft-Import if you want to import a reference to the media, but do not want to store the media on the Autodesk storage.

   Changes to the media will update automatically. You do not have to re-soft-import the media.

5. Enter the clip properties for the imported audio files. See "About the Import Image Menu Options" on page 213.

   NOTE: Certain options are disabled if you choose to soft-import the media.

6. Click Load.

When the import is finished, audio clips appear in the current clip library as black proxies. Soft-imported audio clips are labelled with the file type in the lower-right corner.



NOTE: If the Waveforms Enabled and Build on Input/Import options are enabled in the Audio Preferences menu, waveforms are built during the import.

To import music from a CD:

1. Insert a CD into your computer's CD-ROM drive.
2. Open the clip library to which you want to import the audio file and click Import Audio.
3. To detect the CD-ROM drive, enable CD ROM in the Import Audio File menu.



4. From the File Format box, select AIFF.
5. Browse to the CD-ROM drive, and select the tracks that you want to load.

   The songs on the CD are listed as *track1.aiff*, *track2.aiff*, etc.
6. Click Load.

   The selected audio tracks are imported.

Deleting Media Files From the Filesystem Via Import Image

You can use the file browser in the Import Image menu to remove image files, including soft-imported image files, from the filesystem.

To remove media files:

1. From the clip library, click Import Image.

   The Import Image menu appears.
2. Display the directory containing the files that you want to remove.
3. Select the files.

4. Click Remove, then click Confirm.

NOTE: If you remove soft-imported files, the source media is not deleted; only the reference to the clip is deleted.

12 Exporting Media Files

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About Exporting Media Files

At various times during the post-production process, you may need to export media files from Smoke. You can export still images (for example, TARGA, JPEG, TIFF), video files (for example, MPEG-1, QuickTime), and audio files (for example, AIFF, WAV) from your Smoke project.

You can export files one at a time, or add them to a queue for background export. There may also be occasions where you need to create still images from your clips, for example, for promotional material. Or, you may need to create video files for inclusion on a Web site. You can export graphic and audio files either in the foreground or background. You can export video files only in the background.

Supported File Formats

You can export image files using a number of industry-standard file formats. Each file format is exported using a default file extension.

Supported Image File Formats

Smoke supports export of the following still image file formats.

File Format	Default File Extension	Bit Depth
Alias	als	8 bits
Cineon	cin	10 bits
DPX	dpx	8, 10, or 12 bits
Jpeg	jpg	8 bits
OpenEXR	exr	8, 10, 12u, 12, or 16 fp bits
Photoshop	psd	n/a
Pict (Macintosh)	pict	8 bits
Pixar	picio	8 bits
SGI	sgi	8 or 16 bits
Softimage	pic	8 bits
TARGA	tga	8 bits
Tdi/Maya	iff	8 or 16 bits
Tiff	tif	8 or 16 bits
Wavefront	rla	8 or 16 bits

Supported Video File Formats on IRIX Workstations

Smoke supports export of the following video file formats.

File Format	Default Extension	Supported Codecs	Bit Depth
MPEG-1 Video	mpeg	MPEG-1 Video	8 bits
SGI Movie	mov	Uncompressed video MVC1 MVC2 JPEG RLE RLE24	8 bits

File Format	Default Extension	Supported Codecs	Bit Depth
QuickTime	mov	Uncompressed video Apple Animation JPEG Motion JPEG A Apple Compact Video (Cinepak) Indeo Video Apple Video	8 bits
AVI	avi	Uncompressed video JPEG Apple Compact Video Indeo Video	8 bits

Supported Audio File Formats

Smoke supports export of the following audio file formats. Formats that cannot be exported on Linux workstations are marked with an asterisk(*).

File Format	Default File Extension	Bit Depth (for Export)
AIFF-C	aifc	16, 24, or 32 (float)
AIFF	aiff	16 or 24
Nextsnd	au	16, 24, or 32 (float)
WAVE	wav	16, 24, or 32 (float)
Berkeley/IRCAM/CARL Sound (BISCF)	bsf	16
Audio Visual Research	avr	16
MPEG-1*	mp1	16
Sound Designer 2*	sd2	16 or 24
Creative Labs VOC*	voc	16
SampleVision*	svf	16
SoundFont2*	sf2	16

QuickTime Files Supported on Linux Workstations

Smoke supports export of QuickTime files encoded with any of the following codecs.

Broadcast CODEC	CODEC Flag	Comment
10-bit Packed YUV 4:4:4	v410	
10-bit Packed YUV 4:2:2	v210	Blackmagic or AJA-Kona 10-bit compatible
8-bit Planar YUV 4:4:4	v308	
8-bit Packed YUV 4:2:2	yuv2	Blackmagic or AJA-Kona 8-bit compatible
8-bit Packed YUV 4:2:2	2vuy	Blackmagic or AJA-Kona 8-bit compatible
DV 25 NTSC	dvc	

Broadcast CODEC	CODEC Flag	Comment
DV 25 PAL	dvcp, dvpp	
DVCPRO 50 NTSC	dv5n	Panasonic standard
DVCPRO 50 PAL	dv5p	Panasonic standard

File CODEC	CODEC Flag	Comment
MPEG-4	mp4v	
MSMpeg 4v3	DIV3	DivX 3 MPEG-4 compatible
PhotoJPEG	rtjpeg	RT PhotoJPEG compatible
MJPEG	MJPG	JPEG compatible
PNG	png	Portable Network Graphic sequence (no alpha support)
PNGA	pngalpha	Portable Network Graphic sequence (with alpha support)
RGB Uncompressed	raw	No alpha support
RGBA Uncompressed	rawalpha	With alpha support

Audio CODEC	CODEC Flag	Comment
Twos	twos	Audio is always exported using Twos, which is an uncompressed audio codec developed for the Linux operating system.

About the Export Image Menu Options

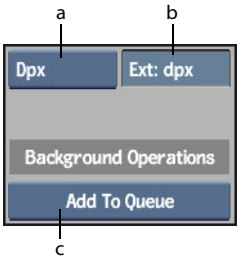
The Export Image menu contains a large variety of options that can be used when exporting image or video files. The menu is divided into seven functional groups:

- File Operations
- Export Options
- Quality
- Resizing
- Transfer Characteristics
- Proxies
- Export Video Options

For descriptions of additional options in the Export Image menu, see "Browsing the File System" on page 87.

File Operations Group

Use the options in the File Operations group to select the File Format of the exported image and to set background output operations.



a) File Format box b) File Extension field c) Background Export toggle button

File Format box — Select the image format that you want to export.

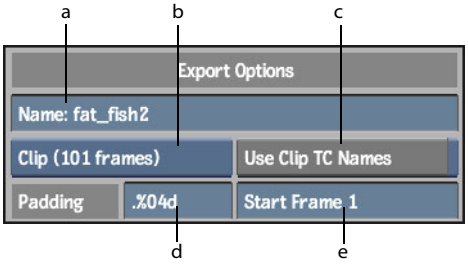
File Extension field — Displays the default extension for the file type selected in the File Format box. By clicking it you activate the field, allowing you to enter a different extension for the exported file.

Background Export toggle button — Select a method to export images in the background. See "Exporting Image Files in the Background" on page 260.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

Export Options Group

When you export a clip, you have a number of options for naming and numbering the sequence of image files that are generated. Image files can be numbered sequentially so that the order of frames in the clip can be maintained if you later import the clip. You can also specify the start number in a sequence of images.



a) Clip Name field
b) Frame/Clip box
c) Use Clip TC Names button
d) Padding Format field
e) Start Frame Number field

Clip Name field — Displays the name of the current clip. By clicking the field you activate it so that you can modify or enter a clip name.

Frame/Clip box — Select whether you are exporting a single frame or a clip. When you specify Clip, the number of frames in the clip is displayed.

Select:	To:
Single Frame	Export a clip composed of one frame. If the clip has more than one frame, only the first frame is exported.
Clip	Export a clip composed of several frames.

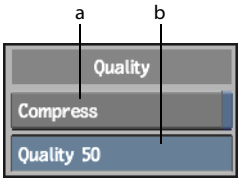
Use Clip TC Names button — Enable to set the start number of the exported sequence of numbered image file names based on the timecode read from the clip file.

Padding Format field — Edit the padding format string that adds leading zeros before the number in the exported file name. This ensures that the images are listed and stored in the correct order. The default padding format scheme is *%04d*, where the "0" indicates that leading zeros will be appended to the file name for each frame, when there are fewer than four digits in the sequence number, and the "4d" indicates that four digits will be maintained. You could use 3, 5, or any other number instead. However, four digits is sufficient for most clips, as it provides correct numbering in clips up to 9999 frames long.

Start Frame Number field — Enter the start number to be used in the exported sequence of numbered image files. This field is not active when Use Clip TC Names is enabled.

Quality Group

Depending on the file format you are exporting, you may have the option of applying image compression to the exported frames to create smaller files. When compressing files, keep in mind that as you increase the compression, you decrease the quality of the image.



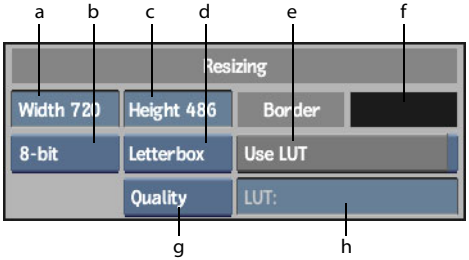
a) Compress button b) JPEG Quality field

Compress button — Enable to apply compression to the exported file, resulting in smaller file size (and lower image quality). This button is active when File Format is set to OpenEXR, SGI, or Tiff. The compression type used for OpenEXR files is RLE (lossless).

JPEG Quality field — Specifies the degree of quality versus compression. A value of 0 gives the lowest quality (and highest compression), while a value of 100 gives the best quality (but applies no compression). This button is active only when File Format is set to JPEG.

Resizing Group

You can change the size, aspect ratio, bit depth, image quality, and border colour when exporting images.



a) Frame Width field
b) Bit Depth box
c) Frame Height field
d) Fit Method box
e) Use LUT button
f) Border Colour pot
g) Resize Filter box
h) LUT Name field

Frame Width field — Displays the frame width of the selected clip. By clicking it you activate the field, allowing you to enter the frame width value that you want to use on export.

Frame Height field — Displays the frame height of the selected clip. By clicking it you activate the field, allowing you to enter the frame height value that you want to use on export.

Border Colour pot — Displays the colour that is used for the border. Upon clicking the colour field, the colour picker appears from which you can select the colour to be used for the border when the aspect of the image is resized on export.

Bit Depth box — Select a bit depth to be used on export. Some file formats support multiple bit depths. Bit Depth is active only when Resize is enabled.

Fit Method box — Select a fit method option to be applied to the exported clip.

Select:	To:
Centre/Crop	Fit the source image, centred, over the destination frame. If the source is larger than the destination, it is cropped. If the source is smaller than the destination, it is surrounded by a black border.
Crop Edges	Fit one edge of the source into the destination frame without stretching or squashing the frame. Excess parts of the source frame after resizing are cropped. If the source—after the one edge is resized—is wider than the destination, its overhanging left and right edges are cropped. If the source is taller than the destination, the upper and lower edges are cropped.
Fill	Fit the source, width, and height, into the destination frame. If the source and destination frames do not have the same aspect ratio, the image can become distorted.
Letterbox	Fit the source to the destination frame without squashing or stretching it, and without cropping the source. If the source is wider than the destination, black bars fill the top and bottom of the destination frame. If the source is narrower than the destination, black bars fill the right and left sides of the frame. In all cases, the entire source frame is contained within the destination frame.
Pan	Apply X and Y offsets (with 0,0 pinning the lower-left corners of each frame) to place the source over the destination frame. If the source is larger than the destination, or lies off the edges of the destination frame due to offsets, it is cropped. Empty space in the frame is filled with black.

Resize Filter box — Select the filter option to determine the quality of the interpolated resize result. The Resize Filter box is active only if Fit Method is set to Crop Edges, Fill, or Letterbox.

Select:	For:
Bicubic	Best results when resizing a clip to a higher resolution. Processing time is increased compared to Medium, but decreased compared to Quality.
Quality	Best results when resizing a clip to a lower resolution. Processing time is increased compared to Medium.
Medium	Moderate results. Processing time is increased compared to Coarse.
Coarse	Poorest results in the least amount of processing time. A segment with a soft Resize can be played back in real time when using the Coarse resizing filter. Other options may require rendering.

Use LUT button — When enabled, activates LUT Name and uses a Lookup Table on export.

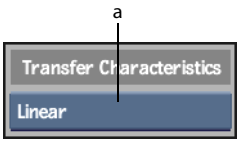
LUT Name field — Displays the name of the currently used LUT file. When clicked, a browser appears containing the LUTs currently residing in the project *~/lut* directory. These include the

samples provided with Smoke, as well as any LUTs you may have saved or exported to this directory. LUT Name is active only when you enable the Use LUT button.

DPX Transfer Characteristics Group

When exporting DPX files, you can choose a DPX Transfer Characteristic. A DPX Transfer Characteristic is information that is stored in the DPX image file header. It identifies the attributes associated with a particular film or video format, such as resolution, frame rate, and colour space.

Setting a Transfer Characteristic in no way changes the image information stored in the DPX file. The Transfer Characteristic simply indicates the attributes of the DPX file to another device or application. Some devices or applications may take advantage of this information to improve workflow. For example, selecting Logarithmic can allow a film recorder to adjust its parameters to print film-originated DPX files with the correct densities.



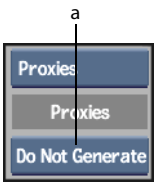
a) Transfer Characteristics box

Transfer Characteristics box — Select a DPX Transfer Characteristic to identify the attributes associated with a particular film or video format, such as resolution, frame rate, and colour space. Transfer Characteristics is only active when File Format is set to DPX.

Select:	For:
Z depth homogeneous Z depth linear PAL NTSC CCIR 601 (525) CCIR 601 (625) CCIR 709-1 SMPTE 240M	Images that you want to identify as one of these types. Although the SMPTE 268M standard defines these DPX Transfer Characteristics, it does not provide usage specifications for them. As a result, these Transfer Characteristics are not generally used in the industry.
Unspecified	Images where the format is not specified.
Logarithmic	Negative film scanners recording status M densities.
Linear	Video images which have built-in gamma correction. This refers to images having a true linear quantization scheme (such as CG-originated material).
Printing Density	Negative film scans which use the SMPTE Printing Density settings. SMPTE Printing Densities use status M density measurements with a higher gain in the red component.

Proxies Group

You can generate proxies when you export a clip. You can see the proxies when viewing the image files in the file browser using Proxies mode. If a proxy has not been generated for an image file, the proxy appears grey.



a) Proxy Generation box

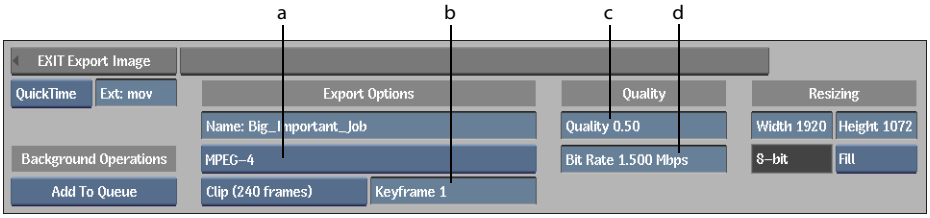
Proxy Generation box — Select an option to determine how to generate proxies when you export a clip.

Select:	To:
Do not Generate	Not generate a proxy for the exported clip.
One Per Clip	Generate one proxy for the exported clip.
One Per Frame	Generate a proxy for every frame of the exported clip.

Export Video Options

Export Video options are active only when you are exporting a video, such as QuickTime, MPEG-1 Video, SGI Movie, or AVI. You can export video files of almost any size and, depending on the file format, you can apply different compression rates to create files with a suitable trade-off between image quality and file size.

The Export Image menu changes slightly to accommodate the export video options.



a) Video Codec box
b) Keyframe field
c) Compression Quality field
d) Bit Rate field

Video Codec box — Select a video compression codec when exporting SGI Movie, AVI, or QuickTime files.

Keyframe field — Specify the number of frames between keyframes. Compression is applied at the keyframe, which is a fully-sampled frame, but frames between the keyframes are compressed using interframe compressions algorithms based on motion estimation and interpolation. As a result, after a keyframe, image quality is progressively more degraded until the next keyframe is reached. The quality of the final exported video file depends on the content of the video, the amount of compression, and the number of frames between keyframes. If you enter a value of 1 in the Keyframes field, each frame is compressed with no interpolation. If bandwidth is a serious consideration, you can experiment with higher keyframe values until you arrive at an acceptable compromise between image quality and file size. Keyframe is available for AVI Movie files (using the Apple Compact Video codec) or QuickTime video files (using the MPEG-4, MSMpeg, Animation, Apple Compact Video, or Apple Video codecs).

Compression Quality field — Set the quality factor that is applied to the exported file. A value of 0.0 gives the lowest quality (and greatest compression), and a value of 1.0 gives the best quality (no compression). Compression Quality is available for SGI Movie files (using the MVC1, MVC2, JPEG, RLE, or RLE24 codecs), AVI Movie files (using the JPEG or Apple Compact Video codecs), or QuickTime video files (using the RTJPEG, Animation, JPEG, Motion JPEG A, Apple Compact Video, or Apple Video codecs).

Bit Rate field — Specify the amount of information, or visual detail, that is stored per second of the exported MPEG video file. A higher bit rate corresponds to higher image quality and lower compression. Bit Rate is active only when exporting MPEG-1 video files or QuickTime video files (using the MPEG-4, MSMpeg, or MJPEG codecs).

Exporting Image Files

You can export a clip or a single frame from a clip library to the filesystem or a storage device. After you have exported a clip, you can use it on other platforms (for example, Macintosh or Windows®).

When you export a clip to the filesystem, each frame in the clip is saved as a separate image file. The images are assigned sequential numbers that are appended to the filename.

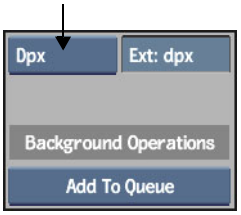
The procedures for exporting image files from the clip library are presented here.

To export an image file:

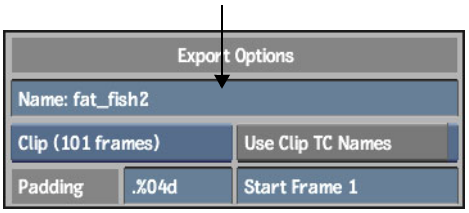
1. Open the clip library containing the clip that you want to export.
2. Select the clip.
3. Click Export Image.

   The Export Image menu appears.

4. In the file browser, browse to the directory where you want to export the clip.
5. From the File Format box, select the export file format.

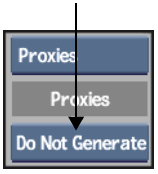


6. Optional: Change the default file extension.
7. To change the name of the exported image file, enter a name in the Name field.



NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

8. In the Frame/Clip box, specify whether you are exporting a single frame or a clip.
9. Adjust any other parameters for file numbering, compression settings, resizing options, or to use a predefined LUT. See "Export Options Group" on page 247, "Quality Group" on page 248, or "Resizing Group" on page 249.
10. To generate thumbnail proxies for the file browser, select an option from the Proxy Generation box. See "Proxies Group" on page 252.



11. Click Export.

    The files are generated and saved in the specified location.

    When the export is finished, you are returned to the clip library.

Exporting RGBA Image Files

You can export two clips (a Front clip and a Matte clip) as a single file with an embedded alpha channel. This exported file can then be used as a layer in other compositing or editing applications.

To export an RGBA file:

1. Open the clip library containing the clip that you want to export.
2. Select the Front clip.
3. While holding down the **CTRL** key, select the Matte clip (this is to be exported as the alpha channel).
4. Click Export Image.

   The Export Image menu appears.
5. In the File Format box, select a file type that supports an alpha channel (such as Targa).
6. Set the path and filename for the exported file.

   NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "
7. Set any additional export options. See "About the Export Image Menu Options" on page 246.
8. Click Export.

   An RGBA file is created from the front clip and the matte clip.

Exporting DPX Files

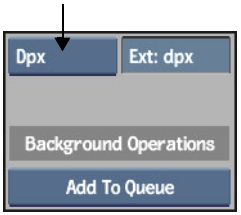
You can export DPX files while taking advantage of all their inherent properties, such as LUTs and DPX Transfer Characteristics.

To export a DPX file:

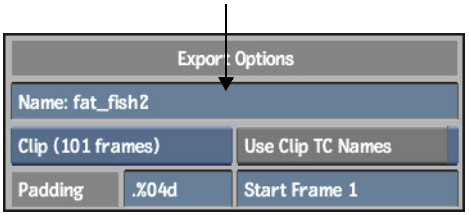
1. Open the clip library containing the clip that you want to export.
2. Select the clip that you want to export and click Export Image.

   The Export Image menu appears.
3. In the file browser, browse to the directory to which you want to export the clip.

4. From the File Format box, select DPX.



5. To change the name of the exported DPX file, enter a name in the Name field.



NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

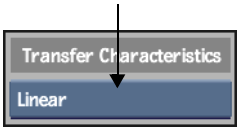
6. Specify whether you are exporting a single frame or a clip in the Frame/Clip box.
7. Enable Use Clip TC Names, if you would like to use the timecode contained in your clip to number the exported files.
8. Adjust any other file numbering parameters. See "Export Options Group" on page 247.
9. From the Bit Depth box, select a bit depth value.



DPX files can be exported as 8-bit, 10-bit, or 12-bit clips.

10. To use a predefined LUT, load it with the Use LUT button. See "Applying a LUT on Import or Export" on page 678.
11. Adjust any other parameters for resizing options. See "Resizing Group" on page 249.

12. Select a DPX Transfer Characteristic.



This is used to identify the attributes associated with a particular film or video format, such as resolution, frame rate, and colour space. The commonly used options are listed here. See "DPX Transfer Characteristics Group" on page 251.

Select:	For:
Unspecified	Images where the format is not specified.
Logarithmic	Negative film scanners recording status M densities.
Linear	Video images which have built-in gamma correction. This refers to images having a true linear quantization scheme (such as CG-originated material).
Printing Density	Negative film scans which use the SMPTE Printing Density settings. SMPTE Printing Densities use status M density measurements with a higher gain in the red component.

13. To generate thumbnail proxies for the file browser, select an option from the Proxy Generation box. See "Proxies Group" on page 252.

14. Click Export.

The DPX files are generated and saved in the specified location.

When the export is finished, you are returned to the clip library.

Exporting Video Files

You can encode clips into one of many industry-standard video file formats, including QuickTime, MPEG-1 Video, SGI Movie, and AVI. You can export files of almost any size and, depending on the file format, you can apply variable compression rates to create video files with a suitable trade-off between image quality and file size.

If your video clip contains audio that extends before or after the video portion, ensure that the Consider Audio Head/Tail button is enabled. See "Audio Preferences" on page 782.

You can export video files by adding them to the render queue and rendering them as a background process. When you export video files, the following frame size requirements must be met.

For this file type:	Frame size must be a multiple of:
MPEG-1 Video	16 (width and height)
QuickTime	4 (width only) for most compression schemes

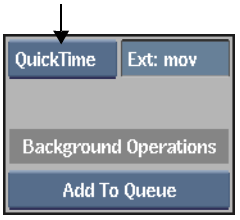
NOTE: If you enter an incorrect frame size in the Width or Height field in the calculator, the closest correct value below that which you entered is used.

You can also use Cleaner XL to export video file formats. The advantage of using Cleaner XL rather than native video export is that it offers a much broader range of export formats and compression options. Its export process also runs on a separate computer, which is dedicated to the encoding process. See "Exporting Media to Cleaner XL for Encoding" on page 263.

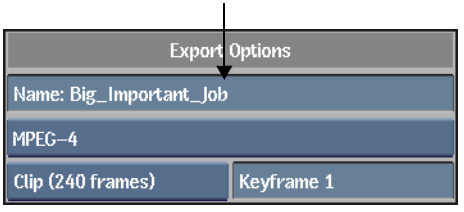
To export a video file:

1. Open the clip library containing the clip that you want to export.
2. Select the clip.
3. Click Export Image.

   The Export Image menu appears.
4. In the file browser, browse to the directory where you want to export the clip.
5. From the File Format box, select a video file format.

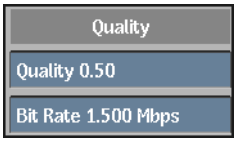


6. Optional: Change the default file extension.
7. To change the name of the exported image file, enter a name in the Name field.

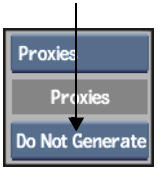


NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

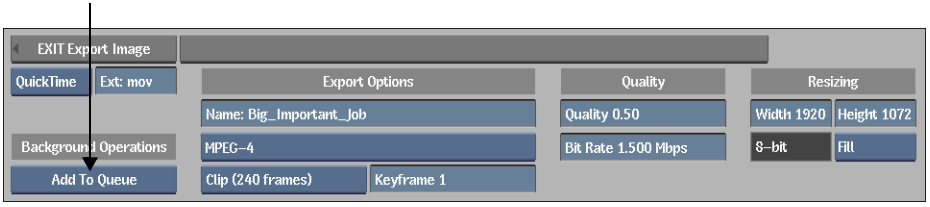
8. Depending on the selected video file format, select a codec.
9. In the Frame/Clip box, specify whether you are exporting a single frame or an entire clip.
10. Adjust the Keyframe and any applicable quality settings that may be active for your codec. See "Export Video Options" on page 252.



11. To resize the exported video, use the resizing options, such as Width, Height, and Fit Method. See "Resizing Group" on page 249.
12. To generate thumbnail proxies for the file browser, select an option from the Proxy Generation box. See "Proxies Group" on page 252.



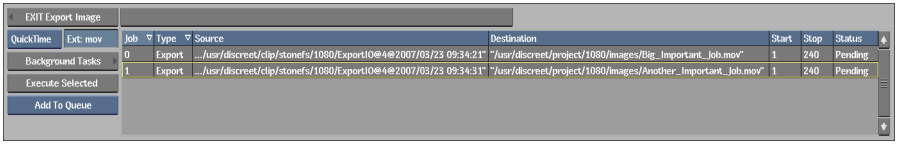
13. Select an option from the Add to Queue box.



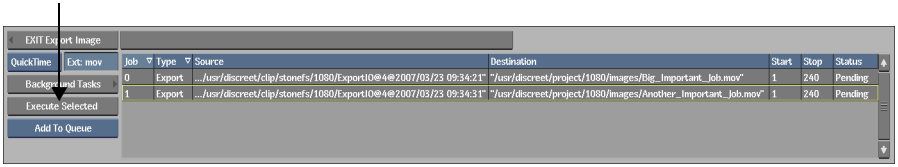
This will add the export job to the Background Import/Export Queue. Video files can only be exported as a background process.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added to the queue with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

14. Swipe left or right to display the Import/Export Queue menu.



15. Select the files in the export queue that you want to export, and then click Execute Selected.



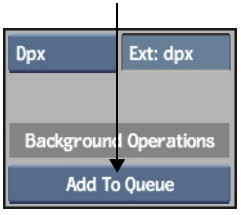
The selected clips are exported. When the export is finished, you are returned to the clip library.

Exporting Image Files in the Background

You can export one or more image files in the background while you perform other tasks. You can export several files at once by selecting them and then processing them as a batch. You can assign different clip options to each file that you add to the queue.

To export in the background:

1. Open the clip library containing the clip that you want to export.
2. Select the clip.
3. From the Destination Library box, select a clip library.
4. From the Add to Queue box, select a background export option.



This will add the export job to the Background Import/Export Queue.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added to the queue with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

The progress of the export job is indicated in the queue.

Status:	Indicates:
Pending	Job has been added to the queue but not executed.
Queued	Job has been initialised.
Running	Job is being performed.
Done	Job has been executed.

5. If you are adding more export jobs to the queue, click Exit Export Image to return to the clip library, select the next clip to be exported, and repeat this procedure.
6. To manage the Background Import/Export Queue, see "Managing the Background Import/Export Queue" on page 300.

Exporting Audio Files

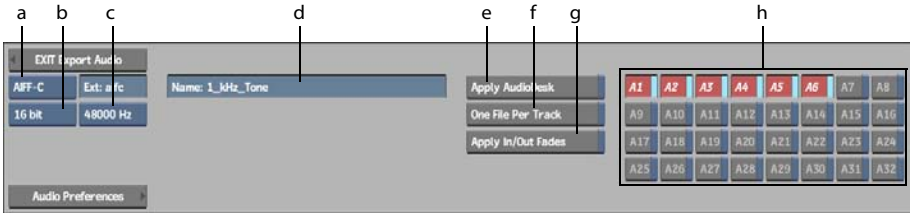
You can export audio from the current clip library to the filesystem as a multichannel audio file. When you export audio, any uncommitted material is temporarily hard-committed (processed) and included in the exported file.

To export an audio file from a clip library:

1. Open the clip library containing the audio that you want to export.
2. Select the clip that contains the audio that you want to export.

   This can be an audio-only clip or a video clip with audio.
3. Click Export Audio.

The Export Audio File menu appears.



a) File Format box
b) Audio Bit-depth box
c) Sample Rate box
d) Name field
e) Apply AudioDesk button
f) One File Per Track button
g) Apply In/Out Fades button
h) Track Selection area

4. Use the browser to find the directory where you want to save the audio file.
5. From the File Format box, select an audio file format.
6. Set the sample rate in the Sample Rate box.

   The available sample rates are: 48 kHz, 44.1 kHz, 32 kHz, 22.050 kHz, 16 kHz, 11.025 kHz, or 8 kHz
7. Set the audio bit-depth using the Audio Bit-depth box.

   The available choices are: 16 bit, 24 bit, or 32 bit (float), depending on the file format selected. The default is 16 bits.
8. Enter a name for the file in the Name field and press **ENTER**.

   NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "
9. Optional: Enable Apply AudioDesk.

   If you enable this option, the selected clip's AudioDesk settings are applied to the exported file. For instance, if you mix multiple tracks in an audio clip to stereo, you get two audio tracks (left and right panned) in the exported file. This process is equivalent to an audio mix down.
10. Optional: Enable One File Per Track.

    When you enable this option, one file of the specified type is exported for each audio track. Each audio track is given a distinct filename (for example, *Clip_track1.aiff*, *Clip_track2.aiff*, and so on).
11. Optional: Enable Apply In/Out Fades.

If you enable this option, a short fade is added at the start and end of the audio clip. The length of the in/out fades can be set in the Audio Preferences panel via the Auto Fade slider. The length is from 0 to 10ms.

12. Enable the audio tracks that you want to export in the Track Selection area.

13. Click Export.

    The audio file is exported to the specified directory.

Exporting Media to Cleaner XL for Encoding

You can export clips containing images, video, and audio to be encoded by Cleaner XL into one of a variety of formats, using the Export Image menu..

You can export clips containing soft-imported segments, including images (SGI, DPX, JPEG, TIFF, Targa, and Cineon) and audio (AIFF and WAV), for encoding using Cleaner XL. All soft-imported images and audio in the clip must be of the same file type, for example, all TIFF files and all AIFF files. If there are different types of soft-imported files, the clip will not be encoded by Cleaner XL. In this case you should use the Stonifise tool before exporting. See "Writing Media to the Framestore Using the Stonifise Tool" on page 307.

NOTE: The Cleaner encoding option is available only if a Cleaner XL render node has been installed on your Autodesk Backburner Distributed Queueing System (the network rendering system). This would have been installed and configured by your systems administrator. See the *Using Cleaner XL with Autodesk Effects and Editing Applications* guide.

Note the following considerations when encoding with Cleaner XL:

- You can export clips with or without audio, as well as clips containing audio only, from the Export Image menu. The Cleaner option is not available from the Export Audio menu.
- Cleaner XL can only encode 8-bit clips. Clips of a greater bit depth are automatically resized to 8 bits upon export.
- You cannot export clips with a matte or encode RGBA files when exporting to Cleaner XL.
- You cannot export a range from a clip to Cleaner XL.

To encode media from Smoke with Cleaner XL:

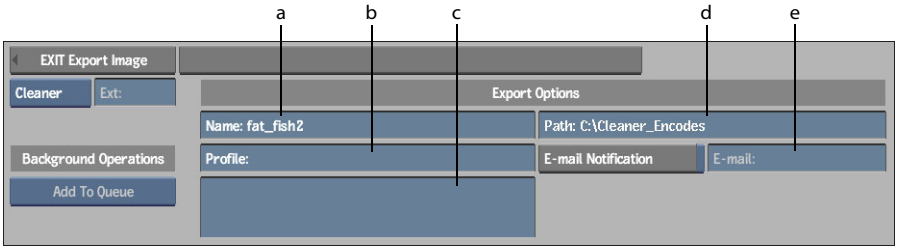
1. Open the clip library containing the clip that you want to export.
2. Select the clip. You can select a clip with or without audio, or a clip containing audio only.
3. Click Export Image.

   The Export Image menu and file browser appear.

4. From the File Format Box, select Cleaner.

   NOTE: If you selected an audio clip to export, then Format will be automatically set to Cleaner.

   The Cleaner Export menu appears.



a) Name field
b) Output Profile field
c) Output Profile Description field
d) Destination Path field
e) E-mail Notification field

5. If necessary, click the Name field to activate it, and edit the name for the exported clip.

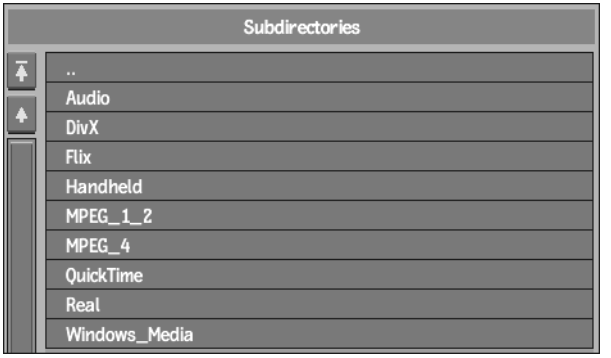
   NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

6. The Destination Path field contains the path to where the output job will be saved on the Cleaner XL render node. Normally, you do not need to change this. This information should have been entered by your systems administrator when Cleaner XL was installed. If this is not properly configured, your jobs will not be encoded. For more information, see the *Using Cleaner XL with Autodesk Effects and Editing Applications Guide*.

7. Click the Output Profile field.

   The file browser appears displaying directories containing output profiles.

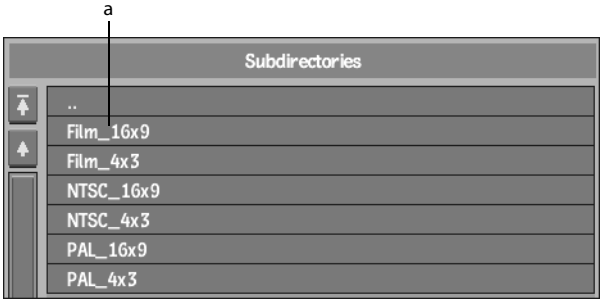
You can select an output profile, which indicates what format to encode to and related parameters. For example, you can output a QuickTime movie in NTSC for streaming to DSL.



Output profiles are divided by output file format, with audio only profiles in their own directory.

8. Click a directory containing the format to which you want to encode.

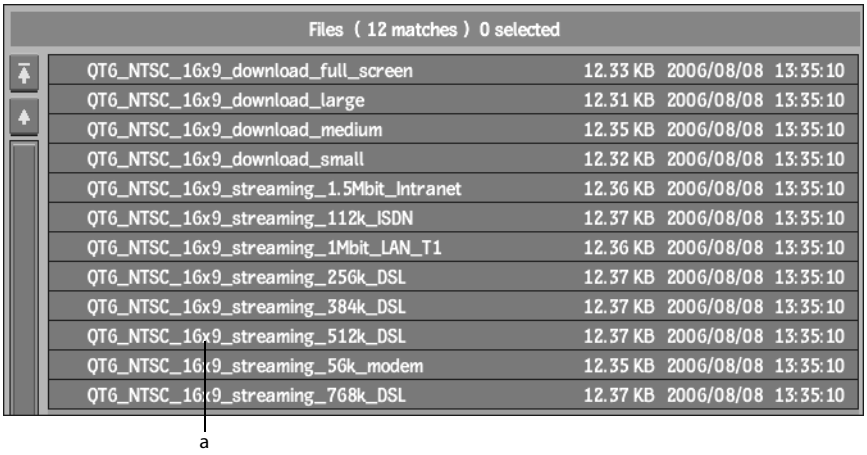
   Depending on the format you select, output profiles may be further subdivided by category. The *Handheld* directory contains all the profiles for handheld devices, such as Palm® and Kinoma®. The audio directory is further subdivided by output file format, such as MP3, QuickTime, and Windows Media. All other directories are subdivided by output format, such as Film, NTSC, or PAL, and by aspect ratio, such as 4:3 or 16:9.



a) QuickTime Output Profiles divided by output format and aspect ratio

9. If necessary, select a subdirectory containing the output format to which you want to encode.

Output profiles appear in the file browser.

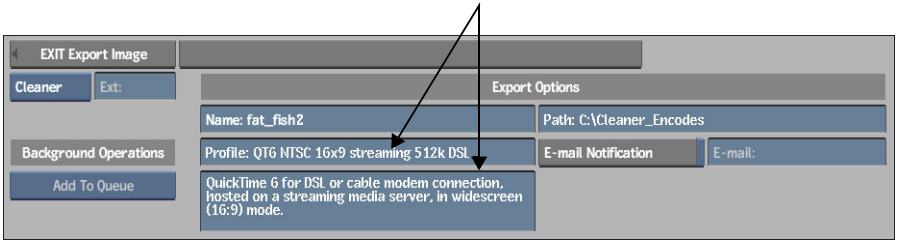


a) QuickTime Output Profiles for NTSC, with a 16x9 aspect ratio

10. Select an output profile.

You are returned to the Cleaner Export menu.

The name of the output profile you chose appears in the Output Profile field, and its description appears in the Output Profile Description field.



11. Optional: Enable E-mail Notification and enter a valid e-mail address.

When the job is done, a notification message is sent to this address.

12. Click Send Job.

The job is sent to the Cleaner XL render node where it is encoded, using the parameters in the output profile that you selected, and saved in the destination folder on that render node.

HINT: When encoding media files using Cleaner XL, the entire job is encoded on the same render node. When encoding a single job, no load balancing is done and additional render nodes on the Autodesk Backburner Distributed Queueing System do not increase efficiency. If you are encoding more than one job at a time, additional jobs are routed to available render

nodes. This may affect your choice of output profiles, as larger output files may take a long time to encode.

Deleting Media Files From the Filesystem Via Export Image

You can use the file browser in the Export Image menu to remove image files, including soft-imported image files, from the filesystem.

To remove media files:

1. Open the Export Image menu.
2. Display the directory containing the files that you want to remove.
3. Select the files.
4. Click Remove, then click confirm.

NOTE: If you remove soft-imported files, the source media is not deleted; only the reference to the clip is deleted.

13 Unlinking and Relinking Media and Clips

Summary

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About Unlinking and Relinking Media and Clips

The clip library contains a suite of tools for making different versions of a project— Unlink, Relink, Reformat, and Recapture. These tools allow you to separate the media of a clip from its metadata, optionally reformat the metadata of an unlinked clip to another resolution, recapture the associated media, and then relink the metadata to the newly captured media.

You can use these capabilities for a number of purposes, for example:

- Create multiple masters by working on a project at one resolution and then reformatting it to another. You can speed up your interaction within the application by working on the lower resolution version. You could, for example, shoot in HD or film, finish the project in SD in Smoke, and output in either resolution.
- Work on proxies instead of the actual media during the course of the project. You can unlink the media from a clip but retain the proxies. When the project is complete, recapture the media at the required resolution, relink, and output as the finished version. Working on proxies provides an improved level of interactivity, particularly with projects based on high-definition media. Also, less space on the framestore is used during the project.
- Replace shots that were captured incorrectly, for example, if frames became corrupted during capture.

- Replace shots that were worked on outside Smoke after being captured. For example, replace shots that were colour corrected using an image processor after the original capture.
- Move clips to a new facility. Unlink the media from clip metadata, transfer the metadata to the new facility, recapture the material at the new facility, and then relink the recaptured material to the clips.
- Unlink media from a timeline prior to archiving at the end of a project, the result being a much smaller archive. The media would need to be recaptured and relinked to the timeline when restoring the archive.
- Free up space on the framestore. Media is removed from the framestore when unlinked from a clip, given that no other clips are referencing that media. Depending on the way you manage clips on a project, this may be a feasible method of gaining framestore space.

Unlinking Media from Clips in the Clip Library

You can break the link between the media and the metadata of a clip using the Unlink tool. You can unlink the video media, the audio media, or both. When you unlink a clip's media from the metadata, all the metadata is retained. This includes tracks, layers, containers, timecodes, the tape name, dissolves, wipes, cuts, and soft effects.

When a clip is unlinked, and there is no other clip referencing the media, the media is deleted. If a source clip is used in multiple timelines and you unlink media for one timeline only, the other timelines are not affected. This ensures that you do not accidentally delete the link to another user's media.

All clips in Smoke except virtual sources can be unlinked. After unlinking, you can, for some types of clips, recapture the media associated with the unlinked clip, and relink it to the clip.

You can relink the media from clips captured from a VTR and from clips imported into Smoke from image and audio files. When you unlink imported clips, the original path to the image files is retained in the clip metadata, making it easier to reload the associated media. When you unlink captured video-based media, the tape name and in and out timecodes are retained in the clip metadata, allowing you to easily recapture the material associated with the metadata, and relink the material to it.

The media of clips processed in modules cannot be relinked to the clips; the same applies to hard-committed clips. In these cases, the media is flagged as un-reloadable. When unlinking from the Tools menu, you can unlink only the material that can be recaptured or you can unlink all media (including the clips processed in effects modules).

Unlinked clips can be archived and transferred using Wire, and they can be used when exporting to an EDL.

You can unlink entire timelines from the clip library or selected timeline segments directly on the timeline.

To unlink media:

1. Open the clip library containing the clips from which you want to unlink the media.
2. In the Clip Library menu, click Tools.
3. From the Tools menu, choose Unlink/Relink.
4. If necessary, enable Unlink to display the Unlink Media controls.



a) Unlink Media box
b) Media Type box
c) Limit Unlink box
d) Limit Resolution box

5. Select the clips that you want to unlink.
6. From the Media Type box, select the type of media that you want to unlink from the clip.

Select:	To:
Video Only	Unlink the video media from the clip metadata.
Audio Only	Unlink the audio media from the clip metadata.
Video & Audio	Unlink the audio and video media from the clip metadata.

NOTE: If you select Video Only or Audio Only on a clip containing both types of media, you can perform the unlink operation on the remaining media in the unlinked clip at a later time.

7. From the Limit Unlink box, select an option.

Select:	To:
Unlink Reloadable	Unlink the media only from clips whose media can be recaptured or reimported and relinked to the clip. Clips created in effects modules are not unlinked.
Unlink All	Unlink the media from all selected clips regardless of whether the media can be recaptured and relinked to the clip.

8. From the Limit Resolution box, select an option.

Select:	To:
All Resolutions	Select clips of any resolution.
Specified Res	Specify a framerate and a resolution. Only clips that match the selected criteria are unlinked.

9. From the Unlink Media box, select an option.

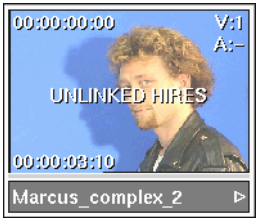
Select:	To:
Unlink	Unlink the media from the metadata.
Unlink High Res	Unlink the media from the metadata but retain the proxies. Proxies must be generated prior to unlinking with this option.

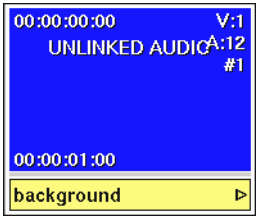
10. Confirm the action. If there are multiple clips, you will be prompted to apply the changes to all the clips or each one individually.

    The media is unlinked from the metadata for the selected clips. The appearance of the unlinked clip depends on the unlink options you picked:

    - If you selected Unlink with Video or Video & Audio, the label "Unlinked Media" appears on black frames.
    - If you selected Unlink with Audio, the video images appear on the frames, with the label "Unlinked Audio" superimposed on them.
    - If you selected Unlink High Res, the proxy image appears if Proxy resolution is set for the clip in the Player. See "Setting Playback Resolution and Mode" on page 97. If Full Res resolution is set in the Player, the words "Unlinked Hires" appear on black frames.
    - If only some segments were unlinked, the untouched media is unaffected by the change.







Unlinking Media from Selected Timeline Segments

You can unlink selected segments of a timeline using the Unlink tool. This is useful for replacing selected segments with a recaptured shot. For example, if a set of shots has been colour corrected outside of Smoke since they were originally captured, you can unlink the segment on the timeline, save the timeline to the clip library, capture the colour-corrected shots using the Recapture tool in the Tools menu, and relink them automatically into the timeline clip.

If you are working with generated proxies in your project, you can unlink the media and retain the proxies, for example, if you want to work on the proxies prior to recapturing the original media.

When you unlink timeline segments, the media of the associated source clips is not unlinked from the clip metadata. Therefore, space is not freed up on the framestore as it can be when unlinking clips from the clip library. If you wanted to delete the media associated with a source clip from the framestore, you would have to explicitly unlink that source as well as the segment on the timeline.

After you unlink a segment, you cannot relink to the unlinked media — you must recapture it first. However, you can use Undo during a work session to re-establish a link between a segment and its media. Note that when unlinking from the EditDesk, the media is unlinked regardless of whether or not it is reloadable.

To replace the unlinked segments, save the timeline and use the procedure described in "Recapturing Media" on page 280. Only the events corresponding to the unlinked segments are listed in the events list for recapture.

Segments selected for unlinking can have soft effects applied to them. The soft effects will be retained in the clip metadata. You can unlink segments that have transitions applied to them; however, you cannot unlink just a transition.

To unlink the media for selected timeline segments:

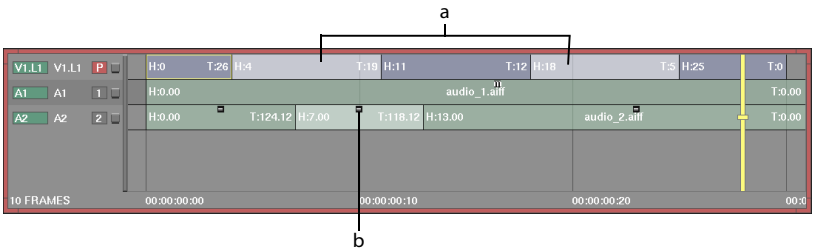
1. In timeline view, display the timeline containing the segments that you want to unlink.
2. Select the segments that you want to unlink. Alternatively, if you want to unlink only one segment, make it the current segment by placing the positioner over it.
3. From the Media Management box, select an unlink option.



Select:	To:
Unlink	Unlink the media from the selected segments. Proxies are not retained.
Unlink High Res	Unlink the media from the selected segments and retain the proxies. You can continue to work with the proxies. **NOTE:** To view and work with proxies on the EditDesk and in the Player after unlinking, select Proxies in the Player Resolution box in the Player. See "Setting Playback Resolution and Mode" on page 97.

4. Click Confirm. If there are multiple clips to confirm, you can click Confirm All to confirm them all or click Confirm for each clip.

   The selected segments are unlinked. On the timeline, unlinked video segments are a lighter grey than other video segments and unlinked audio segments are a lighter green.



a) Unlinked video segments b) Unlinked audio segment

In the Record Area proxy, the image is replaced with a black image containing the label "Unlinked Media" (if you selected Unlink). If you selected Unlink Hi Res, the label "Unlinked Hires" appears on the proxy. If Proxy resolution is selected in the Player, the proxy image appears.

Reformatting Clips

Whether you want to create final masters of your project in different resolutions or simply increase your speed of interactivity by working in a resolution lower than that of the final version, the Reformat tool can facilitate your work by simplifying the steps involved.

You can change the metadata resolution parameters of unlinked clips using the Reformat tool. For example, you can reformat a clip to another specified frame size, framerate, or scan mode. You can then recapture media of the specified format and relink it to the clip. For instance, assume your project was shot in HD 59.94i (16x9), down-converted to NTSC at 16x9 aspect ratio and then brought into Smoke. You perform your online editorial with the SD material and in the middle of the project, you learn that you need to deliver an HD version. The Reformat tool allows you to select all the SD source clips and change the metadata into HD clips. Soft effects are scaled automatically to the new format. You can then recapture the material using the HD tapes and link the HD material to the reformatted clips.

If the clip that you are unlinking is based on a timeline that contains some segments that are not unlinked, the media of these segments will also be reformatted and, if needed, timewarped. You can specify the fit method for this media. Usually you can use this reformatted media as a guide only, replacing it with a version created at the appropriate resolution at a later time.

NOTE: When you want to change the resolution parameters of regular clips that have no unlinked media from the clip library, use the Resize tool in the Clip Library menu. See "Resizing on Import, Export, or in a Clip Library" on page 614.

In general, use the following workflow when reformatting unlinked clips.

Step:	Refer to:
1. Verify whether or not the clip contains module-processed segments. If so, decide on the method you will use to replace the material for these segments.	"Handling Clips with Processed Effects" on page 276.
2. Unlink the edited clips. All the editorial decisions, layers, soft effects, and transitions are conserved in the metadata.	"Unlinking Media from Clips in the Clip Library" on page 270 or "Unlinking Media from Selected Timeline Segments" on page 272.
3. Reformat the clips to the appropriate resolution and framerate. Apply a fit method to existing media on the timeline.	"Reformatting Unlinked Clips for Recapture" on page 277.
4. Recapture the clips using the appropriate material.	"Recapturing Media" on page 280.
5. Relink the newly captured media to the existing metadata.	"Relinking Media to Clips" on page 289.
6. Capture the source material for module-processed segments at the appropriate resolution, reapply the setups, reprocess, and replace the low-quality version.	"Handling Clips with Processed Effects" on page 276.

You have many options for changing the resolution, including setting a custom resolution. The following table lists some typical resolution conversions you can make to the metadata.

Convert from:	To:
NTSC 4x3	NTSC 16x9
NTSC (4x3 or 16x9)	HDTV 720P
NTSC (4x3 or 16x9)	HDTV (23.976p)
NTSC (4x3 or 16x9) (24p)	HDTV 59.94i (with pulldown removal)
NTSC (4x3 or 16x9) (24p)	HDTV (23.976p)
PAL 4x3	PAL 16x9
PAL (4x3 or 16x9)	HDTV 25p / 50i
PAL or NTSC	Film 2K (scanned files)

See "Reformatting Examples" on page 279.

Handling Clips with Processed Effects

Media processed in modules cannot be recaptured and relinked to an unlinked clip. If your timeline contains segments comprised of processed clips, and your project workflow involves unlinking, reformatting, and, later, recapturing media, you will need to manually convert the processed shots to the required resolution. Use one of the following suggested workflows to convert these shots.

Replacing Shots After Recapturing the Timeline

This workflow is suitable for situations where you want to retain and output two versions of a project.

To replace module-processed shots after recapture:

1. Create the module-based effects on the SD version and process.
2. Save the setups.
3. Add the shots to the timeline.
4. When the project is complete, save the current version of the timeline (for example, PAL or NTSC), and output as needed.
5. Unlink a second copy of the timeline using Unlink Reloadable. The processed segments will be ignored.
6. Reformat the timeline to the new resolution. Select a fit method for resizing the media on the timeline; you can use it as a reference prior to replacing it.
7. Capture the material of the second resolution and link it to the clip.
8. Import the DPX material or capture the HD source material required for the processed shots.
9. Bring the DPX or HD sources into the appropriate modules, apply the setups to this material, process, and replace on the timeline. The timeline is now ready for output at the second resolution.

Replacing Shots Prior to Recapturing the Timeline

This workflow is only suitable for projects where a single final resolution is planned.

To replace shots prior to recapture:

1. Perform the module-based effect on the SD version and process. Save the setups.
2. Import the DPX material or capture the video material at the required resolution for the shot.

3. Reapply the setup in the module and process.
4. Replace the shot on the timeline.
5. When the project is complete, unlink the timeline, choosing Unlink Reloadable. The processed shots will be ignored.

A variation on this workflow would be to create the module-based effects in the final resolution, avoiding the need to reapply the setups, reprocess, and replace the shot. However, you would need to have the final resolution material for those shots available at an earlier point in the project.

To create effects on the final resolution material:

1. When you know you will work in a module, import the DPX version or capture the HD version of the shot.
2. Perform the effect on the DPX version or HD version and process.
3. Replace the shot on the timeline.
4. When the project is complete, unlink the timeline, choosing Unlink Reloadable. The processed shots will be ignored.
5. Reformat the clip to the new resolution. Make sure the resize settings are exactly that of the final. They will therefore not affect the module-processed media.
6. Recapture the remaining material and relink.

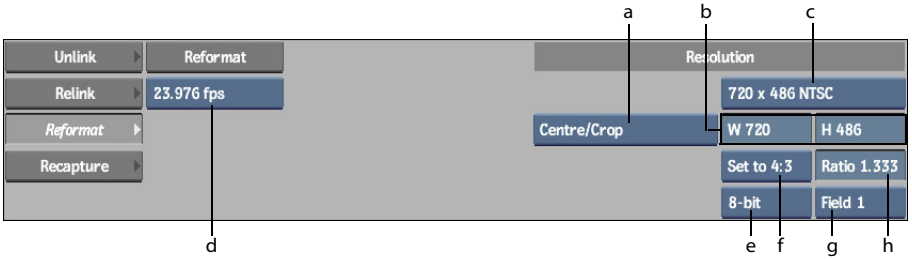
Reformatting Unlinked Clips for Recapture

Reformat the metadata of unlinked clips using the Reformat tool.

To reformat unlinked clips prior to recapturing the media:

1. Open the clip library containing the unlinked clips you want to reformat.
2. Select the unlinked clips you want to reformat.
3. Click Tools to display the Tools menu.
4. From the Tools menu, choose Unlink/Relink.
5. Click Reformat.

The Reformat controls appear.



a) Fit Method box
b) Width and Height fields
c) Resolution Presets box
d) Frame Code Mode box
e) Bit Depth box
f) Aspect Ratio Presets box
g) Scan Mode box
h) Aspect Ratio field

6. Specify the destination resolution by doing one of the following:

   • Select a preset from the Resolution Presets box.

   • Specify the dimensions using the Width and Height fields.

7. From the Frame Code Mode box, set the framerate and drop frame mode as needed.

   If you have a clip that contains some linked media and some unlinked metadata, when you change the frame code mode such that the duration of the clip is affected, the unlinked metadata and linked media are treated differently. The linked media is timewarped to accommodate the new duration. For unlinked metadata, if more material is needed to accommodate the change in duration, it is input when the clip is recaptured. Effects will look identical, although the timing of the clip will be adjusted.

8. Set the aspect ratio, bit depth, and scan mode as needed.

9. If your clip contains video tracks or segments that still contain media (for example, module-processed shots), select a resize fit method from the Fit Method box.

   NOTE: This parameter only affects existing media in the clip, not the media that is later recaptured and relinked to the clip.

10. Click Reformat and confirm the action. If there are multiple clips to confirm, you can click Confirm All to confirm them all or click Confirm for each clip.

    The clip metadata for the selected clips is updated to the specified values. Any existing media is also converted and resized using the specified fit method. You can now recapture the media associated with these clips in the appropriate format.

Reformatting Examples

The following are suggested procedures for reformatting a project to a different resolution upon its completion.

To reformat a project from SD (NTSC or PAL) to HD:

1. Shoot the project at an HD resolution.
2. Convert the material to SD using, for example, a VTR.
3. Capture the SD material into Smoke.
4. Complete the project in SD.
5. When the project is complete, unlink the media.
6. Reformat the unlinked clip to HD.
7. Recapture the original HD material.
8. Relink the clip with the HD media.

To reformat a project from SD (NTSC or PAL) to DPX:

1. Shoot the project on film.
2. Use a telecine to convert the material to SD.
3. Bring the SD version into Smoke.
4. Complete the project in SD.
5. When the project is complete, unlink the media.
6. Reformat the timeline clip to 2K. Soft effects are scaled automatically.
7. Recapture using the Select Convert Tape to Files option.
8. Access the DPX material corresponding to the SD version shots and reload.
9. Relink.

To reformat a project from NTSC 24p to HD 24p:

1. Shoot the project at 1080 24p.
2. Down-convert the material to NTSC with pulldown added, using tape-to-tape transfer or telecine.
3. Capture the material into Smoke, removing pulldown. The reel information in the clip metadata shows that the material originated as 30 fps interlaced. It contains dual timecode.

4. Work on the project at 24p.
5. When the project is complete, unlink the media.
6. Reformat the timeline clip to HD 1080 24p.
7. Recapture and relink the HD 1080p material.

To reformat a project from NTSC 30i to HD 24p:

1. Shoot the project at 1080 24p.
2. Down-convert the material to NTSC with pulldown added, using tape-to-tape transfer or telecine.
3. Capture the material into Smoke.
4. Work on the project in NTSC 30 fps.
5. When the project is complete, unlink the media.
6. Reformat the timeline clip to HD 1080 24p.
7. Recapture and relink the HD 1080p material.

To reformat a project from PAL to HD 24p:

1. Shoot the project at 1080 24p.
2. Convert the material to PAL using a telecine.
3. Capture the material into Smoke.
4. Work on the project at 24p or in PAL.
5. When the project is complete, unlink the media.
6. Reformat the timeline clip to HD 1080p.
7. Recapture and relink the HD 1080p material.

Recapturing Media

You can recapture unlinked media that originates from VTR sources, image files, audio files, and film scanners. The media can be of the same resolution as the originally captured media or of a different resolution. If you are recapturing media of a different resolution, you must first reformat the unlinked clip to the new resolution. See "Reformatting Unlinked Clips for Recapture" on page 277.

When you recapture media, Smoke checks that the tape name and the duration of all shots exactly matches that of the originally captured media. Usually the timecode matches as well; however, you have the option of slipping the start timecode for individual tapes recaptured from a VTR. Similarly, when reloading image files, you can "swap" any file for another as long as it has the exact duration of the original file. This is useful when you want to replace one shot with another. For example, if a CG shot was re-rendered, you can recapture the re-rendered shot in place of the original. You can also change the tape name associated with a clip. In the case of audio files, you can only recapture the original audio — you cannot "swap" an audio file for another audio file.

NOTE: You can slip the source timecode on a tape to match a new tape. This is useful when performing a new film transfer at another timecode. Do this using the Tape list.

You can recapture and relink media from a different type of source than the original. For example, if you transfer film material to a VTR and then capture it from the VTR and use this format to work in Smoke, you can later import DPX files of the same material and link this format to your timeline. The files can be of any format supported for import into Smoke. See "Supported File Formats" on page 208.

You can recapture unlinked media from a clip that contains some unlinked media and some media still present in the clip. For example, you can recapture a clip with only the audio unlinked or with timeline segments containing clips processed in modules. When you recapture, Smoke only recaptures the unlinked media. The segments or entire tracks that contain media are ignored. If proxies are defined for the project, they are regenerated on recapture.

NOTE: Recapturing captures all the heads and tails in an unlinked clip. If needed, you can consolidate an unlinked clip prior to recapture.

When you recapture, one clip per event is placed in a reel, similarly to the way captured clips are placed in a reel when auto-capturing an EDL. By default, a reel named "Recapture" is created in the clip library for the events, but you can specify a different reel name or an existing reel.

After you have recaptured the media, you must link it to the unlinked clip. You can do this as the last step of the recapture process or from the clip library at a later time.

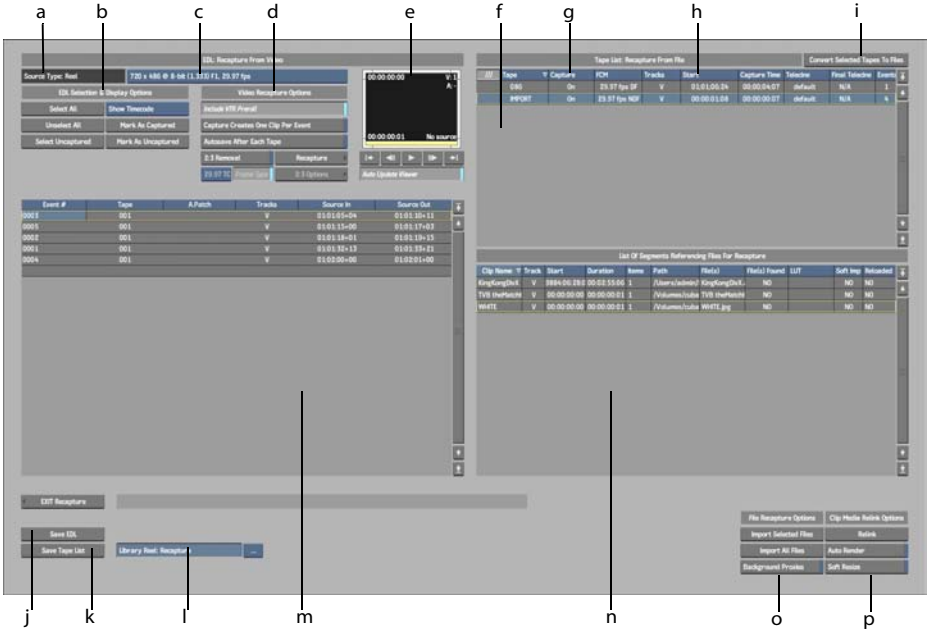
Recapturing Media from a VTR

Recapture video-based media associated with unlinked clips using the Recapture tool.

To recapture media from a VTR:

1. Open the clip library containing the unlinked clips for which you want to recapture media.
2. Select the unlinked clips.
3. Click Tools to display the Tools menu.
4. From the Tools menu, choose Unlink/Relink.
5. Click Recapture.

   The Recapture screen appears.



a) Source Type label
b) EDL Selection & Display Options
c) Source Resolution box
d) Video Recapture Options
e) Auto Update Viewer
f) Tape list
g) Capture field
h) Start field
i) Convert Selected Tapes To Files
j) Save EDL button
k) Save Tape List button
l) Library Reel box
m) EDL list
n) Imported Clips list
o) File Recapture Options
p) Clip Media Relink Options

The Recapture screen contains the following three list areas:

• The Tape List contains the tape names for the media that you recapture from a VTR.

• The Sources List contains the media events.

- The Imported Clips List contains the file-based media associated with the unlinked clip. The Source Type label indicates the origin of the media. All this information is read from the clip metadata.

6. Optional: Change the library reel where you want to place the captured material by selecting one from the Library Reel box or create one by clicking in the Library Reel Name field. By default, the captured clips will be placed in a reel called "Recapture".

7. Optional: From the Source Resolution box, select the resolution of the device from which you are capturing material.

   If your timeline clip uses sources of differing resolutions, the resolutions are listed in the Source Resolution box. This box acts as a filter on the Tape list and Event list. Only those tapes or events of the currently displayed resolution are listed.

   The tapes containing the material of the specified resolution are displayed.

8. If the list contains any tapes that you do not want to recapture during this session, click in the Capture field of the tape and drag to the left or right.

   The value changes from On to Off.

9. Set any options as needed. See "About the Import EDL Menu" on page 320.

10. Optional: Slip the start timecode of one or more tapes by dragging in the Start field of a tape in the Tape list.

11. Select the events that you want to recapture.

    Do any of the following:

    - To select a single event, click the event number entry. Click the event number entry of another event to unselect the first entry.
    - To select a range of events, hold **Shift**, select an event, and click the last event in the range that you want to select. You can also click and drag to select a range of events.
    - To add to a range of events, hold the **Ctrl** key or the pen button when you select an event.
    - To select all events, use the Select All or Unselect All buttons.
    - To select only the uncaptured events, click Select Uncaptured.

    Note: When no event is selected, all events in the EDL are recaptured.

12. To remove pulldown on capture, enable 2:3 Removal and set options as needed.

    You can remove pulldown on recapture regardless of whether pulldown was removed when the original material was captured. See "Capturing Film-Based Media with 2:3 Pulldown Using EDLs" on page 642.

13. Optional: If you want to generate proxies of the media in the background, enable Background Proxies.

14. Click Recapture.

    The Auto-Capture menu appears.

15. Set menu options as required and capture the material. See "Auto-Capturing an EDL" on page 373.

    NOTE: In the Auto-Capture menu, do not change the aspect ratio, bit depth, or scan mode. The default values in these fields currently match the metadata in the selected unlinked clips and they must be matched in order to relink the material with the unlinked clip after the capture.

16. Click Exit Auto-Capture to return to the Recapture menu.

    All captured events have a small x to the right of the event number.

17. View the captured material in the Recapture Viewer to make sure that the capture was successful.

18. Enable Auto Render if you want to re-render all timeline soft effects and transitions.

19. Optional: If the material needs to be soft-resized, enable Soft Resize.

    This is useful, for example, when importing a 720x486 clip into a 720x480 project. See Chapter 28, "Resize," on page 613.

20. Click Relink.

    The captured media is relinked with the unlinked clips. If you enabled Auto Render, timeline soft effects are re-rendered.

21. Click Exit Recapture to return to the clip library.

    The relinked clip is located in the reel specified in the Library Reel box.

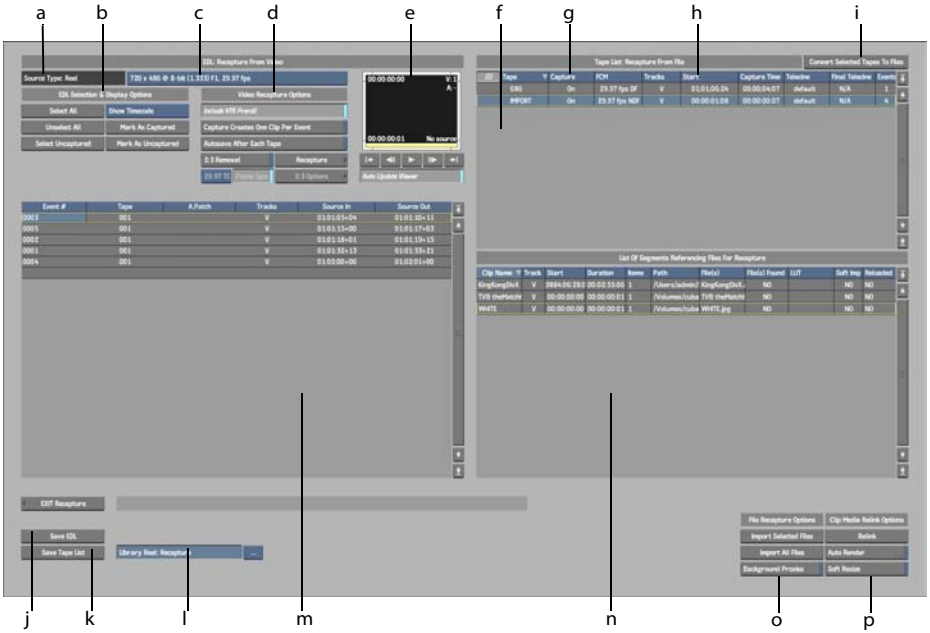
Reloading Imported Files

Reload file-based media associated with unlinked clips using the Recapture menu.

To reload imported clips:

1. Open the clip library containing the unlinked clips for which you want to reload media files.
2. Select the unlinked clips.
3. Click Tools to display the Tools menu.
4. From the Tools menu, choose Unlink/Relink.
5. Click Recapture.

The Recapture screen appears.



a) Source Type label
b) EDL Selection & Display Options
c) Source Resolution box
d) Video Recapture Options
e) Auto Update Viewer
f) Tape list
g) Capture field
h) Start field
i) Convert Selected Tapes To Files
j) Save EDL button
k) Save Tape List button
l) Library Reel box
m) EDL list
n) Imported Clips list
o) File Recapture Options
p) Clip Media Relink Options

The Imported Clips List lists files that you import into Smoke. This information is read from the clip metadata.

6. Check the Files Found column. All entries marked YES can be reloaded from the current path, or a different path and filename can be specified. For any entries marked NO, a path must be specified.

7. Specify the path for any entries as required by clicking the Path field of the entry.

8. Optional: Select an alternative file in the File Name field of the entry.

9. Optional: Associate a LUT with the selected file by clicking the LUT field of the entry. See "Applying a LUT on Import or Export" on page 678.

10. Optional: If you want to generate proxies of the media in the background, enable Background Proxies.

11. From the File list, select the file entries that you want to reload.

    If you are reloading all the clips, you do not need to select any entries.

12. Click Import Selected Files or Import All Files.

    The files are loaded.

13. View the loaded files in the Recapture Viewer to make sure the files were loaded successfully.

14. Enable Auto Render if you want to re-render all timeline soft effects.

    This is done during the relink process executed in the next step.

15. Optional: If the material needs to be soft-resized, enable Soft Resize.

    This is useful, for example, when importing a 720x486 clip into a 720x480 project. See Chapter 28, "Resize," on page 613.

16. Click Relink to relink the captured media with the unlinked clips.

    The specified files are linked with the unlinked clips. If Auto Render was enabled, timeline soft effects are re-rendered.

17. Click Exit Recapture to return to the clip library.

    The reel specified in the Library Reel box contains a clip with the relinked media and the recaptured sources.

Loading Image Files into Video-Based Sources

When recapturing unlinked media, you can substitute files such as DPX images files for sources on a timeline that originated as video. This is useful when you want to conform an SD clip that was captured from video tapes to film scanned material. The requirements to accomplish this are as follows:

- The unlinked clip must be reformatted to the resolution and file format parameters (such as framerate and scan mode) of the files you are loading. See "Reformatting Clips" on page 274.
- The duration of each file you are loading must be identical to the duration of the clip or segment it is replacing.

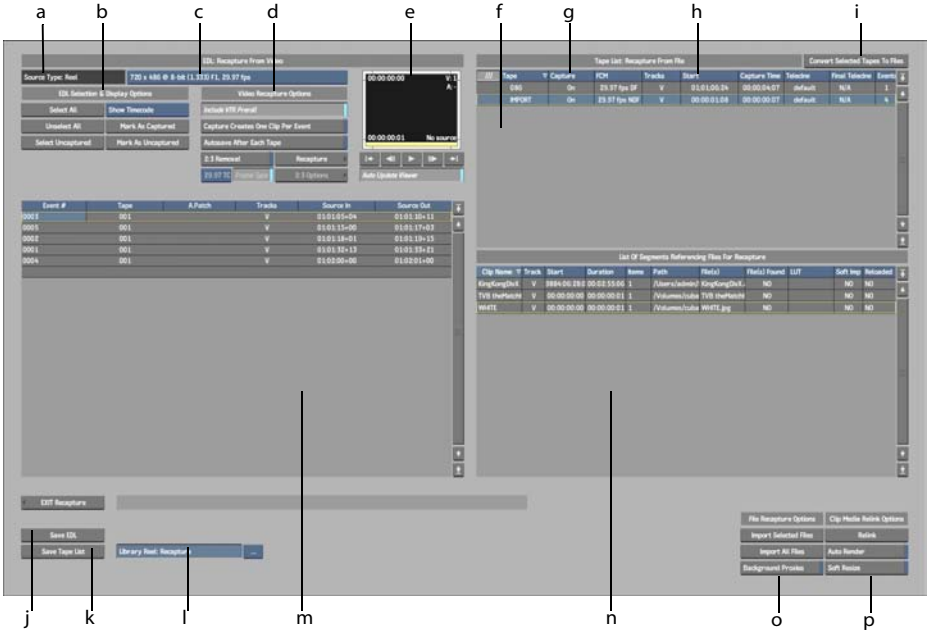
NOTE: This procedure is not supported for audio files.

To load files into video-based sources:

1. Display the clip library containing the unlinked clips for which you want to recapture media.
2. Select the unlinked clips.
3. Click Tools to display the Tools menu.
4. From the Tools menu, choose Unlink/Relink.

5. Click Recapture.

   The Recapture screen appears.



a) Source Type label
b) EDL Selection & Display Options
c) Source Resolution box
d) Video Recapture Options
e) Auto Update Viewer
f) Tape list
g) Capture field
h) Start field
i) Convert Selected Tapes To Files
j) Save EDL button
k) Save Tape List button
l) Library Reel box
m) EDL list
n) Imported Clips list
o) File Recapture Options
p) Clip Media Relink Options

   The tapes corresponding to the video-based unlinked media are listed in the Tape list. The Source Type label indicates the origin of the media. This information is read from the clip metadata.

6. By default, the captured clips will be placed in a reel called “Recapture”. You can change the library reel where you want to place the captured material by selecting one from the Library Reel box or create one by clicking the Library Reel Name field.

7. Optional: From the Source Resolution box, select the resolution of the device from which you are capturing material.

   If your timeline clip uses sources of differing resolutions, the resolutions are listed in the Source Resolution box. This box acts as a filter on the Tape list and Event list. Only those tapes or events of the currently displayed resolution are listed.

The tapes containing the material of the specified resolution are displayed.

8. Select the tapes containing events for which you want to load equivalent files.

   NOTE: The status of the Capture field does not affect the selection.

9. Click the Convert Selected Tapes to Files button.

   The events belonging to the selected tapes appear in the File list. No path or filenames currently appear, but the reel name is placed in the path field temporarily, for reference. Next, you set the correct path and filename for the file corresponding to each video-based event.

10. Specify the path for any entries as required by clicking the Path field of the entry.

11. Optional: Select an alternative sequence of files in the File Name field of the entry.

12. Optional: Associate a LUT with the selected file, by clicking the LUT field of the entry. See "Applying a LUT on Import or Export" on page 678.

13. Optional: If you want to generate proxies of the media in the background, enable Background Proxies.

14. Select the file entries that you want to reload from the File list. If you are reloading all the clips, you do not need to select any entries.

15. Click Import Selected Files or Import All Files.

    The files are loaded.

16. View the loaded files in the Recapture Viewer to make sure the files were loaded successfully.

17. Enable Auto Render if you want to re-render all timeline soft effects.

18. Optional: If the material needs to be soft-resized, enable Soft Resize.

    This is useful, for example, when importing a 720x486 clip into a 720x480 project. See Chapter 28, "Resize," on page 613.

19. Click Relink to relink the captured media with the unlinked clips.

    The loaded files are linked with the unlinked clips. If Auto Render was enabled, timeline soft effects are re-rendered.

20. Click Exit Recapture to return to the clip library.

    The reel specified in the Library Reel box contains a clip with the unlinked media and the captured sources.

Relinking Media to Clips

After you recapture media for an unlinked clip, you must link it to that clip to associate it with the clip metadata. You can relink recaptured image file imports, audio file imports and VTR-captured clips. Module-processed clips are tagged as un-reloadable, and cannot be recaptured or relinked.

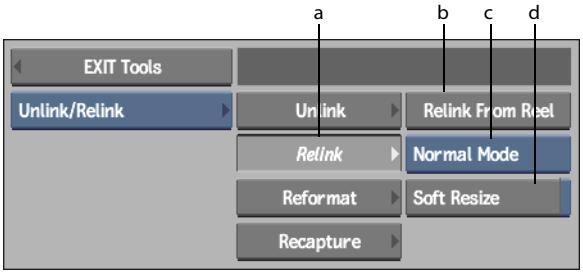
You can link the captured media directly from the Recapture menu after recapturing it, or from the clip library using the Relink tool. In most instances, it is more convenient to relink directly after recapture from the Recapture menu. When you relink the media to the clip from the Recapture menu, an assembled clip is placed in the specified reel. This clip is given the same name as the original unlinked clip. The original unlinked media clip is kept in its original location. This clip can be used again for recapturing.

Use the Relink tool in the clip library to relink media to an unlinked clip when it is not convenient to do so from the Recapture menu. When relinking from the clip library, the media and metadata you are relinking must be located in the same reel.

To relink in the clip library:

1. If the unlinked clip metadata that you want to relink with recaptured media is not located in the reel containing the recaptured media, move it there by dragging and dropping.
2. Select the unlinked clip.
3. Click Tools to display the Tools menu, then choose Unlink/Relink.
4. Click Relink.

   The Relink menu opens.



a) Relink button
b) Relink From Reel button
c) Relink Mode box
d) Soft Resize button

5. To account for possible linking problems that may arise when importing files using an EDL, select an option from the Relink Mode box.

Select:	To:
Normal Mode	Relink clip metadata to media based on the tape name and timecode only.
Strict Mode	Relink clip metadata to media based on the tape name and timecode, as well as the filename. This value is used by default.

NOTE: When you relink using the Recapture module, files are always searched using Strict mode.

6. Optional: Enable Soft Resize. See Chapter 28, "Resize," on page 613.

7. Click Relink From Reel.

   All the captured clips in the reel that are associated with the original clip are relinked to it.

14 Processing and Publishing

Summary

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About Processing and Publishing

Processing is a convenient means to ensure real-time playback when creating complex effects. Publishing provides an efficient way to handle media that resides outside the framestore, on the Autodesk or shared storage device. Before using the process and publish features, it is important to understand some underlying concepts and principles.

In the context of processing and publishing, you are dealing with media and clips. The term *media* refers to images, video, or audio that can reside either on the Autodesk storage device or outside, on a shared storage. The term *clip* refers to a collection of media-specific metadata that is native to Autodesk products and that, unlike media, cannot be stored in the shared storage. Some clips residing in Autodesk storage can reference media that is stored outside the framestore. This type of clip is referred to as a *soft-imported clip*. A *processed clip* consists of new

images that contain rendered soft effects, timewarps, and dissolves. A *published clip* can contain a clip that resides in Autodesk storage and a soft-imported clip.

In summary, when you process a clip, you create new media that incorporates whatever soft effects, timewarps, and dissolves that you applied. When you play back the processed clip, it is the new media that is presented in the Player. When you publish a clip, you create media that resides outside of Autodesk storage (in a shared storage device or area) and a soft-imported clip that references that media. The original clip from which you published the media is not linked to the published media or soft-imported clip.

Processing renders the effect and writes new images to storage. If you are not achieving real-time playback, you can selectively process elements in the timeline (or the whole timeline) to restore it. Soft effects remain editable after processing; that is, the processing does not remove the "soft" part of the effect. If you have a Burn license, you can also Burn clips containing soft effects, timewarps, and dissolves and process them on a remote rendering system. You can save time by applying effects to proxies, and then processing only the proxies rather than the full-resolution images. You can refine an effect as desired using proxies and process the full-resolution images once you are satisfied.

Publishing a clip is similar to a regular export operation. The special characteristic of publishing a clip is that you export the media associated with a clip to the shared storage directory. Two things happen when the clip is published: the media is exported to a destination directory, and a copy of the clip referencing the exported media is created in the selected clip library, which is the soft-imported clip. The original clip is not affected by the publishing function.

You can also write media to the framestore to make your version inaccessible in the shared storage area. To do this, you can use the Stonifise tool. This tool stonifises soft-imported clips, that is, converts the clips into regular clips that no longer reside on the shared storage but are written to Autodesk storage.

Types of Publishing

You can perform three types of publishing: Simple, Complex, or Flatten. Each type is suited to a different publishing scenario.

Simple Publish — Creates a continuous file sequence on the shared storage, in which all effects are hard committed. The resulting clip that you see in the clip library is also continuous and is linked to the published media on the shared storage.

Complex Publish — Creates a file sequence for each segment of the clip, with only the source media being published. The resulting clip has the same structure as the original clip except that the media is saved to a shared storage volume and is unmanaged, rather than being managed on

the direct attached storage array. Neither soft effects nor transitions are committed for the clip or for the sequence of files.

Flatten Publish — Flattens the media into a single video layer. The published media includes head and tail frames (based on the value set in the Handles field). All effects such as wipes and timewarps are committed, except for dissolves and cuts. When you use Flatten Publish, an EDL is generated to maintain the dissolve and cut transitions created in the Autodesk Effects and Editing application. The published media is divided into segments to maintain the unrendered dissolve and cut information. To render the dissolves and transitions, you must use the EDL.

Use this publish option if you are publishing media that you will be using in the Autodesk Lustre application.

NOTE: Performing Flatten Publish of clips containing keycode preserves the same keycode in the exported DPX files.

When publishing using any of the three methods, the files generated are as follows:

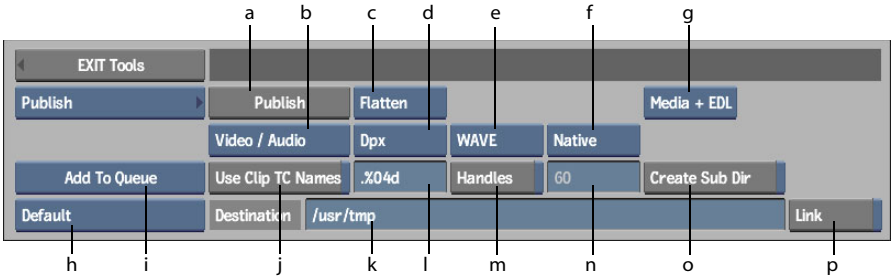
- A new clip is published in the clip library, named *<clip_name>_published*, which references the published image sequence. This clip is also identified by a soft-imported icon in the lower-right corner, indicating that its media resides outside the framestore.
- For Simple Publish and Flatten Publish, each frame of the clip is published as part of a sequentially-numbered image sequence at the destination directory. The file names are identifed as *<clip_name>.######.ext*, where ##### represents the image sequence number.
- For Complex Publish, all the media files are identified sequentially based on the position of the segment in the clip, and then sequentially based on the postion of the image frame. The file names take the format: *<segment_name>_S###.#####.ext*, where *S###* represents the segment sequence number and ##### represents the image sequence number.
- For Flatten Publish, a new EDL file is published at the destination directory, named *<clip_name>.edl*. The EDL is a modified CMX 3600 EDL containing DLEDL flags. The EDL includes information for all the segments in a clip, including the head and tail information for dissolve and cut events and DLEDM comments.

If you publish a clip to the shared storage directory, other users can see the associated media. If other users in other applications make changes to the published media, you will see the changes in the media of the soft-imported clip, without having to replace the clip. For example, if a user with access to the shared storage uses a paint program to modify the content of one of the files in the shared storage and replaces the file with the modifications, you will see these changes. However, if you make changes to the clip in Smoke, users outside of Smoke will not be able to see these changes. You must re-publish the clip for users to see these changes.

NOTE: If published media contains source files that are deleted or moved, the frames of the missing files will have a grey bar.

About the Publish Tool

The Publish tool allows you to share media with other applications and users without using space on the framestore. You can access the Publish tool from the Clip Library Tools menu.



a) Publish button
b) Media Type box
c) Publish Type box
d) File Type box
e) Audio File Format box
f) Audio Sample Width box
g) EDL button
h) Destination Library box
i) Add To Queue box
j) Use Clip TC Names button
k) Destination field
l) File Name Numbering field
m) Handles button
n) Handles field
o) Create Sub Dir button
p) Link button

Publishing Options

Use the following publishing options to specify the attributes for the file that you publish.

Publish button — Click to publish.

Media Type box — Select the media types to publish: Video/Audio, Audio Only, or Video Only. The Audio Only option is not available when Publish Type is set to Flatten.

File Type box — Select the type of file that is exported.

Publish Type box — Select the type of publishing: Simple, Complex, or Flatten. See "Types of Publishing" on page 292.

EDL button — Enable to publish only an EDL file, or EDL and media. You can also choose to create only the EDL and omit media publishing. This allows you to regenerate the EDL file of a clip that has been published and subsequently modified without re-publishing all the media. The EDL button is enabled only when Publish Type is set to Flatten.

Audio File Format box — Click to select a format for an audio file to be published. The following audio formats are supported: AIFF-C, AIFF, and WAVE. The Audio File Format box is enabled when Media Type is set to Video/Audio or Audio Only.

Audio Sample Width box — Click to select an audio sample width: 32-bit float, 24 bit, 16 bit, or Native. 32-bit float is not available when the AIFF format is selected. The Audio Sample Width box is enabled when Media Type is set to Video/Audio or Audio Only.

Add To Queue box — Select a method to publish in the background. See "Publishing in the Background" on page 297.

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

Destination Library box — Select the library where the clips are published.

Destination field — Enter the destination path of the file, which is usually the location of the shared storage. By default, the destination path is */usr/tmp*.

Use Clip TC Names button — Enable to sequentially number file names of frames based on the contents of the File Name Numbering field.

File Name Numbering field — Enter the numbering scheme used to differentiate between the frames of a published clip in the destination directory when Use Clip TC Names is enabled. *%04d* appears as the default numbering scheme, where the `0` indicates that leading zeros will be appended to the file name for each frame, and the `4` indicates that four digits will be maintained. For example, if you have a 30-frame clip called *summer.sgi*, the published frames of the clip would be named `summer_s<#>.0001.sgi` to `summer_s<#>.0030.sgi`.

Handles button — Enable to add head and tail frames to the published clip. The Handles button is enabled when Publish Type is set to Complex or Flatten.

Handles field — Enter a value to determine the number of head and tail frames added to the published clip. The Handles field is active when the Handles button is enabled.

Link button — Enable to link the published clips to the original file, located on the same filesystem, instead of duplicating the media. When you select Link, you create a link at the filesystem level to the media already located on the destination filesystem, which saves space because the media is not duplicated.

Link is not available when soft-importing a clip. The Link option is only relevant when using soft-imported clips in the Publish tool.

When you publish media from one filesystem to another, the media will be copied even if the Link option is enabled. In the case where you are publishing some media from the same filesystem and some from a different filesystem with the Link option enabled, any media that is on the same filesystem will be linked to the original media; any media that is on a different filesystem will be duplicated.

Create Sub Dir button — Enable to create subdirectories that match the Autodesk Lustre format as follows: */basedir/clipname/tapename/resolution*. The Create Sub Dir button is enabled when Publish Type is set to Complex or Flatten.

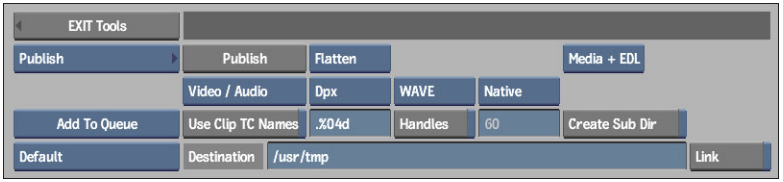
Publishing a Clip Using the Publish Tool

When you publish a clip, the media is written to the destination on the shared storage and another clip is created that points to the newly created media on the shared storage. You can use the Publish tool to maintain soft edits. Three publishing options are available: Complex, Simple, and Flatten. When you publish soft-imported media, you can also decide whether or not to link directly to the source media located on the same filesystem. If you do not link to the source media, a new copy of the files is created, which requires more space on the filesystem.

To publish a clip:

1. In the clip library, click Tools.
2. From the Tools box, select Publish.

   The Publish controls appear.



3. In the clip library, select the clips that you want to publish.
4. From the Publish Type box, select the publish type.

   The options differ depending on the publish type selected. See "About the Publish Tool" on page 294.
5. Set any other Publish options using the corresponding controls.
6. In the Publish Destination field, enter the shared storage directory.

7. From the Destination Library box, select a destination library.

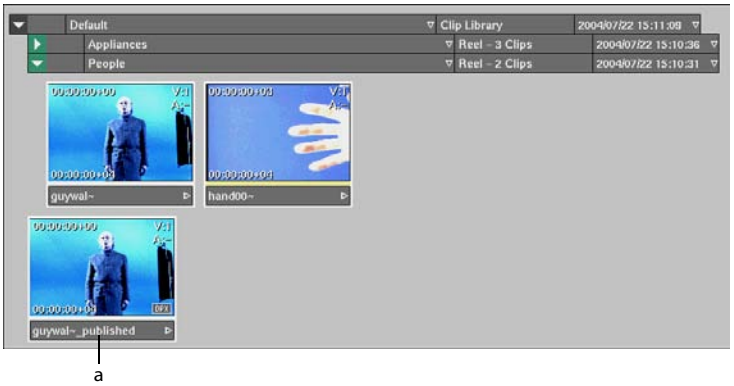
   NOTE: If your clips are not rendered and you press **ALT**+**F3** to toggle UNIX shells or **ALT**+**TAB** to toggle Linux shells, after you click Publish Clip, corrupted frames may result.

8. Click Publish.

   The clip is published to the selected library as follows:

   - A new clip is published in the library, named *<clip name>_published*, which references a published image sequence.
   - Each frame of the clip is published as part of a sequentially-numbered image sequence at the destination directory, where file names are *<clip name>.######.ext*.

   An icon indicating the file type appears in the lower-right corner of the clip. If the same file already exists, you are asked if you want to overwrite it or abort the process.



a) Published clip

Images courtesy of Behavior Communications Inc.

NOTE: A published clip does not have history. Accessing history for a newly published clip may cause a system crash.

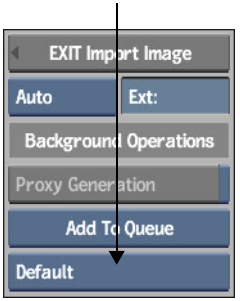
Publishing in the Background

You can publish one or more image files in the background while you perform other tasks. Additionally, you can use the Stonifise tool to write media to the framestore in the background. To perform any of these tasks on several files at once, you can select them and then process them as a batch. You can assign different clip options to each file that you add to the queue. You can also import and export files simultaneously.

To publish in the background:

1. Access the Import or Export menu. See Chapter 11, "Importing Media Files," on page 207 or Chapter 12, "Exporting Media Files," on page 243.

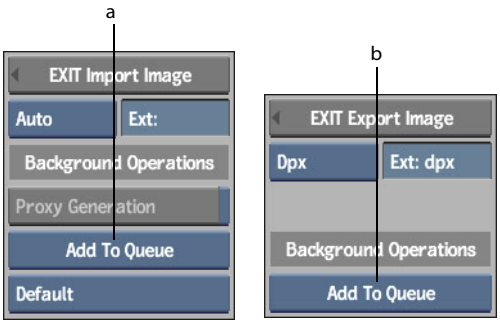
2. If you are exporting media, select a clip library in the Destination Library box.



3. Add a job to the Background Import/Export Queue. If you are adding an export, publish, or write-to-framestore job in the background, you perform the operation in the same way as you would perform the foreground operation, except that you replace the last step of the

procedure by selecting an option from the Add to Queue box. For example, for an export job, you select an option from the Add to Queue box rather than clicking Export.

NOTE: You can only write a single clip at a time to the framestore using the Stonifise tool in the background. To write multiple clips to the framestore in a single pass, you must perform the operation in the foreground.



a) Add to Queue box in Import Image menu

b) Add to Queue box in Export Image menu

Select:	To:
Add to Queue	Add the job to the queue.
Add to Queue & Execute	Add the job to the queue and execute it automatically. If there are any jobs in progress, this job (and any others already added to the queue with the Add to Queue & Execute option) will be triggered upon the completion of its predecessor.

The progress of the export job is indicated in the queue.

Status:	Indicates:
Pending	Job has been added to the queue but not executed.
Queued	Job has been initialised.
Running	Job is being performed.
Done	Job has been executed.

4. Continue building the Background Import/Export Queue:
   - If you are adding import jobs to the queue, you can continue using the file browser to locate other files that you want to import.
   - If you are adding export jobs to the queue, click Exit Export Image to return to the clip library, select the next clip to be exported, and repeat this procedure.
5. To manage the Background Import/Export Queue, see "Managing the Background Import/Export Queue" on page 300.

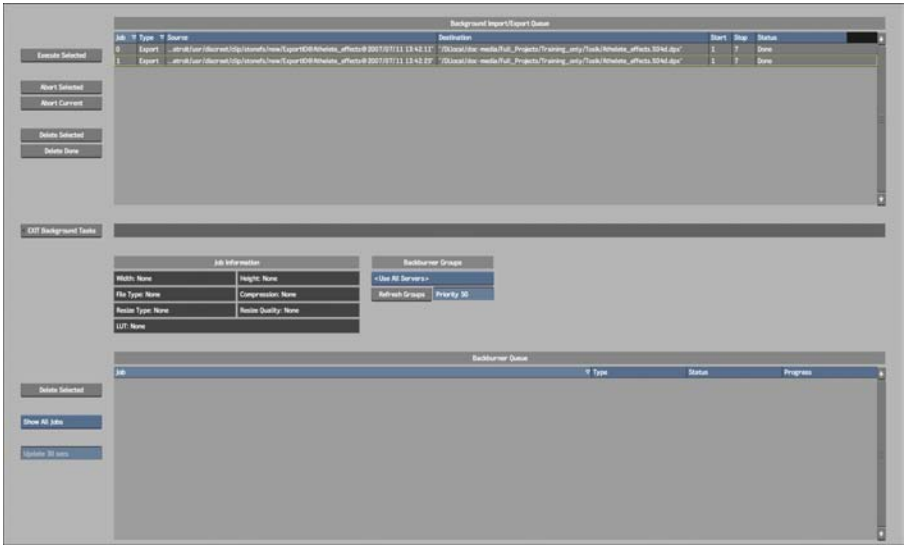
Managing the Background Import/Export Queue

The Background Import/Export Queue can be used to manage import, soft-import, export, and publish jobs. You can also simultaneously import, soft-import, export, and publish any number of jobs.

To manage the Background Import/Export Queue:

1. In the Import or Export menu, swipe right and click Background I/O (or press **CTRL+0**).

   The Background Import/Export Queue appears. Check that your selections are in the queue.



   NOTE: To change the order of the items in the Background Import/Export Queue, click the label of the column that you want to sort by.

2. Select a job in the queue to display the Job Information.
3. To remove jobs from the Background Import/Export Queue, do one of the following.

Click:	To remove:
Delete Selected	The currently highlighted job from the Import/Export Queue.
Delete Done	Completed jobs from the Import/Export Queue.

4. To abort jobs in the middle of processing, do one of the following.

Click:	To abort:
Abort Selected	The currently highlighted background job. The next selected job in the queue is executed.
Abort Current	All jobs currently being executed.

NOTE: Any frames already processed are retained. For example, if the Status column reads 20 of 44 when you click Abort, you will have 20 of the 44 frames of the clip.

5. To begin processing jobs, select one or several jobs in the Background Import/Export Queue and click Execute Selected. To select several jobs, **CTRL**-click or click-drag in the queue.

   NOTE: You can also click Execute Selected in the Import Image or Export Image menu.

6. Click EXIT Background I/O (or press **CTRL+0** again) to go back to the Import Image or Export Image menu.

   You can exit the Import Image or Export Image menu and work anywhere in Smoke. To check the status of, or modify, your background jobs, press **CTRL+0** from any menu. The Background Status menu appears, showing the progress of the import or export job. Press **CTRL+0** again to return to the menu where you were working.

   NOTE: You can perform any command in the Background Status menu. However, to select items to import or export, you must access the menu from the Import Image or Export Image menu.

To simultaneously import, soft-import, and export files in the background:

1. Add jobs using the Import Image and Export Image menus.
2. Select the jobs you want to process.
3. Click Execute Selected.

   All selected jobs in the Background Import/Export Queue will be executed.

Processing Soft Effects

Processing is a convenient means to ensure real-time playback when creating complex effects. If you are not achieving real-time playback, you can selectively process elements in the timeline (or the whole timeline) to restore it. Unlike committing, the effects remain editable after processing. If you have a Burn license, you can Burn clips containing soft effects, timewarps, and dissolves and process them on a remote rendering system.

Processing renders the effect and writes new images to storage. When you play back the processed element, it is the new images that are presented in the Player. However, the information used to create the new image is retained by Smoke; that is, the processing does not remove the "soft" part of the effect. The effect remains fully editable.

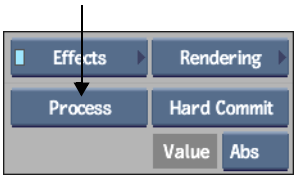
When working with proxies, you can save time by processing just the proxies rather than the full-resolution images. This can be helpful, for example, when working with a client in-house. You can refine an effect as desired using proxies and process the full-resolution images once you are both satisfied.

HINT: When viewing the processed proxies, enable Proxy view in the Player options.

Clips can be output to tape directly from the EditDesk (**SHIFT + F9**). If you have been processing proxies only, Smoke attempts to render the full-resolution images, and output them. If the high-resolution media is unavailable, the process will fail. This will be the case if you performed a Proxy Only capture and the high-resolution clip is missing, for example.

To process soft effects:

1. Select the elements with the soft effects that you want to process:
   - To select a single element, click it.
   - To select multiple elements, press the **CTRL** key while clicking.
   - To select the entire timeline, press **/** on the numeric keypad, or click the element selection hot spot.
2. Select a processing option from the Process box. To quickly trigger the selected option, press the Process hot key (\).



Select:	To:
Process	Process the selected elements. This is the standard option.
Force Process	Force a process on a soft effect that needs to be refreshed. Use this to force a process on a locked element, or when Smoke fails to recognize that a processed clip is no longer valid. For example, if you make changes to a layer in a complex vertical edit, you may need to force a process to update all the layers in the stack.
Process & Lock	Process an element and lock it. This prevents elements from being recognized by the system as no longer valid.

Select:	To:
Force Proxy	Force the processing of a proxy on a soft effect that needs to be refreshed.
Proxy Process	Process proxies only, not the corresponding high-resolution images. An amber outline appears on the timeline segment to indicate the state of the processing.

If Burn is present, the following additional options are available.

Select:	To process:
Burn	Selected elements using Burn.
Force Burn	Selected elements, including locked effects, using Burn.
Burn Proxy	Proxies only for selected elements using Burn.
Force Burn Proxy	Proxies only for selected elements, including locked effects, using Burn.

The selected elements are processed. Once rendered, a solid black bar appears across the top of the element.

3. To abort a process, click an empty area of the user interface.

   A dotted black bar appears across the unrendered portion of the element. When you process the element again, rendering begins at the unrendered portion. Frames already processed can be played in real time.

Processing Clips and Proxies

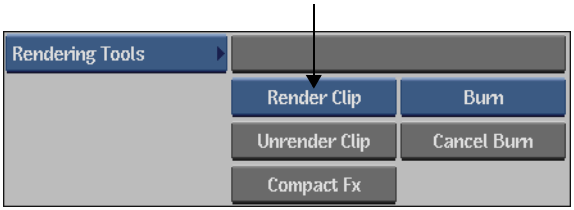
You can process clips in the clip library. Also, if you have a Burn license, you can Burn clips containing soft effects, timewarps, and dissolves from the clip library, and process them on a remote rendering system. You can also choose to only process proxies rather than full-resolution versions of the selected clips when rendering both locally and remotely with Burn.

You can also unrender clips containing soft effects, timewarps, and dissolves. This is useful when you want to temporarily free up space on the framestore. For example, if you are working with the clips from one project, you can unrender the clips from another project. Additionally, unrendering clips can be useful before archiving. The unrendered version of the clip requires less space so you can archive the media more quickly.

To process clips in the clip library:

1. In the clip library, select the clips that you want to process.
2. Click Tools to display the Tools menu, then choose Rendering Tools.

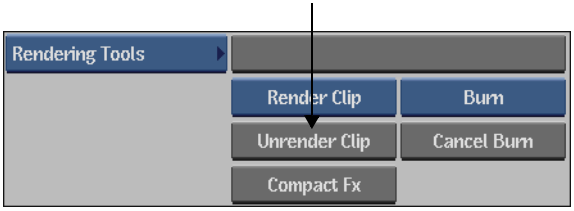
3. Select a rendering option.



Select:	To:
Render Clip	Process the entire clips.
Proxy Render	Process only the proxies of the clips.

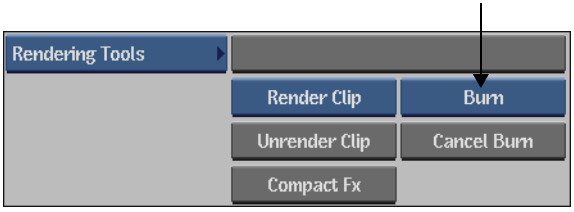
To unrender clips in the clip library:

1. In the clip library, select the clips that you want to unrender.
2. Click Tools to display the Tools menu, then choose Rendering Tools.
3. Click Unrender Clip.



To burn clips or proxies in the clip library:

1. In the clip library, select the clips that you want to burn.
2. Click Tools to display the Tools menu, then choose Rendering Tools.
3. Select a Burn option and confirm the operation.



Select:	To:
Burn	Burn the entire clips.
Burn Proxy	Burn only the proxies of the clips.

The clip or proxy is processed with Burn. The rendered clip or proxy appears in the clip library when the processing is complete.

To process clips from the A/V Tools menu:

1. From the EditDesk, select the clips that you want to process.
2. From the A/V Tools box, select Rendering.

   The Rendering tools appear.



3. Apply the Rendering tools to clips on the EditDesk, as follows.

   Render — Process a clip located in the Source or Record Area. You can either process proxies or the full clip resolution. The default proxy resolution is set in the Project settings.

   Unrender — Unrenders a clip located in the Source or Record Area.

   Compact Fx — Removes the intermediate results of soft effects from a clip located in the Source or Record Area.

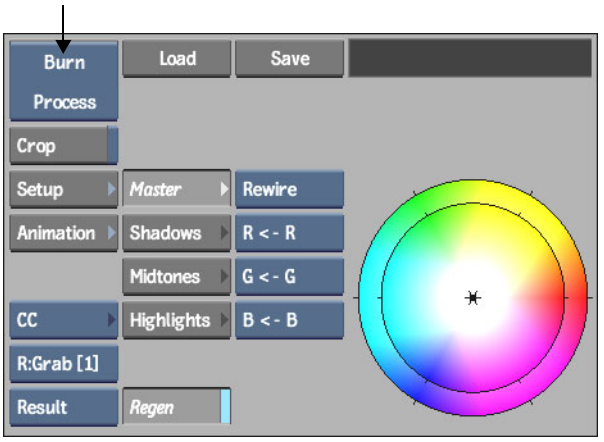
   Burn — Allows you to process any clips located in the Source or Record Area using Burn. All unrendered segments will be processed.

Processing in Modules

You can process or, if you have a Burn license, Burn new renders in a number of modules. The resulting clips are placed on the EditDesk. You can also process or Burn multiple clips from the same module, and manage these tasks in the background.

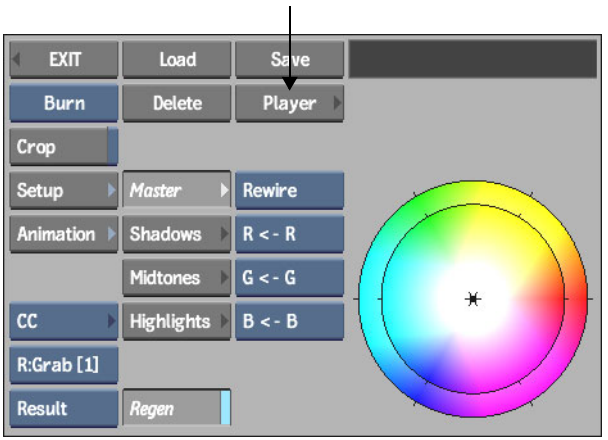
To process or burn in a module:

1. In a module, once you are ready to process your clip, from the Process Options box, select either Process or Burn (if available).



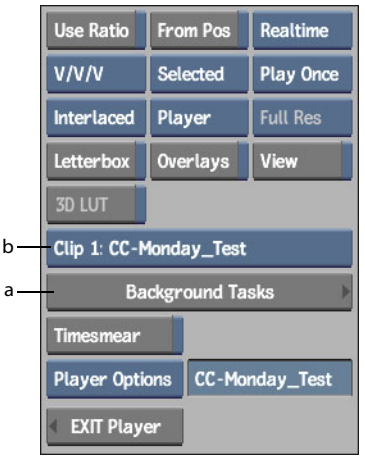
In some modules the Process Options box contains more choices. For example, in Text, the Process Options box contains: Process, Matte, Both, Burn, Burn Matte, and Burn Both.

The Player button appears in the module.



2. Click Player to access the module Player and see the result.

The module Player options appear.



a) Background Tasks button b) Clip List box

NOTE: These options are not available in the Tryptych Player.

3. Use the Clip List box to monitor all the clips rendered from the same module.

   Each entry in the list is preceded with a "Clip #" to distinguish between clips with the same name. A clip is displayed in the Player when it is selected in the list. The clip list gets flushed when you exit the module.

4. To manage the tasks being Burned or processed, click Background Tasks. See "Managing the Background Import/Export Queue" on page 300.

Writing Media to the Framestore Using the Stonifise Tool

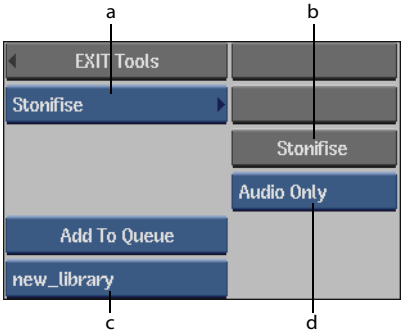
Writing media to the framestore is useful when you want to ensure that others cannot alter your work, or when you require real-time playback. This is especially useful for soft-imported media, which normally resides on an open, shared storage location.

You can write media to the framestore as a background process. See "Publishing in the Background" on page 297.

To write media to the framestore:

1. In the clip library, select the clip that you want to write to the framestore.
2. Click Tools.
3. From the Tools box, select Stonifise.

The Stonifise options appear.



a) Tools box
b) Stonifise button
c) Destination Library box
d) Media Type box

4. From the Media Type box, select the option corresponding to your needs.

Select:	To:
Audio/Video	Write both audio and video media to the framestore.
Audio Only	Write only audio media to the framestore.
Video Only	Write only video media to the framestore.

5. Click Stonifise.

   Copies of the selected clips are written to the framestore. The clips that you selected remain soft-imported. The original media is still available but is now a separate entity from the clip written to the framestore. If more than one instance of the same clip was soft-imported, only the media of the selected clips is written to the framestore.

   NOTE: You can write media to the framestore as a background process using the Add to Queue button instead of the Stonifise button. See "Publishing in the Background" on page 297.

Consolidating Clips

If you want to limit the number of head and tail frames on a clip, you can consolidate the audio and/or video on the clip. When several soft effects exist on a clip, the intermediate renders of these effects are kept. This procedure deletes media and frees up space on the framestore.

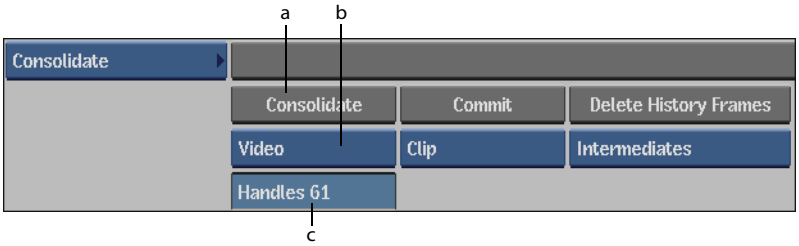
To consolidate clips, use the Consolidate controls in the Tools menu.

You can also use the Consolidate menu to delete intermediate and source history frames. See "Deleting Sources and Intermediates" on page 743.

To consolidate the audio and/or video on a clip:

1. Select a single clip or hold **CTRL** and select multiple clips in the clip library.
2. Click Tools to display the Tools menu.
3. From the Tools menu, choose Consolidate.

   The Consolidate controls appear.



a) Consolidate button b) Consolidate option box c) Handles field

4. Select Audio, Video, or All Tracks from the Consolidate option box to determine which tracks will be affected by the consolidate operation.
5. In the Handles field, set the maximum number of head and tail frames that you want to retain after consolidating the clip.
6. Click Consolidate and confirm the operation.

   The clips are consolidated.

Committing Soft Clips, History, or Audio

Use the Commit command to commit a soft clip, the history of the clip, or the audio of the clip. When you commit a soft clip, the clip's soft properties are removed. Any history and audio of the clip are also committed. As well, head and tail frames are removed. If an element such as a timewarp has not been rendered, it will be automatically rendered before the commit. Commit a soft clip when you archive the clip or when you have completed the edit.

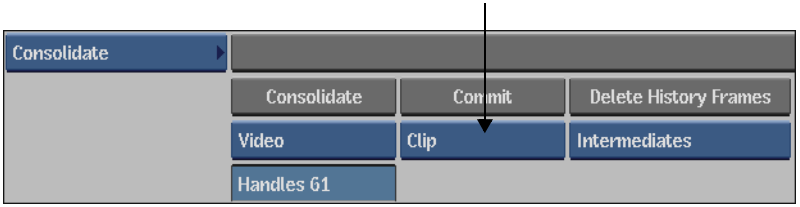
When you commit the history of the clip, you maintain the soft properties of the clip. Commit clip history when you no longer need to make tweaks to the modules in the clip history process tree.

Commit the audio when you do not want to affect the video of the clip but want to commit the audio tracks.

NOTE: You cannot undo any commit operation.

To commit soft clips, history, or audio:

1. Click Tools to display the Tools menu.
2. From the Tools menu, choose Consolidate.
3. Make a selection from the Commit Type box.



Select:	To:
Clip	Convert a soft clip to a source clip. If the clip has history or audio, these are also committed.
History	Commit the history of the clip but maintain the soft properties of the clip.
Audio	Commit the audio tracks.

4. Click Commit.
5. Click Confirm.

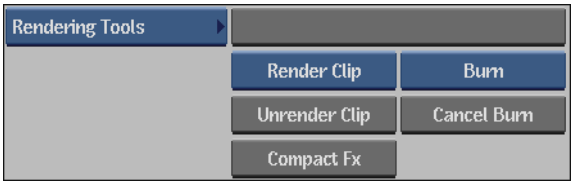
Compacting Clips

When several effects on the same segment of a clip are processed, all renders are kept, and the renders are stored on the framestore. You can remove the intermediate renders on a clip by compacting it. This procedure deletes media and frees up space on the framestore.

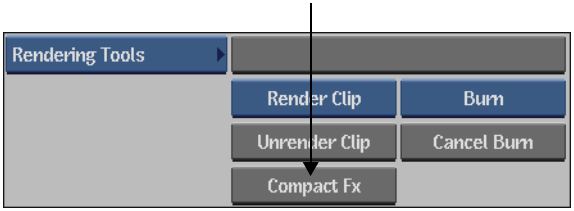
To compact a clip:

1. Select a single clip or hold **CTRL** and select multiple clips in the clip library.
2. Click Tools to display the Tools menu.
3. From the Tools menu, choose Rendering Tools.

   The Rendering Tools controls appear.



4. Click Compact Fx and confirm the operation.



The intermediate processes are removed from the selected clips.

Section 4
Working with EDLs

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Image courtesy of Versatile Production Ltd

15 About EDL Files

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About EDL Files

An EDL (Edit Decision List) file is a digital list of commands used to describe a series of film or video edits. It consists of an ordered list of reel, keycode, and timecode data, which represents the original location (usually video tapes or sequences of images stored on disk) of each media clip used in the edit. These media clips can later be easily obtained in order to conform the final cut. EDLs are the primary method of transferring information about an edit project between offline and online editing systems.

The most primitive EDL formats are telecine log files. Telecine log files typically describe the most basic edit decisions, which contain only tape name, clip name, source timecode, keycode, and whether 2:3 pulldown was used.

Standard EDL formats, such as CMX3600, support basic functions, such as cuts, dissolves, SMPTE wipes, speed variations (including freeze frames), and direction changes (Forward/Reverse). EDL comments, clip names, and audio patching comments are also supported.

OMF, AAF, and FCP XML file formats are more modern, enhanced formats of EDLs, supporting multiple layers of video and audio, as well as an expanded set of transitions and effects. Some may include embedded audio.

Collectively, all these formats are known as File Interchange Formats, but they are still commonly referred to as EDLs.

Supported EDL Formats

Smoke supports the Telecine Log, Standard EDL, and Enhanced EDL formats as follows:

Telecine Log Formats

The following telecine log file types are supported by Smoke:

- FLX (Flex)
- ATN (AATON)
- TLC (Telecine Log Converter)
- ALE (Avid® Log Exchange)

NOTE: ALE files also support the basic functions of other EDL types.

Standard EDL Formats

The following Standard EDL formats are supported by Smoke:

- CMX 340
- CMX 3600
- CMX OMNI (ASCII version)
- GVG 4
- GVG 4 Plus (v4.1 or higher)
- SONY 900
- EDM (edit)
- SONY™ 910
- SONY 5000
- SONY 9000
- SONY 9000 Plus (v2.21 or higher)
- SONY 9100
- ALE (Avid® Log Exchange)

NOTE: It is recommended that you use EDLs in the CMX 3600 format.

Enhanced EDL Formats

The following enhanced EDL formats are supported by Smoke:

- Open Media Framework® (OMF) Interchange files. See Chapter 24, "Importing and Exporting OMF Files," on page 473.
- Advanced Authoring Format (AAF) files. See Chapter 23, "Importing AAF Files," on page 457.
- Final Cut Pro® (FCP) XML files. See Chapter 21, "Importing Final Cut Pro XML," on page 419.
- Subtitle XML. See Chapter 22, "Importing Subtitle XML," on page 443.

About DLEDL Files

A DLEDL is an EDL file based on the CMX 3600 format supported by most digital nonlinear editing systems. DLEDLS are unique to Autodesk Effects and Editing applications and contain extra comments that are interpreted by Smoke.

Using DLEDLs in your post-production workflow allows you to automate the import of media files (video and audio) residing in different locations. Instead of performing media import for each file separately, you can use a DLEDL to import all media files in a single operation, which allows you to significantly save processing time. See Chapter 17, "Creating and Editing EDL Files," on page 345.

Working with EDLs

Typically, when working on media projects, you receive offline EDLs from which you capture, or import, and then assemble your clips for the finishing process. You may also edit an EDL and export it as another format.

Importing EDLs

You can import EDLs in any standard format, including telecine logs, standard EDLs, or enhanced EDLs, into Smoke. In many cases, the EDLs point to material that matches your project's default resolution. However, because Smoke provides a mixed resolution environment, you can also use EDL tools to capture and assemble clips of any resolution within the same project. You can also use EDL conversion tools to convert EDLs from one video standard to another. For example, you can convert an offline NTSC EDL to an HD 59.97 format and then capture the full-resolution sources for finishing. See Chapter 16, "Importing EDL Files," on page 319.

Editing EDLs

You can import EDLs in any standard format and edit them while dynamically seeing your changes. You may include DLEDL flags in the event comments that reference the location and name of file-based media for multiple file import. See Chapter 17, "Creating and Editing EDL Files," on page 345.

Capturing and Importing Media Using EDLs

You can use an EDL to reconstruct a work session created in an offline editing system. You can use an EDL to capture image or audio media from a VTR into Smoke, or to import (or soft-import) media files from a standard filesystem into Smoke. See Chapter 18, "Capturing and Importing Media Using EDLs," on page 371.

Exporting EDLs

You can also export EDL-based projects in cases where you need to perform some processing in another application, or for the purpose of archiving. In the process of outputting an EDL, you actually output the media used to build a clip to the clip library or to a VTR. This is useful for quickly dumping source clips onto a tape. You can also output an EDL in order to conform a program on another system, for example, to perform the final colour grading. See Chapter 19, "Exporting EDLs," on page 385.

Timecode and Keycode

An integral component of EDLs is timecode and keycode. These are the identification markers by which your media is referenced in an EDL. Timecode and keycode can be imported with the material, assigned, changed, burned-in, or removed. See Chapter 20, "Timecode and Keycode," on page 395.

16 Importing EDL Files

Summary

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About Importing EDL Files

Use an EDL to reconstruct a work session created in an offline editing system or to import image sequences from a standard filesystem. Typically, when recreating a project from an interchange file such as an EDL (referred to as conforming an EDL), you import the file, capture the material or import the referenced files, and then assemble the captured or imported material into a clip on a destination library reel.

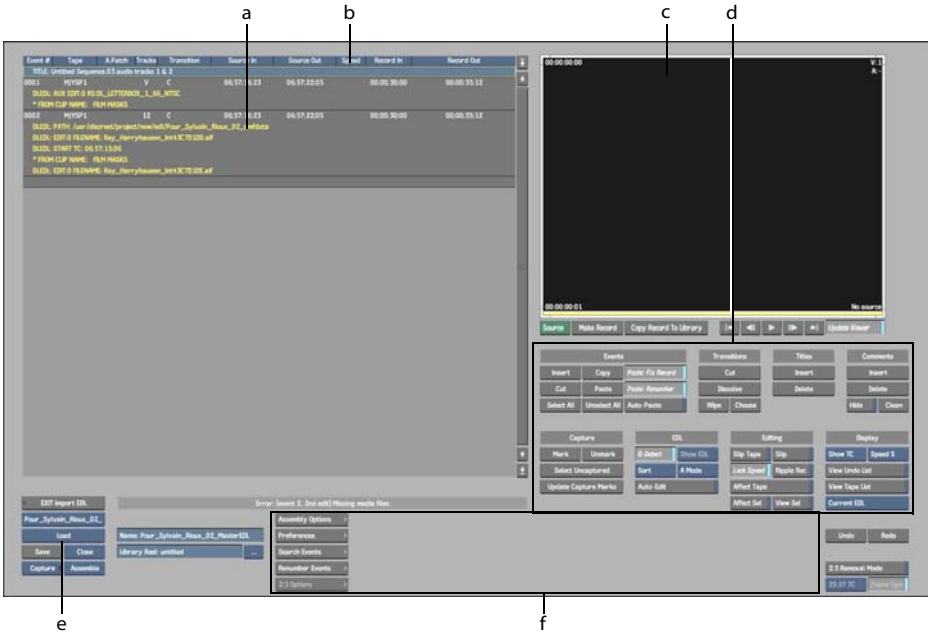
This chapter covers the import of standard EDLs and telecine log files. Other file interchange formats are covered as follows:

- Final Cut Pro® (FCP) XML files. See Chapter 21, “Importing Final Cut Pro XML,” on page 419.
- Advanced Authoring Format (AAF) files. See Chapter 23, “Importing AAF Files,” on page 457.
- Open Media Framework® (OMF) Interchange files. See Chapter 24, “Importing and Exporting OMF Files,” on page 473.

• Subtitle XML. See Chapter 22, "Importing Subtitle XML," on page 443.

About the Import EDL Menu

Use the Import EDL menu to create, import, edit, auto-capture, assemble, and save EDLs.



a) EDL work area
b) Work area column headers
c) EDL Player
d) EDL editing tools
e) Load button
f) Import EDL menus

The EDL work area is divided into 12 columns.

Event # — The event number, followed by a capture indicator.

Tape — The name of the tape containing the source clip.

A. Patch — The Audio Patch information.

Tracks — The track for the edit (shown as a combination of: V, 1, 2, 3, 4, 5, 6, 7, 8).

Transition — The type of transition between the clips: C for cuts, D <duration> for dissolves, and W <wipe code> <duration> for SMPTE wipes.

Source In — The starting timecode of the element in the source clip.

Source Out — The ending timecode of the element in the source clip. (**CTRL**-click the heading to view Source duration.)

Keycode In — The starting keycode of the element in the source clip.

Keycode Out — The ending keycode of the element in the source clip.

Speed — The speed at which the source clip is timewarped in the edit. The value is preceded by a negative sign if the effect is a reverse. The column is blank if the speed value is 100% (no timewarp).

Record In — The starting timecode of the element in the result clip.

Record Out — The ending timecode of the element in the result clip. (**CTRL**-click the heading to view Record duration.)

NOTE: The EDL file may contain more than one page of entries. To see all the events in the EDL, use the scroll bar to scroll up or down the list.

Operations Group

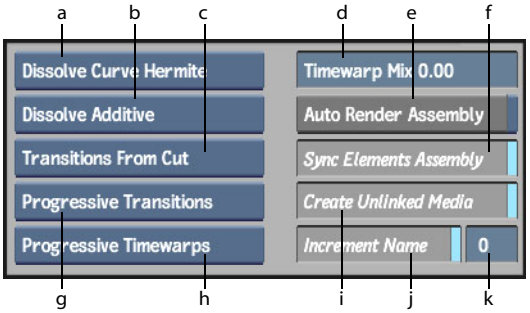
The Operations group contains the commands that allow you to import an EDL.



a) Exit Import EDL button
b) File Name field
c) Load button
d) Save button
e) Capture button
f) Close button
g) Assemble button

Assembly Options Menu

The Assembly Options menu contains options that you can set that affect EDL assembly.



a) Dissolve Curves box
b) Dissolve Type box
c) Transitions Alignment box
d) Timewarp Mix field
e) Auto Render Assembly button
f) Sync Elements Assembly button
g) Transition Render Option box
h) Timewarp Render Option box
i) Create Unlinked Media button
j) Increment Name button
k) Increment field

Dissolve Curves box — Select the type of interpolation to use for all dissolves.

Select:	To:
Dissolve Curves as in Prefs	Use the interpolation mode set in the Preferences menu.
Dissolve Curves Linear	Create dissolves with linear interpolation curves.
Dissolve Curves Hermite	Create dissolves with hermite interpolation curves.

Dissolve Type box — Select a rendering option for dissolves during EDL assembly.

Select:	To:
Dissolve Additive	Render dissolves as additive.
Dissolve Non Additive	Render dissolves as non additive.
Dissolve Inv Non Additive	Render dissolves as inverse non additive.

Transitions Alignment box — Select an option for the placement of transitions in assembled EDLs.

Select:	To:
Transitions From Cut	Align transitions after the cut.
Transitions Centred	Centre transitions on the cut.
Transitions Up To Cut	Align transitions before the cut.

Transition Render Option box — Select the rendering mode for transitions in assembled EDLs.

Select:	To:
Interlaced Transitions	Override the Preferences settings and render transitions in Interlaced mode.
Progressive Transitions	Override the Preferences settings and render transitions in Progressive mode.
Render Trans. as in Prefs	Use the Preferences settings.

Timewarp Render Option box — Select an option for the rendering mode for timewarps in assembled EDL.

Select:	To:
Progressive Timewarps	Override the Preferences settings and render timewarps in Progressive mode.
Interlaced TW, No Interp	Override the Preferences settings and render timewarps in Interlaced mode with no interpolation.
Interlaced TW, Half Interp	Override the Preferences settings and render timewarps in Interlaced mode with half interpolation.
Interlaced TW, Full Interp	Override the Preferences settings and render timewarps in Interlaced mode with full interpolation.
Render TW as in Prefs	Use the Preferences settings.

Timewarp Mix field — Enter the mix value for assembled timewarps. You can enter any value from 0.00 to 1000.00.

Auto Render Assembly button — Enable to render transitions and timewarps when you assemble the final clip.

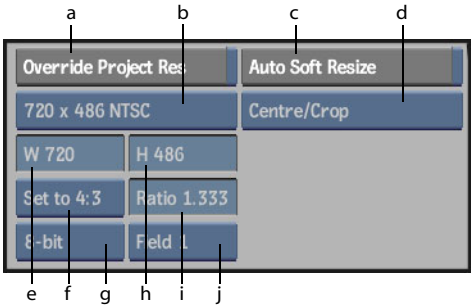
Sync Elements Assembly button — Enable to automatically create Edit Sync groups for video and audio tracks that share the same timecode. See "Creating Edit Sync Groups for Multiple Video Tracks" on page 884.

Create Unlinked Media button — Enable to assemble an EDL, even if you do not have all the sources and, later, use the Recapture/Relink media feature to bring the missing media into your work-in-progress timeline clip.

When you disable this option, you get virtual sources with no indication of source timecode and tape name for the events when no recapture media exists for an event.

Increment Name button — Enable to increment the assembled clip name (when assembling the same clip multiple times).

Increment field — Enter a number by which the name is incremented. Active only when the Increment Name button is enabled.



a) Override Project Res button
b) Resolution Presets box
c) Auto Soft Resize button
d) Fit Method box
e) Frame Width field
f) Aspect Ratio Presets box
g) Frame Depth box
h) Frame Height field
i) Aspect Ratio field
j) Scan Mode box

Override Project Resolution button — Enable to assemble pre-captured material of a different resolution than your project's default resolution. Additional controls become active that you use to specify the resolution options for assembly.

During assembly, the system searches the specified library reel for matching media. For media to match an event during EDL assembly, all the specified parameters must be the same (including frame rate, resolution, bit depth, and so on). When a match occurs for an event, the event is marked as captured.

By default, Override Project Resolution is disabled and the project's default resolution is used when matching EDL events to pre-captured media.

NOTE: If an EDL refers to a clip that has the same tape name and timecode but is of a different resolution than the default resolution or that of the first matched event, the clip will not be marked as captured. For example, if you are assembling an NTSC EDL and the EDL refers to a captured HD clip with the same tape name and timecode, the HD clip will not be marked as captured.

Resolution Presets box — Select one of many standard resolutions, as well as a Custom option that you can use to specify non-standard resolutions.

Auto Soft Resize button — Enable to apply a soft resize when assembling any clip that was captured at a resolution that differs from the native project resolution. Options become active that allow you to specify how the soft resize should be applied.

Fit Method box — Select a fit method option to be applied to the imported clip.

Select:	To:
Centre/Crop	Fit the source image, centred, over the destination frame. If the source is larger than the destination, it is cropped. If the source is smaller than the destination, it is surrounded by a black border.
Crop Edges	Fit one edge of the source into the destination frame without stretching or squashing the frame. Excess parts of the source frame after resizing are cropped. If the source—after the one edge is resized—is wider than the destination, its overhanging left and right edges are cropped. If the source is taller than the destination, the upper and lower edges are cropped.
Fill	Fit the source, width and height, into the destination frame. If the source and destination frames do not have the same aspect ratio, the image can become distorted.
Letterbox	Fit the source to the destination frame without squashing or stretching it, and without cropping the source. If the source is wider than the destination, black bars fill the top and bottom of the destination frame. If the source is narrower than the destination, black bars fill the right and left sides of the frame. In all cases, the entire source frame is contained within the destination frame.

Frame Width field — Displays the frame width of the selected resolution preset. If Resolution Presets is set to Custom then this field is active, allowing you to enter the frame width value that you want to use.

Aspect Ratio Presets box — Select a standard frame aspect ratio. Select the Set to w:h option to set the clip to use square pixels. Select Custom to define a custom frame aspect ratio in the Aspect Ratio field.

Frame Depth box — Select from one of five frame depth options: 8-bit, 10-bit, 12-bit, 12-bit u, or 16-bit fp.

Frame Height field — Displays the frame height of the selected resolution preset. If Resolution Presets is set to Custom then this field is active, allowing you to enter the frame height value that you want to use.

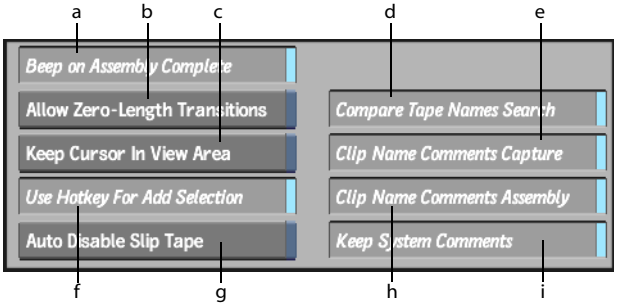
Aspect Ratio field — Displays the aspect ratio of the imported clip. When Aspect Ratio Presets is set to Custom, this field becomes active so that you can enter a custom frame aspect ratio.

Scan Mode box — Select an option to determine the order in which the fields of interlaced material are scanned.

Select:	To:
Progressive	Scan a frame-based clip with no interlacing.
Field 1	Scan Field 1 first, followed by Field 2.
Field 2	Scan Field 2 first, followed by Field 1.

Preferences Menu

Use the options in the EDL Preferences menu to specify your EDL preferences.



a) Beep on Assembly Complete button
b) Allow Zero-Length Transitions button
c) Keep Cursor In View Area button
d) Compare Tape Names Search button
e) Clip Name Comments Capture button
f) Use Hotkey For Add Selection button
g) Auto Disable Slip Tape button
h) Clip Name Comments Assembly button
i) Keep System Comments button

Beep on Assembly Complete button — Enable to hear an audible tone when the EDL is assembled.

Allow Zero-Length Transitions button — Enable to allow zero-length wipes and dissolves. If this option is disabled and you change a transition duration to zero, the transition automatically becomes a cut.

Keep Cursor In View Area button — Enable to keep the cursor from leaving the window when you scroll an EDL. When you scroll an EDL, the cursor will stop at the first or last event on the EDL page.

Compare Tape Names Search button — Disable to ignore tape names during assembly.

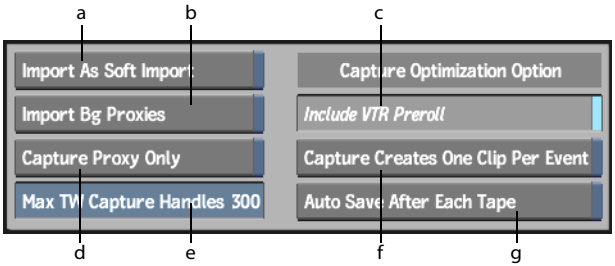
Clip Name Comments Capture button — If your events contain clip names in their comments, enable this option to use those names during capture. If this option is disabled, the event number is used as the captured shot's name.

Use Hotkey For Add Selection button — Use to change the functionality of selecting events. When this option is disabled, you add to your selection range by clicking the events. When this option is enabled, you must hold the **CTRL** key or the pen button while clicking events to add them to your selection range.

Auto Disable Slip Tape button — By default, the Slip Tape option remains enabled after you slip sources. Enable this option to disable the Slip Tape option automatically after you slip sources.

Clip Name Comments Assembly button — If your events contain clip names in their comments, enable this option to use those names during assembly. If this option is disabled, the EDL title is used as the assembled clip's name.

Keep System Comments button — Use the Keep System Comments option to protect system comments. When enabled, you can only delete user comments.



a) Import As Soft Import button
b) Import Background Proxies button
c) Include VTR Preroll button
d) Capture Proxy Only button
e) Max TW Capture Handles 300 field
f) Capture Creates One Clip Per Event button
g) Auto Save After Each Tape button

Import As Soft Import button — Enable to soft-import files with a file-based EDL that are located on a standard filesystem. If you disable this option, the files are imported and converted to Stone FS.

Import Background Proxies button — Enable to allow proxies to be generated in the background.

Include VTR Preroll button — Enable to capture the events in one pass and store them as individual clips in the clip library. By default, if events in an EDL are separated by a shorter duration than the VTR preroll and more than 10 frames, they are captured in a single pass.

Capture Proxy Only button — Use this option in HD projects to auto-capture proxies only when conforming an EDL. This option does not appear in SD projects.

Max TW Capture Handles field — You can set the maximum number of handles to be captured for source clips that are part of timewarped events. On timewarped events, the capture handles value is equal to the capture handles value multiplied by the speed of the timewarp. For example, for an EDL event with an increased speed of 500% (in NTSC), if the capture handles are set to 30 frames, 150 frames are captured as handles (30 frames multiplied by 5).

Standard handles may not be enough in the case of high-speed timewarps.

Capture Creates One Clip Per Event button — Enable to create a clip in the clip library for every event in the EDL. When disabled, a single clip is created in the library for each group of

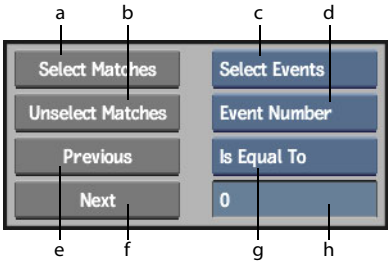
events captured during the same pass. You can assemble the montage regardless of which option you chose to store EDL events in the clip library.

To reduce the size of clip libraries, you should disable this feature. However, if you need to reference back to individual shots, they may be easier to find if you enable the option and generate a clip for every event.

Auto Save After Each Tape button — When this option is enabled, the system performs an AutoSave between each tape when auto-capturing.

Search Events Menu

Use the Search Events menu to search entries for text or timecode in an EDL. When you search the EDL, you need to specify the item you want to search, the filter type you want to use, and the criteria for which you want to search.



a) Select Matches button
b) Unselect Matches button
c) Select Item box
d) Search Item box
e) Previous button
f) Next button
g) Filter Type box
h) Search Criteria field

Select Matches button — Highlight all items that match the search criteria.

Unselect Matches button — Remove the highlight from all items that match the search criteria.

Select Item box — Select the option that you want to search for.

Select:	To highlight:
Select Events	All events that match the search criteria.
Select Edits	All edits that match the search criteria.

Search Item box — Specify the item that you want to search for in the EDL.

Select:	To search for:
Event Number	Event numbers.
Tape	Tape names.
Transition Length	A specific transition duration.
Source In	A source in timecode.

Select:	To search for:
Source Out	A source out timecode.
Speed	A specific timewarp speed.
Record In	A record in timecode.
Record Out	A record out timecode.
Comment	A comment or text within a comment.
Track	A track.

Previous button — Move the cursor to the previous item that matches the search criteria.

Next button — Move the cursor to the next item that matches the search criteria.

Filter Type box — Specify the filter type. The filter type will differ depending on the item you are searching. For numerical searches, select one of the following options from the Filter Type box.

Select:	To find:
Is Equal to	All event numbers that match your search criteria.
Is Not Equal to	All event numbers that do not match your search criteria.
Is Less Than	All event numbers that are less than your search criteria.
Is Greater Than	All event numbers that are greater than your search criteria.

For alphabetical searches, select one of the following options from the Filter Type box.

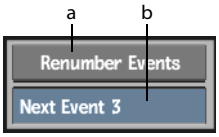
Select:	To search:
Matches	For all tapes that match your search criteria.
Does Not Match	For all tapes that do not match your search criteria.
Contains	For all tapes that contain your search criteria.
Does Not Contain	For all tapes that do not contain your search criteria.
Is Less Than	For all tapes lexicographically less than your search criteria.
Is Greater Than	For all tapes lexicographically greater than your search criteria.

Alphabetical searches are performed on Tape and Comment items by default. To perform a numeric search on these items, enable Treat As Numeric. To match results by case, enable Case Sensitive.

Search Criteria field — Enter the search criteria.

Renumber Events Menu

Use the options in the Renumber Events menu to specify the value by which events are renumbered.



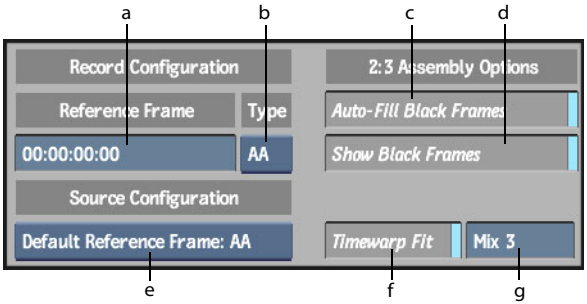
a) Renumber Events button b) Next Event field

Renumber Events button — Renumbers the selected events according to the value specified in the Next Event field.

Next Event field — Enter a value for the next event.

2:3 Pulldown Options Menu

Use the 2:3 Pulldown Options menu to set the parameters for 2:3 pulldown insertion upon import.



a) Reference Frame field
b) Reference Frame Type box
c) Auto-Fill Black Frames button
d) Show Black Frames button
e) Default Reference Frame box
f) Timewarp Fit button
g) Mix field

Reference Frame field — Enter the timecode for the reference frame. This is only required for clips stored as files, and not for material on tapes.

Reference Frame Type box — Set the reference frame type: AA or BB, corresponding to the timecode value entered in the Reference Frame field.

Auto-Fill Black Frames button — Enable to fill black frames with the last frame of the outgoing event. By default, gaps occuring between EDL events are filled with black frames.

Default Reference Frame box — Select AA or BB.

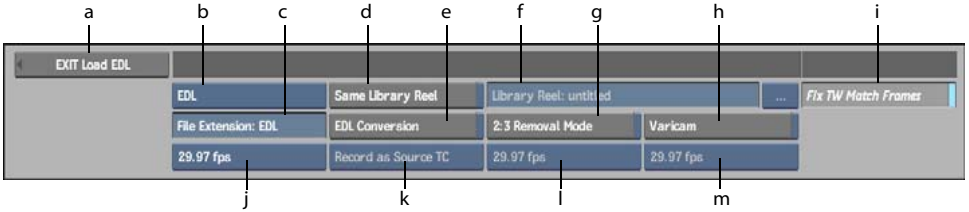
Show Black Frames button — Enable to highlight the places in the currently loaded EDLs where gaps of black frames occur.

Timewarp Fit button — Enable to automatically apply a timewarp to material on tapes referenced by EDLs where 2:3 pulldown removal was disabled (for example, when a tape contains native 30 fps interlaced video material), so that it can be easily integrated with 24 fps material.

Mix field — Enter the number of frames to ensure that match frames on timewarped elements are maintained. This field is active when Timewarp Fit is enabled.

About the Load EDL Menu

Use the Load EDL menu to set a variety of options when loading EDLs.



a) Exit Load EDL button
b) EDL Type box
c) File Extension field
d) Same Library Reel button
e) EDL Conversion button
f) File Name field
g) 2:3 Removal Mode button
h) Varicam button
i) Fix TW Match Frames button
j) EDL Frame Rate box
k) Conversion option box
l) Frame Code Mode box
m) Varicam Frame Rate box

Exit Load EDL button — Exits the Load EDL menu.

EDL Type box — Select an EDL type to load. Available options are: ALE, FLX, ATN, TLC, EDM, R23, ETL, and OMF.

File Extension field — Displays the file extension for the associated file type. Click to enter a new one.

Same Library Reel button — Enable to load a series of EDLs, capture the EDLs, and assemble them on the same reel in the clip library. When you are capturing an EDL and you enable Multi-assemble, only the EDLs that are set to the same library reel are captured.

EDL Conversion button — Enable to convert the EDL to another frame rate. See "Converting EDLs" on page 336.

File Name field — Enter a filename.

2:3 Removal Mode button — Enable to remove pulldown when loading the EDL. See Chapter 29, "2:3 Pulldown," on page 637.

Varicam button — Enable if the EDL is used to capture material shot with Varicam.

Fix TW Match Frames button — Enable to fix match frame errors. When you import an EDL that contains dissolves or timewarps, a match frame error may occur. This can cause an unwanted cut at the point where the timewarp begins in your EDL. Match frame errors occur when the in point of the second edit in a dissolve is not the same timecode as the out point of the previous shot. This feature is enabled by default.

EDL Frame Rate box — Displays the framerate of the current EDL. Click to select another one.

Conversion option box — Select the option that corresponds to the type of conversion that you want to apply to the EDL. The conversion scripts that appear in this list depend on the frame rate of the EDL you are loading.

Frame Code Mode box — Select the option (29.97 fps or 30 fps) that corresponds to the EDLs that you are loading. If you are loading multiple EDLs, the same Frame Code Mode is used for all of them.

Varicam Frame Rate box — Select the Varicam frame rate.

Importing EDLs

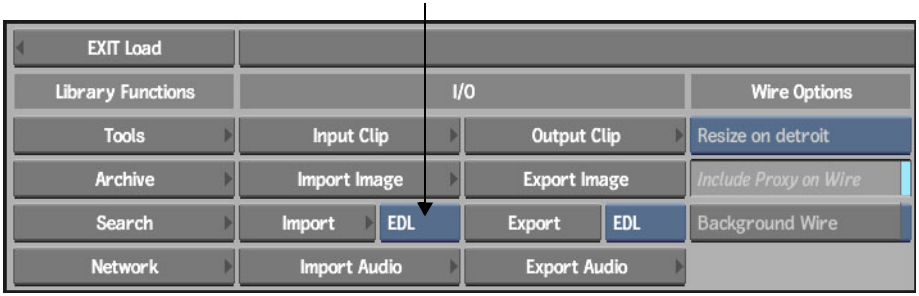
You can import as many EDLs as you want simultaneously. However, the EDL module displays only one EDL at a time. When you import an EDL, you have the option of converting the EDL to another frame rate, removing pulldown, and fixing timewarp errors. You can also import EDLs that reference material shot with Varicam. Since you can work in multiple resolutions in Smoke, you also have the option of importing an EDL at a non-native project frame rate.

In addition to EDLs, you can import ALE, FLX, ATN,TLC, OMF, and EDM files into the EDL module.

Use DLEDLs where you need to import multiple media files in a single pass. Using DLEDLs in your post-production workflow allows you to automate the import of media files (video and audio) residing in different locations. Instead of performing media import for each file separately, you can create a DLEDL and import all media files in a single operation, which allows you to significantly save processing time.

To import an EDL:

1. In the clip library, from the Interchange Format box, select EDL.



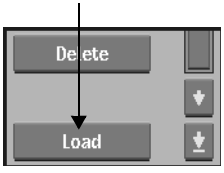
2. Click Import.
3. In the Import EDL menu, click Load.

   The file browser and the Load EDL menu appear.
4. Select the type of file that you want to import from the EDL Type box.



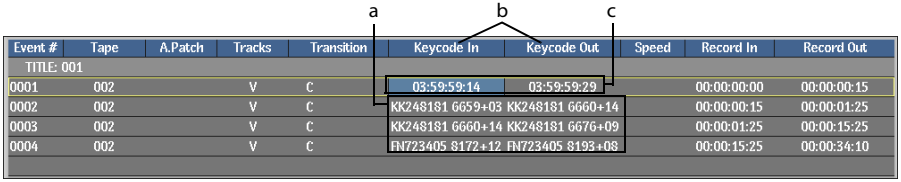
   Files of the selected type appear in the file browser.
5. Set any options, such as Same Library Reel, EDL Conversion, 2:3 Removal Mode, Fix TW Match Frames, or Varicam. See "About the Import EDL Menu" on page 320.
6. From the file browser, select the file to load.

   HINT: To load multiple EDLs, hold **CTRL** and select the EDLs.
7. Click Load.



   The Import EDL menu reappears.

8. To toggle the display between timecode and keycode, click the Timecode/Keycode button. Keycode will only be displayed if it is present and correctly corresponds to the timecode for events. If there is no keycode data for a particular event, timecode is displayed.



a) Keycode for events

b) Keycode In and Out columns

c) Timecode for event with missing keycode

9. Switch between the currently open EDLs by selecting the EDL that you want to view from the EDL box.

Importing EDLs at Non-Native Frame Rates

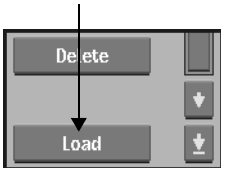
You can load any EDL into your project, regardless of the frame rate of the imported EDL. Once the EDL is loaded, you can assemble it into a clip. For the system to recognize the media from a non-native frame rate EDL and mark it as captured, the Override Project Resolution button must be enabled before assembling. See "Assembly Options Menu" on page 321.

To import a non-native frame rate EDL into a project:

1. In the Editing menu, from the Interchange Format box, select EDL, then click Import.
2. In the Import EDL menu, click Load.
3. In the EDL Load menu, select the frame rate of the EDL you are importing.



4. In the file browser, select the EDLs that you want to load.
5. Click Load.



Importing EDLs with Varicam Information

Varicam is a type of camera that can record material to tape at different frame rates, even though the tape always runs at 60p. Frames are recorded to tape in such a way that Smoke can decode them into a supported frame rate on capture.

Smoke removes the redundant frames so that the frame rate of the captured clip corresponds to the frame rate of the project. You can monitor the process using the VTR Status display. The Current Frame Rate field is updated depending on the frame rate of the captured material. Upon loading, the EDL will be converted to the correct Timecode.

You can import EDLs that reference material shot on Varicam, but note the following:

- You should use a Varicam project template when importing Varicam material so that the imported clips will have the proper frame code mode and timing. To enable Varicam project templates, the corresponding 1280X720p VideoPreviewDevice keyword must be defined in the *init.cfg* file. See "VideoPreviewDevice" in the Configuration File Reference Guide.
- EDLs that reference media shot on Varicam at unsupported frame rates (referred to as "off speed") cannot be properly recaptured. Instead, you can use the Panasonic® Frame Rate Converter to convert media to a supported frame rate before you perform the offline.
- You cannot use Varicam in conjunction with 2:3 Removal Mode or EDL Conversion.

You can import EDLs, FCP XML, and AAF files that reference tape-based media shot on Varicam.

To load an EDL with Varicam media:

1. From the Import EDL menu, click Load.

   The Load EDL menu appears.



a) EDL Frame Rate box b) Varicam button c) Varicam Frame Rate box

2. Select an EDL file with Varicam information.
3. Enable the Varicam button.

   The EDL Conversion and 2:3 Removal Mode buttons are disabled.
4. Select the Varicam frame rate.

The Varicam Frame Rate box only includes the frame rates that can be used: 23.976, 24, 29.97, 30, 59.94, and 60 fps.

5. Select the EDL frame rate.

   When Varicam is enabled, the EDL Frame Rate box only includes the frame rates that can be used: 23.976, 24, 29.97, 30, 59.94, and 60 fps.

6. Click Load.

   The EDL with Varicam media is loaded into the Import EDL menu.

7. From the Show Timecode box, select Show VC to display the Varicam timecode in the EDL work area.

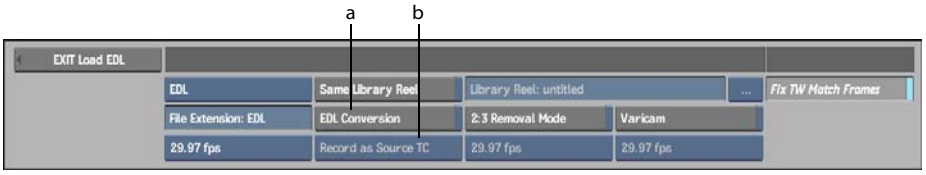
   The timecode of events on the Varicam tapes is displayed in the EDL work area. This timecode is set at 30 fps, even though Varicam tapes contain 60 fps progressive media.

Converting EDLs

Use the EDL conversion utility to convert an EDL from one frame rate to an EDL of another frame rate. The available conversion scripts depend on the frame rate of the original EDL.

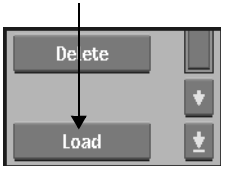
To convert the EDL to the correct format when loaded:

1. If necessary, disable the Varicam button.
2. In the Load EDL menu, select an EDL, and then enable EDL Conversion.



a) EDL Conversion button b) Conversion option box

3. In the Conversion option box, select the option that corresponds to the type of conversion you want to apply to the EDL. The conversion scripts that appear in this list depend on the frame rate of the EDL you are loading.
4. Click Load to convert and load the EDL.



Depending on the option you select, all timecodes in the EDL are recalculated, and a suffix (such as _60p or _24p) is added to the EDL in the EDL list.

You can also use the EDL Conversion tool to use the Record Timecode as Source Timecode and to capture one tape for the whole show. The original tape names will get converted to comments that you could filter on the EditDesk to apply soft effects on.

Loading File-based EDLs

A file-based EDL is a type of log file that you use to import (or soft import) image sequences from a standard filesystem. File-based EDLs can include image files and audio files. Telecine logs can only include image files.

All EDLs contain event numbers, cuts, and timecode. A file-based EDL differs from a standard EDL in that it contains comments that point to the location of media files. Generally, you do not assemble a file-based EDL into a record timeline clip. An exception is FCP XML files created during offline sessions. See "Importing Final Cut Pro XML" on page 422.

You load a file-based EDL in the same way that you load a standard EDL.

You can use the EDL module to import telecine logs. When you load a telecine log from the EDL module, only the following information is imported:

- Tape name
- Clip name
- Source timecode
- Keycode
- 2:3 pulldown removal information (whether there is 2:3 pulldown, the reference frame timecode, the reference type, and the drop frame reference timecode)

A file-based EDL correlates the timecode from tapes to keycode from film reels for one or more contiguous clips. The timecode reflects where on the tape clips were recorded during a telecine or offline edit session. The keycode indicates the source reel and frames of film where the clips originated from.

As well, using these files, you can recapture material from tape with pulldown removal because the pulldown phase is indicated for each sequence.

The other elements contained in the file, such as audio information, are disregarded.

Loading ALE Files

You can load Avid® Log Exchange (ALE) files into the EDL module. The source information from the ALE file is extracted to create the EDL.

ALE files do not reflect a full editing session because they do not contain record timecodes. When the ALE file is imported into the EDL module, it is assigned record timecodes automatically, starting with the default start record timecode specified in the Preferences menu.

NOTE: If you are working in NTSC, the record timecode is added in drop-frame mode.

ALE files must contain the following three sections:

- Heading
- Column
- Data

The Heading section contains information such as the video format and tape name. The Column section contains the heading names for the data, such as start timecode, end timecode, start and end keycode, and track information. The Data section contains the data for the file, such as timecode, name, and track information.

Each column of data in the ALE file must be separated by a tab. The Column headings can appear in any order as long as the column data appears below the correct heading.

To be converted to an EDL file, the ALE file must have the following data.

Entry	Required Syntax
Heading	VIDEO_FORMAT <format> where <format> is NTSC or PAL
Column	Start
Column	End

NOTE: If any of the above syntax is missing, it is not a valid ALE file and will be rejected.

The following optional data will be recognized and used if present.

Entry	Required Syntax
Heading	Tape `<tapename>` where `<tapename>` is a global tape name
Column	Name
Column data	`<clipname>` where `<clipname>` is the name for a clip **NOTE:** This is added to the EDL Comment field starting with "From Clip Name"
Column	Tape

Entry	Required Syntax
Column data	Tape <tapename> where <tapename> is the tape name for the event **NOTE:** If the ALE file also contains a global tape name, the global tape name is ignored.
Column	Tracks
Column data	VA1A2

If no Tape token is present, the tape will be named 001. If Name is missing, no name will be given to clips. If Tracks is missing, all events are assigned to V.

The following is an example of a valid ALE file:

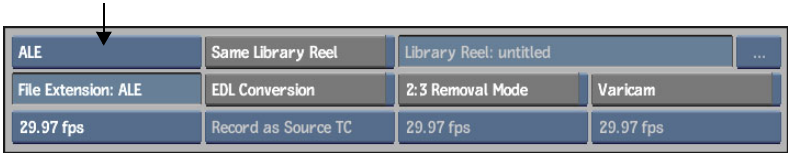
```
Heading

VIDEO_FORMAT            NTSC
TAPE                    001

Column
Name     Start          End            Tracks  Tape  Data
Clip 1   10;03;05;01    10;04;06;19    VA1A2   003
Clip 2   10;06;08;23    11;09;25;29    V       001
```

To load an ALE file:

1. In the clip library, click Import EDL.
2. In the Import EDL menu, click Load.
3. From the EDL Type box, select ALE.



4. Use the file browser to go to the directory that contains the ALE file.
5. Select the ALE file that you want to translate.

   If it is a valid ALE file, it is loaded into the EDL module. If it is not a valid ALE file, an error message appears in the message bar.

Loading FLX, ATN, and TLC Files

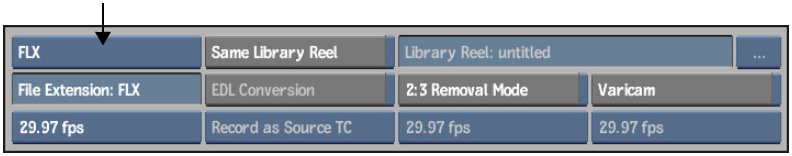
You can load FLX, ATN, or TLC telecine files into the EDL module. The source information from the files is extracted to create the EDL.

The following information is imported from the telecine log:

- Tape name
- Clip name
- Source timecode
- Keycode
- 2:3 pulldown removal information (whether there is 2:3 pulldown, the reference frame timecode, the reference type, and the drop frame reference timecode)

To load FLX, ATN, or TLC files:

1. In the clip library, click Import EDL.
2. In the Import EDL menu, click Load.
3. Select FLX, ATN, or TLC from the EDL Type box.



4. Use the file browser to go to the directory that contains the FLX, ATN, or TLC file.
5. Select the file you want to translate.

   If it is a valid file, it is loaded into the EDL module. If it is not a valid file, an error message appears in the message bar.

Loading EDM Files

You can import EDLs and setup information into your projects using EDM and AUX files exported from edit 6.0 (or later). You only need to import the EDM file—the AUX files are read automatically during the import of the EDM file. The EDM and AUX files must be located in the same directory.

When you first import the EDM file, each edit Video track and Sub-Timeline is a separate EDL. To work with the imported EDLs, you must multi-assemble them into one master EDL, applying the Convert EDM and Assemble Selected EDLs commands. This allows you to capture all the associated material at the same time.

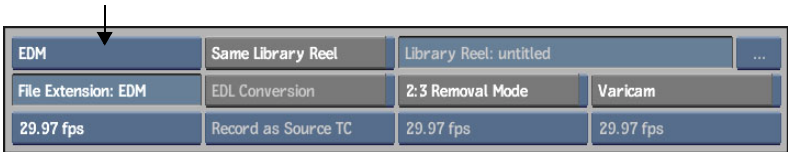
When you assemble the EDLs, the associated Video tracks are converted into layers, Audio tracks are converted into audio tracks, and Sub-Timelines are converted into containers. Colour Correction, Text (Inscriber®), and other effects from Combustion are converted into setup files

and associated with the appropriate timeline element. CG Inscriber text may be imported and converted into a Text setup.

NOTE: CC setups are automatically applied to the clip but Keyer and Stabilizer Setups must be loaded manually.

To import an EDM file:

1. In the Import EDL menu, close all open EDLs.
2. Click Load to display the file browser.
3. Select EDM from the EDL Type box.



4. Enable Same Library Reel.
5. Locate the directory containing the EDM and AUX files.
6. Select the EDM file you want to import.

   The EDLs included in the EDM file are loaded and the setups in the associated AUX files are converted and copied into the setup directories of the current project.
7. Capture the clips using the Auto-Capture menu. If multiple EDLs were imported, enable Multiple EDLs in the Auto-Capture menu. See "Auto-Capturing an EDL" on page 373.
8. Go back to the Import EDL menu and select <M-assemble> from the EDL box.
9. In the Multi-Assembly menu that appears, click Convert EDM.

   All the EDLs belonging to the EDM file are selected and assigned to containers or layers in a track, in the order found in the original EDM file.

   HINT: You can specify a different order of tracks or layers by clicking the EDL in either the Track or Layer column. Clicking the Track column assigns the EDL to a new track. Clicking the Layer column assigns the EDL to a layer belonging to the highest existing track number in the set of EDLs belonging to the EDM.

   The edit tracks are assembled into corresponding layers, Sub-Timelines are assembled into containers, and the setups are associated with the appropriate timeline elements.
10. Click Assemble Selected EDLs to assemble the clip.
11. Exit to the clip library.

The assembled clip appears in the library reel you specified.

12. Bring the assembled clip to the Record Area of the EditDesk. For information on working with the clip on the timeline, see Chapter 41, "Navigating the Timeline," on page 859.

Searching EDLs

Use the Search Events menu to search entries for text or timecode in an EDL. When you search the EDL, you need to specify the item that you want to search, the filter type you want to use, and the criteria for which you want to search.

To search an EDL:

1. In the Import EDL menu, click Search Events.
2. Specify the item that you want to search for in the Search Item box. See "Search Events Menu" on page 328.
3. When you perform a search on Speed, toggle the Display Speed button to display the speed in FPS or as a percentage.
4. Alphabetical searches are performed on Tape and Comment items by default. To perform a numeric search on these items, enable Treat As Numeric.
5. Specify the filter type. The filter type will differ depending on the item you are searching.
6. Enter the search criteria in the Search Criteria field.
7. To match results by case, enable Case Sensitive.
8. Select the option that you want from the Select Item box.
9. Click Select Matches to find the items.
10. Use the Next and Previous buttons to navigate the selected matches.

Closing EDLs

Once you open an EDL in the Import EDL menu, it remains open until you close it. You can close one or all open EDLs.

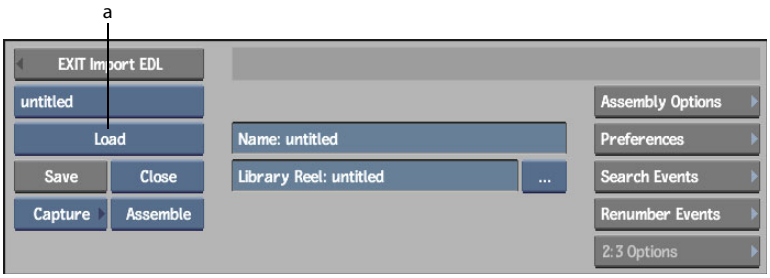
To close an EDL:

1. Make sure the EDL you want to close is selected in the Current EDL box.
2. Click Close, and then confirm the action to close the EDL.

You can also hold down the Close box and select Close All, then confirm the action to close all opened EDLs.

Reopening EDLs

After you close an EDL you can reopen it by selecting it in the History list. The History list appears when you hold down the Load button. The last four opened EDLs appear in the History list.



a) Load button/History list

To reopen an EDL that was recently closed:

➤ Hold down the Load button, and select the EDL that you want to open.

To clear the History list:

➤ Hold down the Load button, and then select Clear History.

17 Creating and Editing EDL Files

Summary

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About Creating and Editing EDLs

You can create and edit EDLs. You can also save new EDLs as files or output them to tape. The Import EDL module extends these capabilities by allowing you to create and edit information in EDLs directly in the module. You can even create a blank EDL and add events, transitions, and comments. Essentially, this is similar to editing, only you are doing it without the audio-visual cues that you get on the EditDesk.

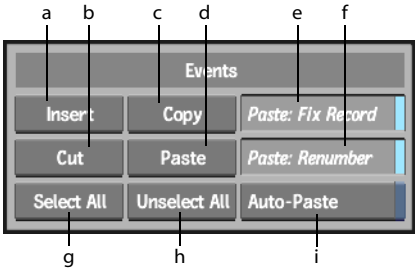
About EDL Editing Commands

There are a large variety of EDL editing commands available in the Import EDL menu. These are categorized into the following eight groups:

- Events
- Titles
- Capture
- Editing
- Transitions
- Comments
- EDL
- Display

Events Group

Use the commands in the Events group to cut or copy single or multiple events and paste them to a new location in any open EDL. You can also use special paste functions and selection tools for events.



a) Insert Event button
b) Cut Event button
c) Copy Event button
d) Paste Event button
e) Paste: Fix Record button
f) Paste: Renumber button
g) Select All button
h) Unselect All button
i) Auto-Paste button

Insert Event button — Inserts a new event into the EDL.

Cut Event button — Cuts the selected event. May be used with Paste Event button.

Copy Event button — Copies the selected event. May be used with Paste Event button.

Paste Event button — Pastes the previously cut or copied event to the selected location.

Paste: Fix Record button — Enable to change Record In of the first pasted event to start at Record Out of the previous event. All pasted events are then rippled by the same amount.

Paste: Renumber button — Enable to automatically renumber all events according to the Next Event value in the Renumber Events menu. If this option is disabled, the pasted events retain their original event numbers. See "Renumber Events Menu" on page 329.

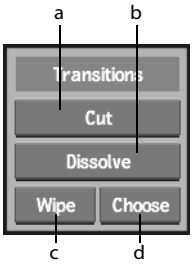
Select All button — Click to select all events for capture.

Unselect All button — Click to unselect all events.

Auto-Paste button — Enable to quickly cut events from multiple EDLs and automatically paste them to a single EDL. For a selected EDL, when clicking the Paste button, any events that are cut or copied are automatically pasted to the first EDL.

Transitions Group

Use the commands in the Transitions group to change any transition to a cut, dissolve, or standard SMPTE wipe.



a) Cut button
b) Dissolve button
c) Wipe button
d) Choose button

Cut button — Changes the transition type to a cut for the selected transition, or range of transitions.

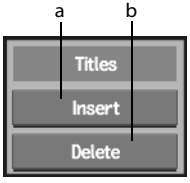
Dissolve button — Changes the transition type to a dissolve for the selected transition, or range of transitions.

Wipe button — Changes the transition type to a wipe for the selected transition, or range of transitions. The wipe type is set to SMPTE 001.

Choose button — Opens the Choose Wipe menu from which you can select from a variety of standard SMPTE wipe types.

Titles Group

You can add or delete a title from an EDL using commands in the Titles group of the Import EDL menu.



a) Insert Title button
b) Delete Title button

Insert Title button — Enter a new title in the Titles area of the EDL work area. You can add multiple titles. To edit a title, double-click it and enter the new title.

Delete Title button — Delete a title in the EDL work area.

Comments Group

You can add or delete comments from events using the commands in the Comments group of the EDL menu. Comments can contain up to 256 alphanumeric characters. You can also toggle comments on or off.

EDL comments become part of the source clip when assembling the EDL. Multiple comment lines are merged into one timeline comment line.



a) Insert Comment button
b) Delete Comment button
c) Hide button
d) Clean button

Insert Comment button — Add a comment to the event selected in the EDL work area. You can add multiple comments to an event. To edit a comment, double-click it and enter the new comment.

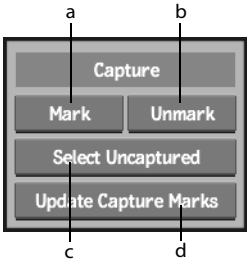
Delete Comment button — Delete a comment selected in the EDL work area.

Hide button — When enabled, will hide all comments in the EDL work area.

Clean button — Removes asterisks from comments.

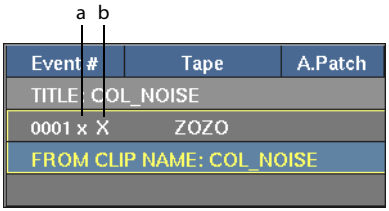
Capture Group

You can mark events for capture or select only the uncaptured ones for recapture.



a) Mark button
b) Unmark button
c) Select Uncaptured button
d) Update Capture Marks button

Mark button — Click to mark the selected events for recapture with an "X". This allows you to keep track of events that you want to recapture. Events that have already been captured are marked with a lower case x. Therefore, when you mark a captured event for recapture, a lower and upper case x appear (x X) to the right of the event number.



a) Capture mark b) Recapture mark

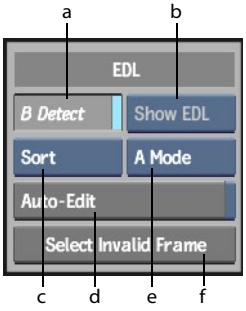
Unmark button — Click to remove a recapture mark from the selected events.

Select Uncaptured button — Click to select all uncaptured events in the EDL. The next time you click Auto-Capture, only the selected events are captured.

Update Capture Marks button — Click to update the list of captured events.

EDL Group

You can use any of these options in the EDL group when using EDLs to capture media.



a) BRoll Detect button
b) Show Timecode box
c) Sort box
d) Auto-Edit button
e) Sort Mode box
f) Select Invalid Frame button

BRoll Detect button — Enable to detect BRolls. BRolls appear as the original tape. You are not prompted for the tape containing the BRoll when you capture the clips. When disabled, BRolls are indicated with a "B" following the tape name in the Tape entry.

Show Timecode box — Select the type of timecode to display.

Select:	To:
Show EDL	Display EDL timecode.
Show VC	Display Varicam timecode.

Sort box — Click Sort to sort the current EDL, or click Sort All to sort all the EDLs. EDLs are sorted according to the sort order specified in the Sort Mode box. You can change the way an EDL is sorted.

Auto-Edit button — Enable to quickly modify only the entries in the selected columns of the EDL. Click the column headers of the columns that you want to auto-edit. Starting with the first entry that you edit, press **ENTER** to move automatically to the next entry. If no further entries exist, a new event is added.

Sort Mode box — Select the appropriate sort order.

Select:	To sort the EDL:
A Mode	By Record In timecode. If you want to view the EDL in the order of the final assembly, sort the EDL in A Mode.
B Mode	By Tape and Record In timecode.
C Mode	By tape number and Source In timecode. If you want to view the EDL in the order the clips are captured, sort the EDL in C Mode. EDLs are always captured in C Mode, regardless of the sort mode you selected.
S Mode	By Source In timecode, regardless of tape number. This sort mode is useful for multi-camera real-time EDLs.
by Event#	By event number.
by Tracks	By tracks. In this sort mode, video tracks are placed at the bottom of the list, and the highest audio track is placed at the top of the list.
by Uncaptured	By placing all uncaptured events at the top of the list.

Select Invalid Frame button — Click to select a frames of 0 length.

Editing Group

When you modify an entry in an EDL, several options control how other entries are affected. Make sure these options are either enabled or disabled, depending on how you want to edit the EDL.



a) Slip Tape button
b) Lock Speed button
c) Slip button
d) Ripple Rec button
e) Affect Sel button
f) Affect Tape button
g) View Sel button

Slip Tape button — Enable to slip all source clips on the tape, or all record clips in the EDL list. All the in and out points of all source or record clips change without affecting their duration.

Lock Speed button — Enable to edit the timecode without changing the speed value for the event.

Slip button — Enable to slip a source or record clip in a single event. The in and out points of the selected clip change without affecting its duration.

Ripple Rec button — Enable to move all Record entries, following an edited or pasted Record Out entry, forward or backward accordingly. This is useful when you want to edit the Record Out of an event without overwriting or creating a gap between the following shots.

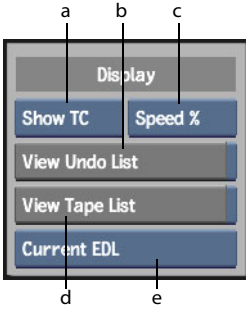
Affect Sel button — Enable to affect only the selected events.

Affect Tape button — Enable to affect every relevant entry on the same tape when you modify a single entry.

View Sel button — Enable to view only the selected events.

Display Group

The Display group contains options for modifying the display of events in the EDL list.



a) Show TC/KC box
b) View Undo List button
c) Speed box
d) View Tape List button
e) EDL Display box

Show TC/KC box — Select whether to display keycode or timecode.

Select:	To:
Show TC	Display timecode.
Show KC	Display keycode.

View Undo List button — Enable to view all modifications (up to the number of undo levels specified in the Preferences menu) that you made in the current session, and undo a single or series of commands. Click the item in the undo list that you want to undo. All operations are undone up to and including that modification. All operations prior to the highlighted modification are redone.

Speed box — Select a mode to display the speed change for timewarps.

Select:	To:
Speed %	Display the speed change as a percentage.
Speed FPS	Display the speed change in frames per second.

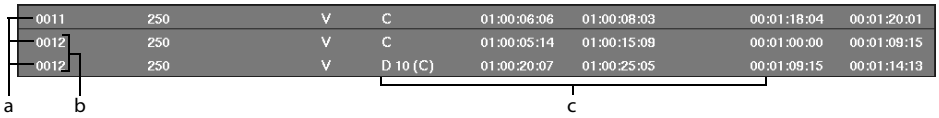
View Tape List button — Enable to view the Tape List view.

EDL Display box — Select an EDL display mode for Tape List view.

Select:	To:
Current EDL	Display timecode.
Multip EDL	Display keycode.

EDL View

An EDL contains events, edits, and entries. An event is a complete element in the EDL such as a shot, dissolve, or wipe. An edit is an individual component that makes up an event, such as an outgoing shot or an incoming shot. An entry is an individual value for any variable in the edit, such as dissolve length, Source In, or Speed.



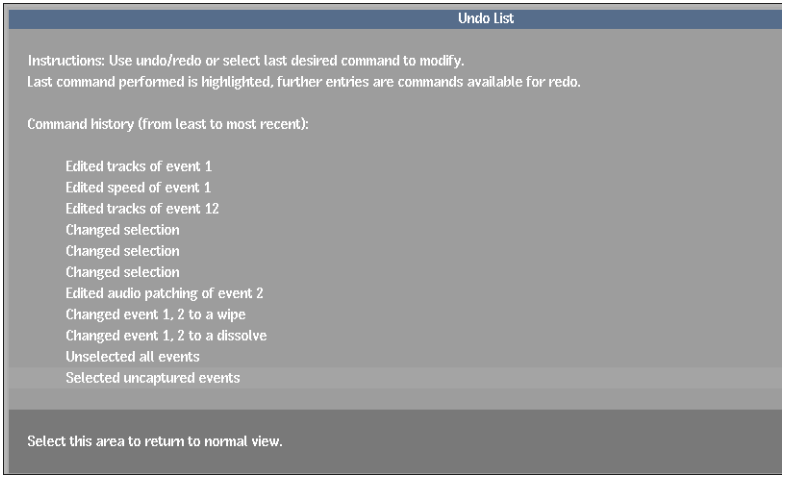
a) Edits b) EDL events c) EDL entries

Every event has a different event number. Some events, such as dissolves and wipes, consist of two edits. The two edits in a dissolve (outgoing and incoming shots) have the same event number.

Undo List View

Use the Undo List to view all modifications (up to the number of undo levels specified in the Preferences menu)that you made in the current session and undo a single or series of commands.

Click the item in the Undo List that you want to undo. All operations are undone up to and including that modification. All operations prior to the highlighted modification are redone.



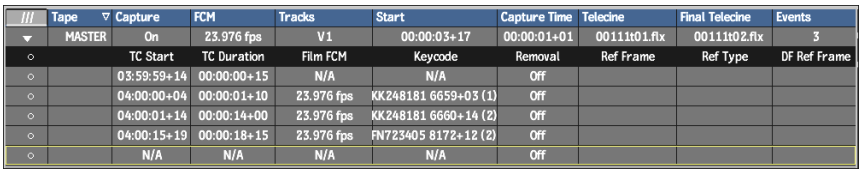
Tape List View

Use Tape List view to see all the tapes needed to assemble the current EDL or all currently open EDLs. In a regular EDL, you can see how raw source footage should be captured into an edited record timeline using timecode. Generally, the source footage is listed in an EDL based on its chronological order in the timeline.

You can use the tape list to modify information pertaining to events for a given tape.

As well, each tape's entry can be expanded in Tape List view to show keycode and 2:3 pulldown information associated with the source timecode.

Click the column header to sort the tape list in descending order using that column. Click the column heading again to sort the tape list in ascending order.



///	Tape	Capture	FCM	Tracks	Start	Capture Time	Telecine	Final Telecine	Events
▼	MASTER	On	23.976 fps	V1	00:00:03+17	00:00:01+01	00111t01.flx	00111t02.flx	3
○		TC Start	TC Duration	Film FCM	Keycode	Removal	Ref Frame	Ref Type	DF Ref Frame
○		03:59:59+14	00:00:00+15	N/A	N/A	Off			
○		04:00:00+04	00:00:01+10	23.976 fps	KK248181 6659+03 (1)	Off			
○		04:00:01+14	00:00:14+00	23.976 fps	KK248181 6660+14 (2)	Off			
○		04:00:15+19	00:00:18+15	23.976 fps	FN723405 8172+12 (2)	Off			
○		N/A	N/A	N/A	N/A	Off			

The work area of the Tape List view is divided into nine columns, and two sections for each tape.

The upper fields of each tape entry contain the following columns.

Tape — The name of the tape that contains the source footage. To change the tape name, click and enter a new name.

Capture — The capture flag for the tape. When set to On, the tape is captured during an auto-capture session. To set the capture flag for a given tape to On or Off, click the item under the Capture column and drag left or right to set it On or Off.

FCM — The frame code mode for the tape. If the frame code mode is 29.97, you can drag over the item in this column to switch between DF/NDF modes.

Tracks — The number and type of tracks that will be captured for the tape.

Start — The starting timecode for the first event to be captured on the given tape.

Capture Time — The duration of the material to capture for the given tape.

Telecine — Indicates the telecine log associated with the tape.

Final Telecine — Indicates the final telecine log associated with the tape.

Events — The number of events to capture for the given tape. You cannot modify this value in Tape List view.

The lower fields of each tape entry contain the following columns.

TC Start — Start timecode for each keycode sequence.

TC Duration — Duration of time for the keycode sequence.

Film FCM — Film frame code mode indicating the speed of the telecine when it scanned the film frames. Change the film FCM by clicking the Keycode field to access the calculator. See "About the Keycode Calculator" on page 401.

Keycode — Keycode for the first frame of the sequence.

Removal — Whether to apply 2:3 pulldown to the sequence.

Ref Frame — Timecode of the reference frame.

Ref Type — Type of reference frame.

DF Ref Frame — Timecode of the drop frame reference frame.

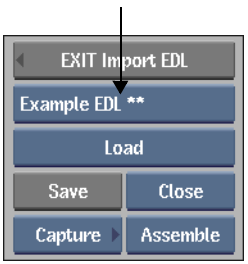
NOTE: For more information on the 2:3 pulldown fields in Tape List view, see "Overriding Default 2:3 Pulldown Configuration Tape-to-Tape" on page 643.

Creating an EDL

You can create an EDL in the Import EDL module. This is useful when you have an EDL printed on paper (but no electronic file) and you need to capture the material. With the EDL module, you can manually recreate the EDL with all the information needed so that you can automatically recapture.

To create an EDL:

1. In the Import EDL menu, select <new> from the EDL box.



   A blank EDL is created.

2. Use the EDL Editing tools to insert, cut, copy, and paste events, comments, titles, and transitions into the new EDL. See "About EDL Editing Commands" on page 345.
3. Edit the EDL events as needed. See "Editing an EDL" on page 356.
4. Click Save to save the new EDL. See "Saving EDLs and Tape Lists" on page 369.

Editing an EDL

Once you import an EDL, you can edit any value except the event number. This includes:

- The tape name for single or multiple events
- The audio patching information
- The transition duration and speed value of dissolves
- A cut to a dissolve or wipe
- The source and record timecodes of events

These tasks are described in the following sections. You can open multiple EDLs and copy and paste events between them. You can also use Auto Edit mode to quickly make changes to the entries you specify.

NOTE: EDLs with references to a generated output tape (EDLs created with the Export EDL feature using the Output All or Output Generated option) are opened as read-only and cannot be edited. To edit a read-only EDL, save it to the filesystem with a different name.

Editing a Tape Name

You can change a single event's tape name, or the tape name for all events on the same tape. This is useful if the events you want to capture are on a different tape than that listed in the EDL.

Tape names can be up to 56 characters long. The EDL Editor displays only the first eight characters, but the clips maintain the original tape name.

To edit a tape name:

1. In the Import EDL menu, do one of the following:
   - To change the tape name for all events on the same tape, enable Affect Tape.
   - To change only the selected tape name, disable Affect Tape.
2. Click the Tape entry in the event you want to edit and enter the new name:
   - If the Affect Tape option is enabled, the tape name for all events on the same tape changes automatically.
   - If the Affect Tape option is disabled, only the tape name for the selected event changes.
   - If the Affect Selection option is enabled, only the tape names for selected events change.

Audio Patching

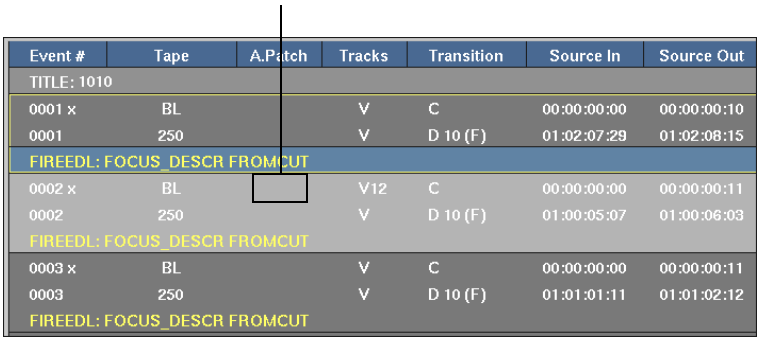
If you want to capture audio from a different track than that specified in the EDL, you can change the audio patching for a single event, selected events, or all events on the same tape. For

example, if an edit specifies the audio tracks as 1 and 2, but you want to capture the audio from tracks 3 and 4, use the Audio Patching menu to reroute the audio during auto-capture.

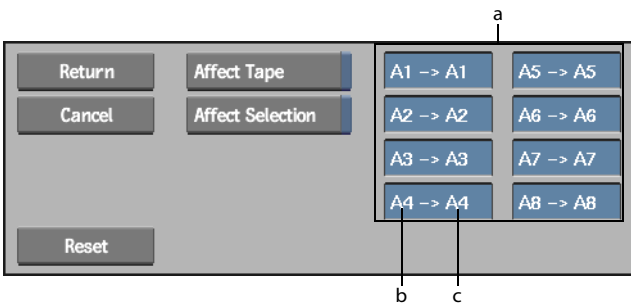
NOTE: You can also specify the patch tracks from the Engineering menu when you want to affect the whole capture session. See "Audio Track Patching" on page 377.

To change audio patching:

1. In the EDL work area, select the events that you want to modify.
2. Click an Audio Patch field.



The Audio Patching menu appears.



a) Audio Patch boxes b) Source audio track c) Destination audio track

You can edit the source audio tracks. Each one of the eight available source audio tracks can be patched to one of the eight available destination audio tracks. You can patch the same source audio track to multiple destination audio tracks.

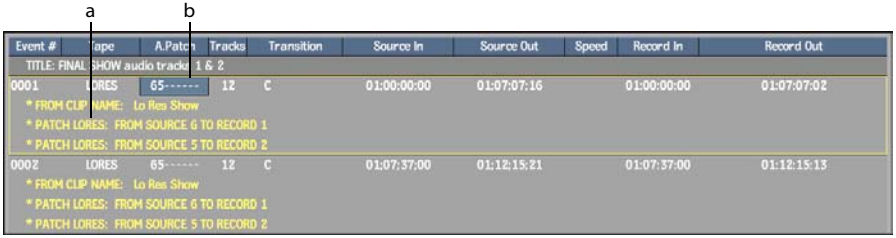
3. Enable or disable the Affect Tape and Affect Selection buttons. See "Editing Group" on page 350.

4. Reroute the audio in the Audio Patch boxes by doing one of the following:
   - Drag in an Audio Patch box to cycle through source audio tracks one through eight.
   - Click an Audio Patch box to access the calculator, then type a value one through eight indicating the source audio track.
5. Click Return.

   To exit the Audio Patching menu without changing the patching information, click Cancel.

   The source tracks that have been patched to different audio tracks than the defaults are indicated in the affected event's Audio Patch Field. Dashes in the Audio Patch Field indicate the track is patched to its default. Comments are also added which indicate the name of audio tracks and their patching information.

   When clips are captured, audio tracks are patched as indicated.



a) Comments indicate patching information b) Source 1 and 2 patched to destinations 5 and 6

Editing Tracks

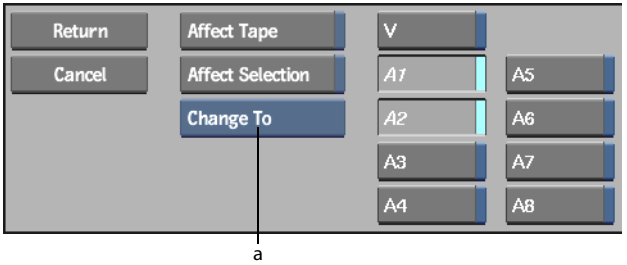
You can edit the tracks of an event in the EDL. Editing tracks is useful if you want to modify the tracks captured when you auto-capture or assemble the EDL.

For example, if the Track entry for an event is V1 and you want to capture only the video track (V), change the Track entry to V.

To edit the tracks for an event:

1. In the EDL work area, select the Track entries in the event that you want to edit from the EDL.

   The Track menu appears.



a) Edit Mode box

2. Enable the tracks that you want to edit.
3. Enable or disable the Affect Tape and Affect Selection buttons. See "Editing Group" on page 350.
4. From the Edit Mode box, select the mode that you want to use.

Select:	To:
Change To	Replace tracks in the event with tracks you specified in the Track menu.
Add	Add the tracks you specified in the Track menu to the tracks in the event.
Filter	Keep only the tracks you specified in the Track menu. For example, if an event is "V12" and you specify "V1," audio track 2 is filtered out, and the resulting event has "V1."
Flip	Reverse the status of tracks you specified in the Track menu. For example, if an event is "V23" and you specify "V34," the resulting event has "V24."

5. Click Return to confirm the change or Cancel to exit back to the EDL module without making any modifications.

Editing Transitions in EDLs

You can change any transition to a cut, dissolve, or SMPTE wipe. If the effect of an event is a dissolve, you can edit its duration (Transition Duration). If the effect of an event is a wipe, you can also select the type of wipe in the SMPTE Wipe library.

You can add or modify transitions based on a selection range.

You can also change a cut to a dissolve by clicking the Transition entry of the cut. You can change a dissolve to a cut by setting the Transition Duration to 0, as long as the Allow Zero-Length Transitions option is disabled in the EDL preferences. See "Preferences Menu" on page 326.

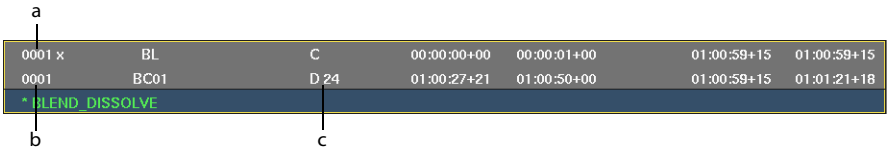
Dissolves in EDLs

Dissolves are represented in the EDL by two consecutive edits with the same event number. The first edit represents the outgoing shot of the dissolve and the second edit represents the incoming shot of the dissolve. The dissolve is listed in the Transition column of the second edit as D *n* (where *n* is the transition duration).

The Transition duration appears in the Transition entry of the second edit in the dissolve. The Start Location for the dissolve is also indicated in the Transition entry.

If the EDL was exported from Smoke, the dissolve can be Centred, From Cut, or Up To Cut. The start location for the dissolve appears beside the Transition duration.

The following illustration is a typical dissolve in an EDL.



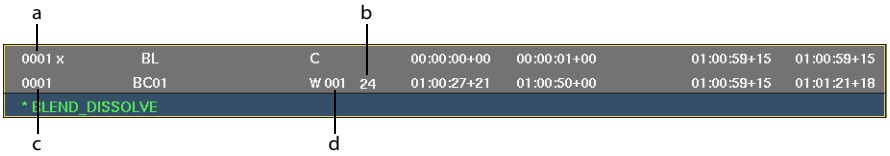
a) Outgoing shot b) Incoming shot c) Transition duration

If you change the Transition duration of a dissolve, the Source Out of the incoming shot changes by the same duration automatically.

Wipes in EDLs

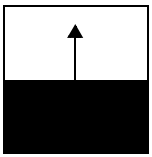
Wipes are represented in the EDL by two consecutive edits with the same event number. The first edit represents the outgoing shot of the wipe and the second edit represents the incoming shot of the wipe. The wipe is listed in the Transition column of the second edit as W *n m* (where *n* is the wipe code and *m* is the wipe duration).

The SMPTE wipe number appears in the Transition entry of the second edit in the wipe. The Start Location for the wipe is also indicated in the Transition entry. A wipe can be Centred, From Cut, or Up To Cut. The start location for the wipe appears beside the Transition duration. The following illustration is a typical wipe in an EDL.

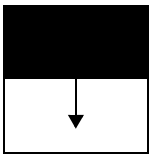


a) Outgoing shot
b) Transition duration
c) Incoming shot
d) SMPTE wipe number

If you add 500 to the SMPTE wipe number, the wipe is inverted during assembly. For example:



Wipe 002



Wipe 502

If you change the Transition duration of a wipe, the Source Out of the incoming shot automatically changes by the same duration.

Editing Timecode

If you want to capture different material than what appears in the EDL, you can slip or trim the edits to specify the correct material for your final assembly. You can change any source or record timecode in the EDL.

You can also edit timecode and keycode in the Tape List.

To edit timecode:

1. If you want to edit source timecode, and keycode in and out values are displayed, toggle the Show Timecode/Show Keycode box to Timecode.

2. Do one of the following:

   • Click the source or record timecode entry you want to modify and drag right to increase the value or drag left to decrease the value. You can use hot keys to change the values in varying increments.

Use:	To:
SHIFT-drag	Jump by seconds.
CTRL-drag	Jump by minutes.
ALT-drag	Jump by hours.

   • Double-click the source or record timecode you want to modify to get the calculator, and then enter a new timecode. If the source or record timecode is already selected, click it again to get the calculator. See "About the Timecode Calculator" on page 400.

   When you edit source timecode, the corresponding keycode changes to reflect the new frames to be captured. Toggle the Show Timecode/Show Keycode button to see the edited keycode in and out values. You cannot edit the keycode for events in the EDL work area.

   NOTE: Other entries in the same edit affected by your modifications become highlighted as you edit an entry.

Editing Tape List Timecode and Keycode

In Tape List view, you can slip all the start timecode values for a given tape. This is useful when you need to modify the start timecode of a tape that is used in multiple EDLs, because you edit the value only once.

You can also slip keycode and its associated start timecode and duration. This is similarly useful to alter keycode values correlated to the timecode for given sequences on the tapes.

To slip the start timecode value for a given tape:

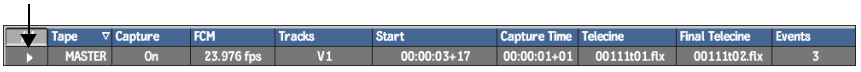
1. In the Import EDL menu, from the Display group, enable View Tape List.
2. Do one of the following:
   - Click the start timecode entry you want to modify and drag right to increase the value or drag left to decrease the value. You can use hot keys to change the values in varying increments.

Use:	To:
SHIFT-drag	Jump by seconds.
CTRL-drag	Jump by minutes.
ALT-drag	Jump by hours.

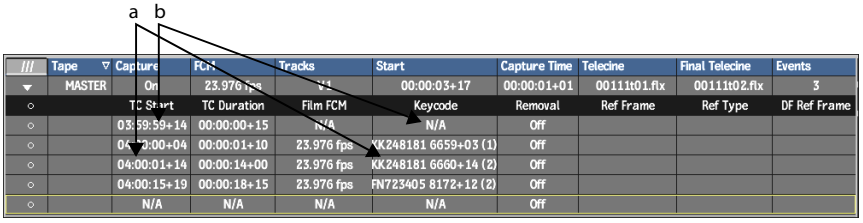
   - Click the start timecode entry you want to modify to get the calculator, then enter a new timecode. See "About the Timecode Calculator" on page 400.

To slip the keycode for a given tape:

1. In the Import EDL menu, from the Display group, enable View Tape List.
2. If necessary, click the triangle on the left of the tape entry to expand its contents.



Sequences of timecode on the tape are associated to keycode values. If no keycode is available from the telecine log(s) you loaded, N/A (not available) appears for the sequence.



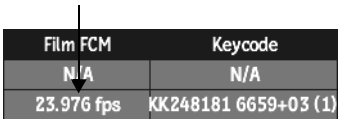
a) Timecode start and duration defines sequence, with corresponding keycode

b) Timecode without corresponding keycode

3. To edit the keycode for a sequence, do one of the following:
   - Drag the keycode entry you want to modify to the right to increase the value or to the left to decrease the value.
   - Click the keycode entry you want to modify to get the keycode calculator, and then enter a new keycode. See "About the Keycode Calculator" on page 401.

     The keycode values associated to the timecode sequence (defined by the values in TC Start and TC Duration fields) are altered.

     If you change the frame rate in the keycode calculator, it is reflected in the Film FCM field.

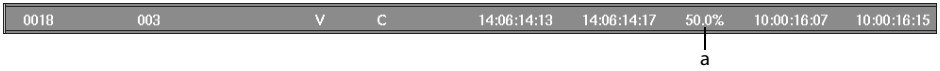


Editing and Creating Timewarps

You can edit an existing timewarp or create a timewarp in your EDL. When you edit a timecode entry of an event with the Lock Speed option disabled, no other entries are affected. This results in a speed change because the source duration differs from the record duration.

For example, if you increase the Source In entry of an event by 5 seconds, the record clip of the same event is 5 seconds shorter than the source clip. The result clip is timewarped when assembled. No other entries are affected. See "Assembling EDLs" on page 379.

Timewarps are represented in the Speed column of the EDL. If the Speed value is blank, the event is not timewarped. If there is a Speed value, the event is timewarped.



a) Speed value

To edit or create a timewarp:

1. In the Import EDL menu, from the Editing group, disable Lock Speed.
2. In the EDL, click the source or record timecode entry for the event that you want to edit and enter the new value.

   The value of the timewarp appears in the Speed entry. You may also click directly in the Speed box to change the entry. If the event is already a timewarp, editing any timecode of that event changes its speed value.

You can view the speed value in either percentage or frames per second. Select the View mode in the EDL Preferences menu. See "Preferences Menu" on page 326.

Creating and Editing DLEDLs

DLEDLs can be used in a workflow where you need to import multiple media files in a single pass. They consist of comments that are used to enhance basic EDLs.

DLEDL Structure

The DLEDL is an EDL file based on the CMX 3600 format supported by most digital non-linear editing systems. The following table lists the DLEDL flags used in creating an EDL file. It describes the comments used in creating DLEDLs and provides examples of basic EDLs that you can use in your projects.

Note that the order of flags always remains the same:

- Clip name (EDL comment)
- Start TC
- File path
- Video file name
- Audio 1 file name
- Audio 2 file name
- Audio 3 file name
- Audio 4 file name

DLEDL Flag Example	Description
DLEDL: START TC: 10;00;00;00	The start timecode of the clip that will be created from the media files imported into the Autodesk Effects and Editing application. This timecode can be different from the source start timecode of the EDL event. Both drop-frame (00:00:00:00) and non-drop-frame (00;00;00;00) timecodes are supported.
DLEDL: PATH /CXFS1/PRODUCTION1/SHOW5	The location of the files on the filesystem. All the files for an event must be in the same directory.
DLEDL: EDIT:0 FILENAME: INTRO .(010@240).dpx or DLEDL: EDIT:0 FILENAME: (009@100).dpx	Name of the video file sequence to load. Numbers in parenthesis refer to frames in the sequence. In this example, the following files are referenced: *INTRO.010.dpx*, *INTRO.011.dpx*, ..., *INTRO.240.dpx* or *009.dpx*, *010.dpx*, ..., *100.dpx*

DLEDL Flag Example	Description
DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_1.AIF	Audio file name to import. The audio files can contain one file per track (_1), one file per stereo pair (_12), or one file per multiple tracks (_1234). Supported formats are wave (.WAV) or AIFF (.AIF).
DLEDL: REEL: 12345678 123456781234556	The CMX EDL format limits the length of the tape name to eight characters (Smoke has the same limit). Some editing systems do not impose a tape name length limit. If the tape name exceeds eight characters, Smoke generates a short name to be used in the EDL and stores the original name in the Source Table list at the end of the EDL file (one Source Table per EDL).

NOTE: File names, tape names, and clip names cannot contain spaces or special characters. For example, TAPE 1 should be set to TAPE_1 (no space) and CLIP$,12/2 to CLIP_12_2 (no special characters).

Using DLEDLs Examples

The following examples are given to facilitate the creation of edit decision lists for the automatic import of multiple media files into a project. You can simply copy and paste the suitable example into a text editor, modify it accordingly, save the file with an *.edl* extension, and import the resulting file into your application.

Video-only EDL

```
TITLE: SIMPLE EDL VIDEO ONLY

FCM: DROP FRAME

001 TAPENAME V C 10:00:00:00 10:00:05:00 00:00:30:00
00:00:35:00

* FROM CLIP NAME: clip

DLEDL: START TC: 10;00;00;00

DLEDL: PATH: /CXFS1/PRODUCTION1/SHOW5

DLEDL: EDIT:0 FILENAME: INTRO.(010@240).dpx

DLEDL: REEL:TAPENAME TAPENAMEVERYLONG
```

Simple Video and Audio (2 Tracks) EDL

```
TITLE: SIMPLE EDL WITH VIDEO AND 2 AUDIO TRACKS (1 TRACK PER
FILE)

FCM: DROP FRAME

001 TAPENAME AA/V C 10:00:00:00 10:00:05:00 00:00:30:00
00:00:35:00

* FROM CLIP NAME: TONE-8TRK-44KHZ.AIFF

DLEDL: START TC: 10;00;00;00

DLEDL: PATH: /CXFS1/PRODUCTION1/SHOW5

DLEDL: EDIT:0 FILENAME: INTRO.(010@240).dpx

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_1.AIF

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_1.AIF

DLEDL: REEL:TAPENAME TAPENAMEVERYLONG
```

Simple Video and Audio (4 Tracks) EDL

```
TITLE: SIMPLE EDL WITH VIDEO AND 4 AUDIO TRACKS (1 TRACK PER
FILE)

FCM: DROP FRAME

001 TAPENAME AA/V C 10:00:00:00 10:00:05:00 00:00:30:00
00:00:35:00

* FROM CLIP NAME: TONE-8TRK-44KHZ.AIFF

DLEDL: START TC: 10;00;00;00

DLEDL: PATH: /CXFS1/PRODUCTION1/SHOW5

DLEDL: EDIT:0 FILENAME: INTRO.(010@240).dpx

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_1.AIF

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_2.AIF

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_3.AIF

DLEDL: EDIT:0 FILENAME: TONE-8TRK-44KHZ.AIFF_CHANNEL_4.AIF

AUD 3 4

DLEDL: REEL:TAPENAME TAPENAMEVERYLONG
```

Simple Video and Audio (2 Tracks - Stereo) EDL

```
TITLE: SIMPLE EDL WITH VIDEO AND 2 AUDIO TRACKS (2 TRACKS PER
FILE)

FCM: DROP FRAME

001 TAPENAME AA/V C 10:00:00:00 10:00:05:00 00:00:30:00
00:00:35:00

* FROM CLIP NAME: TONE-8TRK-44KHZ.AIFF

DLEDL: START TC: 10;00;00;00

DLEDL: PATH: /CXFS1/PRODUCTION1/SHOW5

DLEDL: EDIT:0 FILENAME: INTRO.(010@240).dpx

DLEDL: EDIT:0 FILENAME: TONE_12.AIF

DLEDL: REEL:TAPENAME TAPENAMEVERYLONG
```

Simple Video and Audio (4 Tracks - Stereo) EDL

```
TITLE: SIMPLE EDL WITH VIDEO AND 4 AUDIO TRACKS (2 TRACKS PER
FILE)

FCM: DROP FRAME

001 TAPENAME AA/V C 10:00:00:00 10:00:05:00 00:00:30:00
00:00:35:00

* FROM CLIP NAME: TONE-8TRK-44KHZ.AIFF

DLEDL: START TC: 10;00;00;00

DLEDL: PATH: /CXFS1/PRODUCTION1/SHOW5

DLEDL: EDIT:0 FILENAME: INTRO.(010@240).dpx

DLEDL: EDIT:0 FILENAME: TONE_12.AIF

DLEDL: EDIT:0 FILENAME: TONE_34.AIF

AUD 3 4

DLEDL: REEL:TAPENAME TAPENAMEVERYLONG
```

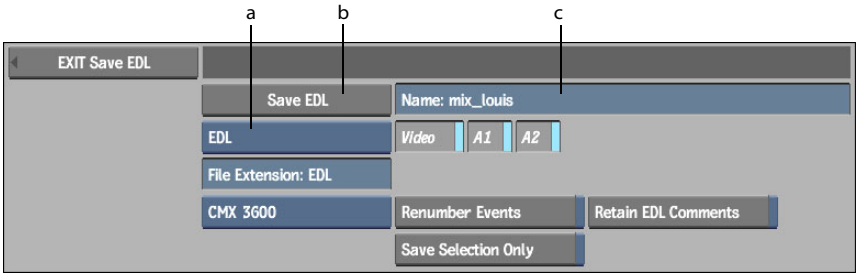
Saving EDLs and Tape Lists

You can save an EDL after you have made modifications to it. You can also save a tape list using the Save EDL menu. When you save a tape list, a tab-delimited ASCII file is created.

To save an EDL:

1. After modifying an EDL, click Save.

   The Save EDL menu appears.



a) EDL Format box b) Save EDL button c) Name field

2. Enter the name for the saved EDL in the Name field.
3. Select the EDL format from the EDL Format box.
4. Enable the tracks you want to include in the new EDL.
5. Enable Renumber Events to consecutively renumber events in the new EDL.
6. If you want to save only the selected portion of the current EDL, enable Save Selection Only.
7. Enable Retain EDL Comments if you want to keep the comments from the current EDL.
8. Click Save EDL.

To save a tape list:

1. In the Import EDL menu, click Save.
2. From the EDL Format box, select Tape List.
3. Enter a name for the tape list, and then click Save EDL.

   Ensure that your file name does not contain any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

   A Discreet Tape List (DTL) file is created. All information in the tape list, including timecode and keycode data, is saved. DTL files are ASCII files that can be opened in any text editor. DTL files can also be loaded in the EDL module to accompany EDLs.

18 Capturing and Importing Media Using EDLs

Summary

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About the Auto-Capture Menu 372
Capturing Clips Using an EDL 373
Importing Files Using an EDL 377
Assembling EDLs 379
Viewing Captured and Assembled Material 382

About Capturing and Importing Media Using EDL Files

Use an EDL to reconstruct a work session created in an offline editing system or to import image sequences from a standard filesystem.

Typically, when recreating a project from an EDL (referred to as conforming to an EDL), you import the file, capture the material or import the referenced files, and then assemble the captured or imported material into a clip on a destination library reel.

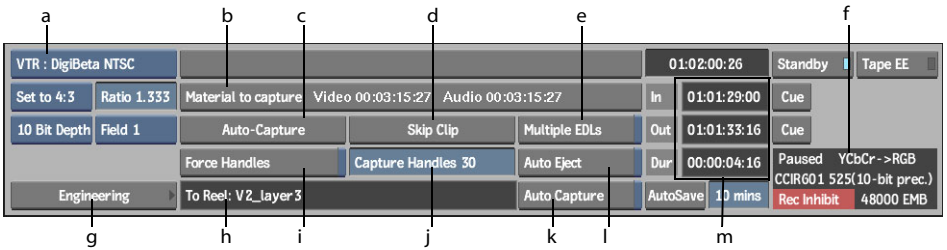
Using DLEDLs in your post-production workflow allows you to automate the import of media files (video and audio) residing in different locations. Instead of performing media import for each file separately, you can create a DLEDL and import all media files in a single operation, which allows you to significantly save processing time. See "Creating and Editing DLEDLs" on page 365.

Both FCP XML and AAF file formats are more modern EDL formats that support multiple layers of video and audio, as well as an expanded set of transitions and effects. See Chapter 21, "Importing Final Cut Pro XML," on page 419 or Chapter 23, "Importing AAF Files," on page 457.

You can use the telecine log to capture from tapes created during telecine sessions, and read the 2:3 pulldown removal information and keycode data contained in the files. See Chapter 29, "2:3 Pulldown," on page 637.

About the Auto-Capture Menu

This is the Auto-Capture menu.



a) Device Name box
b) Material to Capture status bar
c) Auto-Capture button
d) Skip Clip button
e) Multiple EDLs button
f) VTR Status display area
g) Engineering button
h) Library Reel field
i) Force Handles button
j) Capture Handles field
k) Auto Capture button
l) Auto Eject button
m) Timecode fields

Device Name box — Select the device from which you will be capturing media.

Material to Capture status bar — Displays the time remaining for capturing the selected video and audio.

Auto-Capture button — Click to display the capture options. From the menu that appears, select the appropriate option for the capture.

Select:	To:
Capture This Tape	Capture clips on the currently loaded tape.
Skip This Tape	Skip the current cassette and proceed to the next tape.
Abort Capture	Abort the auto-capture.

Captured events are indicated in the event number column by an x sign.

NOTE: If a clip for a selected event already exists in the clip library, it is not recaptured.

Skip Clip button — Skips the clip being captured. The capture is aborted and the events are marked as "skipped." The next time you click Auto-Capture, the capture is started at the first event following the skipped clip. To reset, exit and enter the Auto-Capture menu.

Multiple EDLs button — Captures multiple EDLS.

VTR Status display area — Displays the current status of the VTR. Different information is displayed under certain conditions. Depending on the model of the VTR, you may be able to change the Tape EE and Standby boxes. See "Verifying the VTR Status" on page 173.

Engineering button — Click to display options for auto-capturing an EDL. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

Library Reel field — Displays the Library Reel.

Force Handles button — Enable to ensure that the clip contains the number of handles that you want. The next time that you capture the EDL,the clips that do not have as many handles as defined in the Capture Handles field are recaptured. By default, clips are not recaptured if the specified material already exists on the reel, as defined in the Source In and Source Out entries of the EDL.

Capture Handles field — Enter the number of extra frames to use as handles before and after the specified material. Capture handles are set by default based on the project frame code mode. If specifying more handles causes material to overlap, or if fewer than 10 frames separate events, the material is captured as a single clip.

When capturing using keycode data, if the keycode for the frames in the handles does not follow the keycode for the captured segment sequentially, then those handles are not captured.

Auto Capture button — Enable to automatically begin capturing when you insert the tape into the VTR.

Auto Eject button — Enable to automatically eject a tape after it has been captured. The last tape of a capture session is not ejected.

Capturing Clips Using an EDL

Use the Auto-Capture menu to load clips specified in an EDL. You can also use the multi-capture option to capture material from multiple EDLs.

Before a capture, the clip library reel specified in the Library Reel field is searched for clips that match those about to be captured. Only required clips are captured.

During auto-capture, the current position and in and out points are shown in the Timecode fields. Also, the remaining time in a capture session is displayed in the Time Remaining to Capture field.

Auto-Capturing an EDL

Before you auto-capture an EDL, make sure all the preferences are set correctly. Once you set the auto-capture options, you can capture the EDL.

To auto-capture an EDL:

1. From the clip library, click Import EDL.
2. From the Import EDL menu, click Load.

   The EDL Load menu appears.
3. Select the EDLs that you want to load.
4. Optional: Enable Same Library Reel, if you want to load a series of EDLs and capture these open EDLs to the same reel in the clip library (using Multiple EDLs).
5. Click Load.

   The selected EDLs are loaded into the Import EDL module.
6. Enter a name for the clip in the Name field.
7. Enter a library name in the Library Reel field.
8. In the EDL list, select the events that you want to capture.

   Do any of the following:

   - To select a single event, click the event number entry. Click the event number entry of another event to unselect the first entry.
   - To select a range of events, hold **SHIFT**, select an event, and click the last event in the range that you want to select. You can also click and drag to select a range of events.
   - To add to a range of events, hold the **CTRL** key or the pen button when you select an event.
   - To select all events, use the Select All or Unselect All buttons.

   NOTE: When no event is selected, all events in the EDL are captured.
9. Optional: Use the Mark and Unmark buttons to keep track of events that you want to capture. See "Capture Group" on page 348.
10. Click Capture.

    The Auto-Capture menu appears.
11. Ensure that the correct VTR is selected in the Device Name box.

    NOTE: Make sure the VTR is in Remote mode; otherwise, the clips will not be transferred. You can switch the VTR from Local to Remote mode only on the VTR panel. If the Local box in the menu is enabled, the VTR is in Local mode. See "Controlling a VTR" on page 173.

    The frame at the current position of the selected device is displayed in the image window. You can use the controls below the image window to play all the clips on the selected device. See "Viewing Captured and Assembled Material" on page 382.

12. Specify any VTR options in the Engineering menu. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

13. Optional: Set the value in the Capture Handles field.

    If Force Handles is enabled, clips will be recaptured if they do not contain at least as many handles as specified in the Capture Handles field. See "Capture Group" on page 348.

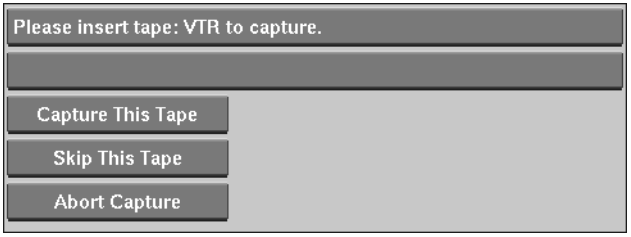
14. To capture all open EDLs that share the same library reel, enable Multiple EDLs.

    NOTE: If you already have one EDL loaded, and then load another EDL with the Same Library Reel option enabled, both EDLs will be captured on the same reel in the clip library as long as Multiple EDLs is enabled in the Capture menu.

15. Set any options for audio sources. See "Defining Audio Tracks to be Captured" on page 376.

16. Click Auto-Capture.

    If a tape is not already loaded, you are prompted to insert one into the VTR. The options for capture appear.



17. Click Capture This Tape to begin the auto-capture.

    To minimize VTR transport, the clips are sorted according to their positions on the tape. Clips are always captured in C Mode, regardless of the display sort mode you selected.

18. When required, select a different tape to capture from in the Capture Order list.



    You will need to repeat this for every tape that you are using during the auto-capture.

19. When the auto-capture is complete, click Exit Auto-Capture.

Each clip is named according to the event number or clip name comment, and is assigned in and out points set to the location used by the EDL at the time of capture. Tracks that are not used by the event are not assigned an output channel (denoted by "--").

20. Click Exit Import EDL.

The clips appear in the clip library on a reel specified in the Library Reel field.

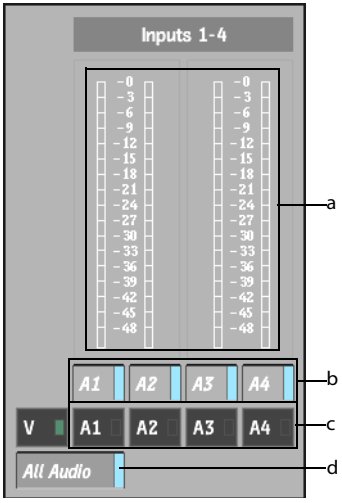
Defining Audio Tracks to be Captured

You can define the number of audio tracks to be captured for all sources that have audio. By default, audio is captured for each event only as specified in the EDL. Using the All Audio option, you can capture more audio than is defined in the EDL. This is useful for EDLs that may have missing audio. If an event was mislabelled (on the audio side), you can modify the EDL to assemble other source track audio.

The All Audio button does not affect sources in the EDL that have no associated audio and it does not affect the EDL.

To define the number of audio tracks to be captured:

1. In the Auto-Capture menu, enable All Audio.



a) Input Level meters
b) Enabled Audio Track buttons
c) Audio Track buttons
d) All Audio button

2. Enable the audio track buttons to define the number of audio tracks generated for all sources with audio. The first four audio tracks (A1 to A4) are captured by default.

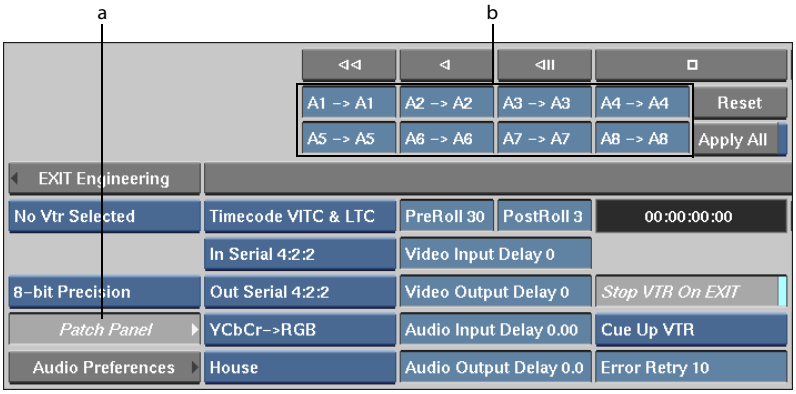
Audio Track Patching

You can adjust the audio track patching for the capture session using the audio patch controls in the Engineering menu. Each audio channel has a separate control that contains the source channel and its mapped record channel. You can adjust the patching for up to eight audio channels. By default, audio channels A1-A8 on the source tapes map to audio channels A1-A8 in the captured clips.

To adjust audio patching for an EDL capture session:

1. In the Auto-Capture menu, click Engineering.

   The Engineering menu appears.



a) Patch Panel button b) Audio patch panel.

2. Click the Patch Panel button to display the audio patch panel.
3. Drag the audio field that corresponds to the channel that you want to patch.

   The fields in the patch panel correspond to the recorded audio channels. Therefore, if you want to map source audio 3 & 4 to record audio 1 & 2, you set the first field (which corresponds to record A1) to A3->A1 and the second field (which corresponds to record A2) to A4->A2.

Importing Files Using an EDL

Use a file-based EDL to import (or soft import) files from a standard filesystem into Smoke. These are usually OMF files, or EDLs that contain DLEDL flags in the event comments that reference the location and name of the files to import.

In the case of OMF files, this includes only audio media. Upon loading the OMF file into the EDL module, the embedded audio media is extracted from the OMF file and placed in a

temporary location. Before assembling the EDL, you import the audio media references in the OMF file EDLs to create clips in the clip library.

To import files using a file-based EDL:

1. From the clip library, click Import EDL.
2. From the Import EDL menu, click Load.

   The EDL Load menu appears.
3. Select the EDLs that you want to load.
4. Click Load.

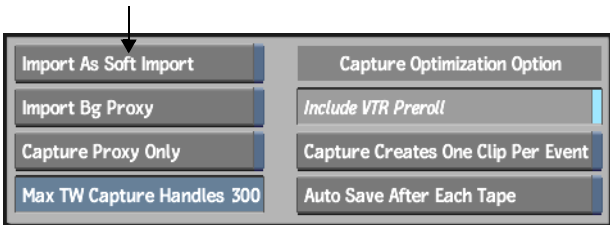
   The selected EDLs are loaded into the Import EDL module. The EDL contains events that point to the files on the filesystem. When you load a file-based EDL, Import is selected in the Capture/Import box.
5. Enter a name for the clip in the Name field.
6. Enter a library name in the Library Reel field.
7. In the EDL list, select the events that you want to import.

   Do any of the following:

   - To select a single event, click the event number entry. Click the event number entry of another event to unselect the first entry.
   - To select a range of events, hold **SHIFT**, select an event, and click the last event in the range that you want to select. You can also click and drag to select a range of events.
   - To add to a range of events, hold the **CTRL** key or the pen button when you select an event.
   - To select all events, use the Select All or Unselect All buttons.

   NOTE: When no event is selected, all events in the EDL are imported.
8. Optional: If you need to soft-import the files, in the Preferences tab, enable Import As Soft Import to load the files.

   Otherwise, the files are imported and copied to Stone FS.



9. Click Import.

   The files are imported.

Assembling EDLs

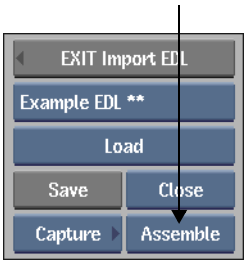
Before assembling an EDL, make sure that you have auto-captured or imported the clips you want to use from the EDL. If you are assembling clips that have not been captured, they are replaced with either black frame elements or Unlink Media elements. See "Recapturing Media" on page 280.

Assembling a Single EDL

Once all the media is available on the system (for instance, after completing an auto-capture session and importing files) and the Assembly Options are set, you can assemble your EDL.

To assemble a single EDL:

1. From the Import EDL menu, load the EDL that you want to assemble.
2. Optional: Click Assembly Options and specify any assembly options that you want to use. See "Assembly Options Menu" on page 321.
3. Enter the name for the assembled clip in the Name field.
4. Specify the destination library reel.
5. In the Assemble box, click Assemble.



   When the auto-assembly is complete, the assembled clip is saved in the specified clip library. The assembled clip is always the first clip on the reel.

   You can use the Player to view the final assembled EDL result. See "Viewing Captured and Assembled Material" on page 382.

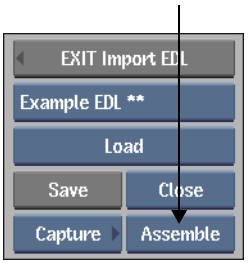
6. Click Exit EDL.

Assembling Multiple EDLs

If you have multiple EDLs, you can use Multi-assemble mode to combine all the EDLs into a multitrack. You can also use Multi-assemble mode to create a multilayer clip for vertical editing. When you multi-assemble EDLs, you select the EDLs in the order in which you want them to appear in the multitrack.

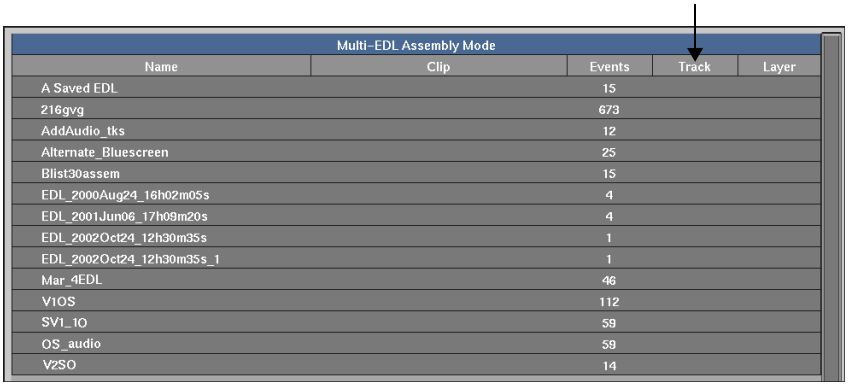
To multi-assemble clips:

1. In the Import EDL menu, load all the EDLs that you want to multi-assemble.
2. In the Assemble box, select and click M-Assemble.



The Multi-Assemble menu appears.

3. Select EDLs in the order that you want them to appear in the multitrack by clicking the Track column.



4. If you want to create a multilayer clip for vertical editing, you can change the layer assignment by clicking the Layer column.

   You may need to deselect some entries, depending on the track to which you are trying to add additional layers.

5. Enter the name for the assembled clip in the Name field.

6. Specify the destination library reel.
7. Click Assemble Selected EDLs.

   The assembled clip is created in the clip library.

Capturing and Assembling Multiple EDLs into Acts

You can assemble more than one EDL onto the same video layer to create acts. For instance, if you have a show that you have edited in three separate blocks (with three different EDLs), you can assemble these EDLs back into one clip. If the EDLs have overlapping timecode, you have to manually adjust the timecode; otherwise, when you assemble the EDLs, there will be missing material in the assembled clip.

To capture and assemble multiple EDLs into acts:

1. From the Import EDL menu, click Load.

   The EDL Load menu appears.
2. From the EDL Load menu, enable Same Library Reel.
3. Select the EDLs that you want to load, and then click Load.

   The selected EDLs are loaded into the Import EDL module.
4. Switch between the opened EDLs to make sure that there is no overlapping timecode between the EDLs.

   If there is, adjust the timecode manually. See "Editing an EDL" on page 356.
5. Enter a name for the clip in the Name field.
6. Click Capture.

   The Auto-capture menu appears.
7. Enable Multiple EDLs.
8. Click Auto Capture.

   All the material is captured.
9. Click Exit Auto Capture to return to the Import EDL module.
10. From the Assemble box, select M-Assemble.

    The Multi-Assemble menu appears.
11. Click the Track column for the first EDL, then **CTRL**-click the Layer column for each of the other EDLs that you want to add to the same track.

Refer to the Track and Layer column to make sure that all EDLs will be assembled on the same tracks/layers. For example, if you want to add three EDLs to track V1, all three EDLs should all be assigned to track V1 and layer L1.

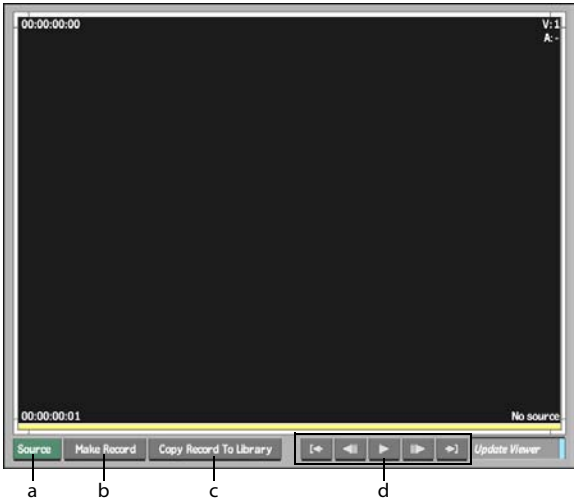
If you want to add other EDLs as acts on another video track, click the Track column for the first EDL in the set. Next, **CTRL**-click the Layer column for the other EDLs you want to add to the same track.

12. Click Assemble Selected EDLs.

The selected EDLs are assembled onto the specified library reel.

Viewing Captured and Assembled Material

Use the EDL Player to view source clips of a captured and assembled EDL. You can assemble all or part of the clip with the EDL Player. You can also make a record clip and view the final material in the EDL Player. You can then modify the EDL, make a new record clip, and view your changes in the EDL Player without having to exit the EDL module.



a) Focus box
b) Make Record button
c) Copy Record To Library button
d) Player controls

To view captured material:

1. In the Import EDL menu, ensure that the Source option is selected in the Focus box.

2. Select an event in the EDL.

The first frame of the selected event appears in the EDL Player. You can also select the Source In or Record In entries in the EDL to do the same. Select the Source Out or Record Out entries in the EDL to display the last frame of the event in the EDL Player.

3. Use the EDL Player controls to view the clip.
4. To make a record of the current clip, click Make Record.
5. To copy the record clip to the library, click Copy Record To Library.

To view an assembled EDL:

1. Select the events that you want to assemble.
2. Click Make Record in the EDL Player.

   A record clip is created and appears in the EDL Player.
3. Use the Player controls to view the clip.

You can modify the EDL and repeat these steps to view your changes. Once you have the result that you want, click the Copy Record To Library button to save the clip in the clip library.

19 Exporting EDLs

Summary

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About Generating and Outputting EDLs

Use the Export EDL menu to save an EDL for any clips that you select in the clip library. When you save an EDL, you can use one of the following methods:

• Generate an EDL file and save it to the EDL directory.

• Output the EDL to a VTR using the Output options or as a clip in a clip library.

When you generate an EDL, you create an EDL from a clip in the clip library in any of the supported industry standard formats (such as CMX3600, Sony 9100, GVG). These files are made up of metadata only.

A clip may contain a number of audio tracks. However, this depends on the EDL format that you generate. When a format uses only two audio tracks, the other audio tracks are disabled.

In the process of outputting an EDL, you actually output the media used to build a clip to the clip library or to a VTR. This is useful for quickly dumping source clips onto a tape. You can also output an EDL in order to conform a program on another system to perform the final colour grading. In this case, after the colourist has completed work and created a new graded tape, you can recapture the graded material into a final colour-corrected clip using the output EDL.

About the Export EDL Menu

Use the Export EDL menu to save and export a clip as an EDL file or output a generated EDL to a VTR or clip library.

This menu consists of four main areas:

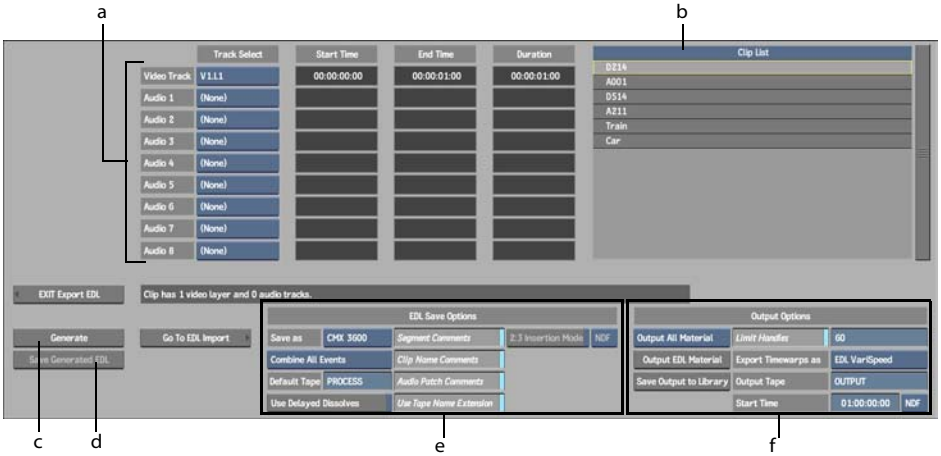
• Track table

• Clip list

• EDL Save Options group

• Output Options group

Additionaly, there are a few important controls outside of these areas such as the Generate button and the Save Generated EDL button.



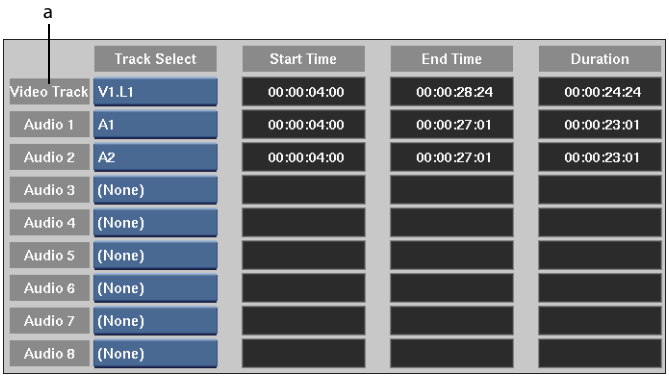
a) Track table
b) Clip list
c) Generate button
d) Save Generated EDL button
e) EDL Save Options group
f) Output Options group

Generate button — Generate the new EDL. This action activates the Save Generated EDL, Output EDL Material, and Save Output to Library buttons.

Save Generated EDL button — Save the generated EDL as a file. Specify a file name and path for the saved EDL in the file browser that appears, and then click Save. Ensure that your file name does not contain any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

Track Table

The Track table shows the video and audio tracks that the EDL will be based on. The table is divided into five columns.



a) Track Type column

Track Type — The first row specifies the video track and the remaining rows refer to the audio tracks.

Track Select — The selected track's name and number. Use this display to select the tracks that the EDL is based on.

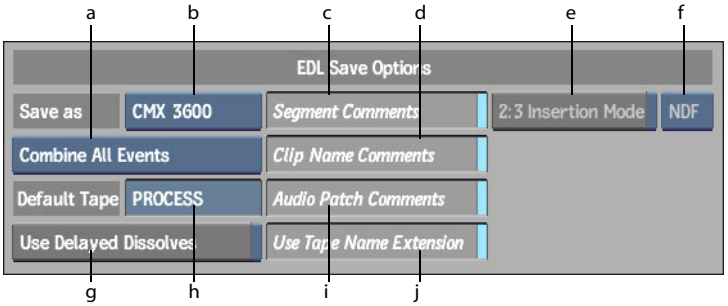
Start Time — The track's start timecode.

End Time — The track's end timecode.

Duration — The track's duration.

EDL Save Options Group

When you generate an EDL, you can change the EDL format, how matching events are combined, and the default tape number. You set the appropriate options in the EDL Save Options area of the Export EDL menu.



a) EDL Event Combination box
b) EDL Format box
c) Segment Comments button
d) Clip Name Comments button
e) 2:3 Insertion Mode button
f) Frame Code Mode box
g) Use Delayed Dissolves button
h) Default Tape field
i) Audio Patch Comments button
j) Use Tape Name Extension button

EDL Event Combination box — Select an option to indicate how events with the same source timecodes, record timecodes, and tape ID are combined when the EDL is generated.

Select:	To use:
Combine All Events	A single entry for all video and audio events.
Combine Audio Events	One entry for audio events and a separate entry for video events.
Never Combine Events	A separate entry for each video and audio event.

EDL Format box — Select the format of the generated EDL. You can save EDLs in any of the following formats:

- CMX 340
- CMX 3600
- CMX OMNI
- GVG 4
- GVG 4 Plus (GVG v4.1 or higher)
- SONY 900
- SONY 910
- SONY 5000
- SONY 9000
- SONY 9000 Plus (v2.21or higher)
- SONY 9100

Segment Comments button — Enable to allow comments added to the timeline to be included in the generated EDL.

Clip Name Comments button — Enable to allow clip name comments to be included in the generated EDL.

2:3 Insertion Mode button — Enable to convert the framerate of a 24p clip from 23.97 fps to 29.97 fps, and maintain 2:3 pulldown information for all in and out points (including cuts, wipes, dissolves, and timewarps). 2:3 pulldown data is important when master tapes are sent out for hardware-based tape-to-tape colour correction.

The EDL file will include explicit notification of hybrid splices as punctuation marks in the record in and out data.

A:	Indicates a:
period (.)	Regular splice record-in point for 29.97 fps non-drop frame timecode tapes.
comma (,)	Regular splice record-in point for 29.97 fps drop frame timecode tapes.
colon (:)	Hybrid splice record-in point for 29.97 fps non-drop frame timecode tapes.
semi-colon (;)	Hybrid splice record-in point for 29.97 fps drop frame timecode tapes.

This button is enabled by default when a 24p template is selected at project creation.

Frame Code Mode box — Select the drop frame mode for the output material. Select DF (drop frame) or NDF (non-drop frame) format.

Use Delayed Dissolves button — When enabled, delayed dissolves are included in the generated EDL.

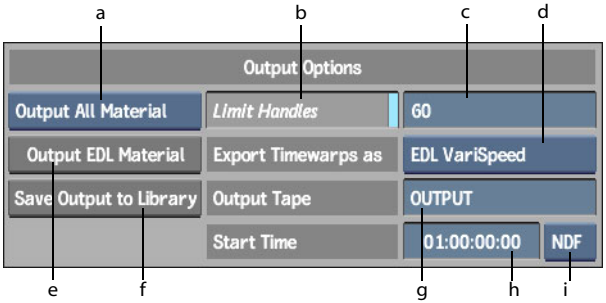
Default Tape field — Enter a tape name to override the default tape ID when saving an EDL. Source clips are assigned tape IDs when loaded using the Input Clip or Import EDL menu. For example, an edit that uses a clip created with the Colour Corrector does not have a tape ID. When the EDL is generated, the clip is given the tape ID in the Default Tape field.

Audio Patch Comments button — Enable to allow clip audio patching comments to be included in the generated EDL.

Use Tape Name Extension button — Enable to add a list to the end of the EDL that shows the relationship between the short tape name (8 characters, maximum) used in the EDL and the long tape name (52 characters, maximum) that you can set in the Import EDL menu.

Output Options Group

Before outputting an EDL, select the material that is output, the length of handles (if any), the method of exporting timewarps, the output tape ID, and the starting timecode.



a) Output Type box
b) Limit Handles button
c) Limit Handles field
d) Timewarp Mode box
e) Output EDL Material button
f) Save Output to Library button
g) Output Tape field
h) Start Timecode field
i) Frame Code Mode box

Output Type box — Select the material to output to a VTR.

Select:	To:
Output All Material	Output all source clips and clips created in Smoke.
Output Generated Only	Output only clips created in Smoke.
No Output	Not output any clips. Only the EDL is generated.

Limit Handles button — Enable to export the source clip with a specified maximum number of frames before and after.

Limit Handles field — Enter a value for the number of frames used before and after the edit.

Timewarp Mode box — Select how timewarps are output.

Select:	To:
EDL Varispeed	Create a timewarp command in the EDL that plays the clip at the timewarp speed.
Rendered Source	Render the timewarp before outputting the clip to the VTR. This creates a newly rendered clip and replaces the timewarp.

NOTE: There is no standard EDL format that recognizes timewarps created using the Timewarp Editor. If you create a timewarp using a custom curve, you must use the Rendered Source option; otherwise, the timewarp curve is lost.

Output EDL Material button — Output the EDL material to a VTR. The EDL Output module appears, which is comprised of the same controls as the Clip Output module.

Save Output to Library button — Output the EDL material as a clip in the clip library. The EDL is output to the same library reel from which you originally accessed the Export EDL menu.

Output Tape field — Enter a tape ID for the output material. The Output tape ID is used in the EDL to reference the destination of the material. Note that the edit's original tape ID is added to the Comment field. This is useful if you want to trace an element to its original source.

Start Timecode field — Enter a value to specify the start timecode for the output material. If the start timecode is 01:00:00:00, the clip with all the material begins at 01:00:00:00. The start timecode is used in the EDL to reference the location of material.

Frame Code Mode box — Select the drop frame mode for the output material. Select DF (drop frame) or NDF (non-drop frame) format.

Generating EDLs

You can generate an industry-standard EDL containing the metadata needed to recreate a clip that consists of one video track and up to eight audio tracks (depending on the EDL format). For clips that contain more than one video track or eight audio tracks, you must generate multiple EDLs.

In addition to source/record timecode for video and audio tracks, you can include clip name comments, audio patching information, and the reel name in the generated EDL. This information can be useful in helping to recreate a timeline clip on another system.

To generate and save an EDL:

1. In a clip library select the clips that you want to export.
2. Click Export EDL.



The Export EDL menu appears.



3. In the Clip list, select the clip that you want to export.
4. In the Track table, select video and audio tracks to include in the EDL.
5. Specify any EDL Save options. See "EDL Save Options Group" on page 387.
6. In the Output Options group, from the Output Type box, select No Output.
7. Click Generate.

   The EDL is generated and the Save Generated EDL button becomes active.
8. Click Save Generated EDL.

   The file browser appears.
9. Specify the location of the exported file and the file name, and then click Save.

   Ensure that your file name does not contain any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

   The EDL is exported to the specified location.

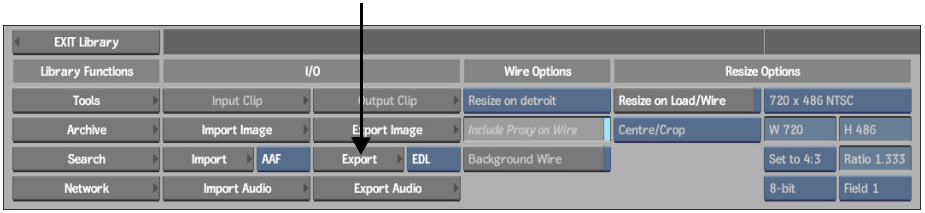
Outputting EDLs

You can output an EDL as a clip in the clip library or to a VTR. This is an alternate method of archiving a project that, along with an EDL, provides a backup mechanism for restoring both project metadata and media.

When you output a clip, the original start and end timecodes are added to the Comment field of the generated EDL along with the tape ID. This is useful if you want to trace the material referenced in the generated EDL to its location on the original source tape.

To output an EDL to a VTR or a clip library:

1. In the clip library, select the clips that you want to output.
2. Click Export EDL.



The Export EDL menu appears.



3. In the Clip list, select the clip that you want to export.
4. In the Track table, select video and audio tracks to include in the EDL.
5. Specify any EDL Save options. See "EDL Save Options Group" on page 387.
6. In the Output Options group, from the Output Type box, select either Output All Material or Output Generated.
7. Specify any Output options. See "Output Options Group" on page 389.
8. Click Generate.

   The EDL is generated and the Save Generated EDL, Output EDL Material, and Save Output to Library buttons become active.

9. Do one of the following:
   - Click the Output EDL Material button to output the EDL material to a VTR. The EDL Output module appears, which is comprised of the same controls as the Clip Output module.
   - Click the Save Output to Library button to output the EDL material as a clip in the clip library. The EDL is output to the same library reel from which you originally accessed the Export EDL menu.

20 Timecode and Keycode

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About Timecode and Keycode

Timecode and Keycode are essential tools for working with EDLs, or for conform and recapture. They are the identification markers by which your media is referenced in an EDL. Timecode and keycode can be imported with the media, assigned, changed, burned-in, or removed.

Timecode is a form of media metadata that labels individual frames of video or film. Timecode contains binary-coded-decimal hour, minute, second, and frame identification. Timecode is used in film, video, or audio material to provide a time reference for editing, synchronisation, and identification. The invention of timecode made modern videotape editing possible, and led to the creation of non-linear editing systems. Timecode is defined in the SMPTE 12M specification.

Keycode (also known as edge code) tracks frames of film from source reels through the post-production pipeline using code. Keycode is a variation of timecode designed to uniquely

identify frames in filmstock. Keycode is a valuable tool for any project that originates on film, evolves through digital post production, and eventually references the original film material for final image capture. Keycode is printed on film in both a human-readable and machine-readable form. It indicates the manufacturer and film emulsion, a unique identification for each reel, as well as the footage and frame number.

Keycode appears in a varying number of increments along the film strip depending on the film gauge. For example, on 35 mm film, keycode appears every foot, which translates to every 16 frames of film.

Ways that Timecode and Keycode is Preserved or Destroyed

Depending on how you work with a clip, the timecode and keycode it contains can be either preserved or destroyed.

Timecode and keycode data is preserved in the following circumstances:

- When you edit clips in the timeline.
- When you commit or merge layers in the timeline for a clip from a single source.
- When you commit or merge layers in the timeline for a single-frame virtual clip.
- When you load a single clip into a module and then process, the timecode and keycode is preserved in the result clip.
- When you load multiple clips into a module and then process, the timecode and keycode contained in the back clip is preserved in the result clip.
- When you export or publish a source in the DPX format.

Timecode and keycode data is destroyed in the following circumstances:

- When you load multiple clips into a module, the result clip inherits the timecode and keycode of the back clip. Timecode and keycode for clips other than the back clip is destroyed.
- When you edit a clip and export as a DPX file.

HINT: If you are using Clip History, you can retrieve timecode and keycode data from the original source clips.

Displaying Timecode and Keycode

Timecode and keycode can be displayed and monitored in the following user interface areas:

- Clip proxies
- Player
- Clip information overlay

• Timeline

• List View

When ranges of timecode or keycode are displayed, for example, in a Timeline or List view, the range is inclusive. The out value shows the timecode or keycode for the last frame of the element.

Displaying Timecode and Keycode on Clip Proxies

Keycode can be displayed on clip proxies in the Source Area and in the clip library.

Timecode and keycode are displayed in clips as follows.



a) Timecode for the current frame b) Keycode for the current frame

Image courtesy of The House

To display timecode and keycode on proxies in the clip library:

1. In the clip library, ensure that View Mode is set to Proxies.



a) View Mode box b) Information box

2. From the Information box, select any option except No Display.

To display timecode and keycode on proxies on the EditDesk:

1. On the Editdesk, from the Menu Priority box , select Source Area and then enable it.



2. From the Clip Information box, select an option that includes timecode/keycode.

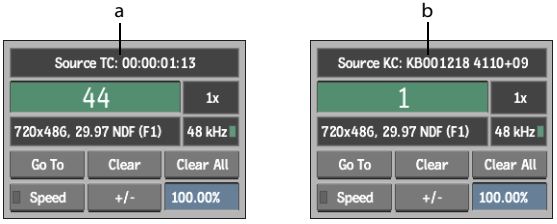


Select:	To display:
KC/F + Res	Keycode, frame number, clip duration, and resolution.
KC/TC +Res	Keycode, timecode, clip duration, and resolution.
KC/Frame	Keycode, clip duration, and frame number.
KC/TC	Keycode, timecode, and clip duration.

NOTE: You can use the **CTRL+I** hot key to cycle through display options, including the keycode options.

Displaying Timecode and Keycode in the Player

You can see the keycode and timecode of a source clip in the Player.



a) Keycode Display field in the Player b) Timecode Display field in the Player

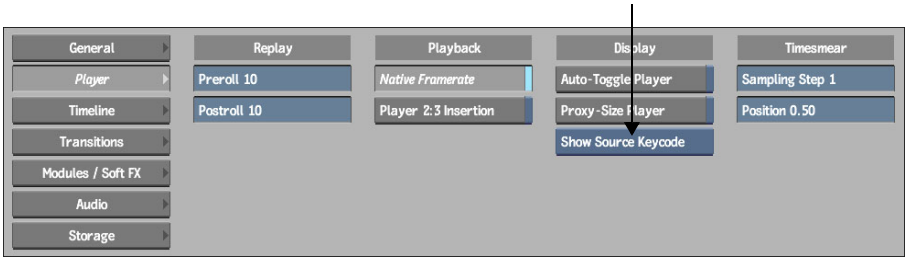
To display timecode or keycode in the Player:

1. On the Editdesk, click Preferences.

   The Preferences menu appears.

2. In the Preferences menu, click the Player tab.

3. From the Source Time Mode box, select a display mode for the Player.



Select:	To display:
Show Source Keycode	The source keycode only.
Show Source Timecode	The source timecode only.

Displaying Timecode and Keycode in the Clip Information Overlay

You can see the timecode and keycode of a source clip by **ALT**-clicking it on the EditDesk.

Timecode and keycode are displayed in the clip information overlay as follows.



a) Start keycode for the clip
b) Start Source Timecode for the clip
c) Start Record Timecode for the clip
d) End Record Timecode for the clip
e) End Source Timecode for the clip
f) End keycode for the clip

Image courtesy of The House

Displaying Timecode and Keycode in the Timeline

To display the timecode and keycode data for each timeline segment of a clip, expand the timeline segment.

Timecode and keycode are displayed in the timeline as follows.

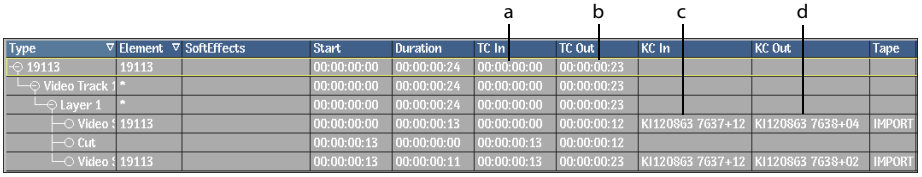


a) Keycode in the timeline

b) Timecode in the timeline

Displaying Timecode and Keycode in the List View

Timecode and keycode data can be viewed in the List View in the Record Area.



Type	Element	SoftEffects	Start	Duration	TC In	TC Out	KC In	KC Out	Tape
19113	19113		00:00:00:00	00:00:00:24	00:00:00:00	00:00:00:23			
Video Track 1	*		00:00:00:00	00:00:00:24	00:00:00:00	00:00:00:23			
Layer 1	*		00:00:00:00	00:00:00:24	00:00:00:00	00:00:00:23			
Video	19113		00:00:00:00	00:00:00:13	00:00:00:00	00:00:00:12	KI120863 7637+12	KI120863 7638+04	IMPORT
Cut			00:00:00:13	00:00:00:00	00:00:00:13	00:00:00:12			
Video	19113		00:00:00:13	00:00:00:11	00:00:00:13	00:00:00:23	KI120863 7637+12	KI120863 7638+02	IMPORT

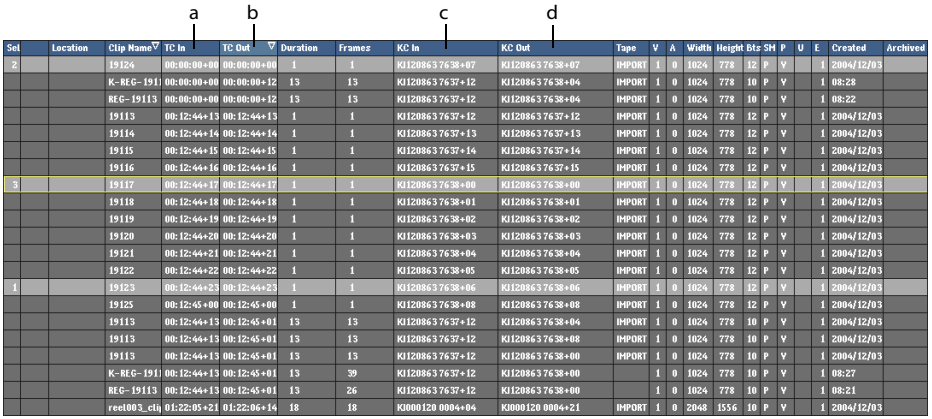
a) In timecode for the segment

b) Out timecode for the segment

c) In keycode for the segment

d) Out keycode for the segment

You can also see timecode and keycode data in the List View of the file browser for source clips.



Sel	Location	Clip Name	TC In	TC Out	Duration	Frames	KC In	KC Out	Tape	V	A	Width	Height	Bits	SM	P	U	E	Created	Archived
2		19124	00:00:00+00	00:00:00+00	1	1	KI120863 7638+07	KI120863 7638+07	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		K-REG-191	00:00:00+00	00:00:00+12	13	13	KI120863 7637+12	KI120863 7638+04	IMPORT	1	0	1024	778	10	P	V		1	08:28	
		REG-19113	00:00:00+00	00:00:00+12	13	13	KI120863 7637+12	KI120863 7638+04	IMPORT	1	0	1024	778	10	P	V		1	08:22	
		19113	00:12:44+13	00:12:44+13	1	1	KI120863 7637+12	KI120863 7637+12	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19114	00:12:44+14	00:12:44+14	1	1	KI120863 7637+13	KI120863 7637+13	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19115	00:12:44+15	00:12:44+15	1	1	KI120863 7637+14	KI120863 7637+14	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19116	00:12:44+16	00:12:44+16	1	1	KI120863 7637+15	KI120863 7637+15	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
3		19117	00:12:44+17	00:12:44+17	1	1	KI120863 7638+00	KI120863 7638+00	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19118	00:12:44+18	00:12:44+18	1	1	KI120863 7638+01	KI120863 7638+01	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19119	00:12:44+19	00:12:44+19	1	1	KI120863 7638+02	KI120863 7638+02	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19120	00:12:44+20	00:12:44+20	1	1	KI120863 7638+03	KI120863 7638+03	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19121	00:12:44+21	00:12:44+21	1	1	KI120863 7638+04	KI120863 7638+04	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19122	00:12:44+22	00:12:44+22	1	1	KI120863 7638+05	KI120863 7638+05	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
1		19123	00:12:44+23	00:12:44+23	1	1	KI120863 7638+06	KI120863 7638+06	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19125	00:12:45+00	00:12:45+00	1	1	KI120863 7638+08	KI120863 7638+08	IMPORT	1	0	1024	778	12	P	V		1	2004/12/03	
		19113	00:12:44+13	00:12:45+01	13	13	KI120863 7637+12	KI120863 7638+04	IMPORT	1	0	1024	778	10	P	V		1	2004/12/03	
		19113	00:12:44+13	00:12:45+01	13	13	KI120863 7637+12	KI120863 7638+08	IMPORT	1	0	1024	778	10	P	V		1	2004/12/03	
		19113	00:12:44+13	00:12:45+01	13	13	KI120863 7637+12	KI120863 7638+00	IMPORT	1	0	1024	778	10	P	V		1	2004/12/03	
		K-REG-191	00:12:44+13	00:12:45+01	13	39	KI120863 7637+12	KI120863 7638+00		1	0	1024	778	10	P	V		1	08:27	
		REG-19113	00:12:44+13	00:12:45+01	13	26	KI120863 7637+12	KI120863 7638+00		1	0	1024	778	10	P	V		1	08:21	
		reel003_cli	01:22:05+21	01:22:06+14	18	18	KI000120 0004+04	KI000120 0004+21	IMPORT	1	0	2048	1556	10	P	V		1	2004/12/03	

a) Timecode In column

b) Timecode Out column

c) Keycode In column

d) Keycode Out column

About the Timecode Calculator

You can use the numeric keypad to work with timecode. When you click a timecode field, the numeric keypad appears with the full timecode.



You can use the numeric keypad to do the following:

• Go to the frame with a specific timecode.

• Calculate timecode from frame counts, and vice versa.

• Switch between drop and non-drop timecode (NTSC only).

• Convert drop timecode to non-drop timecode, and vice versa (NTSC only).

When you use the numeric keypad as a timecode calculator, some keys have a different function.

Click:	**To:**
Period	Insert two zeros.
TC/FRM	Switch, or show conversion, between frames and timecode.
DF/NDF	Switch between Drop Frame mode and Non-Drop Frame mode. If you are in PAL video, this button does not appear.

About the Keycode Calculator

When typing keycode values directly into the Keycode field, you use the keycode calculator.

You can select the film manufacturer and emulsion in the keycode calculator to determine the first two values of the keycode.



a) Keycode field
b) Film Manufacturer box
c) Film Emulsion box
d) Framerate box
e) Film Gauge box
f) Reference Foot box

Keycode field — Indicates the keycode value for a frame or for the first frame of a sequence. Click to enter a new keycode value. Subsequent frames are assigned a keycode value incremented from this value in relation to the settings in the Film Gauge box, and optionally, the Reference Foot box when using 3-perf 35 mm film.

NOTE: Although you can enter any two letters in the Keycode field to begin a keycode value, only those corresponding to an actual manufacturer and film emulsion populate the Film Manufacturer and Film Emulsion fields.

Film Manufacturer box — Select the manufacturer of a source film reel. If you type a value in the Keycode field, the corresponding manufacturer is automatically selected in this box: the first letter of the keycode value indicates the manufacturer.

Film Emulsion box — Select the emulsion of a source film reel. If you type a value in the Keycode field, the corresponding manufacturer is automatically selected in this box: the second letter of the keycode value indicates the film's emulsion. Only the film emulsions that correspond to the film manufacturer selected in the Film Manufacturer field appear.

Framerate box — Select the framerate used when importing files that retain keycode. This value should be set at the framerate at which the film was transferred to video.

Film Gauge box — Select the type of source film from which the frames originated. This is used to assign keycode to a sequence of frames starting with the value entered in the Keycode field.

Reference Foot box — Select the reference foot for 35 mm / 3 perf film. Reference Foot is only active when Film Gauge is set to 35 mm / 3 perf. This number is necessary because 3-perf 35 mm film has a different number of frames in each foot of a 3-foot repeating sequence.

Keycode Syntax

Keycode in Autodesk Effects and Editing applications uses the following syntax:

KQ123456 7890+12

Where:

- K is the film manufacturer.
- Q is the film emulsion.
- 123456 (6 digits) is the film reel unique identifier.
- 7890 (4 digits) is the footage number.
- 12 (2 digits) is the frame number.

In 35mm / 3 perf keycode, a reference foot value is also set. The value can be 1, 2, or 3 between parenthesis:

KQ123456 1234+00(1)

Supported Film Emulsions

The available film emulsions are supported in keycode in Autodesk Effects and Editing applications as follows.

Kodak

- 5274/7274 Vision 200T
- 5277/7277 Vision 320T
- 5231/7231
- 5620/7620 Primetime 640 T
- 5600/7600 Primetime
- 5294/7294
- SFX 200T
- 5249/7249
- 5295/7295
- 5287/7287 EXR Ultra Lat
- 5292/7292
- 5222/7222
- 5244/7244
- 5248/7248
- 5234/7234
- 5279/7279 Vision 500T
- 5293/7293
- 5297/7297
- 5298/7298
- 5245/7245
- 5247/7247
- 5272/7272
- 5296/7296
- 5243/7243
- 5289/7289 Vision 800T
- 5246/7246 Vision 250D

Fuji

- VELVIA col rev 8540
- F-64D/125/250D/500
- FCI

Eastman

- 5242/7242 Vision Color l
- 5299/7299 Vision2 HD
- 7265 PLUS-X
- 5205/7205 Vision2 250D
- 5218/7218 Vision2 500T
- 5229/7229 Vision2 Exp 500T

- 5212/7212 Vision2 100T
- 5284/7284 Vision Exp 500T
- 5285/7285 Ektachrome 100D
- 5217/7217 Vision2 200T
- 5263/7263 Vision 500T
- 5201/7201 Vision2 50D
- 7266 TRI-X

Agfa

- XTS 400
- XT 100
- XTR 250
- XT 320

Supported Film Gauges

The following film gauges are supported in keycode for Autodesk Effects and Editing applications:

- 16 mm and Super 16 mm / 1 perf
- 35mm / 3 perf
- 35mm / 4 perf
- 65mm / 5 perf

The increment offset of a particular frame from the keycode dot (which indicates the zero offset point on the film) can be recorded in one of two modes: frame offset and perforation offset. In general, film scanners can write keycode in either of these two modes.

For 35 mm / 3 perf and 35 mm / 4 perf film, both frame and perforation offset keycode are supported when importing files. For all other gauges, only frame offset mode is supported. In these latter cases, set the telecine to use frame offset keycode when you are scanning.

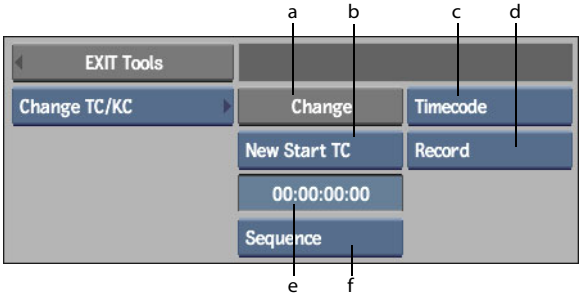
About the Change TC/KC/Rate Tools

The tools used to change timecode, keycode, or frame code mode are accessible in a number of ways from your Autodesk Effects and Editing application for your convenience. For this reason, the menus may look slightly different, but the functionality remains the same.

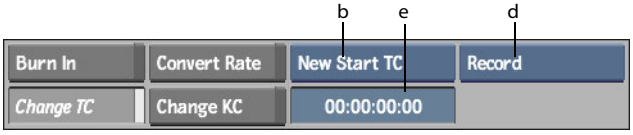
The Change Timecode Tool

The Change Timecode tool can be accessed as follows:

- Via the Change TC/KC option, from the Tools box in the clip library, when you select Timecode.



- Via the Timecode option in the A/V Tools box, when you select Change TC.



a) Change button
b) Change option box
c) Timecode/Keycode box
d) Change Target box
e) Start Timecode field
f) Timecode option box

The Change Timecode tool options are described as follows.

Change button — Click to confirm values entered and apply them to the selected clip.

Change option box — Select whether the start timecode and frame code mode will change.

Select:	To:
New Start & Mode	Change the start timecode and frame code mode (framerate and drop frame mode).
New TC Mode	Change only the frame code mode (framerate and drop frame mode).
New Start TC	Change only the start timecode.

Timecode/Keycode box — Select whether timecode or keycode will be changed.

Change Target box — Select whether the source timecode, record timecode, or both source and record timecodes will change.

Start Timecode field — Enter the start timecode of a single selected clip or the first clip in a multi-clip selection.

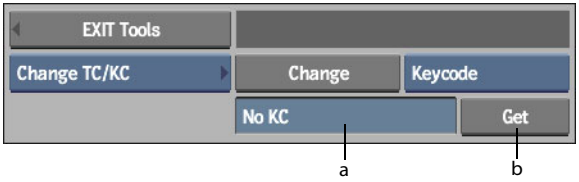
Timecode option box — Select the timecode relationship between multiple selected clips. The Timecode option box is enabled only for Change TC/KC when the Change option box is set to New Start & Mode or New Start TC.

Select:	To:
Step	Step the start timecode of multiple selected clips by the duration specified in the Step Timecode field.
Same TC	Assign the same start timecode to all clips.
Sequence	Assign a start timecode sequentially to each clip so that the clips follow each other immediately but do not overlap.

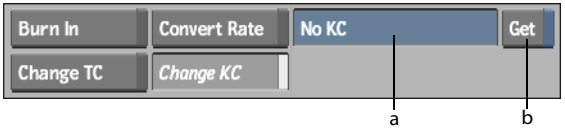
The Change Keycode Tool

The Change Keycode tool can be accessed as follows:

• Via the Change TC/KC option, from the Tools box in the clip library, when you select Keycode.



• Via the Timecode option in the A/V Tools box, when you select Change KC.



a) Keycode field b) Get button

The Change Keycode tool options are described as follows. Only those options that are unique to Keycode and not already described for Timecode are included here.

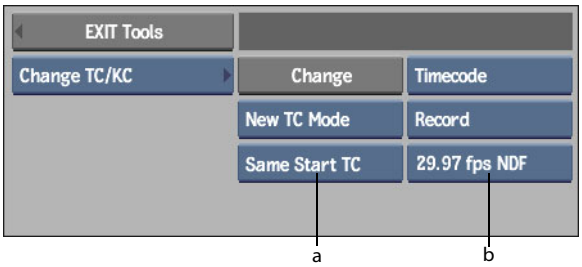
Keycode field — Enter the start keycode of a single selected clip or the first clip in a multi-clip selection.

Get button — Click then select a clip to load the Keycode of that clip.

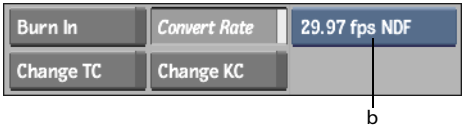
The Change Frame Code Mode Tool

The Change Frame Code Mode tool allows you to change the framerate and drop frame mode. The Change Frame Code Mode tool can be accessed as follows:

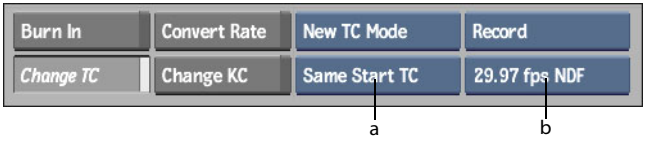
- Via the Change TC/KC option, from the Tools box in the clip library, when you select Timecode and New TC Mode (or New Start & Mode).



- Via the Timecode option in the A/V Tools box, when you select Convert Rate.



- Via the Timecode option in the A/V Tools box, when you select Change TC and New TC Mode.



a) Same Start TC/Frame box b) Frame Code Mode box

The Change Frame Code Mode tool options are described as follows. Only those options that are unique to Frame Code Mode and not already described for Timecode are included here.

Same Start TC/Frame box — Select a start option. The Same Start TC/Frame box is active only when New TC Mode is enabled.

Select:	To:
Same Start TC	Start with the timecode that matches the corresponding timecode in the new mode—calculated by the number of frames that correspond to the original timecode, starting from 00:00:00;00.
Same Start Frame	Start with the same timecode as the one used in the old mode.

Frame Code Mode box — Select the framerate and drop frame mode for the selected clips. The Frame Code Mode box is enabled only when the Change option box is set to New Start & Mode or New TC Mode.

Select:	To apply:	TC Format:
23.976 fps	23.976 frames per second timecode. This frame rate is used for NTSC DVD playback.	00:00:00+00
24 fps	24 frames per second timecode. Used to transfer a video signal to film.	00:00:00+00
25 fps	25 frames per second timecode. Good for LCD monitors or display formats that are not interlaced.	00:00:00:00
29.97 fps NDF	29.97 frames per second Non-Drop Frame timecode (frame rate for colour NTSC). If you use 29.97 fps NDF, its indicated timings will not accurately correspond with real time.	00:00:00:00
29.97 fps DF	29.97 frames per second Drop-Frame timecode (frame rate for colour NTSC). This times the video accurately with real time by dropping the extra frames in the count.	00;00;00;00
30 fps	30 frames per second timecode. Mimics a film camera's frame-by-frame image capture.	00:00:00:00
50 fps	50 frames per second timecode. Standard for PAL.	00:00:00:00
59.94 fps NDF	59.94 frames per second, Non-Drop Frame timecode (standard rate for NTSC). If you use 59.94 fps NDF, its indicated timings will not accurately correspond with real time.	00:00:00:00
59.94 fps DF	59.94 frames per second, Drop-Frame timecode (standard rate for NTSC). This times the video accurately with real time by dropping the extra frames in the count.	00:00:00:00
60 fps	60 frames per second timecode. Used for NTSC video.	00:00:00:00

NOTE: If you change the frame code mode of a clip, timewarps will automatically be applied to the audio or video tracks to maintain the audio and video sync.

Changing Timecode

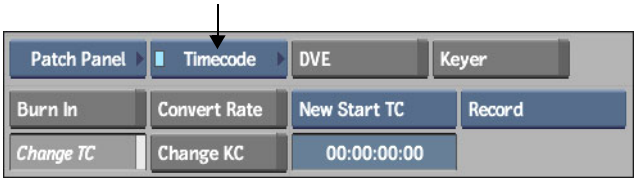
You can change the start timecode of a clip for the record timecode, source timecode, or both.

If you are mixing clips that originate from formats that use different timecodes, you may want to change their timecodes. Use the Change Timecode tool to change the start timecode for a clip and manage source clips with different timecode formats.

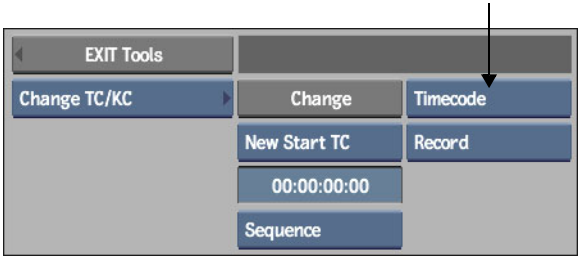
To change the timecode of a clip:

1. Access the Change Timecode tool in one of the following ways:

   • From the A/V Tools box, click Timecode, and then select Change TC.



   • In the Clip Library, click Tools, then from the Tools box, click Change TC/KC, and select Timecode.



2. In the Timecode field, enter the timecode value that you want to apply to the frames of a clip.
3. Select other timecode options, such as applying to source, record, or both timecodes. See "The Change Timecode Tool" on page 405.
4. Do one of the following:

   • Click a clip to which you want to apply the timecode value.

   The value is incremented for each frame of the clip according to the values you set.

   • If you are using the Change TC/KC tool, select the clip to which you want to apply timecode, and then click Change.

Changing Keycode

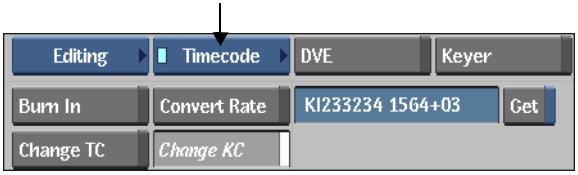
You can change or add keycode to a sequence. You might do this, for example, if the keycode data was corrupted when written by the telecine, or if you entered wrong keycode values when using a third-party application to write keycode to an exported sequence.

NOTE: You cannot apply keycode to audio files.

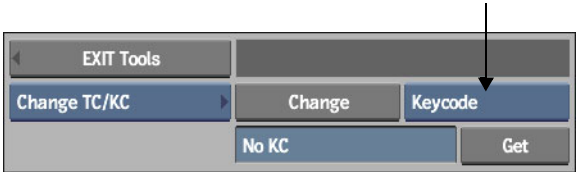
To change the keycode of a clip:

1. Access the Change Keycode tool in one of the following ways:

   • From the A/V Tools box, click Timecode, and then select Change KC.



   • In the Clip Library, click Tools, then from the Tools box, click Change TC/KC, and select Keycode.



2. In the Keycode field, enter the keycode value that you want to apply to the frames of a clip.

   Ensure that you enter a keycode value according to the proper syntax. See "Keycode Syntax" on page 403.

3. Optional: To load the keycode of another clip, click the Get button next to the Keycode field, and select the clip.

   The keycode value of the current frame of the selected clip is loaded into the Keycode field. You can then edit this value with the keycode calculator, or apply this keycode to other clips by selecting them.

4. Do one of the following:

   • Click a clip to which you want to apply the keycode value.

   The value is incremented for each frame of the clip according to the values you set.

   • If you are using the Change TC/KC tool, select the clip to which you want to apply keycode, and then click Change.

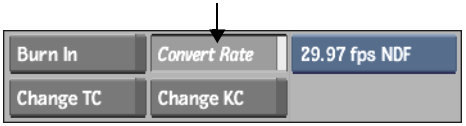
Changing Frame Code Mode

The Frame Code Mode tool allows you to select the framerate and drop frame mode for your clip. You can convert the framerate and drop frame mode on the video and the audio clip. However, when you convert a clip's rate, it's playback speed can be affected (both video and audio).

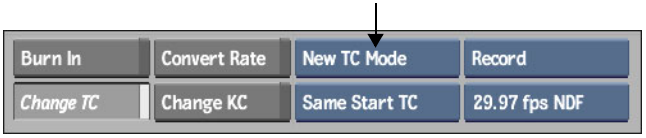
Also, if you change the frame code mode of a clip, timewarps will automatically be applied to the audio or video tracks to maintain the audio and video sync.

To change the frame code mode of a clip:

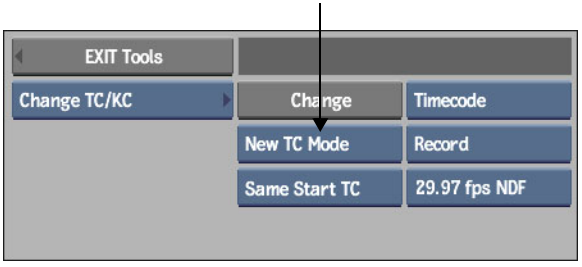
1. Access the Change Timecode tool in one of the following ways:
   - From the A/V Tools box, click Timecode, and then select Convert Rate.



   - From the A/V Tools box, click Timecode, and then select Change TC and New TC Mode.



   - In the Clip Library, click Tools, then from the Tools box, click Change TC/KC, and select Timecode and New TC Mode (or New Start & Mode).



2. Select the desired framerate, drop frame mode, and start option. See "The Change Frame Code Mode Tool" on page 407.
3. Do one of the following:
   - Click a clip to which you want to apply the frame code mode value.
   - If you are using the Change TC/KC tool, select the clip to which you want to apply the frame code mode, and then click Change.

Manually Assigning Timecode and Keycode on Import

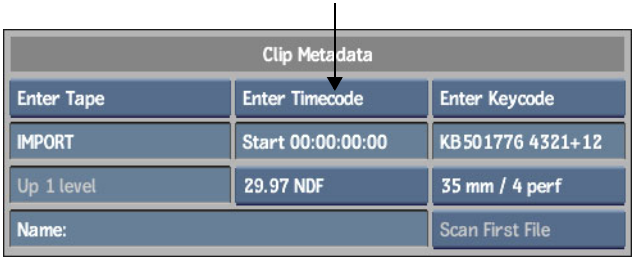
When importing sequences composed of any type of image file format, you can manually set the timecode, keycode, and frame code mode for the resulting clip. By setting keycode you also

set the film gauge used for the clip. The film gauge defines how the keycode data will be calculated.

To manually assign timecode and keycode data to image files on import:

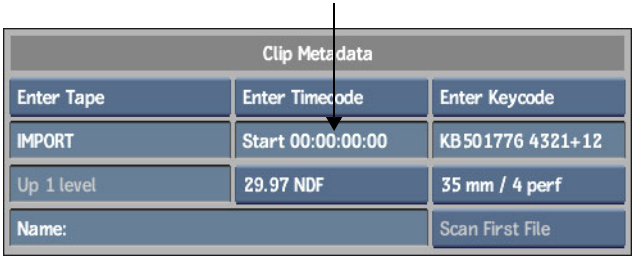
1. Follow the general procedure for importing an image file, and stop at the point where you adjust Clip Metadata properties. See "Importing and Soft-Importing Image Files" on page 222.

2. From the Timecode box, select Enter Timecode.



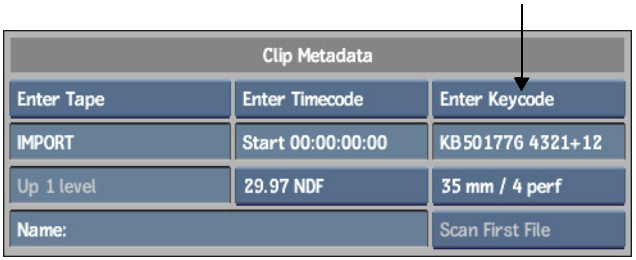
NOTE: When you select Enter Timecode, any embedded timecode data is ignored and replaced with the value that you enter directly in the Timecode field.

3. In the Timecode field, enter a Timecode value using the timecode calculator. See "About the Timecode Calculator" on page 400.



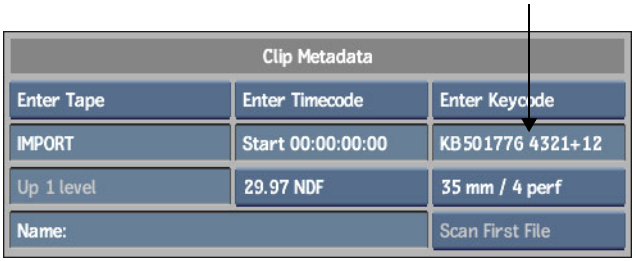
After entering a timecode value and closing the timecode calculator, the value appears in the Timecode field.

4. From the Keycode box, select Enter Keycode.



NOTE: When you select Enter Keycode, any embedded keycode data is ignored and replaced with the value that you enter directly in the Keycode field.

5. In the Keycode field, enter a valid keycode value using the keycode calculator. See "About the Keycode Calculator" on page 401.



After entering a keycode value and closing the keycode calculator, the value appears in the Keycode field. As well, the film gauge that you set in the keycode calculator is inherited by the Film Gauge box in the Image Import menu.

HINT: If you want to change the film gauge, including the reference foot for 35 mm / 3 perf film, you have to access the keycode calculator again by clicking the Keycode field.

6. Continue the procedure for importing an image file.

Your new timecode and keycode values are set.

Removing Conflicts Between Clips in Timecode or Keycode

When outputting multiple clips in a single pass, you may need to change the timecodes or keycodes of the clips so they do not overlap. If your timecodes or keycodes overlap when you attempt to output multiple clips, you will receive an error message.

To remove conflicts in timecode between clips:

1. In the Clip Library, select a single clip or press **CTRL** and select multiple clips.

   NOTE: Clips are sequential, based on the order of selection in the Clip Library.

2. From the Tools menu, choose Change TC/KC.

   The Change Timecode tool options appear.

3. From the Change option box, select New Start & Mode.

4. In the Change Target box, specify whether you are modifying the source timecode, the record timecode, or both. See "The Change Timecode Tool" on page 405.

5. In the Start Timecode field, enter the start timecode for the first clip.

6. From the Timecode option box, select Sequence.

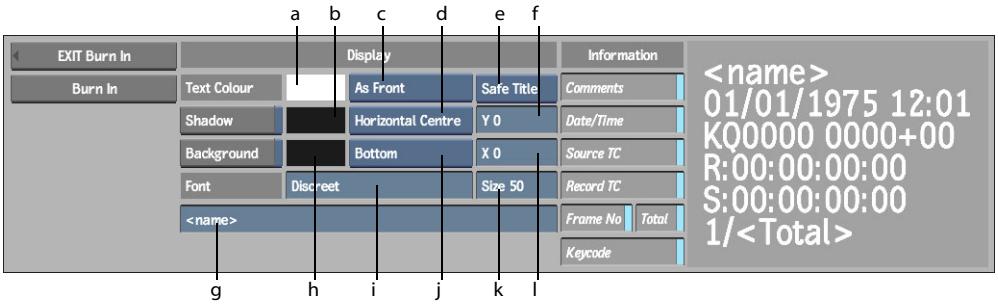
   This ensures that clip timecodes do not overlap.

7. Click Change and confirm the operation.

   Timecodes are changed accordingly.

About the Burn In Menu

The Burn in Timecode menu is described as follows.



a) Text Colour pot
b) Shadow Colour pot
c) Scan Format box
d) Horizontal Position box
e) Offset box
f) Horizontal Position field
g) Name field
h) Background Colour pot
i) Font box
j) Vertical Position box
k) Size field
l) Vertical Position field

Shadow button — Enable If you want the burned-in information to have a drop shadow. To change the colour of the shadow, use the Shadow Colour pot.

Text Colour pot — Click to display the colour palette and select a text colour.

Shadow Colour pot — Click to display the colour palette and select a shadow colour.

Scan Format box — Select the scan format.

Select:	To:
Interlaced	Scan a frame-based clip with interlacing.
Progressive	Scan a frame-based clip with no interlacing.
As Front	Use the Scan format used on the front clip.

Horizontal Position box — Select a Horizontal position.

Select:	To:
Horizontal Center	Position the burned-in text in the horizontal center.
Right	Position the burned-in text to the right of the frame.
Left	Position the burned-in text to the left of the frame.

Offset box — Select the appropriate offset option to account for the Safe Action or Safe Title area. This option only functions when the position is set using the Horizontal and Vertical Position boxes, and not when using the Position fields.

Select:	To:
Full	Orient the burned-in text within the full frame.
Safe Action	Orient the burned-in text within the safe action area.
Safe Title	Orient the burned-in text within the safe title area.

Horizontal Position field — Drag left or right, or click to enter a horizontal position value that offsets the selected option in the Offset box.

Comments button — Enable to burn-in a comment that you specify in the Name field.

Date/Time button — Enable to burn-in date and time.

Source TC button — Enable to burn-in the source timecode.

Name field — Displays the current clip name. Click to enter another name or comment to be burned-in. The Name field is active when Comment is enabled.

Background button — Enable if you want a colour box behind the text. To change the colour of the background, use the Background Colour pot.

Background Colour pot — Click to display the colour palette and select a background colour.

Font box — Click to select a font from the browser.

Vertical Position box — Select a Vertical position.

Select:	To:
Vertical Center	Position the burned-in text in the vertical center.
Top	Position the burned-in text to the top of the frame.
Bottom	Position the burned-in text to the bottom of the frame.

Size field — Drag left or right, or click to enter the font size of the burned-in clip information.

Vertical Position field — Drag left or right, or click to enter a vertical position value that offsets the selected option in the Offset box.

Keycode button — Enable to burn-in the keycode.

Frame Number button — Enable to burn-in the current frame number.

Record Timecode button — Enable to burn-in the record timecode.

Total Frames button — Enable to burn-in the total frame number.

Source TC field — Click to enter a new source timecode value.

Record TC field — Click to enter a new record timecode value.

Keycode field — Click to enter a new keycode value.

Source TC Frame Mode box — Select a frame code mode for the source clip.

Record TC Frame Mode box — Select a frame code mode for the record clip.

Total Frames field — Click to enter a value for the total number of frames.

Burning-in Timecode and Keycode

Use the Timecode tools to burn-in the keycode, record timecode, source timecode, frame number, total number of frames, date, or a comment. The information appears as text on your clip for your reference.

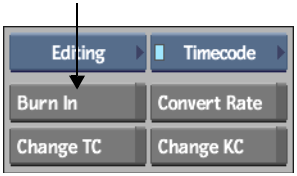
If you are mixing clips that originate from formats that use different timecodes, you may want to burn-in information on a clip to keep a timecode reference clip.

NOTE: Burn In settings are saved from session to session. You can reset them to the factory defaults by clicking Reset.

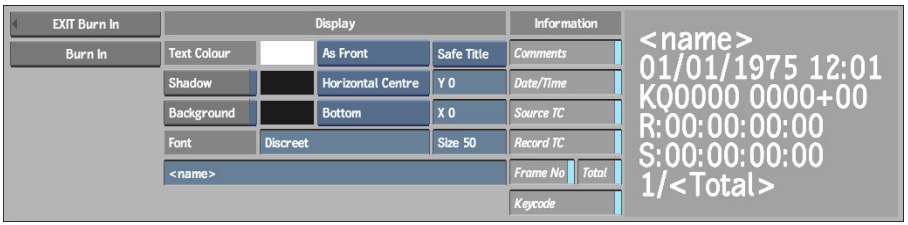
Burn-in the clip's keycode data with the Burn In tool. This is useful to ensure that keycode data is not lost as frames progress through the Autodesk pipeline, and possibly through other applications. See "Ways that Timecode and Keycode is Preserved or Destroyed" on page 396.

To burn in timecode and keycode:

1. On the Editdesk, from the A/V Tools box, select Timecode.
2. Click Burn In.



The Burn in menu appears.



3. In the Clip Information group, enable the buttons for the information that you want to burn-in into the clip, such as Source TC and Keycode.

   The selected information on the clip is shown in the sample frame. See "About the Burn In Menu" on page 414.

4. Click Burn In.
5. Select the clip into which you want to burn in the timecode.
6. Select the destination for the result clip.

   The result clip appears in the selected destination.

21 Importing Final Cut Pro XML

Summary

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About Importing XML from Final Cut Pro

Smoke allows you to import multi-track compositions from Apple® Final Cut Pro® (FCP) running on both PowerPC™ and X86 (Intel®) platforms for online editing. Smoke reads XML exported from FCP (version 4.1 and up) and assembles a timeline accordingly. Media used during the offline edit in FCP needs to be recaptured from the source tapes or relinked from files in Smoke. Working with XML exported from FCP is similar to working with an EDL, but it is more powerful and easier since multiple tracks of video and audio are supported in a single XML file. As well, more effects and transitions can be transferred between FCP and Smoke. Working with the XML exported from FCP is also similar to working with Avid® OMF® files, which support the transfer of multiple tracks, effects and transitions.

Only select effects are supported when transferring sequences between FCP and Smoke.

Note that when transferring projects between FCP and Smoke, you are only transferring the metadata between the applications, as contained in the XML, not the media itself. You will need to import the media separately.

It is possible for FCP to export XML containing multiple timelines. However, Smoke only supports XML containing a single timeline and cannot read XML files with multiple timelines. Ensure that the FCP editor exports only one timeline per XML file.

You can also load FCP XML linked to media shot on a Varicam.

Workflow

First, prepare the sequences in FCP that will be exported as XML. These sequences are then imported into Smoke to be worked on in a timeline.

1. Do one of the following:
   - If you are editing from tape, perform logging and capture from a VTR in FCP. See "Logging and Capturing in Final Cut Pro from Tape" on page 420.
   - If you are editing from files, verify that the supported media specifications and network configuration links are still valid for accessing the file-based media. See "Relinking to File-based Media" on page 424.
2. Edit and add effects/transitions in FCP. See "Supported and Unsupported Effects" on page 427.
3. Export XML sequences from FCP. See "Exporting Sequences from Final Cut Pro" on page 421.
4. Import FCP XML using the Import Interchange commands, then recapture or relink the media. See "Importing Final Cut Pro XML" on page 422.
5. Work on the recaptured project and/or finish it for final output.

Preparing Sequences Cut in Final Cut Pro for XML Import

Prepare sequences in FCP before exporting them as XML files. If you are working from tapes, log and capture to FCP in a manner that will allow the online editor to easily recapture media in Smoke. You can also edit in FCP using file-based media.

HINT: You can use both tape-based and file-based media in the same FCP project, and the media can be recaptured and relinked later in Smoke.

You load XML files using the Interchange commands and either capture the source material from tape or relink the media to files.

Logging and Capturing in Final Cut Pro from Tape

When capturing clips for offline edit sessions in FCP, you enter the tape name in the Reel field of the Log and Capture dialog box. After importing the FCP XML in Smoke, you recapture all the media from tape. It is this tape name, as entered in the Reel field in FCP, that will indicate which tapes to use.

NOTE: Other logging data entered for clips in the FCP Log and Capture dialog box can be imported into Smoke. See "FCP to Smoke: Data" on page 428.

The following resolution/framerates are supported for footage destined for Smoke:

- NTSC@29.97
- PAL@25
- 720p24@23.976
- 720p30@29.97
- 720p60@59.94
- 1080i50@25
- 1080i60@29.97

The NTSC@24 (Advanced pulldown) framerate is not supported for footage destined for Smoke.

Exporting Sequences from Final Cut Pro

When you are ready to export projects from FCP, you must export each sequence separately as an XML file, since Smoke does not support Bins or Batch lists.

You can, however, export sequences which contain nested sequences and the nested sequences will be translated into containers in Smoke.

Use commands in the Final Cut Pro File menu to export FCP XML interchange format documents.

To export XML from FCP:

1. Select a sequence in the Browser window that you want to export in an interchange format document.

   NOTE: If nothing is selected, the entire contents of the Browser are exported. However, Smoke only supports XML files with a single sequence of edited clips.

2. Choose File | Export | XML.
3. In the Export XML dialog box, do the following:
   - Leave the XML Format pop-up set to Apple XML Interchange Format, version 2.

     NOTE: If you are exporting XML from an FCP version prior to 5, only version 1 of the XML Interchange Format version is available. In general, there is parity between both XML Interchange Format versions concerning supported effects in Smoke. Features specific to FCP 5 will only appear in version 2 of FCP's XML Interchange Format.

   - Do not toggle on the Include Master Clips Outside Selection check box.
4. Click OK.
5. In the Save dialog box that appears, save the XML file to an accessible location.

Importing Final Cut Pro XML

Import XML sequences from FCP in the same way you import an EDL. Each XML file corresponds to an FCP sequence that can be opened in the timeline, including video and audio layers, and select transitions and effects. Some unsupported effects are marked with comments indicating what you have to rebuild in Smoke based on the original offline edit.

FCP XML can support 720/24p, 720/30p, and 720/60p output from Varicam to create XML files. The timecode of the source is always 59.94, but the timelines can be 24p, 30p, or 60p.

Smoke has the ability to conform XML (23.976/29.97/59.94) from Varicam material (23.976/29.97/30/59.94/60). Smoke can also remove non-active frame when capturing Varicam media. The source material must be at the same framerate as the sequence (for example 23.97 in a 23.97 sequence).

After importing an XML file, you recapture the footage from the original tapes using the Recapture tool. You can also reload file-based media. Once all the media is captured or reloaded, it is relinked to the sequence.

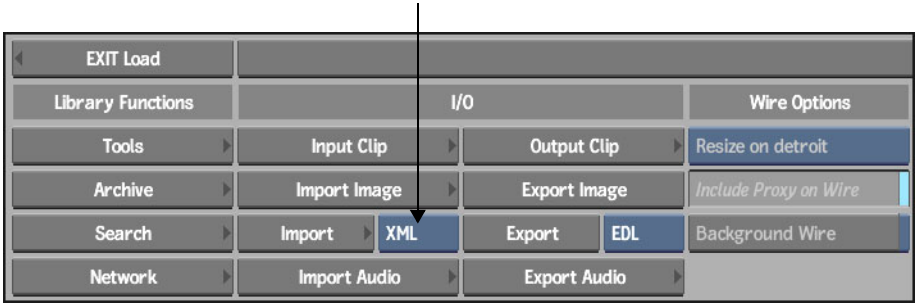
A new reel with the XML filename is created in the clip library for each imported XML file. The assembled clip in the new reel has the same name as the original FCP sequence.

When importing FCP XML files that were created in SD resolution and that need to be conformed in HD, you will need to reformat the clips. See "Reformatting Clips" on page 274.

You can also perform any resizing operations during import. For example, the soft-resize feature allows you to import Quicktime files, included with the FCP XML, at 720x480 instead of the usual NTSC 720x486.

To import an FCP XML file:

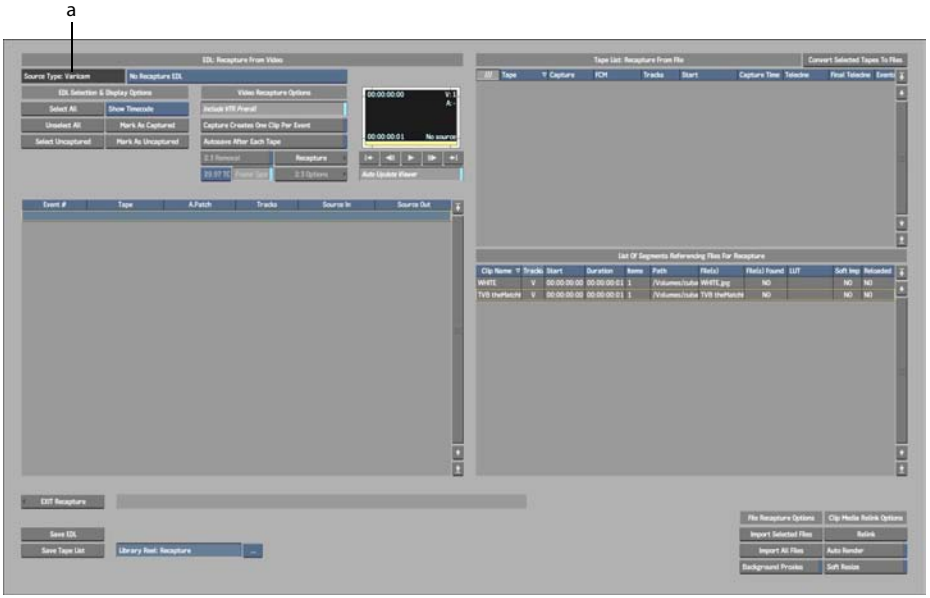
1. In the clip library, from the Interchange Format box, select XML.



2. Click Import.
3. In the file browser, navigate to an XML file exported from FCP.

4. Click Load.

   The Recapture menu appears.



a) Source Type box

If you edited with tapes in FCP, a list of source tapes in the tape list as logged in FCP is displayed.

If you edited with files in FCP, a list of files also appears in the Relink area of the Recapture menu. See "Relinking to File-based Media" on page 424.

If you are importing FCP XML with Varicam support, it will be identified as such in the Source Type box.

To recapture media from tape:

➤ Recapture all the source material from the original sources as indicated in the tape list. See "Recapturing Media" on page 280.

NOTE: If your assembled clip references media that has already been recaptured, the material does not have to be recaptured again. As well, it is recommended that you consolidate clips before recapturing. See "Optimizing the Recapture of Footage Referenced in XML Files" on page 426.

If you are using NTSC or PAL DV footage in FCP, the clips will be recaptured at a different resolution in Smoke.

FCP Resolution	Recaptured Resolution in Smoke
NTSC DV = 720 x 480	NTSC = 720 x 486
PAL DV = 720 x 576	PAL = 720 x 576
DVCPRO HD - 1080i50 = 1440 x 1080	HD 1080 = 1920x1080
DVCPRO HD - 1080i60 = 1280 x 1080	HD 1080 = 1920x1080
DVCPRO HD 720p24 = 960 x 720	HD 720 = 1280 x 720
DVCPRO HD 720p30 = 960 x 720	HD 720 = 1280 x 720
DVCPRO HD 720p60 = 960 x 720	HD 720 = 1280 x 720
HDV 1080i50 = 1440 x 1080	HD 1080 = 1920x1080
HDV 1080i60 = 1440 x 1080	HD 1080 = 1920x1080
HDV 720p30 = 1280 x 720	HD 720 = 1280 x 720
OfflineRT NTSC = 320 x 240	NTSC = 720 x 486
OfflineRT PAL = 320 x 240	PAL = 720 x 576

After recapturing and relinking the sequence, exit the Recapture menu to see the clip in the current clip library. A new reel appears in the library. This reel is named the same as the XML file with the added suffix *XML Import*. Within the reel, the clip assembled from the FCP XML is named the same as the sequence in FCP.

NOTE: If you load XML files with the same name, the clips that are created from them are added to the same reel.

You can load the reassembled clip into the timeline and proceed to tweak the effects added in FCP.

Relinking to File-based Media

If, in Final Cut Pro, you edited sequences using file-based media such as QuickTime movies, you can then relink the exported XML to these files in Smoke.

The files can be on local or remote storage. You can use Wiretap to relink the Final Cut Pro XML to files stored on different filesystems as long as they are accessible on the network.

Verify that the files you are relinking to are supported in Smoke. See "Supported File Formats" on page 208.

Relinking to Files on Other Computers Using Wiretap

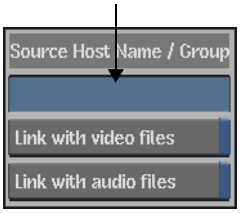
When loading Final Cut Pro XML files that you want to relink to file-based media, you can use Wiretap to access these files if they are stored on other computers.

The Wiretap Server must be configured properly to recognize the different hosts you want to retrieve media from.

NOTE: If you are relinking to files that are accessible directly, for example, on a direct attached storage array or a SAN, you do not need to use Wiretap.

To relink to files using Wiretap:

1. In the clip library, from the Interchange Format box, select XML, and click Import.
2. Enter the host or group name, as configured in the *sw_wiretap_path_translation_db.xml* file.



When loading FCP XML files, the file-based media can be retrieved from the host or group you indicate. The host or group name is resolved from the configuration in the *sw_wiretap_path_translation_db.xml* file. See "About Wiretap Path Translation" in the "Setting Up the Wire Network" chapter of the *Filesystem and Networking User's Guide* or contact your Wiretap administrator.

3. Load the FCP XML file, then relink to files. See "Relinking to File-based Video and Audio Media" on page 425.

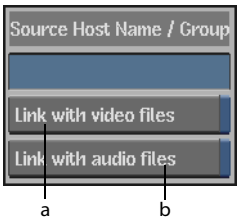
If you do not enter a value in the Source Host Name / Group field, any paths contained in the FCP XML file will be interpreted as pointing to your Smoke workstation rather than the correct location on some other computer. You can correct the path in the Recapture dialog when relinking.

Relinking to File-based Video and Audio Media

You can relink imported FCP XML files to file-based video or audio media.

To relink FCP XML to file-based media:

1. In the clip library, from the Interchange Format box, select XML, and click Import.
2. Enable the Link with video files and/or Link with audio files buttons.



a) Link with video files button b) Link with audio files button

3. Click Load.

   The Recapture menu appears with a list of files and paths in the Relink area.

   If there are segments in the FCP XML that were captured from tape, these also appear in the Tape List.

   If you are importing FCP XML with Varicam support, it will be identified as such in the Source Type box.

4. Reload the file-based media to the imported FCP XML file. See "Reloading Imported Files" on page 284.

Optimizing the Recapture of Footage Referenced in XML Files

There are two methods that can help you achieve a more efficient workflow as you import projects from FCP via XML. You can consolidate clips before recapturing to reduce the amount of extra footage, or you can relink clips to already captured media if multiple XML files use the same footage.

Consolidating Clips in Smoke

After importing an XML file and prior to recapturing it, it is strongly recommended that you consolidate your clip in Smoke. This ensures that you do not capture all the extra media that was likely captured during the offline edit. This step should be performed even if a similar process was performed in FCP.

You can consolidate clips in the clip library. See "Consolidating Clips" on page 308.

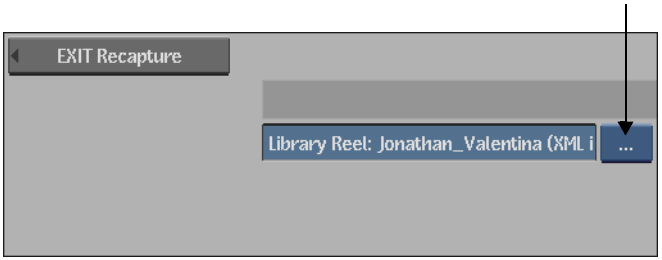
In general, it is recommended that you use the All Tracks option, available from the Consolidate option box, to consolidate all segments of an unlinked clip. See "About Managing Media on the Timeline" on page 1059.

Relinking to Already Captured Material

If you import multiple XML files that reference the same footage, you do not have to recapture the footage each time. Instead, you can relink the clip to media on the same reel.

To relink an imported FCP XML file to already recaptured clips:

1. After importing an FCP XML file, change the Library Reel to the reel where the media is located.



2. Click Relink.

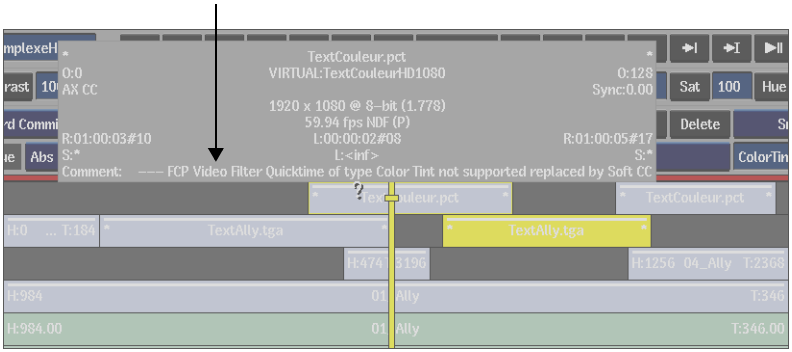
   The clip is linked to media on the reel that is referenced in the XML file.

3. If necessary, recapture any missing media. See "Recapturing Media" on page 280.

Supported and Unsupported Effects

The information in this section indicates how FCP data and effects map to Smoke data, transitions, and segment effects. Unsupported transitions and effects are indicated as not supported.

In some cases, a comment indicates how an unsupported effect is translated in Smoke. For example, the FCP colour Tint Video Filter (QuickTime) is not supported in Smoke. It is replaced by a Colour Correction soft effect, from which the colour tint effect can be rebuilt. A comment is added to indicate the name of the original FCP effect.



Keyframe animation applied to effect parameters from FCP is mapped to Smoke.

FCP to Smoke: Data

The following tables describe the data that is output from FCP and input into Smoke.

General Data

FCP composition(s) data maps to Smoke timeline data.

Final Cut Pro	Smoke
Name	Name
Framerate	Framerate
Duration	Duration

Editorial Data

FCP Source media data and Record side data maps to Autodesk source clip and record clip data.

Final Cut Pro	Smoke
Source media data: • Tape name • Source TC in/out • Edge code • Log notes • Aspect ratio • Comments	Source clips: • Tape name • Source TC in/out • Keycode • Elements comments • Aspect ratio • Elements Comments
Record side data: • In/Out • Transition type • Number of video tracks • Number of audio tracks • Marker • In/Out marker	Record clip: • Segment • Cut/Dissolve/Wipe/Axis • Video layers • Audio tracks • Track marks • In/Out marks

Effect Data

FCP transitions map to Smoke transitions, while FCP Filter effects and FX Script data map to Smoke soft effects.

Final Cut Pro	Smoke
Filter effects	Soft effects
Transitions	Transitions

FCP to Smoke: Animation

The following table describes how animation from FCP is mapped to Smoke animation.

Animation Interpolation Types

FCP animation interpolation maps to Autodesk interpolation.

Final Cut Pro	Smoke
Corner	Linear
Smooth	Hermite

FCP to Smoke: Motion

The following table describes how motion from FCP is mapped to Smoke Axis soft effect parameters.

Motion

FCP motion maps to Autodesk Axis soft effect parameters.

Final Cut Pro	Smoke
Basic Motion	Axis Axis
Crop	Axis Edges
Distort	Axis Surface
Opacity	Axis Transparency (partially supported)
Drop Shadow	Axis Shadow
Motion Blur	Not supported
Time Remap	Timewarp (see below)

About Time Remap to Timewarp

FCP Time Remap, both constant and variable, is translated into constant and variable timewarps with keyframes in Smoke, except for the following:

- Frame blending used with this effect is not translated.
- Negative constant timewarp speeds are not applied to the audio tracks of the segment being timewarped.

• Variable timewarps are not applied to the audio tracks of the segment being timewarped.

FCP to Smoke: Video Transitions

The names of FCP transitions are preserved in Smoke and are visible in the timeline.

3D Simulation

Final Cut Pro	Smoke
Cross Zoom	Dissolve (partially supported)
Cube Spin	Dissolve (partially supported)
Spin 3D	Axis transition (partially supported)
Spinback 3D	Not supported; replaced by Dissolve
Swing	Axis transition (partially supported)
Zoom	Axis transition (partially supported)

Dissolve

Final Cut Pro	Smoke
Additive Dissolve	Not supported; replaced by Dissolve
Cross Dissolve	Dissolve Additive
Dip to colour Dissolve	Dissolve To/From colour (partially supported)
Dither Dissolve	Not supported; replaced by Dissolve
Fade in/fade out Dissolve	Dissolve To/From Black (partially supported)
Non-Additive Dissolve	Dissolve Non-Additive
Ripple Dissolve	Not supported; replaced by Dissolve

Iris

Final Cut Pro	Smoke
Cross Iris	SMPTE 007 (partially supported)
Diamond Iris	SMPTE 102 (partially supported)
Oval Iris	SMPTE 119, 120, or 121 (partially supported)
Point Iris	SMPTE 047 (partially supported)
Rectangle Iris	SMPTE 101 (partially supported)
Star Iris	SMPTE 127, 128, or 129 (partially supported)

Map

Final Cut Pro	Smoke
Channel Map	Not supported; replaced by Dissolve
Luminance Map	Not supported; replaced by Dissolve

Page Peel

Final Cut Pro	Smoke
Page Peel	Not supported; replaced by Dissolve

QuickTime

Final Cut Pro	Smoke
Channel Compositor	Not supported; replaced by Dissolve
Chroma Key	Not supported; replaced by Dissolve
Explode	Not supported; replaced by Dissolve
Gradient Wipe	Not supported; replaced by SMPTE 002 without Softness
Implode	Not supported; replaced by Axis transition
Iris	SMPTE Wipes (partially supported): • Rectangle = SMPTE 101 • Diamond = SMPTE 102 • Triangle = SMPTE 103 • Triangle Right = SMPTE 104 • Triangle Upside Down = SMPTE 105 • Triangle Left = SMPTE 106 • Arrowhead = SMPTE 107 • Arrowhead Right = SMPTE 108 • Arrowhead Upside Down = SMPTE 109 • Arrowhead Left = SMPTE 110 • Pentagon = SMPTE 111 • Pentagon Upside Down = SMPTE 112 • Hexagon = SMPTE 113 • Hexagon Side= SMPTE 114 • Circle = SMPTE 119 • Oval = SMPTE 120 • Oval Side = SMPTE 121 • Cat Eye = SMPTE 122 • Cat Eye Side = SMPTE 123 • Round Rect = SMPTE 124 • Round Rect Side = SMPTE 125 • 4 Point Star = SMPTE 127 • 5 Point Star = SMPTE 128 • 6 Point Star = SMPTE 129 • Heart = SMPTE 130 • Keyhole = SMPTE 131
Matrix Wipe	Not supported; replaced by SPMTE 001 with a comment indicating the type of FCP Matrix Wipe that had been at this mark
Push	Not supported; replaced by Dissolve

Final Cut Pro	Smoke
Radial	SMPTE Wipes (partially supported): • Rotating Top = SMPTE 201 • Rotating Right = SMPTE 202 • Rotating Bottom = SMPTE 203 • Rotating Left = SMPTE 204 • Rotating Left Bottom = SMPTE 205 • Rotating Left Right = SMPTE206 • Rotating Quadrant = SMPTE 207 • Top to Bottom 180 degree = SMPTE 211 • Right to Left 180 degree= SMPTE 212 • Top to Bottom 90 degree= SMPTE 213 • Right to Left 90 degree = SMPTE 214 • Top 180 Degree = SMPTE 221 • Right 180 Degree = SMPTE 222 • Bottom 180 Degree = SMPTE 223 • Left 180 Degree = SMPTE 224 • Counter Rotating Top Bottom = SMPTE 225 • Counter Rotating Left Right = SMPTE 226 • Double Rotating Top Bottom = SMPTE 227 • Double Rotating Left Right = SMPTE 228 • V Open Top = SMPTE 231 • V Open Right = SMPTE 232 • V Open Bottom = SMPTE 233 • V Open Left = SMPTE 234 • V Open Top Bottom = not supported; replaced by SMPTE 001 • V Open Left Right = not supported; replaced by SMPTE 001 • Rotating Top Left = SMPTE 241 • Rotating Bottom Left = SMPTE 242 • Rotating Bottom Right = SMPTE 243 • Rotating Top Right = SMPTE 244 • Rotating Top Left Bottom Right = SMPTE 245 • Rotating Bottom Left to Top Right = SMPTE 246 • Rotating Top Left Right = SMPTE 251 • Rotating Left Top Bottom = SMPTE 252 • Rotating Bottom Left Right = SMPTE 253 • Rotating Right Top Bottom = SMPTE 254 • Rotating Double Center Right = not supported; replaced by SMPTE 001 • Rotating Double Center Top = not supported; replaced by SMPTE 001 • Rotating Double Center Top Bottom = not supported; replaced by SMPTE 001) • Rotating Double Center Left Right = not supported; replaced by SMPTE 001
Slide	Axis transition

Final Cut Pro	Smoke
Wipe	SMPTE Wipes (various partially supported): • Slide Horizontal = SMPTE 001 • Slide Vertical = SMPTE 002 • Top Left = SMPTE 003 • Top Right = SMPTE 004 • Bottom Right = SMPTE 005 • Bottom Left = SMPTE 006 • Four Corner = SMPTE 007 • Four Box = SMPTE 008 • Barn Vertical = SMPTE 021 • Barn Horizontal = SMPTE 022 • Top Center = SMPTE 023 • Right Center = SMPTE 024 • Bottom Center = SMPTE 025 • Left Center = SMPTE 026 • Diagonal Left Down = SMPTE 041 • Diagonal Right Down = SMPTE 042 • Vertical Bow Tie = SMPTE 043 • Horizontal Bow Tie = SMPTE 044 • Diagonal Left Out = SMPTE 045 • Diagonal Right Out = SMPTE 046 • Diagonal Cross = SMPTE 047 • Diagonal Box = SMPTE 048 • Filled V = SMPTE 061 • Filled V Right = SMPTE 062 • Filled V Bottom = SMPTE 063 • Filled V Left = SMPTE =064 • Hollow V = SMPTE 065 • Hollow V Right = SMPTE 066 • Hollow V Bottom = SMPTE 067 • Hollow V Left = SMPTE 068 • Vertical Zig Zag = SMPTE 071 • Horizontal Zig Zag = SMPTE 072 • Vertical Barn Zig Zag = SMPTE 073 • Horizontal Barn Zig Zag = SMPTE 074
Zoom	Axis transition (partially supported)

Slide

Final Cut Pro	Smoke
Band Slide	Not supported; replaced by Dissolve
Box Slide	Not supported; replaced by Dissolve
Center Split Slide	Not supported; replaced by Dissolve
Multi Spin Slide	Not supported; replaced by Dissolve
Push Slide	Not supported; replaced by Dissolve

Final Cut Pro	Smoke
Spin Slide	Not supported; replaced by Dissolve
Split Slide	Not supported; replaced by Dissolve
Swap Slide	Not supported; replaced by Dissolve

Stretch

Final Cut Pro	Smoke
Cross Stretch	Not supported; replaced by Dissolve
Squeeze	Axis transition (partially supported)
Squeeze and Stretch	Not supported; replaced by Axis Transition
Stretch	Axis transition (partially supported)

Wipe

Final Cut Pro	Smoke
Band	Not supported
Center Wipe	SMPTE 021 (partially supported)
Checker Wipe	Not supported
Checkerboard Wipe	Not supported
Clock Wipe	SMPTE 201 (partially supported)
Edge Wipe	SMPTE 001 (partially supported)
Gradient Wipe	Not supported
Inset Wipe	• Upper Left = SMPTE 003 (partially supported) • Top = SMPTE 023 • Upper Right = SMPTE 004 • Right = SMPTE 024 • Lower Right = SMPTE 005 (reverse) • Bottom = SMPTE 025 • Lower Left = SMPTE 006 (reverse) • Left = SMPTE 026
Jaws Wipe	SMPTE 073 (partially supported, FCP's is smaller than Smoke's)
Random Edge Wipe	Not supported; replaced by Wipe 001 transition
V Wipe	• Right = SMPTE 064 (partially supported) • Down = SMPTE 61 • Left = SMPTE 62 • Up = SMPTE 63
Venetian Blind Wipe	Not supported; replaced by SMPTE 001
Wrap Wipe	Not supported; replaced by SMPTE 001
Zig-Zag Wipe	Not supported; replaced by SMPTE 001

FCP to Smoke: Video Filters

Blur

The following tables describe how video filter effects from FCP are mapped to Smoke.

Final Cut Pro	Smoke
Gaussian Blur	Axis Surface + Axis (partially supported)
Radial Blur	Not supported
Wind Blur	Not supported
Zoom Blur	Not supported

Border

Final Cut Pro	Smoke
Basic Border	Soft Resize
Bevel	Not supported

Channel

Final Cut Pro	Smoke
Arithmetic	Not supported
Channel Blur	Not supported
Channel Offset	Not supported
Colour Offset	Soft CC (partially supported)
Compound Arithmetic	Not supported
Invert	Soft CC Basics (partially supported)

Colour Correction

Final Cut Pro	Smoke
Broadcast Safe	Not supported
Colour Correction	Not supported; replaced by Soft CC
Colour Correction 3-way	Not supported; replaced by Soft CC
Desaturate Highlights	Not supported
Desaturate Lows	Not supported
RGB Balance	Not supported; replaced by Soft CC

Distort

Final Cut Pro	Smoke
Bumpmap	Not supported
Cylinder	Not supported
Displace	Not supported

Final Cut Pro	Smoke
Fisheye	Not supported
Pond Ripple	Not supported
Ripple	Not supported
Wave	Not supported
Whirlpool	Not supported

Image Control

Final Cut Pro	Smoke
Brightness & Contrast (Bezier)	Not supported; replaced by Soft CW
Colour Balance	Not supported; replaced by Soft CC
Desaturate	Soft CC
Gamma Correction	Not supported; replaced by Soft CW
Levels	Not supported
Proc Amp	Not supported; replaced by Soft CC
Sepia	Not supported; replaced by Soft CC
Tint	Not supported

Key

Final Cut Pro	Smoke
Blue and Green screen	Not supported
Chroma Keyer	Not supported; replaced by Soft Axis
Colour Smoothing 4:1:1	Not supported
Colour Smoothing 4:2:2	Not supported
Colour Key	Not supported; replaced by Soft Axis
Difference Matte	Not supported
Luma Key	Not supported
Spill Suppressor - Blue	Not supported; replaced by Soft Axis
Spill Suppressor - Green	Not supported; replaced by Soft Axis

Matte

Final Cut Pro	Smoke
8-Point Garbage Mask	Not supported; replaced by Soft Axis
Extract	Not supported
4-Point Garbage Mask	Not supported; replaced by Soft Axis
Image Mask	Not supported; replaced by Soft Axis
Mask Feather	Not supported
Mask Shape	Soft Axis (partially supported)

Final Cut Pro	Smoke
Matte Choker	Not supported; replaced by Soft Axis
Soft Edges	Not supported; replaced by Soft Axis
Widescreen	Soft Resize (partially supported)

Perspective

Final Cut Pro	Smoke
Basic 3D	Soft Axis Axis (partially supported)
Curl	Not supported
Flop	Soft Axis Axis
Mirror	Not supported
Rotate	Soft Axis Axis

QuickTime

Final Cut Pro	Smoke
Gaussian Blur	Soft Axis Axis
Brightness/Contrast	Not supported; replaced by Soft CC
Colour Style	Not supported
Colour Tint	Soft CC (partially supported)
Colour Sync	Not supported
Edge Detection	Not supported
Emboss	Not supported
General Convolution	Not supported
HSL Balance	Not supported; replaced by Soft CC
Lens Flare	Not supported
RGB Balance	Not supported; replaced by Soft CC
Sharpen	Not supported

Sharpen

Final Cut Pro	Smoke
Sharpen	Not supported
Unsharp Mask	Not supported

Stylize

Final Cut Pro	Smoke
Anti-Alias	Not supported
Diffuse	Not supported
Emboss	Not supported

Final Cut Pro	Smoke
Find Edges	Not supported
Posterize	Not supported
Replicate	Not supported
Solarize	Not supported

Video

Final Cut Pro	Smoke
Blink	Soft Axis
De-Interlace	Soft Resize (partially supported)
Flicker Filter	Not supported
Image Stabilizer	Not supported; replaced by Axis Stabilizer
Stop Motion Blur	Not supported
Strobe	Timewarp Strobe
Timecode Generator	Not supported
Timecode Reader	Not supported
Viewfinder	Not supported

FCP to Smoke: Video Generator

The following tables describe generated effects that are translated into an equivalent in Smoke.

Once imported into Smoke, effects created with the FCP video generator use the project's default resolution, regardless of their original resolution in FCP. This matches FCP's behaviour: XML files with these effects that are reimported into FCP projects with different resolutions similarly inherit the project's resolution.

Video Generator

Final Cut Pro	Smoke
Bars and Tone HD108060i	Colour Source SMPTE Bars (partially supported)
Bars and Tone HD720p60	Colour Source SMPTE Bars (partially supported)
Bars and Tone (NTSC)	Colour Source SMPTE Bars (partially supported)
Bars and Tone (PAL)	Colour Source SMPTE Bars (partially supported)
Slug	Black colour Source SMPTE Bars (partially supported)

Matte

Final Cut Pro	Smoke
Colour	Colour Source (Fill Colour): • R = 0-255 • G = 0-255 • B = 0-255

Others

Final Cut Pro	Smoke
More Bars and Signals	Not supported

Render

Final Cut Pro	Smoke
Custom Gradient	Not supported
Gradient	Not supported
Highlight	Not supported
Noise	Colour Source Noise
Particle Noise	Not supported

Shapes

Final Cut Pro	Smoke
Circle	Not supported
Oval	Not supported
Rectangle	Not supported
Square	Not supported

Text

Final Cut Pro	Smoke
Crawl	Soft Text (partially supported)
Lower 3rd	Soft Text (partially supported)
Outline Text	Soft Text (partially supported)
Scrolling Text	Soft Text (partially supported)
Text	Soft Text (partially supported)
Typewriter	Not supported; replaced by Colour Source

FCP to Smoke: Audio

Some FCP audio elements are mapped to Smoke equivalents.

Audio Transitions

Final Cut Pro	Smoke
Cross Fade (0dB)	Audio fade (partially supported)
Cross Fade (+3dB)	Not supported; replaced by Audio Fade

Audio Controls

Final Cut Pro	Smoke
Stereo	Audio Gain (partially supported)

Apple

Final Cut Pro	Smoke
AuBandPass	Not supported
AuDelay	Not supported
AuDynamicProcessor	Not supported
AuGraphicsEQ	Not supported
AuHighShelfFilter	Not supported
AuHighPass	Not supported
AuLowPass	Not supported
AuLowShelfFilter	Not supported
AuMultibandCompress	Not supported
AuParametricEQ	Not supported
AuPeakLimiter	Not supported

Final Cut Pro HD

Final Cut Pro	Smoke
3 Band Equalizer	Not supported
Band Pass Filter	Not supported
Compressor/Limiter	Not supported
DC Notch	Not supported
Echo	Not supported
Expander/Noise Gate	Not supported
High Pass Filter	Not supported
High Shelf Filter	Not supported
Hum Remover	Not supported
Low Pass Filter	Not supported
Low Shelf Filter	Not supported
Notch Filter	Not supported
Parametric Equalizer	Not supported

Final Cut Pro	Smoke
Reverberation	Not supported
Vocal DeEsser	Not supported
Vocal DePopper	Not supported

FCP to Smoke: Composite Mode

Some FCP composite modes are mapped to Smoke Axis surface blend modes.

Composite Modes

Final Cut Pro	Smoke
Modify	• Add = Add (partially supported) • Subtract = Subtract • Difference = Negate • Multiply = Multiply • Screen = Screen • Overlay = not supported • Hard Light = not supported • Soft Light = not supported • Darken = Min • Lighten = Max • Travel Matte - Alpha = not supported • Travel Matte - Luma = not supported • Normal = not supported

22 Importing Subtitle XML

Summary

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About Subtitle XML

Subtitle XML allows you to easily add subtitles to a timeline. Subtitle XML can contain multiple versions of the text, for example, in different languages. Subtitle XML files are human-readable text files that can be edited in any text editor.

You can import a Subtitle XML file from the Interchange menu, similar to a Final Cut Pro XML file.

The Subtitle XML file is imported as a single-layer clip with Text Soft effects applied as Gap effects at each subtitle interval. You can then add the clip to an existing timeline to apply the subtitles to it. Each of the Text Soft effects contained in the Subtitle XML clip are editable.

To learn more about:	See:
Soft Effects	Chapter 46, "Soft Effects," on page 995.
Gap Effects	"Creating Gap Effects" on page 1024.
Text Soft Effects	"Creating a Soft Text Effect" on page 1019.
Text	Chapter 57, "Text," on page 1355.

Workflow

To use Subtitle XML, you need to import it and then add it to your timeline.

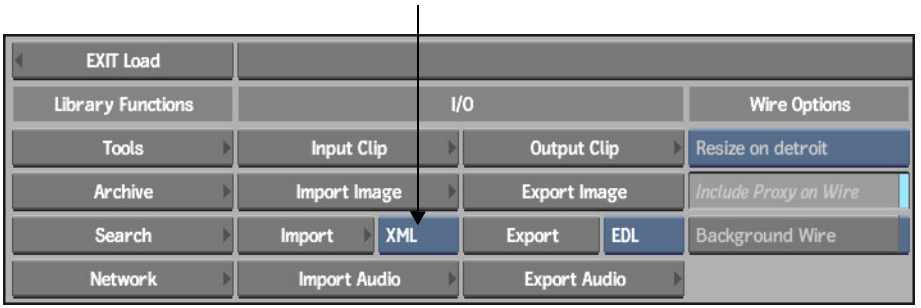
1. Import Subtitle XML from the Interchange menu. See "Importing Subtitle XML Files" on page 444.
2. Add the Subtitle XML clip to the timeline you are working on. See "Adding Subtitle XML Files to the Timeline" on page 445.
3. Other things you can do:
   - Create different versions of your clip for different audiences by working with multiple Subtitle XML layers. See "Working with Multiple Subtitle XML Files for Clip Versioning" on page 446.
   - Create a text setup file, then associate a Subtitle XML file with it, to use its preassigned font parameters. See "Using Text Setup Files" on page 446.
   - Edit a Subtitle XML file in a text editor. See "Editing Subtitle XML Files" on page 447.

Importing Subtitle XML Files

You can import Subtitle XML files from the Interchange menu.

To import a Subtitle XML file:

1. In the clip library, from the Interchange Format box, select XML.



2. Click Import.
3. In the file browser, navigate to a Subtitle XML file, then select it.

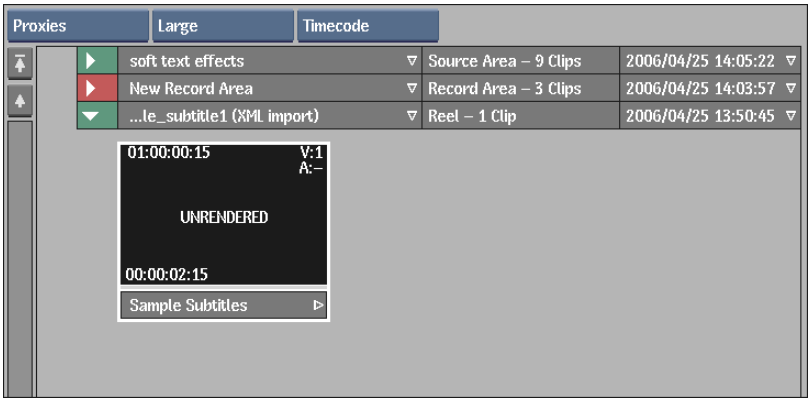
   HINT: You can select multiple XML files to import.

4. Click Load.

   The Recapture menu appears.

5. Click Exit Recapture.

A new reel appears with an unrendered clip containing the Subtitle XML file. The reel's name is the same as the Subtitle XML filename. The clip's name is retrieved from the name element in the XML code. See "Basic Elements" on page 448.



6. Do one of the following:
   - To see the Subtitles in the clip library, use the clip library tools to render the clip. See "Processing Clips and Proxies" on page 303.
   - To load the clip to the EditDesk, select it, then click Load.
   - Add the Subtitle XML file to the timeline. See "Adding Subtitle XML Files to the Timeline" on page 445.

Adding Subtitle XML Files to the Timeline

Add the Subtitle XML clip to a timeline. Soft Text effects appear (applied to gaps) on the layer at intervals as indicated in the Subtitle XML clip.

You can edit the Soft Text effects: change the text or properties of the font or its position in the Soft Text effect editor. See "Creating a Soft Text Effect" on page 1019.

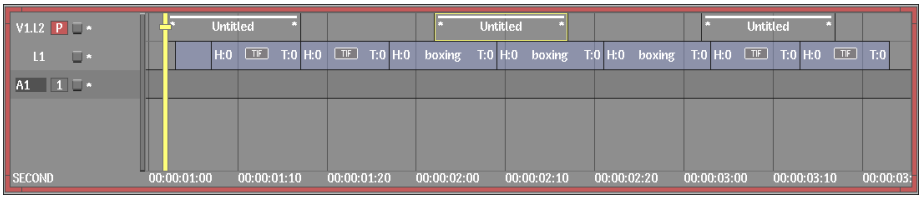
You can also correct timing discrepancies by moving the gap (which has the Soft Text effect applied) in the timeline.

To add a Subtitle XML layer to the timeline:

1. Add a layer to the timeline.
2. Move the positioner's focus point to the beginning of the new track where you want to add the Subtitle XML clip.
3. Select the Subtitle XML clip on the EditDesk.

4. Press Insert (**G**) or Overwrite (**H**).

   The Subtitle XML clip is added to the timeline. Soft Text effects appear on gaps at the intervals indicated in the Subtitle XML.



Working with Multiple Subtitle XML Files for Clip Versioning

You can add multiple Subtitle XML clips to a timeline, then mute all but the layer you want to process. With this method you can quickly version a clip.

To work with multiple Subtitle XML layers in the timeline:

1. Stack multiple Subtitle XML clips onto layers of a timeline.
2. Hold **CTRL** and click the track identifier on all the layers you want to mute.

   NOTE: A muted layer has a yellow track indicator.

3. Drag the timeline onto the Clip Library box to save the clip.

   The clip is saved with only the selected subtitles appearing.

4. Repeat steps 2 and 3, alternating the subtitles that appear. To show a muted layer, hold **CTRL** and click its track identifier again.

   HINT: The top layer cannot be muted.

Using Text Setup Files

A text setup file can be referenced in the Subtitle XML file. The text setup file overrides the font style and position parameters indicated in the current <title> element.

Using a text setup file allows you to easily apply your preferred setups to any Subtitle XML file.

To create a text setup file:

1. In the Text module, create a text setup. See Chapter 57, "Text," on page 1355.
2. Click Save.

3. In the Save menu, select Text from the Save box.



4. Choose the directory into which you want to save the file.
5. Type a name for the file and press **ENTER** or click the Save button.

   The file is saved and you return to the Text menu.

To associate a text setup file with a Subtitle XML file:

1. Open a Subtitle XML file in a text editor.
2. Within each <title> element, indicate the path to the text setup file in the <setup> element. See "Editing Subtitle XML Files" on page 447 and "Title Elements" on page 450.

   The parameters in the text setup file override the following text parameters within the <title> element of the Subtitle XML file: font, size, font colour, vertical, and horizontal.

Editing Subtitle XML Files

You can edit Subtitle XML files in any text editor. This is especially convenient for making multiple versions of the text, for example, in different languages, and not having to do so on the Smoke workstation.

To edit a Subtitle XML file in a text editor:

1. Open a Subtitle XML file in a text editor such as kedit on Linux, gedit on IRIX, Notepad on Windows, or TextEdit on Macintosh.

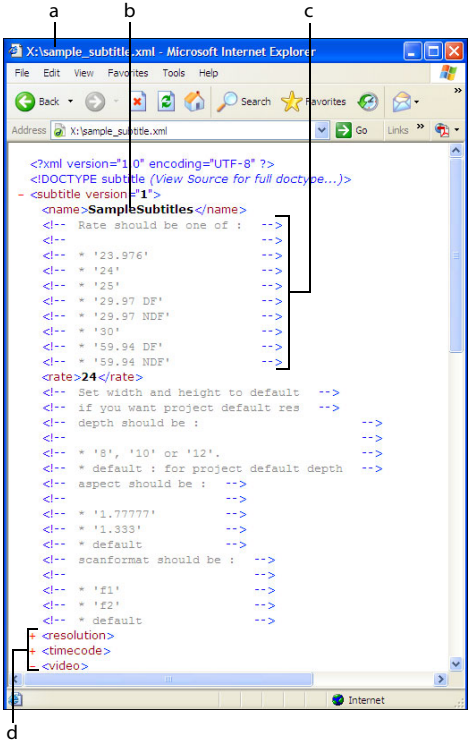
   HINT: Sample Subtitle XML files are available in */usr/discreet/<application_version>/xml*.
2. Edit the file using the proper Subtitle XML syntax. See "Subtitle XML Syntax" on page 448.
3. Save the Subtitle XML file. Make sure the file maintains the *.xml* file extension to be read properly in Smoke.
4. If necessary, check the validity of the Subtitle XML file.

   You can now import the Subtitle XML file from the Interchange menu. See "Importing Subtitle XML Files" on page 444.

To check if the Subtitle XML file is valid:

➤ Open up the Subtitle XML file in an application that reads XML files, for example, Internet Explorer.

In Internet Explorer, you can collapse or expand each element, and easily see if there are mistakes in the structure of the XML, since it is colour coded.



a) Subtitle XML file in Internet Explorer

b) Name of Subtitle XML file in <name> element

c) Commented values for Rate element

d) Elements can be collapsed or expanded by clicking + or -

Subtitle XML Syntax

Subtitle XML files are human-readable, editable text files. Use the following syntax to work with Subtitle XML files external to the Smoke workstation.

Basic Elements

The basic elements define the name, timecode, and body (as indicated by the <video> element) of the Subtitle XML file.

<name></name>

Description	An element that defines the name of the Subtitle XML file. This name appears as the name of the clip which is created when importing a Subtitle XML file.
Attributes	none
Sample	`<name>French version: Day at the Races</name>`

<rate></rate>

Description	A format element that describes the framerate of the Subtitle XML clip that appears in Smoke after importing the Subtitle XML file.
Attributes	none
Sample	`<rate>59.94 NDF</rate>`

<resolution></resolution>

Description	A format element that wraps around all of the attributes determining the format of the clip when importing a Subtitle XML file. This clip can then be resized within Smoke like any other clip, if necessary.
Attributes	<width></width> The width of the imported Subtitle XML clip. <height></height> The height of the imported Subtitle XML clip. <depth></depth> The bit depth of the imported Subtitle XML clip. <aspect></aspect> The aspect ratio of the imported Subtitle XML clip. <scanformat></scanformat> The scanformat of the imported Subtitle XML clip.

Sample	`<resolution>`
	`  <width>1920</width>`
	`  <height>1080</height>`
	`  <depth>8</depth>`
	`  <aspect>1.778</aspect>`
	`  <scanformat>default</scanformat>`
	`</resolution>`

<timecode></timecode>

Description	An element that defines the timecode in and out points during which the subtitles occur. All the titles in the Subtitle XML file will occur during the timecode indicated here, with each title also having its own start and end point indicated within the title elements. See "Title Elements" on page 450.

Attributes	<start></start> The start timecode of the subtitle sequence. <end></end> The end timecode of the subtitle sequence.
Sample	<timecode> <start>01:00:00;00</start> <end>01:00:08;00</end> </timecode>

<video></video>

Description	The <video> element wraps around all of the <title> elements, which in turn contain the text and attributes of individual subtitles. See "Title Elements" on page 450.
Attributes	<title></title> The <title> element wraps around each subtitle, with its associated start and end time, text, and font style and position parameters. See "Title Elements" on page 450.
Sample	<video> <title> <start>01:00:01;00</start> <end>01:00:02;00</end> <text>This is a subtitle string</text> Garamond <size>20</size> <fontcolor> <alpha>255</alpha> <red>255</red> <green>255</green> <blue>255</blue> </fontcolor> <vertical>0</vertical> <horizontal>0</horizontal> <setup>/usr/discreet/project/test/text/paz.ttg</setup> </title> <title> </title> </video>

Title Elements

Each <title></title> element defines a single subtitle which will appear as a Soft Text effect applied to a gap once imported into Smoke, and added to a timeline.

The font style, colour, size, and position parameters are overridden if a valid text setup file is referenced within the <title> element.

<start></start>

Description	The start timecode of the current subtitle
Attributes	none
Sample	`<start>01:00:01;00</start>`

<end></end>

Description	The end timecode of the current subtitle
Attributes	none
Sample	`<end>01:00:02;00</end>`

<text></text>

Description	The text of the current subtitle
Attributes	none
Sample	`<text>This is a subtitle string</text>`

Description	The font of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.
Attributes	none
Sample	`<font>Garamond</font>`

<size></size>

Description	The font size of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.
Attributes	none
Sample	`<size>20</size>`

<fontcolor></fontcolor>

Description	This element wraps around the font colour elements (<alpha>, <red>, <blue>, <green>) of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.
Attributes	<alpha></alpha> The <alpha> colour component of the font of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element. <red></red> The <red> colour component of the font of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element. <green></green> The <green> colour component of the font of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element. <blue></blue> The <blue> colour component of the font of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.

Sample	`<fontcolor>`
	`  <alpha>255</alpha>`
	`  <red>255</red>`
	`  <green>255</green>`
	`  <blue>255</blue>`
	`</fontcolor>`

<vertical></vertical>

Description	The vertical text position of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.
Attributes	none
Sample	`<vertical>0</vertical>`

<horizontal></horizontal>

Description	The horizontal text position of the current subtitle. This value is overridden if a valid text setup file is referenced in the <setup> element.
Attributes	none
Sample	`<horizontal>0</horizontal>`

<setup></setup>

Description	The <setup> element can point to a text setup file from which font style and position parameters will be used. The parameters from the text setup file override corresponding elements within the current <title> element. See "Using Text Setup Files" on page 446.
Attributes	none
Sample	`<setup>/usr/discreet/project/test/text/paz.ttg</setup>`

Sample Code

The following is an example of Subtitle XML which creates three Soft Text effects applied to gaps at these timecodes:

• 01:00:01;00 until 01:00:02;00

• 01:00:03;00 until 01:00:04;00

• 01:00:05;00 until 01:00:06;02

```
<?xml version="1.0" encoding="UTF-8"?>
<!DOCTYPE subtitle>
<subtitle version="1">
  <name>SampleSubtitles</name>
  <!-- Rate should be one of : -->
  <!--                         -->
  <!-- * '23.976'              -->
  <!-- * '24'                  -->
  <!-- * '25'                  -->
  <!-- * '29.97 DF'            -->
  <!-- * '29.97 NDF'           -->
  <!-- * '30'                  -->
  <!-- * '59.94 DF'            -->
  <!-- * '59.94 NDF'           -->
  <rate>24</rate>
  <!-- Set width and height to default -->
  <!-- if you want project default res -->
  <!-- depth should be :                    -->
  <!--                                      -->
  <!-- * '8', '10' or '12'.                 -->
  <!-- * default : for project default depth -->
  <!-- aspect should be : -->
  <!--                    -->
  <!-- * '1.77777'        -->
  <!-- * '1.333'          -->
  <!-- * default          -->
  <!-- scanformat should be : -->
  <!--                        -->
  <!-- * 'f1'                 -->
  <!-- * 'f2'                 -->
  <!-- * default              -->
  <resolution>
    <width>1920</width>
    <height>1080</height>
    <depth>8</depth>
    <aspect>1.778</aspect>
    <scanformat>default</scanformat>
  </resolution>
```

```
<timecode>
  <start>01:00:00;00</start>
  <end>01:00:08;00</end>
</timecode>
<video>
  <title>
    <start>01:00:01;00</start>
    <end>01:00:02;00</end>
    <text>This is a subtitle string</text>
    <font>Garamond</font>
    <size>20</size>
    <fontcolor>
      <alpha>255</alpha>
      <red>255</red>
      <green>255</green>
      <blue>255</blue>
    </fontcolor>
    <vertical>0</vertical>
    <horizontal>0</horizontal>
    <setup>/usr/discreet/project/test/text/paz.ttg</setup>
  </title>
  <title>
    <start>01:00:03;00</start>
    <end>01:00:04;00</end>
    <text>This is another subtitle string</text>
    <font>Garamond</font>
    <size>20</size>
    <fontcolor>
      <alpha>255</alpha>
      <red>255</red>
      <green>255</green>
      <blue>255</blue>
    </fontcolor>
    <vertical>100</vertical>
    <horizontal>100</horizontal>
    <setup>/usr/discreet/project/test/text/paz.ttg</setup>
  </title>
  <title>
    <start>01:00:05;00</start>
    <end>01:00:06;02</end>
    <text>This is a third subtitle string</text>
    <font>Garamond</font>
    <size>20</size>
    <fontcolor>
      <alpha>255</alpha>
      <red>255</red>
      <green>255</green>
```

```
        <blue>255</blue>
      </fontcolor>
      <vertical>-100</vertical>
      <horizontal>-200</horizontal>
      <setup>/usr/discreet/project/test/text/paz.ttg</setup>
    </title>
  </video>
</subtitle>
```

23 Importing AAF Files

Summary

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About Importing Advanced Authoring Format Files

The Advanced Authoring Format (AAF) is a file format that represents a multi-layered timeline complete with transitions, as well as video and audio effects.

AAF files are similar to traditional EDLs, only they are more powerful because of their multi-layer support. AAF files, therefore, are even closer in composition to Final Cut Pro XML files.

Only AAF files exported from Avid editing applications are supported for import into Smoke. As well, only the metadata in AAF files can be transferred, not the media itself. Media can be recaptured and/or relinked from the imported AAF file.

Additionally, only select transitions and effects are supported when importing an AAF file to Smoke.

You can also load AAF made from Varicam content.

Workflow

First, prepare the sequences in your Avid application that will be exported as AAF. These sequences are then imported into Smoke to be worked on in a timeline.

1. Do one of the following:
   - If you are editing from tape, perform logging and capture from a VTR in the Avid application. See "Logging and Capturing from Tape in Avid" on page 458.
   - If you are editing from files, verify that the supported media specifications and network configuration links are still valid for accessing the file-based media. See "Relinking to File-based Media" on page 462.
2. Edit and add effects/transitions in your Avid application. See "Supported and Unsupported Transitions and Effects" on page 465.
3. Export AAF sequences from Avid applications. See "Exporting Sequences from Avid" on page 459.
4. Import AAF from the Interchange menu, then recapture or relink the media. See "Importing AAF Files" on page 459.
5. Work on the recaptured project and/or finish it for final output.

Preparing Sequences Cut in Avid for AAF Import

Prepare sequences in your Avid application before exporting them as AAF files. If you are working from tapes, log and capture to Avid in a manner that will allow the online editor to easily recapture media in Smoke. You should also be able to edit in Avid using file-based media.

HINT: You can use both tape-based and file-based media in the same Avid project, and the media can be recaptured and relinked later in Smoke.

You can load AAF files using the Interchange commands and either capture the source material from tape or relink the media to files.

Logging and Capturing from Tape in Avid

When capturing clips for offline edit sessions in Avid applications, you enter the tape name in the Tape Name field of the Capture Tool box. After importing the AAF in Smoke, you recapture all the media from tape. It is this tape name, as entered in the Tape Name in Avid, that will indicate which tapes to use.

The following resolutions/framerates are supported for footage destined for Smoke:

- NTSC@23.976
- NTSC@29.97
- PAL@24
- PAL@25
- 720p24@23.976
- 720p60@29.97
- 720p60@59.94
- 1080p24@23.976
- 1080p24@24
- 1080p25@25
- 1080i50@50
- 1080i60@59.94

Exporting Sequences from Avid

When you are ready to export projects from the Avid application, you must export each sequence separately as an AAF file, since Smoke does not support Bins or Batch lists.

You can, however, export sequences which contain nested sequences and the nested sequences will be translated into containers in Smoke.

Use commands in the Avid File menu to export AAF Interchange Format documents.

To export AAF from Avid:

1. Select a sequence in the Browser window that you want to export in an interchange format document.

   NOTE: If nothing is selected, the entire contents of the Browser are exported. However, Smoke only supports AAF files with a single sequence of edited clips.

2. Choose File | Export | AAF.
3. In the Export As dialog box, click Options.
4. In the Options dialog box, click Export As and, from the drop-down list, select AAF.
5. Click Save.
6. In the Export As dialog box, click Save.

Importing AAF Files

Import AAF sequences from Avid in the same way that you import an EDL. Each AAF file corresponds to a sequence that can be opened in the timeline, including video and audio layers, and select transitions and effects. Some unsupported effects are marked with comments indicating what you have to rebuild in Smoke based on the original offline edit.

Avid can support 720/24p, 720/30p, and 720/60p output from Varicam to create AAF files. The timecode of the source is always 59.94 but the timelines can be 24p, 30p, or 60p.

Smoke has the ability to conform AAF (23.976/29.97/59.94) from Varicam material (23.976/29.97/30/59.94/60). Smoke can also remove non-active frames when capturing Varicam media. The source material must be at the same framerate as the sequence (for example, 23.97 in a 23.97 sequence).

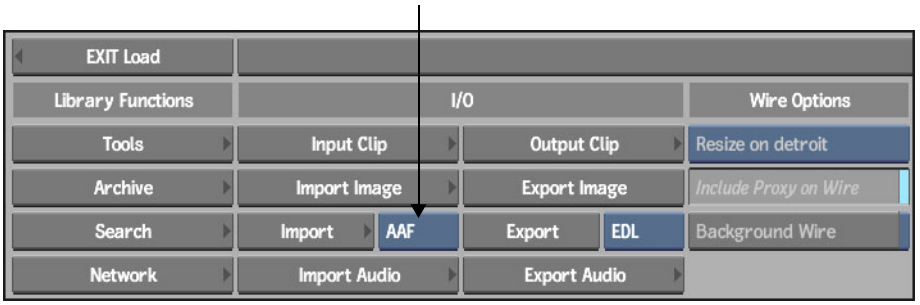
After importing an AAF file, you recapture the footage from the original tapes using the Recapture tool. You can also reload file-based media. Once all the media is captured or reloaded, it is relinked to the sequence.

When importing AAF files that were created in SD resolution and that need to be conformed in HD, you will need to reformat the clips. See "Reformatting Clips" on page 274.

A new reel with the AAF filename is created in the clip library for each imported AAF file. The assembled clip in the new reel has the same name as the original AAF sequence.

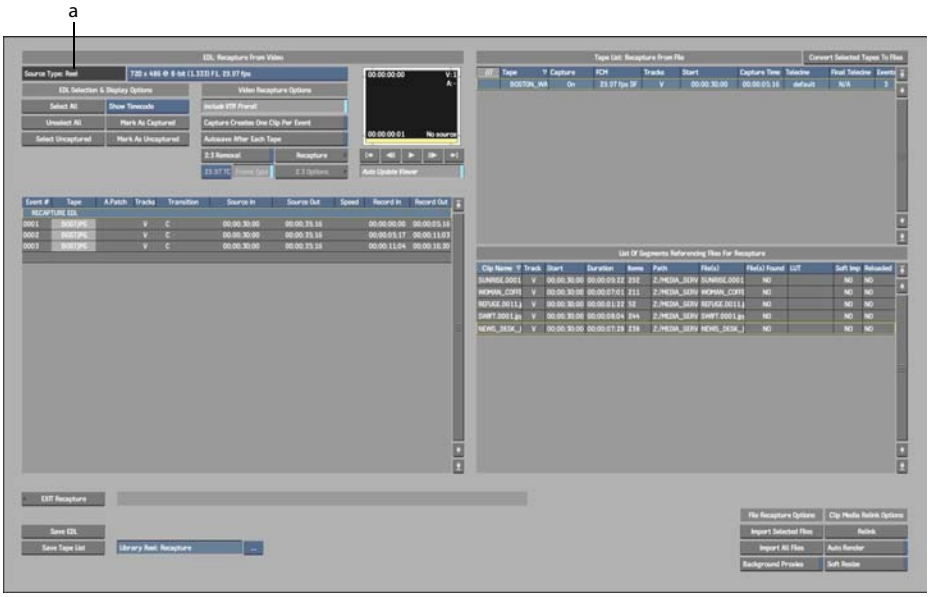
To import an AAF file:

1. In the Clip Library menu, from the Interchange Format box, select AAF.



2. Click Import.
3. In the file browser, navigate to an AAF file exported from an Avid application.
4. Click Load.

The Recapture menu appears.



a) Source Type box

If you edited with tapes in Avid, a list of source tapes in the tape list as previously logged, is displayed. In this case, the tape names correspond to the original names you entered in the Reel field for each clip.

If you edited with files in Avid, a list of files also appears in the Relink area of the Recapture menu. See "Relinking to File-based Media" on page 462.

If you are importing an AAF file with Varicam support, it will be identified as such in the Source Type box.

To recapture media from tape:

➤ Recapture all the source material from the original sources as indicated in the tape list. For the necessary procedures, see "Recapturing Media" on page 280.

NOTE: If your assembled clip references media that has already been recaptured, the material does not have to be recaptured again. As well, it is recommended to consolidate clips before recapturing. See "Optimizing the Recapture of Footage Referenced in AAF Files" on page 463.

After recapturing and relinking the sequence, exit the Recapture module to see the clip in the current clip library. A new reel appears in the library. This reel is named the same as the

AAF file with the added suffix *AAF Import*. Within the reel, the clip assembled from the AAF is named the same as the sequence in Avid.

NOTE: If you load AAF files with the same name, the clips that are created from them are added to the same reel.

You can load the reassembled clip into the timeline and proceed to tweak the effects added in the Avid application.

Relinking to File-based Media

If you edited sequences using file-based media, such as QuickTime movies, then you can relink the exported AAF to these files in Smoke.

The files can be on local or remote storage. You can use Wiretap to relink the imported AAF file to media stored on different filesystems as long as they are accessible on the network.

Verify that the media files you are relinking to are supported in Smoke. See "Supported File Formats" on page 208.

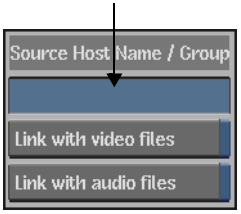
Relinking to Files on Different Computers Using Wiretap

When loading AAF files that you want to relink to file-based media, you can use Wiretap to access these files if they are stored on different computers.

The Wiretap Server must be configured properly to recognize the different hosts that you want to retrieve media from.

To relink to files using Wiretap:

1. In the Clip Library menu, from the Interchange Format box, select AAF, and click Import.
2. Enter the host or group name, as configured in the *sw_wiretap_path_translation_db.xml* file.



When loading AAF files, the file-based media can be retrieved from the host or group you indicate. The host or group name is resolved from the configuration in the *sw_wiretap_path_translation_db.xml* file. See "About Wiretap Path Translation" in the

"Setting Up the Wire Network" chapter of the *Filesystem and Networking User's Guide* or contact your Wiretap administrator.

3. Load the AAF file, then relink to media files. See "Relinking to File-based Video or Audio Media" on page 463.

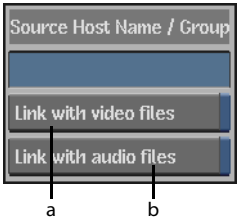
   If you do not enter a value in the Source Host Name / Group field, any paths contained in the AAF file will be interpretted as pointing to your Smoke workstation rather than the correct location on another computer.

Relinking to File-based Video or Audio Media

You can relink imported AAF files to file-based video or audio media that have the same resolution as the sequence to relink.

To relink AAF files to file-based media:

1. In the Clip Library menu, from the Interchange Format box, select AAF, and click Import.
2. Enable the Link with Video Files and/or Link with Audio Files buttons.



a) Link with video files button b) Link with audio files button

3. Click Load.

   The Recapture menu appears with a list of files and paths in the Relink area.

   If there are segments in the AAF file that were captured from tape, these also appear in the Tape List.

   If you are importing AAF with Varicam support it will be identified as such in the Source Type box.

4. Reload the file-based media to the imported AAF file. See "Reloading Imported Files" on page 284.

Optimizing the Recapture of Footage Referenced in AAF Files

There are two methods that can help you achieve a more efficient workflow as you import projects from third parties via AAF. You can consolidate clips before recapturing to reduce the

amount of extra footage, or you can relink clips to already captured media if multiple AAF files use the same footage.

Consolidating Clips in Smoke

After importing an AAF file and prior to recapturing it, it is strongly recommended to consolidate your clip in Smoke. This ensures that you do not capture all the extra media that was likely captured during the offline edit. This step should be performed even if a similar process was performed in the Avid application.

You can consolidate clips in the clip library. See "Consolidating Clips" on page 308.

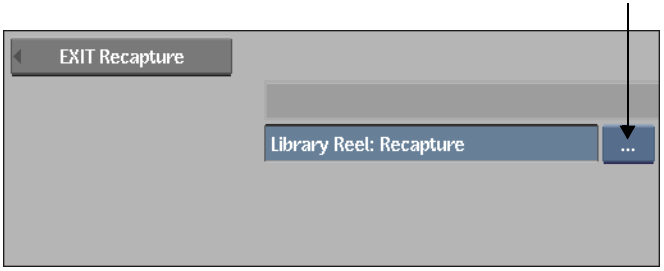
In general, it is recommended to use the All Tracks option, available from the Consolidate option box, to consolidate all segments of an unlinked clip.

Relinking to Already Captured Material

If you import multiple AAF files that reference the same footage, you do not have to recapture the footage each time. Instead, you can relink the clip to media on the same reel.

To relink an imported AAF file to already recaptured clips:

1. After importing an AAF file, change the Library Reel to the reel where the media is located.



2. Click Relink.

   The clip is linked to media on the reel that is referenced in the AAF file.

3. If necessary, recapture any missing media. See "Recapturing Media" on page 280.

Supported and Unsupported Transitions and Effects

The information in this section indicates how AAF data, transitions, and effects map to Smoke data, transitions, and effects. There are three levels of support that can be indicated for each:

- Translated: Parameters from the AAF file are read and translated as Smoke Soft Effect Parameters.
- Converted: The effect type is converted without parameters from the AAF file to a Smoke Soft Effect or Transition. Some effects are recreated with a similar effect. Some are only recreated as an empty effect.
- Not supported: The effect is not supported and replaced by a comment or by a default transition or effect.

In addition, the following restrictions must also be taken into account:

- Only flattened Photoshop (.psd) files are supported (layered files will be imported as flattened in Smoke).
- Only RGB material is supported, not RGBA.
- Graphics files of resolutions bigger or smaller than the timeline are imported as Center/Crop mode only.
- AAF files that contain MP3 media files cannot be relinked on Smoke for Linux, since the MP3 file format is not supported on Linux.
- Nested effects are not supported.
- All video and audio tracks for each sequence must be imported.

General

The following tables describe how metadata and media are supported in Smoke.

Metadata

Avid	Smoke
All Video / Audio tracks	All Video / Audio tracks
Tape name	Tape name data
Source / Record Timecode	Source / Record Timecode
Drop / Non-Drop Timecode	Drop-Frame / Non-Drop-Frame
Mark In / Out	Not supported
Keycode	Supported
Video locator	Cue mark with locator text (no text data is translated)
23.976 / 29.97 timecode	23.976 / 29.97 timecode data provided (24p sequences are 23.976 for REC and 29.97 for SRC)

Media Import

Avid	Smoke
Video media (JPEG, TIFF, etc.)	Paths and filenames translated
Audio media (WAV, AIFF)	Paths and filenames translated
Embedded/Linked Video media data (OMF, MXF)	Not supported
Embedded/Linked Audio media data (WAV, AIFF)	Not supported

Media Export

Avid	Smoke
Video media (OMF, MXF)	Not supported
Audio media (WAV, AIFF)	Not supported

Sequence

Avid	Smoke
Video only	Video-only sequence
Audio only	Audio-only sequence
Video and audio	Video and Audio sequence

Video and Audio Transitions

The following tables describe how transitions are supported in Smoke.

Transitions marked with an * are also supported with the "Inverse" option set.

Blend

Avid	Smoke
Dip to colour	Translated to Dissolve with colour data value
Dissolve	Converted to Dissolve (linear animation)
Fade from colour	Not supported; replaced by Dissolve + cue mark
Fade to colour	Not supported; replaced by Dissolve + cue mark
Picture-in-picture	Not supported; replaced by Dissolve + cue mark

Film

Avid	Smoke
Film dissolve	Converted to Dissolve (hermite animation)
Film fade	Converted to Dissolve (linear animation)

Box wipe

Avid	Smoke
Bottom box*	Converted to SMPTE 025
Bottom left to top right*	Converted to SMPTE 006
Bottom right to top left*	Converted to SMPTE 005
Left box*	Converted to SMPTE 026
Right box*	Converted to SMPTE 024
Top box*	Converted to SMPTE 023
Top left to bottom right*	Converted to SMPTE 003
Top right to bottom left*	Converted to SMPTE 004

Edge Wipe

Avid	Smoke
Horizontal*	Converted to SMPTE 001
Horz open*	Converted to SMPTE 021
Bottom left diagonal*	Converted to SMPTE 042 (animation is inverted)
Bottom right diagonal*	Converted to SMPTE 041 (animation is inverted)
Upper left diagonal*	Converted to SMPTE 041
Upper right diagonal*	Converted to SMPTE 042
Vert open*	Converted to SMPTE 022
Vertical*	Converted to SMPTE 002

Shape Wipe

Avid	Smoke
4 corners*	Converted to SMPTE 007
Horizontal bands	Not supported; replaced by Dissolve + cue mark
Horizontal blinds	Not supported; replaced by Dissolve + cue mark
Vertical blinds	Not supported; replaced by Dissolve + cue mark
Center box*	Converted to SMPTE 101
Circle*	Converted to SMPTE 119
Ellipse*	Converted to SMPTE 120
Clock*	Converted to SMPTE 201
Diamond*	Converted to SMPTE 102

Sawtooth Wipe

Avid	Smoke
Horizontal sawtooth*	Converted to SMPTE 071
Horz open sawtooth*	Converted to SMPTE 073

Avid	Smoke
Vert open sawtooth*	Converted to SMPTE 074
Vertical sawtooth*	Converted to SMPTE 072

Matrix Wipe

Avid	Smoke
Grid*	Not supported; replaced by SMPTE 008
One-way row	Not supported; replaced by SMPTE 001 + comment
Speckle	Not supported; replaced by SMPTE 001 + comment
Spiral	Not supported; replaced by SMPTE 001 + comment
Zig-zag	Not supported; replaced by Cue mark

Xpress 3D Effect

Avid	Smoke
3D ball	Not supported; replaced by Cue mark
3D page fold	Not supported; replaced by Cue mark
3D slats	Not supported; replaced by Cue mark
3D PIP	Translated to Soft Axis (Position / Scaling (ISO, Softness / Crop)

Miscellaneous

Avid	Smoke
Conceal	Converted to Soft Axis (Conceal effect)
L-Conceal	Converted to Soft Axis (L-Conceal effect)
Squeeze	Converted to Soft Axis (Squeeze effect)
Peel	Not supported; replaced by Dissolve + cue mark
Push	Not supported; replaced by Dissolve + cue mark
Spin	Not supported; replaced by Dissolve + cue mark
Video gap	Video gap
Video filler	Video gap
Video match frame edit	Match frame

Video and Audio Effects

The following tables describe how effects are supported in Smoke.

Blend

Avid	Smoke
Picture-in-picture	Translated to Soft Axis (Position / Scaling (ISO*))
Superimpose	Translated to Soft Blend (transparency value is translated)

NOTE: Scaling in AAF can be X and Y. Smoke only supports one value (X or Y) for both.

Film

Avid	Smoke
1.66 mask	Not supported; replaced by Cue mark
1.85 mask	Not supported; replaced by Cue mark
16:9 mask	Not supported; replaced by Cue mark
Anamorphic mask	Not supported; replaced by Cue mark
Blowup	Not supported; replaced by Cue mark

AVX Plugin

Avid	Smoke
Illusion FX	Not supported; replaced by Cue mark
AVX Plugins	Not supported; replaced by Cue mark

Image

Avid	Smoke
Avid Pan and Zoom	Not supported; replaced by Cue mark
Blur effect	Not supported; replaced by Cue mark
colour Correction	Converted to Soft CC (empty) + cue mark
colour Effect	Converted to Soft CC (empty) + cue mark
Flip	Converted to Soft Axis (Flip effect)
Flip-flop	Converted to Soft Axis (Flip-flop effect)
Flop	Converted to Soft Axis (Flop effect)
Mask	Not supported; replaced by Cue mark
Reformat	Not supported; replaced by Cue mark
Resize	Translated to Soft Axis (Position / Scale values are translated)
Scratch removal	Not supported; replaced by Cue mark
Submaster	Converted to Container

Key

Avid	Smoke
Animate	Not supported; replaced by Cue mark
Chroma key	Converted to Soft Axis (empty)
Luma key	Converted to Soft Axis (empty)
Matte key	Converted to Soft Axis (empty)
RGB keyer	Not supported; replaced by Cue mark

Miscellaneous

Avid	Smoke
Timewarp	Converted to Soft TW (no keyframe data, but the In/Out and duration are correct; recreate the animated timewarp)
Motion Effect	Translated to Soft TW (Constant speed)
3D PIP	Translated to Soft Axis (Position / Scaling (ISO, Softness / Crop))
Peel	Not supported; replaced by Dissolve + cue mark
Push	Not supported; replaced by Dissolve + cue mark
Spin	Not supported; replaced by Dissolve + cue mark
Squeeze	Not supported; replaced by Dissolve + cue mark
Text tool	Not supported; replaced by a Virtual source for the duration of the effect + Cue mark
Video gap	Video gap
Video filler	Video gap
Video match frame edit	Match frame

General Audio

Avid	Smoke
Audio level	Audio gain
Audio dissolve	Audio dissolve
Audio fade in	Audio dissolve
Audio fade out	Audio dissolve
Audio gap	Audio gap
Audio filler	Audio gap
Audio match frame edit	Match frame splice

Audio Suite Plugin

Avid	Smoke
Chorus	Not supported; replaced by Cue mark
D-verb	Not supported; replaced by Cue mark
Compressor	Not supported; replaced by Cue mark
Limiter	Not supported; replaced by Cue mark
Expander-gate	Not supported; replaced by Cue mark
Gate	Not supported; replaced by Cue mark
DeEsser	Not supported; replaced by Cue mark
1-band EQII	Not supported; replaced by Cue mark
4-band EQII	Not supported; replaced by Cue mark
Flanger	Not supported; replaced by Cue mark

Avid	Smoke
Invert	Not supported; replaced by Cue mark
Duplicate	Not supported; replaced by Cue mark
Delay	Not supported; replaced by Cue mark
Multi-tap delay	Not supported; replaced by Cue mark
Normalize	Not supported; replaced by Cue mark
Gain	Not supported; replaced by Cue mark
Ping-pong delay	Not supported; replaced by Cue mark
Reverse	Not supported; replaced by Cue mark
DC offset removal	Not supported; replaced by Cue mark
Signal generator	Not supported; replaced by Cue mark
Time compression exp	Not supported; replaced by Cue mark
Pitch shift	Not supported; replaced by Cue mark

24 Importing and Exporting OMF Files

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About OMF Files

Open Media Framework® (OMF®) Interchange® files make it possible to move projects with multiple video and audio tracks between systems. You can even include embedded audio media in the OMF file to facilitate the process of restoring a project on another system.

An OMF file is like an EDL with expanded capabilities. Essentially, you use an OMF file to recreate a timeline with all the tracks, effects, and events intact.

Without the benefit of an OMF file, moving a project can be a difficult process, particularly between different editing systems. For instance, when using EDLs to recreate your editing decisions, you are usually limited to one video track and up to four audio tracks per EDL (although some formats support more). If your project contains multiple video and audio tracks, you must create several sets of EDLs, each carefully labelled in order to ensure they are reassembled in the right order. Information about effects must be manually entered to be included in the EDL.

However, with OMF files, the timeline track and event structure is stored so that it can be rebuilt on another system. The audio media itself can even be included in the OMF file.

When you want to move a project with multiple tracks and effects, use the OMF import or export tools.

OMF Project Workflow

The following typical workflow illustrates how OMF files are used to move timeline metadata and audio media between systems at various stages in the post-production process.

1. Create an offline editing project using any Avid® offline editing application and export an OMF file with included audio media.
2. Import the OMF file into Smoke and recapture the media as needed.
3. Finish in Smoke and perform any sound mixing.
4. If you want to use another audio tool such as Pro Tools® to complete the audio mix, then do the following:
   - Export the final timeline as an OMF file (with audio media).
   - Import the new OMF file into Digidesign Pro Tools® to complete the audio mix.
   - From Pro Tools, export the finished audio as WAV or AIFF.
   - Import the finished audio into Smoke and recombine it in the final timeline.
5. From Smoke, output to tape or export to another format.

Importing OMF Files

You can import an OMF file to the EditDesk to recreate the video and audio track structure and use the audio media (if there is any) that is embedded in the OMF file. In that way, audio files embedded in the OMF file are imported into Smoke as clips. This audio does not need to be recaptured.

OMF files from the following applications are supported:

- Avid® Media Composer®
- Avid Symphony™
- Avid Xpress® PRO
- Avid Xpress DV

Only the EDL information (such as dissolve, timecode, tape name) and the audio media is supported (AIFF-C and WAV). No audio effects are translated (for example, audio gain, plug-ins).

Upon importing an OMF file with embedded audio media, the extracted audio files are saved in a new folder (with the OMF file name) located in the project EDL folder. Since audio media can take up a lot more space on the system drive, make sure that you manage the audio files and remove any after the project is done. The clips can be unlinked and relinked.

When importing OMF files created by third-party applications the supported embedded sampling rates are 44.1 KHz and 48 KHz.

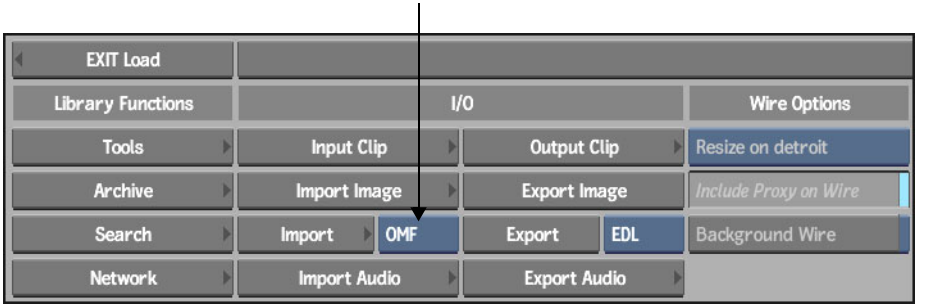
Other sampling rates must be converted before the OMF file is created.

The supported resolution / framerates are NTSC 29.97 and PAL 25.

Source clips without tape names will be assigned IMPORT as a tape name.

To import an OMF file:

1. In the Clip Library menu, from the Interchange Format box, select OMF.



2. Click Import.
3. In the file browser, navigate to an OMF file exported from an Avid application.
4. Click Load.

   The OMF file is loaded to the EDL module. During the load process, EDLs are created for each track and layer in the OMF file. In addition, the audio media is extracted from the OMF file and placed in a temporary location. See "About the Import EDL Menu" on page 320.
5. Select the events in the EDL module that reference audio media and click Import.

   The audio media is imported as clips in the clip library.
6. Once the EDLs are in the EDL module, you assemble the EDLs as you would any other EDL. See "Assembling EDLs" on page 379.

Exporting OMF Files

When you export a clip as an OMF file, the file is saved in a directory in the filesystem. You can load an OMF file from the directory into another application, or transfer it to another platform.

To complete a project, you can also export an edited clip to an OMF file with embedded audio media. That way, any audio finishing systems supporting OMF format can read the file. Audio-only information and audio media is exported. You should limit the size of an exported file to 2 gigabytes.

The following applications can read an OMF file exported from Smoke:

- Avid Media Composer
- Avid Symphony
- Avid Xpress DV
- Avid Xpress PRO
- Digidesign® Pro Tools
- Steinberg Nuendo
- Fairlight AV Transfer
- Cubase™
- Neve AMS
- Merging Pyramix

The following information is exported:

- Clips on multiple audio
- Up to 8 audio tracks per file
- Cuts and linear dissolves
- Audio patching information

The following information is not exported:

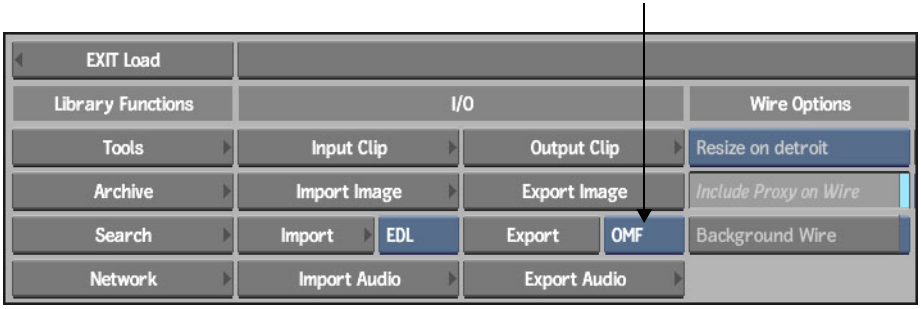
- Video tracks
- Audio animation
- Audio gain
- AudioDesk settings
- EQ Desk settings
- Audio timestretch

In addition, the following restrictions must also be taken into account:

- Before exporting, make sure that the source tape name or timecode is unique.
- Subframe editing is not supported. Subframes will create offsets in the exported OMF files.
- Avoid using audio timewarps. You should hard-commit any audio timewarp segments before exporting a timeline as OMF.

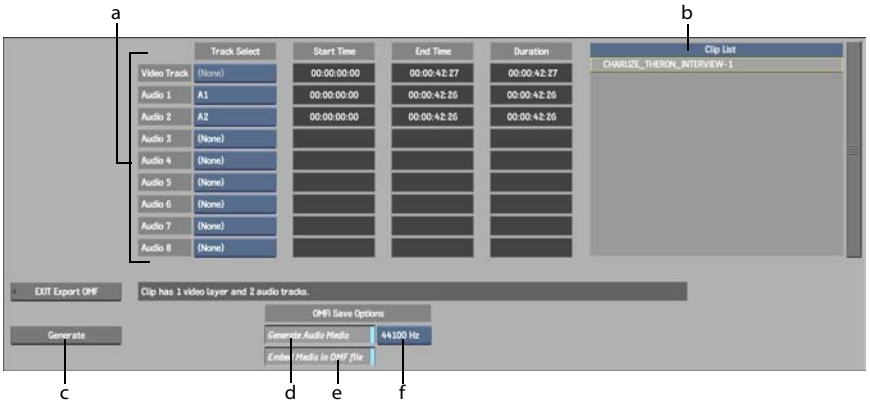
To export an OMF file:

1. In the clip library, select the clip or clips that you want to export.
2. In the Clip Library menu, from the Export Interchange Format box, select OMF.



3. Click Export.

The Export EDL menu appears.

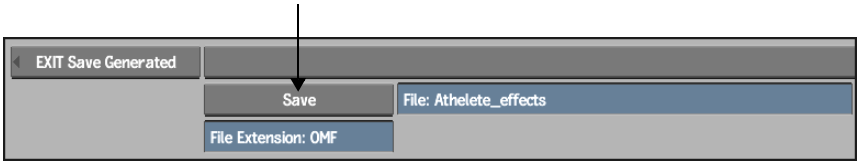


a) Track table
b) Clip list
c) Generate button
d) Generate Audio Media button
e) Embed Media in OMF file button
f) Audio Sample Rate box

4. Select the clip to export in the Clip list.
5. Enable the tracks to export in the Track table. See "Track Table" on page 386.
6. If needed, enable Generate Audio Media to generate audio.
7. If you enabled Generate Audio Media, you now have the option of enabling Embed Media in OMF file.

   If enabled, the audio media will be embedded in the exported OMF file. Otherwise, the audio is saved as a separate file.
8. Click Generate.

   The file browser appears.
9. Specify the location of the exported file and the filename, and then click Save.



NOTE: To avoid file name compatibility issues upon export, underscores will be substituted in your file name in place of any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

The OMF file is exported to the specified location.

Supported and Unsupported Transitions and Effects

The following sections describe how Smoke translates the video contents of an imported OMF file into clips.

Supported Decisions and Transitions

The following lists the specific information translated by the OMF Converter Utility:

- Clips on multiple video and audio tracks
- Cuts and dissolves
- Speed changes
- Clip and subclip names
- Audio patching information
- Wipe transitions (As available in Smoke. See "Transitions Translation" on page 478.)
- Wipe effects (As available in Smoke. See "Effects Translation" on page 481.)

The information in this section describes how OMF transitions and effects map to Smoke transitions and effects. There are two levels of support that can be indicated for each:

- The effects are translated without effect parameters. A default effect is applied.
- The effects are ignored if they cannot be translated into Smoke.

Transitions Translation

The tables in the following sections indicate how Avid transitions are translated when importing an OMF file into Smoke.

Blend

Avid	Smoke
Dip to Color	Dissolve (no colour information)
Dissolve	Dissolve
Fade From Color	Dissolve (no colour information)
Fade to Color	Dissolve (no colour information)
Picture-in-Picture	Not supported
Superimpose	Not supported; replace by SMPTE WIPE 001

Box Wipes

Avid	Smoke
Bottom Box	SMPTE WIPE 025
Bottom Left to Top Right	SMPTE WIPE 006

Avid	Smoke
Bottom Right to Top Left	SMPTE WIPE 005
Left Box	SMPTE WIPE 026
Right Box	SMPTE WIPE 024
Top Box	SMPTE WIPE 023
Top Left to Bottom Right	SMPTE WIPE 003
Top Right to Bottom Left	SMPTE WIPE 004

Conceal

Avid	Smoke
Bottom Left to Top Right	Not supported; replace by SMPTE WIPE 001
Bottom Right to Top Left	Not supported; replace by SMPTE WIPE 001
Bottom to Top	Not supported; replace by SMPTE WIPE 001
Left to Right	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Left to Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Right to Bottom Left	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001

Edge Wipes

Avid	Smoke
Horizontal	SMPTE WIPE 002
Horizontal Open	SMPTE WIPE 022
Lower Left Diagonal	SMPTE WIPE 042
Lower Right Diagonal	SMPTE WIPE 041
Upper Left Diagonal	SMPTE WIPE 041
Upper Right Diagonal	SMPTE WIPE 042
Vert Open	SMPTE WIPE 021
Vertical	SMPTE WIPE 001

L-Conceal

Avid	Smoke
Bottom Left	Not supported; replace by SMPTE WIPE 001
Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Left	Not supported; replace by SMPTE WIPE 001
Top Right	Not supported; replace by SMPTE WIPE 001

Matrix Wipes

Avid	Smoke
Grid	SMPTE WIPE 008
One-Way-Row	Not supported; replace by SMPTE WIPE 001
Speckle	Not supported; replace by SMPTE WIPE 001
Spiral	Not supported; replace by SMPTE WIPE 001
Zig Zag	Not supported; replace by SMPTE WIPE 001

Peel

Avid	Smoke
Bottom Left Corner	Not supported; replace by SMPTE WIPE 001
Bottom Right Corner	Not supported; replace by SMPTE WIPE 001
Left To Right	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Left Corner	Not supported; replace by SMPTE WIPE 001
Top Right Corner	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001

Push

Avid	Smoke
Bottom Left to Top Right	Not supported; replace by SMPTE WIPE 001
Bottom Right to Top Left	Not supported; replace by SMPTE WIPE 001
Bottom to Top	Not supported; replace by SMPTE WIPE 001
Left to Right	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Left to Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Right to Bottom Left	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001

Sawtooth Wipes Transitions

Avid	Smoke
Horizontal Sawtooth	SMPTE WIPE 074
Horizontal Open Sawtooth	SMPTE WIPE 072
Vertical Open Sawtooth	SMPTE WIPE 071
Vertical Sawtooth	SMPTE WIPE 073

Shape Wipes Transitions

Avid	Smoke
4 Corners	SMPTE WIPE 007
Center Box	SMPTE WIPE 101
Circle	SMPTE WIPE 119
Clock	SMPTE WIPE 201
Diamond	SMPTE WIPE 102
Ellipse	SMPTE WIPE 120
Horizontal Bands	Not supported; replace by SMPTE WIPE 001
Horizontal Blinds	Not supported; replace by SMPTE WIPE 001
Vertical Blinds	Not supported; replace by SMPTE WIPE 001

Spin Transitions

Avid	Smoke
X Spin	Not supported; replace by SMPTE WIPE 001
Y Spin	Not supported; replace by SMPTE WIPE 001
Z spin	Soft Axis (Z spin Effect)

Squeeze Transitions

Avid	Smoke
Bottom Centered	Not supported; replace by SMPTE WIPE 001
Bottom Left	Not supported; replace by SMPTE WIPE 001
Bottom Right	Not supported; replace by SMPTE WIPE 001
Bottom to Top	Not supported; replace by SMPTE WIPE 001
Centered Zoom	Not supported; replace by SMPTE WIPE 001
Horizontal Centered	Not supported; replace by SMPTE WIPE 001
Left To Right	Not supported; replace by SMPTE WIPE 001
Right Centered	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Centered	Not supported; replace by SMPTE WIPE 001
Top Left	Not supported; replace by SMPTE WIPE 001
Top Right	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001
Vertical Centered	Not supported; replace by SMPTE WIPE 001

Effects Translation

The tables in the following sections indicate how Avid effects are translated when importing an OMF file into Smoke.

Smoke does not support Timewarp effects in OMF files. These effects are converted to a linear Timewarp. The resulting timeline will have the correct duration with the correct Source In/Out timecode, but the speed will be incorrect. You will need to manually replicate the animation Timewarp effect.

Audio EQ is not supported and should be avoided before exporting an OMF file from an AVID product. Otherwise, the audio clip on which the EQ effect was applied will be absent and replaced with a gap. The remainder of the OMF file will be loaded correctly.

Wipes imported through OMF as effects are always animated.

Blend

Avid	Smoke
Picture-in-Picture	Soft Axis (50% scale down)
Superimpose	Soft Blend (50% blend)

Box Wipes

Avid	Smoke
Bottom Box	Not supported; replace by SMPTE WIPE 001
Bottom Left to Top Right	Not supported; replace by SMPTE WIPE 001
Bottom Right to Top Left	Not supported; replace by SMPTE WIPE 001
Left Box	Not supported; replace by SMPTE WIPE 001
Right Box	Not supported; replace by SMPTE WIPE 001
Top Box	Not supported; replace by SMPTE WIPE 001
Top Left to Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Right to Bottom Left	Not supported; replace by SMPTE WIPE 001

Conceal

Avid	Smoke
Bottom Left to Top Right	Soft Axis (Bottom Left to Top Right)
Bottom Right to Top Left	Soft Axis (Bottom Right to Top Left)
Bottom to Top	Soft Axis (Bottom to Top
Left to Right	Soft Axis (Left to Right)
Right to Left	Soft Axis (Right to Left)
Top Left to Bottom Right	Soft Axis (Top Left to Bottom Right)
Top Right to Bottom Left	Soft Axis (Top Right to Bottom Left)
Top to Bottom	Soft Axis (Top to Bottom)

Edge Wipes

Avid	Smoke
Horizontal	SMPTE WIPE 001
Horizontal Open	SMPTE WIPE 021
Lower Left Diagonal	SMPTE WIPE 041
Lower Right Diagonal	SMPTE WIPE 042
Upper Left Diagonal	SMPTE WIPE 041
Upper Right Diagonal	SMPTE WIPE 042
Vert Open	Not supported; replace by SMPTE WIPE 001
Vertical	SMPTE WIPE 002

Film

Avid	Smoke
1:1.66 Mask	Soft Resize (1.66 Mask)
1:1.85 Mask	Soft Resize (1.85 Mask)
1:2.35 Mask	Soft Resize (2.35 Mask)
16 x 9 Mask	Soft Resize (1.77 Mask)
Blowup	Soft Resize (125% blowup)
Film Dissolve	Dissolve
Film Fade	Dissolve
MASK	Soft Axis (Default values)

Image

Avid	Smoke
Avid Pan & Zoom	Not supported
Color Correction	Not supported
Color Effect	Soft CC (Default Values)
Flip	Soft Axis (Flip effect)
Flip-Flop	Soft Axis (Flip-Flop effect)
Flop	Soft Axis (Flop effect)
Mask	Soft Resize
Region Stabilize	Unsupported
Resize	Soft Resize
Submaster	Container with Soft Effects

Key

Avid	Smoke
AnimAtte	Not supported
Chroma Key	Soft Axis (Default RGB Key)
Luma Key	Soft Axis (Default LUM Key)
Matte Key	Soft Axis (Default Value)
RGB Keyer	Not supported

L-Conceal

Avid	Smoke
Bottom Left	Not supported; replace by SMPTE WIPE 001
Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Left	Not supported; replace by SMPTE WIPE 001
Top Right	Not supported; replace by SMPTE WIPE 001

Matrix Wipes

Avid	Smoke
Grid	SMPTE WIPE 008
One-Way-Row	Not supported; replace by SMPTE WIPE 001
Speckle	Not supported; replace by SMPTE WIPE 001
Spiral	Not supported; replace by SMPTE WIPE 001
Zig Zag	Not supported; replace by SMPTE WIPE 001

Motion

Avid	Smoke
0% to 100%	Not supported; replaced by a fit-to-fill soft TW from in & out material
100% to 0%	Not supported; replaced by a fit-to-fill soft TW from in & out material
Pulldown Insertion	Not supported; replaced by a fit-to-fill soft TW from in & out material
Pulldown Removal	Not supported; replaced by a fit-to-fill soft TW from in & out material
Reverse Motion	Not supported; replaced by a fit-to-fill soft TW from in & out material
Speed Boost	Not supported; replaced by a fit-to-fill soft TW from in & out material
Speed Bump	Not supported; replaced by a fit-to-fill soft TW from in & out material
Timewarp	Not supported; replaced by a fit-to-fill soft TW from in & out material

Peel

Avid	Smoke
Bottom Left Corner	Not supported; replace by SMPTE WIPE 001
Bottom Right Corner	Not supported; replace by SMPTE WIPE 001

Avid	Smoke
Left To Right	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Left Corner	Not supported; replace by SMPTE WIPE 001
Top Right Corner	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001

Push

Avid	Smoke
Bottom Left to Top Right	Not supported; replace by SMPTE WIPE 001
Bottom Right to Top Left	Not supported; replace by SMPTE WIPE 001
Bottom to Top	Not supported; replace by SMPTE WIPE 001
Left to Right	Not supported; replace by SMPTE WIPE 001
Right to Left	Not supported; replace by SMPTE WIPE 001
Top Left to Bottom Right	Not supported; replace by SMPTE WIPE 001
Top Right to Bottom Left	Not supported; replace by SMPTE WIPE 001
Top to Bottom	Not supported; replace by SMPTE WIPE 001

Sawtooth Wipes

Avid	Smoke
Horizontal Sawtooth	SMPTE WIPE 071
Horizontal Open Sawtooth	SMPTE WIPE 021
Vertical Open Sawtooth	Not supported; replace by SMPTE WIPE 001
Vertical Sawtooth	SMPTE WIPE 072

Shape Wipes

Avid	Smoke
4 Corners	SMPTE WIPE 007
Center Box	SMPTE WIPE 101
Circle	SMPTE WIPE 119
Clock	SMPTE WIPE 201
Diamond	SMPTE WIPE 102
Ellipse	SMPTE WIPE 120
Horizontal Bands	Not supported; replace by SMPTE WIPE 001
Horizontal Blinds	Not supported; replace by SMPTE WIPE 001
Vertical Blinds	Not supported; replace by SMPTE WIPE 001

Spin

Avid	Smoke
X Spin	Not supported; replace by SMPTE WIPE 001
Y Spin	Not supported; replace by SMPTE WIPE 001
Z spin	Soft Axis (Z spin Effect)

Squeeze

Avid	Smoke
Bottom Centered	Soft Axis (Squeeze Bottom Centered)
Bottom Left	Soft Axis (Squeeze Bottom Left)
Bottom Right	Soft Axis (Squeeze Bottom Right)
Bottom to Top	Soft Axis (Squeeze Bottom to Top)
Centered Zoom	Soft Axis (Squeeze Centered Zoom)
Horizontal Centered	Soft Axis (Squeeze Horizontal Centered)
Left To Right	Soft Axis (Squeeze Left To Right)
Right Centered	Soft Axis (Squeeze Right Centered)
Right to Left	Soft Axis (Squeeze Right to Left)
Top Centered	Soft Axis (Squeeze Top Centered)
Top Left	Soft Axis (Squeeze Top Left)
Top Right	Soft Axis (Squeeze Top Right)
Top to Bottom	Soft Axis (Squeeze Top to Bottom)
Vertical Centered	Soft Axis (Squeeze Vertical Centered)

Text Tool

Text is unsupported. Text is replaced on the timeline by comments.

Section 5
Project and Media Management

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Image courtesy of Envy Post Production

25 Managing Projects and Users

Summary

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About Projects and Users

Create projects and users to define your working environment in Smoke. Projects define the display environment and provide a home directory where you keep effects setups and other resources. Also, clip libraries, where clips are stored, are associated with projects.

Typically, for each job you work on, you create a project. A project provides an organizational framework in which you can define graphics display parameters, manage media in clip libraries, and save and load file-based resources such as effects setups, EDLs, and LUTs.

For each person working on your system, you can also create a user. A user is a profile that maintains preferences such as user interface settings, pen and tablet preferences, as well as a personalized set of hot keys based on the default set.

Projects

In Smoke, a project is a job-based working environment that provides:

- An EditDesk and the means of creating clip libraries for media management
- Proxy management settings to store low-resolution proxies for high-resolution clips
- A display environment for playing back clips
- A filesystem environment (home directory) for managing resources such as LUTs, EDLs, and setups

You can edit a project's settings through the course of your job. A project is associated with a default resolution that incorporates frame width and height, aspect ratio, scan mode, and bit depth. Although the default resolution in no way restricts you from working with other resolutions, it does define default settings such as:

- The default resolution for the processing of coloured frames (for example, black frames, colour bars, and colour noise)
- The default destination resolution for all resize settings
- The default resolution for entering Paint or Text with the None option
- The default resolution for the processed result of DVE composites, independent of the resolution of clips you use as media and as the background

When you set a default resolution, you usually select a project configuration template file that corresponds to that resolution. For example, if you set your project's default resolution to NTSC, the *ntsc.cfg* project configuration template is usually used to create the configuration file for your project. The project configuration file sets environment display parameters such as monitor refresh rate and default timecode for clips.

This chapter describes how to select a default resolution and select a project configuration template. Remember, however, that all the parameters associated with a project's default resolution in no way restrict you from working with other resolutions. To learn about creating a project for use with clips of different resolutions, see "Working with Multi-Format Input and Output" on page 165.

Projects also provide a home directory on the system disk that contains sample setups and LUTs. These sample resources are situated in subdirectories for each module. Through the course of your project, you can save setups, EDLs, custom LUTs, and any other file-based resources in these directories. Because these directories are the default path for saving and loading resources such as effects setups, keeping files here accelerates your work.

Accessing Projects on Remote Framestores

You can access an Autodesk Editing or Effects project on a remote framestore from Smoke. This is useful if you want to prepare a project already created in an Autodesk Editing or Effects application for finishing but do not want to tie up system resources.

You can only access a remote framestore on start-up. If you try to access a remote project that is already open in Fire or Smoke, you will not have access to the project's EditDesk or desktop, only to the project's clip library. This way you do not run the risk of overwriting someone's work or losing your own. Although the clip library will be read-only, you can navigate to other clip libraries belonging to the project and perform clip management operations.

NOTE: It is important to understand that this functionality is not intended to allow collaborative and concurrent access to a central project from several remote workstations. A project remains tied to the workstation it is created on, and is meant for single-user access.

Sharing Projects between Autodesk Products

You can open projects created in Smoke in other Autodesk Editing and Effects applications installed on your workstation. Projects created in all products are stored in a single directory — */usr/discreet/project*. The Project box in the start-up screen and the Project Management section of the Preferences menu list projects from both product sets. The default project that appears in the list is the last one opened in either product type.

You can load and use projects in all products transparently with the exception of the clips on the EditDesk and desktop. When you use a project in both product sets, a separate desktop and EditDesk is stored for each. Therefore, the clips that you leave on the desktop in an Effects product (Inferno, Flame, Flint), for example, will not be accessible on the EditDesk when you load the project in the corresponding Editing product (Fire, Smoke, Backdraft Conform).

Users

A user is a profile that provides:

- EditDesk display preferences
- Module preferences
- Hot key assignments for user interface controls
- A filesystem environment (home directory) for managing preferences

Your user profile is saved every time you switch to another user or exit Smoke. User preferences are maintained independently of the projects that you are working on. By managing your own user, you can:

- Save EditDesk preferences such as user interface, timeline, Player, soft effects settings, as well as clip information display options. See Chapter 35, "Setting Preferences," on page 755.
- Customize pen and tablet preferences such as pressure sensitivity and tablet margins. See "User Interface Preferences" on page 758.
- Modify default hot keys and create new ones using the Hot Key Editor. See Chapter 36, "Managing Hot Keys," on page 791.
- Customize grids and guides for the Player and image window. See "Working with Grids and Guides" on page 120.
- Customize module-based preferences such as the colour of the crop box and object icon transparency to set up modules how you want. See Chapter 33, "Saving Setups and Preferences," on page 725.

User preferences are maintained in the user home directory on the system disk.

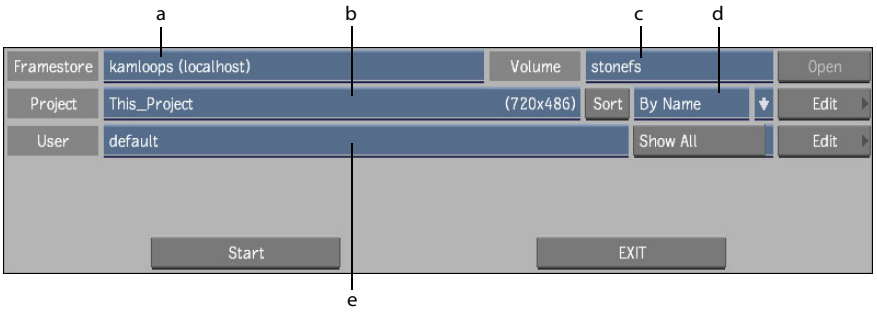
Selecting a Project and User on Start-up

When you start Smoke, the Project Management menu appears. Use the Project Management menu to select an existing project and user for the current session, to create new projects and users, or to manage existing projects and users. You can work with projects on the current framestore or on a remote framestore. If multiple partitions are available, you can select which one to use. For information on creating partitions, see File System Networking Guide.

To select a project and user on start-up:

1. Do one of the following:
   - On Linux workstations, log in to the Smoke account and then double-click its icon on the desktop.
   - On SGI workstations, log in to the Smoke account and then type **`smoke`** in a command shell.

After a few moments, the Project Management menu appears. The framestore, project, and user that were selected for the previous session appear in their respective boxes.



a) Framestore box b) Project box c) Volume box d) Sort Order box e) User box

2. Do one of the following:

   • To open a project from the current framestore, select a project from the Project box.

   • To open a project on a remote framestore, select the framestore from the Framestore box. If the framestore has more than one volume, select a volume from Volume box. Click Open, and then select a project from the Project box.

   NOTE: If you have a long list of projects to sort through, you can use the Sort Order box and arrow to sort the projects by frame resolution, name, or creation date, in descending or ascending order.

   If you have not yet created a project for the current job, see "Creating a Project" on page 494.

3. From the User box, select your user profile.

   If you have not yet created a user and do not want to use the default user, see "Creating and Loading a User and Sharing User Preferences" on page 511.

4. Click Start.

   The project's EditDesk appears. If you try to access a Fire or Smoke project that is already open on a remote framestore, an error message appears and you are asked to confirm whether you want to go into that project's clip library.

   When the project loads, Smoke attempts to select a VTR whose timing matches that of the project. The VTR devices available depend on the VTR keyword lines uncommented in the software initialisation configuration file. If multiple VTR matches are found in the list, Smoke selects the first match. If no match is found, VTR selection reverts to "No VTR selected" with the appropriate timing. See "Smoke Detection of Sync and Timing" on page 166.

Creating a Project

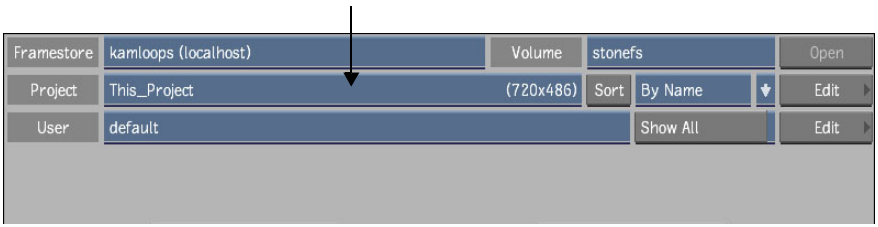
You can create a project on start-up from the Project Management menu or during a session from the Preferences menu.

To create a project:

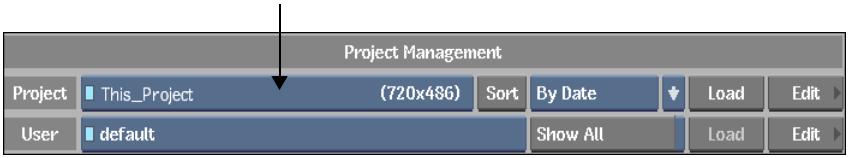
1. Do one of the following:

   • If you are creating a project on start-up, select <new> from the Project box. (If you are starting Smoke for the first time, <new> is the only option.)

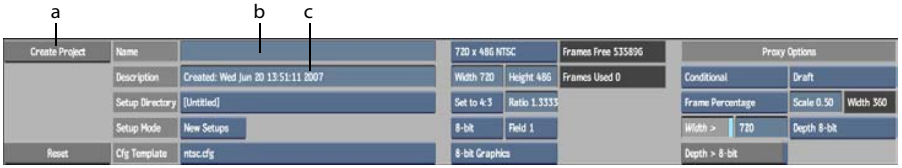
   To create a project on a remote framestore, select the framestore from the Framestore box. If the framestore has more than one volume, select a volume from the Volume box. Click Open, and then select <new> from the Project box.



   • If you are creating a project in the middle of a session (you are already in Smoke), click Preferences and then select <new> from the Project box in the Project Management section of the Preferences menu.



   The Create Project menu appears.



   a) Create Project button b) Name field c) Description field

2. In the Name field, enter a name for the new project. Names can be up to 120 characters long.

3. In the Description field, enter a description of the project.

   HINT: By default, the creation date is displayed in this field. Click the field to activate the text cursor, press **ESC** to clear the contents of the field, and then type the description that you want to use.

4. Set the home directory for the project. See "Setting a Project's Home Directory" on page 495.

5. Set the default resolution for the project. See "Setting the Default Resolution" on page 497.

6. Set proxy management options for the project. See "Setting Proxy Management Options" on page 499.

7. Set the scan mode for the project. See "Changing the Scan Mode of a Project" on page 655.

8. Select the graphics processing bit depth for the project, if applicable. See "Setting the Graphics Processing Bit Depth" on page 502.

9. Select a project configuration template for the project. See "Selecting the Project Configuration Template" on page 503.

10. To reset project settings, click Reset. You can edit a project's settings at any time.

11. When you are satisfied with project settings, click Create Project.

    The project is created, and you are returned to the Project Management or Preferences menu.

    HINT: To exit the Create Project menu at any time without creating a project, click Exit Project.

Setting a Project's Home Directory

When you create a project, a project home directory is created on the system disk in the */usr/discreet/project/* directory. File-based resources such as effects setups, EDLs, and LUTs are usually managed in a set of subdirectories in this home directory, by module.

For example, when you save an effects setup, the file browser opens by default to a subdirectory of the project home directory for setups related to the current module. You are not obliged to save setups in this directory, but doing so can help you better manage the resources you need by saving them to a consistent location. Similarly, when you load a setup, the file browser opens by default to the project's setup directory for the current module. For details on saving and loading setups into modules, see Chapter 33, "Saving Setups and Preferences," on page 725.

You are not restricted to these directories when you load or save setups. You can use the file browser to locate a different directory, or use project shortcuts to browse the setup directories of other projects on the same system.

When you create a project, the project's home directory path appears in the Setup Directory box.



a) Setup Directory box

You have two options, however, that override the default home directory:

- You can share the project home directory with an existing project, allowing you to share setups between the two projects.
- You can create a custom path for the project home directory.

You can also copy the setups of another project into the subdirectories of the project you are creating.

NOTE: You can copy setups from a project created in a previous version of the application to the new project — old projects are listed in the Copy From project list. However, you cannot share them.

To share the project home directory with an existing project:

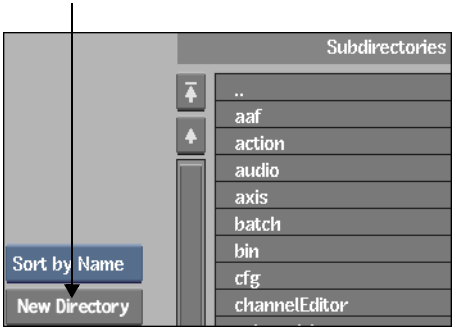
➤ From the Setup Directory box, select the existing project's home directory that you want to share.

Any setups already saved to the existing project are made available to the new project.

To create a custom path for the project's home directory:

1. From the Setup Directory box, select <new>.
2. In the file browser that appears, navigate to the directory where you want the project home directory created.
3. Make sure that the permissions in this directory are set so Smoke (or the account into which you are logged in and from which you launched Smoke) has read/write privileges.

4. Click New Directory.



5. In the keyboard that appears, type the name of the project home directory in which you want Smoke to create setup subdirectories and press **ENTER**. It is recommended to give this directory the same name as the project.

   If the directory is not created, you may not have the access privileges to create directories in the current location.

6. Click Set Directory.

   The new directory name appears in the Setup Directory box of the Create Project menu.

To copy setups from an existing project:

1. From the Setup Mode box, select Copy From.



2. From the Projects box that appears to the right of the Setup Mode box, select the existing project from which you want to copy the setups.

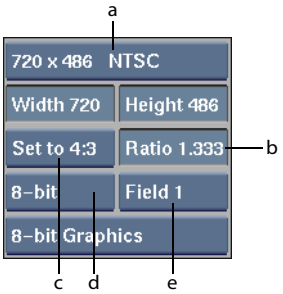
Setting the Default Resolution

Setting the default resolution of a project involves selecting frame resolution, aspect ratio, bit depth, and scan mode.

NOTE: IBM 6224 systems support a bit depth of 8 bits only.

To set the default resolution of the project:

1. From the Resolution Presets box, select an option.



a) Resolution Presets box
b) Aspect Ratio field
c) Aspect Ratio Presets box
d) Bit Depth box
e) Scan Mode box

Alternatively you can set a custom resolution for the project by entering values in the Width and Height fields.

HINT: When you select a resolution preset or enter a custom resolution, the Frames Free field is updated, indicating how many frames of the current resolution can be stored on the current framestore volume.

Although Smoke supports mixed resolutions in each project, very large resolutions can only be manipulated on systems configured with at least 3.5 GB RAM. Exceeding this image size is possible but not recommended.

Refer to the *Installation Guide* for your application for minimum RAM recommendations for your workstation. If your system performs sluggishly when working with higher resolution images, consider installing more RAM.

Other resolution restrictions are as follows:

- At 8 bits, image width must be a multiple of four.
- At 10 bits or 12 bits, image width must be a multiple of two.
- The minimum image height is 24 pixels.

2. From the Aspect Ratio Presets box, select an option.

Select:	To:
Set to w:h	Set the frame aspect ratio to match its width:height ratio. This option should be selected for square pixel formats. These formats include most film formats.

Select:	To:
Set to 16:9	Set the frame aspect ratio to 16:9 (1.777). This option is used with most HD video formats, but occasionally with NTSC and PAL.
Set to 4:3	Set the frame aspect ratio to 4:3 (1.333). This option is often used with NTSC and PAL.

Alternatively you can set a custom aspect ratio by entering the decimal value for the ratio in the Aspect Ratio field. For example, enter 2.35 to set an environment for working with anamorphic film resolution images.

HINT: When you select a Resolution preset, the aspect ratio is often updated with the setting that corresponds to the selected resolution.

3. On SGI workstations, select a bit depth option from the Bit Depth box.

   If you selected 12-bit, each pixel occupies 36 bits on the framestore and requires processing to pack and unpack images as they move between memory and disk.

   If you selected 12-bit u (for 12-bit unpacked), each pixel occupies 48 bits on the framestore. Storage requirements are greater, but no processing is required as images move between memory and disk.

4. From the Scan Mode box, select Field 1, Field 2, or Progressive.

   Smoke supports clips with differing scan modes. This parameter sets the default project scan mode, which appears in various menus (for example, Resize) and is applied to newly processed clips. This setting affects interlaced display on a broadcast monitor and field-based render processes.

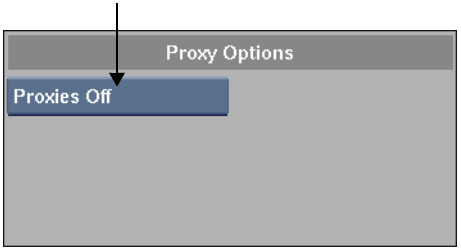
Setting Proxy Management Options

Proxies are low-resolution copies of high-resolution images, one for each frame. Set proxy management options to specify how and when proxies are generated for clips used in the project.

To set proxy management options:

1. From the Proxy Management option box, select an option.

   HINT: To change proxy management options for a current project, you must access the Project Management menu from the Preferences menu.



Select:	To store:
Proxies Off	No proxies, no matter what resolution clips you work with.
Proxies On	Proxies for all clips larger than the proxy width you set for all proxies.
Conditional	Proxies only for clips that meet conditional criteria, for example, clips that exceed a width of 1000 pixels.

2. If you selected Proxies On or Conditional, specify the proxy size by doing one of the following:

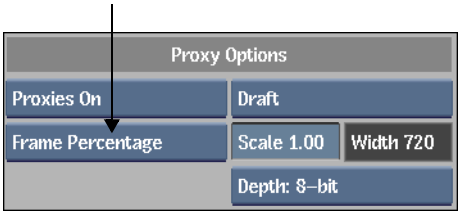
   • Select Fixed Width from the Proxy Size box and then enter a value in the Proxy Width field beside the Proxy Size box. For example, enter 720 to create and store proxies 720 pixels wide. Proxy height is determined by the clip's aspect ratio, relative to the proxy width that you set.



   HINT: When the proxy and full resolution clip have the same bit depth, proxies are not stored for clips that are the same width as the proxy width. For example, if you set proxy width to 720, your project will not store proxies for NTSC clips (720x486). If the bit depth of the full resolution

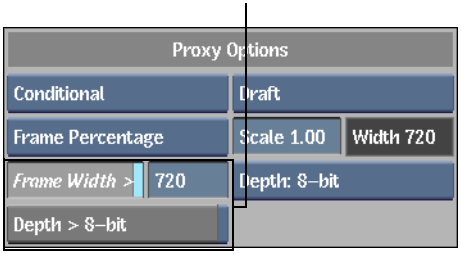
clip is greater than that of the proxy, proxies are stored for clips with the same width as the proxy.

- Select Frame Percentage from the Proxy Size box and then enter a value in the Scale field. For example, enter 0.50 to create and store proxies that are 50% of the clip resolution.



Proxies always have the same aspect ratio as the full-resolution clip. The width of proxies for clips with the default resolution corresponding to the scale value you set is displayed in the Width field.

3. If you selected Proxies Conditional, set your conditional criteria:



- To store proxies for all clips of a certain width and greater, enable Frame Width > and then enter a value in the adjacent field. For example, enter 1000 to store proxies for all clips wider than 1000 pixels.
- On SGI workstations, to store proxies only for 10-bit, 12-bit, or 12-bit unpacked clips, enable Depth > 8-bit.

NOTE: These two settings are not mutually exclusive. For example, if you enter a value of 1000 in the Frame Width field and enable Depth > 8-bit, a 12-bit clip with a width of 720 will get proxies as long as the project proxy width is less than 720.

4. From the Proxy Quality box, set the quality of the proxy image for viewing purposes.



Proxy quality affects processing and proxy generation duration since lower qualities are faster to calculate. However, the quality does not affect the amount of framestore space required for proxies.

Select:	To specify:
Draft	The lowest possible quality. This is the quality used when proxies are generated automatically following video I/O.
Coarse	The next highest quality after Draft.
Medium	The next highest quality after Coarse.
Quality	The next highest quality after Medium.
Bicubic	The highest possible quality.

5. On SGI workstations, select the bit depth for proxies from the Proxy Bit Depth box.



Select:	To set:
Depth: 8-bit	The proxy bit depth to 8 bits.
Depth: Full Res	The proxy bit depth to be the same bit depth as that of the clip.

Setting the Graphics Processing Bit Depth

Depending on your system, you can specify the bit depth for images that are processed using the frame buffer in the graphics card. The bit depth affects the quality of the resulting clip. Images can be processed with 8-bit, 10-bit, or 12-bit precision.

As a rule, if you are working with mixed resolutions and some clips are 12-bit (or 12-bit unpacked) bit depth, you should select 12-bit graphics display. Even if you work only with 8-bit images, you can get better processed results with 12-bit graphics processing when

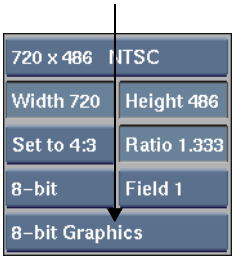
transparencies, blending, and gradients are part of your effect. 12-bit graphics processing produces better results but takes longer.

10-bit projects should be set to 12-bit graphics processing.

Also, if your output is ultimately an 8-bit format, having the best possible quality immediately prior to output produces the best results.

To set the graphics processing bit depth:

➤ Select an option from the Graphics Processing box.



Selecting the Project Configuration Template

Each project has an associated project configuration file. When you load a project, its project configuration file is parsed. Information in the project configuration file determines project environment settings such as graphics monitor refresh rate, default timecode for clips, and default framerate for clip playback.

A project's configuration file is created based on a project configuration file template. The template specifies project settings typically associated with the project's default resolution.

When you select a resolution preset (see "Setting the Default Resolution" on page 497), a project configuration template appears in the Configuration Template box.



a) Configuration Template box

This template corresponds to the selected resolution preset. However, you can select another option from the Configuration Template box, which lists all templates supported by the current workstation. Custom template names end in *_custom.cfg*.

The project configuration file primarily defines the display environment, and in no way restricts you from working with clips of another resolution. Furthermore, you can modify a project at any time.

For more information on project configuration file templates, refer to the *Installation Guide* for your application.

Modifying a Project

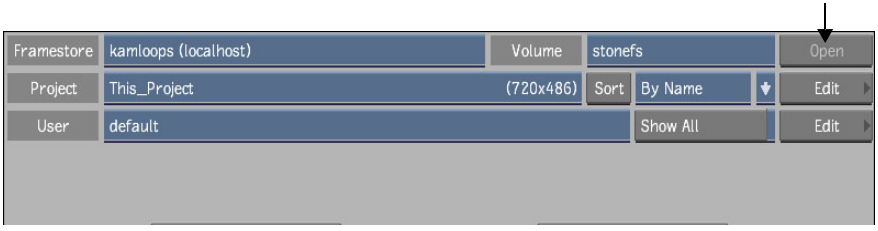
You can modify any project that appears in the Project box on start-up or during a session as long as it is not currently in use.

If you want to modify proxy management options, you can only modify the currently loaded project and only in mid-session (from the Preferences menu). The currently loaded project is indicated in the Project box in the Preferences menu by a light blue LED to the left of its name.

To modify a project:

1. Do one of the following:

   • If you are modifying a project on start-up, select the project you want to edit from the Project box and then click Edit.

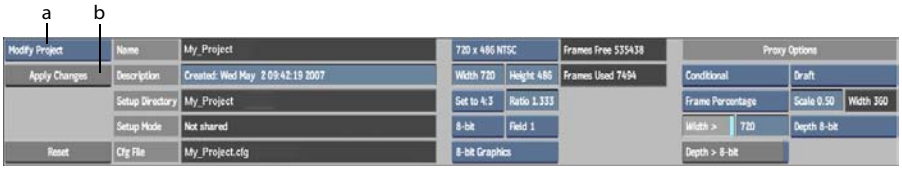


   • If you are modifying a project in the middle of a session (you are already in Smoke), click Preferences, select the project you want to modify from the Project box in the Project Management section of the Preferences menu, and then click Edit.



NOTE: If you have a long list of projects to sort through, you can use the Sort Order box and arrow to sort the projects by frame resolution, name, or creation date, in descending or ascending order.

The Project menu appears.



a) Project Edit box b) Apply Changes button

2. Modify the project parameters as required. See:
   - "Setting the Default Resolution" on page 497
   - "Setting Proxy Management Options" on page 499
   - "Setting the Graphics Processing Bit Depth" on page 502
3. When you are satisfied with your modifications, make sure Modify Project is selected from the Project Edit box, click Apply Changes, and confirm.

   You are returned to the Project Management or Preferences menu.

   HINT: To restore the project's current settings at any time, click Reset.

Deleting a Project

Projects are associated with setups and clips. You can delete a project, its setups, or its clips. When you delete a project, all its clips are deleted. Its setups are also deleted as long as they are not shared with a project already in use.

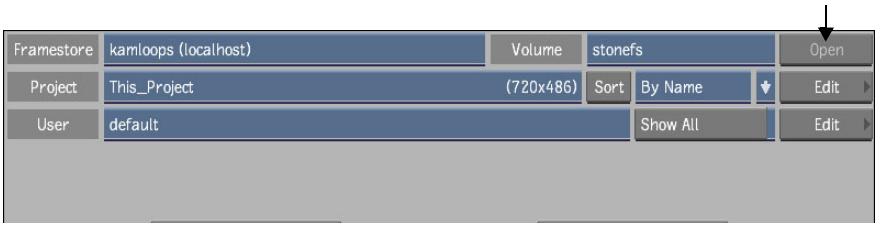
NOTE: You can delete the setups and clips of any project. However, you cannot delete a project that is currently loaded or in use by a remote framestore.

To delete a project, its setups, or its clips:

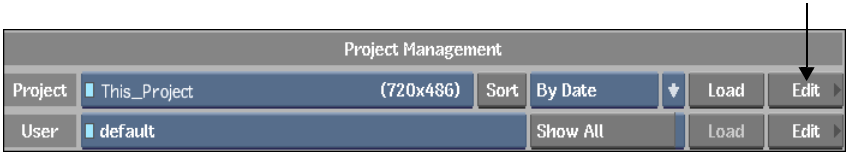
1. If you are deleting a project, make sure it is not the currently loaded project—load a different project if needed. The currently loaded project is indicated in the Project box by a light blue LED to the left of its name.

2. Display the Project menu by doing one of the following:

   • On start-up, select the project you want to delete from the Project box and then click Edit.



   • If you are modifying a project in the middle of a session (you are already in Smoke), click Preferences, select the project you want to delete from the Project box in the Project Management section of the Preferences menu, and then click Edit.



3. In the Project menu that appears, select an option from the Project Edit box.



Select:	To delete:
Delete Setups	All the setups, but keep the project and the clips.
Delete Clips	All the clips, but keep the project and the setups.
Delete Project	A project entirely.

⚠ **WARNING:** When you delete a project's setups, the setups for all projects that share the same setups are also deleted as long as the projects are not in use. The Setup Mode box indicates whether or not setups are shared.

4. Complete the deletion:
   - If you selected Delete Setups, click Delete Setups and confirm.
   - If you selected Delete Clips, click Delete Clips and confirm.
   - If you selected Delete Project, click Delete Project, confirm, and then confirm a second time.

   You are returned to the Preferences menu.

   HINT: To exit the Project menu without deleting the project, click Exit Project.

Managing Proxies

Proxies are low-resolution copies of high-resolution images, one for each frame. Proxies are used to provide:

- Real-time playback of processed results (where the full-resolution clips are too big to play back in real time).
- Low-resolution stand-in clips in a compositing environment (DVE) so you can create composites more quickly.
- A fast render preview in some modules, such as DVE, and for soft effects and transitions in soft clips on the EditDesk.
- A fast work environment for a project when using proxies without the original media. You can capture proxies only or remove media from clip metadata while retaining proxies. The original media is recaptured and relinked to the clip metadata prior to output.

Proxies can be regenerated at any time, and you can even extract proxies from a clip. Extracting proxies is a quick way to deliver a review version of a high-resolution clip.

Proxy Playback

A proxy is stored for every processed clip, provided proxy management options are enabled and the clip meets any conditional proxy generation criteria (see "Setting Proxy Management Options" on page 499). Because high-resolution images cannot always be played back in real-time, you can set the Player to play back proxies. Image quality is reduced, but real-time playback ensures you get a more accurate playback context.

To enable proxy playback:

1. Load a high-resolution clip with proxies in the Player.

   HINT: **ALT**-click clips on the EditDesk or in the clip library to verify whether or not a clip has proxies, and what the proxy resolution is.

2. From the Player Resolution box, select Proxies.



   NOTE: If the label lettering in the Player Resolution box is grey, the clip does not have proxies associated with it. See "Setting Proxy Management Options" on page 499.

Proxy Processing

If you are creating a composite of high-resolution images in DVE, you can enable proxy processing options. In this case, you work with proxies to create your composite, thereby demanding less of Smoke in terms of memory management and intermediate processing (such as previewing results in-progress). You can also process proxies for soft effects on the timeline.

When you are satisfied with your result, switch to full-resolution processing, fine-tune settings to account for changes introduced by the higher resolution clips, and then process the result. This workflow can greatly accelerate your work.

- For information on proxy processing in DVE, see "Miscellaneous Settings" on page 1531 and "Schematic Settings" on page 1534.
- For information on proxy processing of soft effects, see "Processing Clips and Proxies" on page 303.

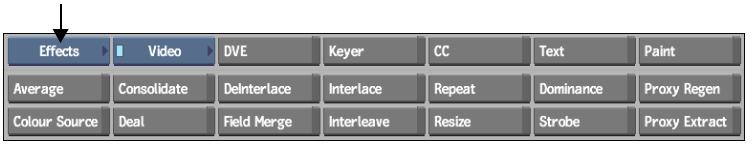
Regenerating Proxies

If the current project is set to store proxies, you can regenerate proxies at any time. Regenerate proxies if you want to change the proxy quality.

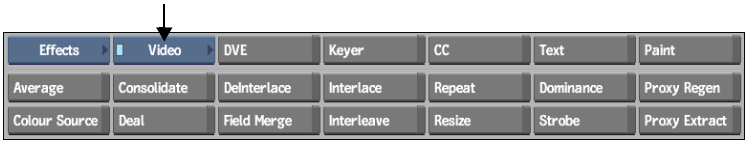
Do not regenerate proxies if your project contains clips unlinked with the Unlink Hires option, and you are working on proxies only. After regeneration, these clips will be left with clip metadata that has neither the original media nor proxies linked to it. If this occurs you will not be able to continue working on the clips unless you recapture and relink the media.

To regenerate proxies:

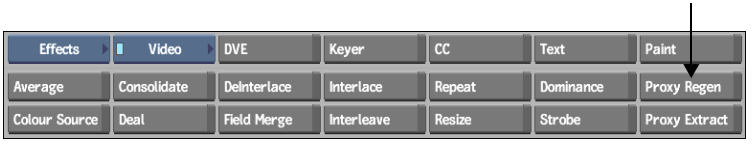
1. In the EditDesk menu, make sure the current option in the Menu Priority box is disabled, or select and enable Effects.



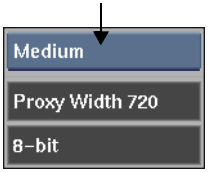
2. Select and enable Video in the A/V Tools box that appears.



3. Enable Proxy Regen in the Video Tools menu.



4. Select a proxy quality from the Filter box. Proxy quality affects processing and proxy generation duration since lower qualities are faster to calculate. However, the quality does not affect the amount of framestore space required for proxies.



Select:	To specify:
Draft	The lowest possible quality.
Coarse	The next highest quality after Draft.
Medium	The next highest quality after Coarse.
Quality	The next highest quality after Medium.
Bicubic	The highest possible quality.

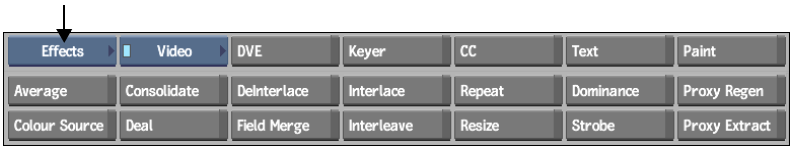
5. Select the clip to regenerate its proxies.

Extracting Proxies

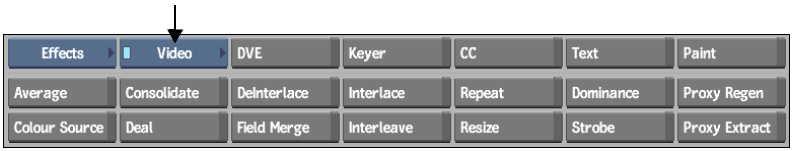
You can extract proxies from high-resolution clips to create a new clip. Extracting proxies can be a quick way to produce a low-resolution version of a high-resolution clip for intermediate review. The advantage of extracting a proxy rather than, for example, resizing the high-resolution clip, is that the process is instantaneous and there are no increases to storage requirements because the media has already been generated.

To extract proxies:

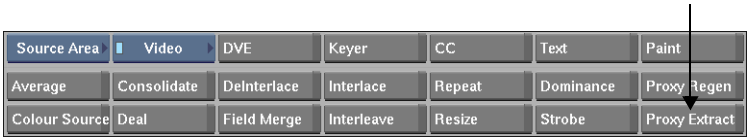
1. In the EditDesk menu, make sure the current option in the Menu Priority box is disabled or select and enable Effects.



2. Select and enable Video from the A/V Tools box.



3. Enable Proxy Extract in the Video Tools menu.



4. Select a clip.
5. Select a destination.

Auto-Connecting Clip Libraries Belonging to Other Projects

Although projects are associated with their own clip libraries and clips, you can use Smoke to share clip libraries and clips belonging to other projects on the local system, or over the Wire network. Shared libraries can be set up on a session-to-session basis, or you can auto-connect shared libraries so that they automatically appear in the clip library box of the current project on start-up. See "Selecting Clip Libraries in Local or Remote Projects" on page 555.

Creating and Loading a User and Sharing User Preferences

Create a user to manage your own preferences. Smoke also provides tools to share preferences between users.

Users do not persist when upgrading from one version of Smoke to another. You need to create new users for the new version. Also, users are not shared between Autodesk Effects and Editing products. To see the list of users that are no longer compatible with the current version, enable Show All in the Project Management menu. All incompatible users are identified as such in the User box.

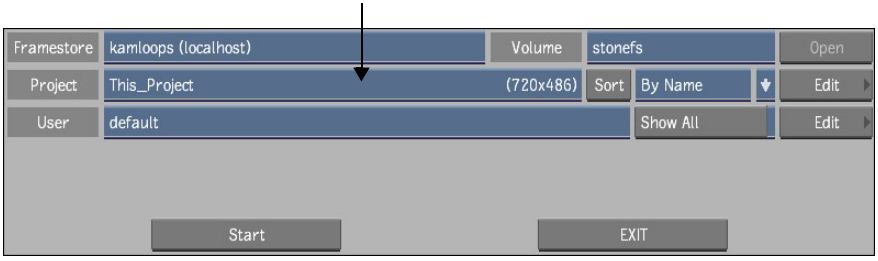
Creating a User

You can create a user on start-up from the Project Management menu or during a session from the Preferences menu. By default, a user's preferences directories are created in the directory */usr/discreet/user/editing/<user name>*. However, you can override this default path and select a custom path. You can also copy preferences from an existing user to a new user.

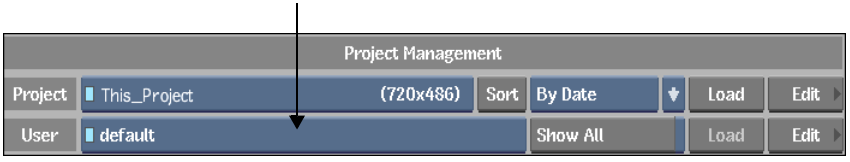
To create and load a user:

1. Do one of the following:

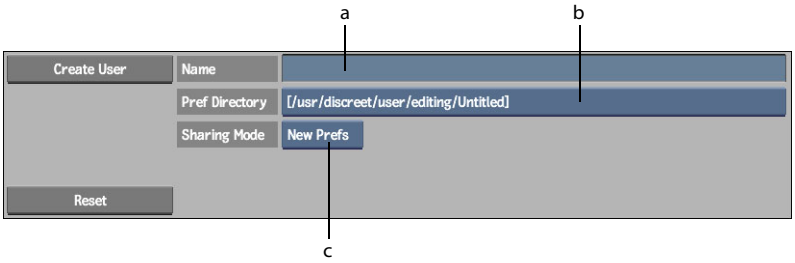
   • If you are creating a user on start-up, select <new> from the User box in the Project Management menu.



   • If you are creating a user in the middle of a session, select <new> from the User box in the Preferences menu.



The Create User menu appears.



a) Name field b) Preferences Directory box c) Sharing Mode box

2. In the Name field, type a name for the user.
3. The user's default home directory appears in the Preferences Directory box. To set a custom directory path for your preferences directories, select <new> from the Preferences Directory box and then use the file browser to set the user's home directory.
4. By default, the sharing mode for the new user is set to New Prefs. To copy the preferences of an existing user, select Copy From in the Sharing Mode box. Then select the user whose preferences you want to copy from the box that appears adjacent the Sharing Mode box.
5. To create the user according to the current settings, click Create User.

   The user is created, and you are returned to the Project Management or Preferences menu.

   HINT: To reset all user settings to their default values at any time, click Reset. To exit the Create User menu without creating a user, click Exit User.
6. To load the user into the current work session, click Load from the Preferences menu.

Saving and Loading Module Preferences

EditDesk and module preferences are saved either when you exit the application or load another user. However, you may have other preferences that you want to set up for different kinds of work in the same module.

An easy way to keep several sets of preferences for a module is to save module preferences to your user's home directory. You can even copy these preference resource files to a networked location or to a portable medium and load them on other systems. You can also load the module preferences of another user at any time. See "Saving, Loading, and Deleting Items" on page 727.

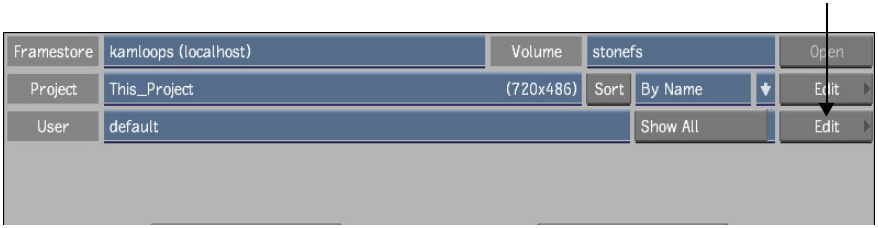
Modifying a User

You can modify the name of an existing user. You cannot change the preferences directory or sharing mode of a user.

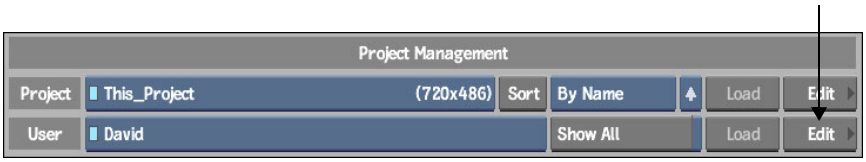
To modify a user's name:

1. Do one of the following:

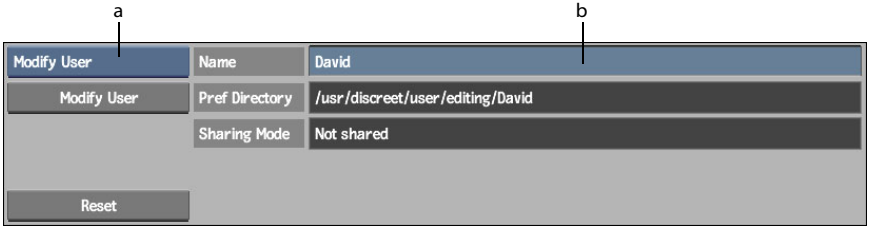
   • If you are modifying a user on start-up, select the user you want to edit from the User box and then click Edit.



   • If you are modifying a user in the middle of a session, click Preferences in the EditDesk menu, select the user you want to modify from the User box, and then click Edit.



   The Modify User menu appears.



   a) User Edit box b) Name field

2. To change the name of the user, enter a new name in the Name field.

   HINT: To restore the user's current settings at any time, click Reset. To exit the User menu without modifying the user, click Exit User.

3. Once you are satisfied with your modifications, make sure Modify User is selected from the User Edit box, click Modify User, and confirm.

   You are returned to the Project Management or Preferences menu.

Deleting a User

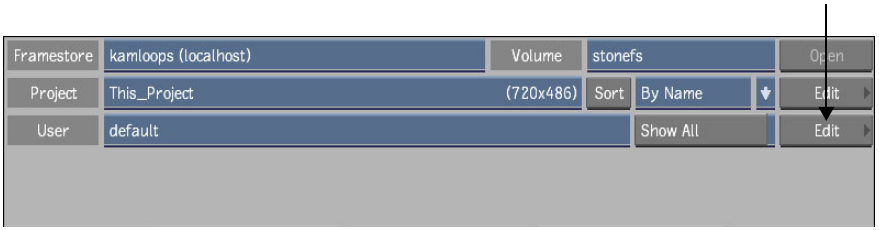
You can delete a user when you no longer need the associated preferences. You can delete users from previous versions.

NOTE: You cannot delete the currently loaded user. The currently loaded user is indicated in the User box in the Preferences menu by a light blue LED to the left of its name.

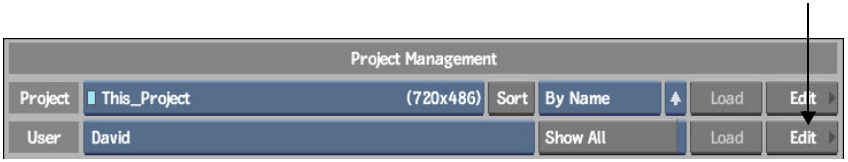
To delete a user:

1. Display the User menu by doing one of the following:

   • On start-up, select the user you want to delete from the User box and then click Edit.

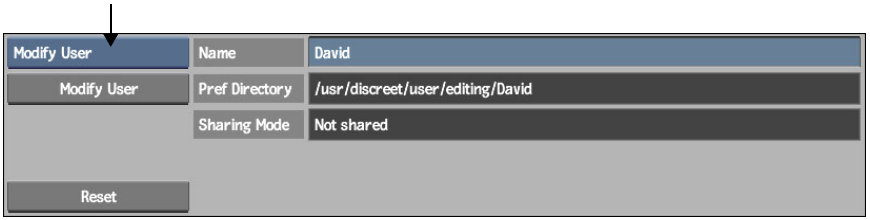


   • In the middle of a session, click Preferences in the EditDesk menu, select the user you want to delete from the User box, and then click Edit.



NOTE: To see the list of users that are no longer compatible with the current version, enable Show All. All incompatible users are identified as such in the User box.

2. Select Delete User from the User Edit box.



If you delete a user that has shared preferences, the preferences directory is not deleted from the filesystem. The preferences directory is deleted only if no other user shares the preferences.

HINT: To exit the User menu without deleting the user, click Exit User.

3. Click Delete User and confirm.

You are returned to the Project Management or Preferences menu.

Loading Different Projects and Users during a Work Session

During a work session, you can load other projects and users.

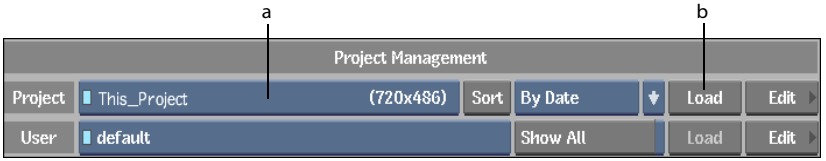
Loading a Different Project

During a work session, you can load any another project. Doing so changes the display environment according to the configuration of the project you choose to load. If you are on a remote framestore, you cannot load a project that is already in use.

To load another project:

1. In the EditDesk menu, click Preferences.

The Preferences menu appears.



a) Project box b) Load button

2. From the Project box, select the project you want to load.

HINT: The currently loaded project is indicated by a light blue LED to the left of its name.

3. Click Load.

   The graphics monitor switches to the new display settings, and after a few moments, the new project is loaded.

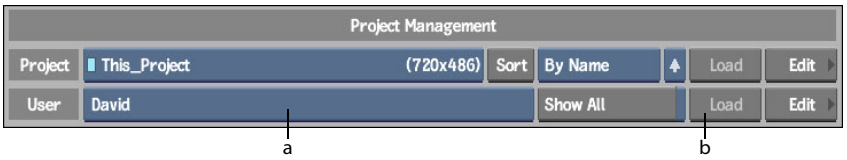
Loading a Different User

During a work session, you can load any other user.

To load another user:

1. In the EditDesk menu, click Preferences.

   The Preferences menu appears.



a) User box b) Load button

2. From the User box, select the user you want to load.

   HINT: The currently loaded user is indicated by a light blue LED to the left of its name.

3. Click Load.

   NOTE: Any changes to preferences made in the current session are saved when you load another user.

About Multi-Format Projects

You can work with clips of any resolution in your project. You can process images of differing resolutions in Smoke. The video I/O procedures that you use to input and output clips to and from Smoke using a VTR, as well as capture and assemble EDLs, are not restricted to your project's default resolution. You can input and output clips of another video resolution to and from your project. See "Working with Multi-Format Input and Output" on page 165.

Working with Remote Framestores

You can use a remote (network-accessed) framestore to store clips with Smoke. This allows you to use Smoke without local storage.

NOTE: It is important to understand that this functionality is not intended to allow collaborative and concurrent access to a central project from several remote workstations. A project remains tied to the workstation it is created on, and is meant for single-user access.

To ensure that Smoke initializes using the remote framestore, you must configure the application by editing the FrameStore keyword in the software initialization configuration file.

To configure a remote framestore:

1. Open the software initialization configuration file, *init.cfg,* in a text editor.
2. Navigate to the FRAMESTORE DEFINITION section.
3. The FrameStore keyword is usually configured to point to a local Stone volume, for example, `stonefs` or `stonefs1`. Edit the FrameStore keyword to point to a remote Stone filesystem volume:

   ```
   FrameStore stonefs/<host name>
   ```

   Where <host name> is the host to which the Stone volume you want to initialize is attached.

   NOTE: Only Discreet Storage is supported and only one local or remote framestore selection can be un-commented at a time.

4. Save and close the software initialization configuration file.
5. Launch Smoke.

   The list of hosts appears, containing an entry for the Smoke local host. If you select this option, a message appears indicating that no Stone is available for the selected host.

6. Choose the remote Stone you want to work with for the session.

   If you launch Smoke with the FrameStore keyword configured to point to a local Stone volume, the application fails to launch (an error message appears).

   For more information on starting Smoke, see "Selecting a Project and User on Start-up" on page 492.

26 Clip Libraries

Summary

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About Clip Libraries

Use clip libraries to store and organize the clips in your project. You can save individual clips, Source Areas, Record Areas, EditDesks, or EditDesk Libraries to a clip library. You can also load any clip, Source Area, Record Area, or EditDesk from a clip library for use in the current work session. You can delete saved items you no longer need from a clip library.

For each project, a clip library named *Default* is created. You can use the Default clip library or create your own. You can create one or multiple clip libraries per project. For example, create one clip library to save the clips used for a commercial spot and another to save all the clips used in an animated text roll. Each clip library you create is stored in the current project. Clip libraries support clips of any resolution.

Clip libraries can be displayed in two modes, SingleView and Dual View. Single view is the default view and displays the contents of one clip library. Dual View displays the contents of two clip libraries, each in its own panel. Dual View allows you to use drag and drop functionality to copy and move clips, reels, and projects.

You can access clip libraries in other projects (either local or remote). To access projects on remote machines, you must have Wire. See "Copying Local and Remote Clip Libraries to Your Current Project" on page 552. You can also access clip libraries on a standard filesystem. See "Importing and Soft-Importing Image Files" on page 222.

Clip metadata is stored in clip libraries on your computer's hard disk in */usr/discreet/clip/<volume name>/<project name>*. The actual frames are stored either on the framestore or on the standard filesystem. Media that is soft-imported is not written to the framestore.

Clip metadata comprises various characteristics on the clip, including:

- A clip ID that is used by setups to retrieve associated clips and to optimize archiving processes
- Frame IDs that refer to the frames on the framestore or standard filesystem
- Timecode, keycode, and video or audio track numbers
- Audio tracks, if they have been linked to the clip
- Soft effect parameters and timewarp timing curves
- Other metadata such as aspect ratio and scan mode

Each frame consists of:

- The image, which is composed of pixels
- A frame ID

You can load the same clip from a clip library multiple times onto the EditDesk. This repetition of the original frames does not take up space on the framestore because what you actually load are references to the original frames. However, if you create an effect such as colour correction and then process new frames, the frames will be stored on the framestore. Information about current framestore usage is provided in the message bar. You can also load a clip from the standard filesystem. This clip does not occupy space on your framestore until you write the clip to the Stone filesystem.

Creating Clip Libraries

You can organize projects by creating clip libraries and using them to store related clips, Source Areas, Record Areas, and EditDesks together. It is recommended that you use several small clip libraries instead of one large one. This helps to keep your projects organized, allows for more efficient transfers of data, and streamlines clip library performance.

NOTE: For optimum performance, ensure that the MaxLibrarySize token in the *init.cfg* configuration file is set properly. Refer to the *Configuration File Reference Guide* for your operating system.

Use the Clip Library box on the EditDesk to create clip libraries.

To create a clip library:

1. Select <new> from the Clip Library box.



   The keyboard appears.

2. Enter a name for the new clip library. Use only alphanumeric characters, single spaces, and underscores. Click Enter on the on-screen keyboard (or press **ENTER**).

   The clip library is created and appears in the Clip Library box.

Opening Clip Libraries

The Clip Library box contains a list of all available clip libraries. The clip library displayed on the box label is the currently selected clip library. You can open the current clip library or select and open another clip library. You can also view the contents of two separate clip libraries at the same time. See "Using the Dual Library View" on page 522.

Use the Clip Library box to open a clip library.

To open the current clip library:

➤ In the EditDesk menu, click the Clip Library box.



The current clip library appears.

To open a different clip library:

1. In the EditDesk menu, click and hold the Clip Library box.



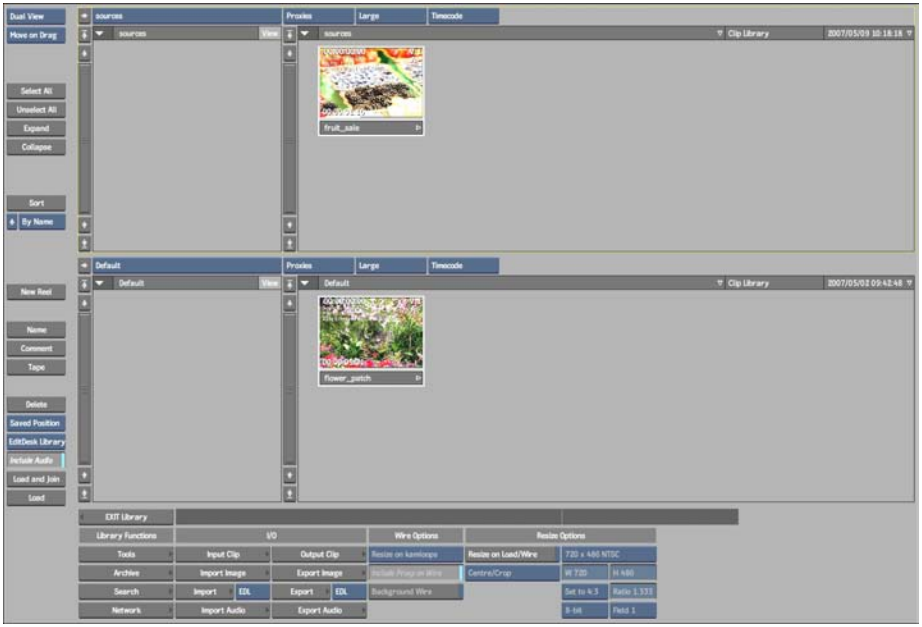
2. Select a library from the list.

This library becomes the current clip library.

NOTE: If the list of clip libraries is too long to display all libraries, move the cursor onto the scroll arrow on the last visible clip library in the list. The list will scroll down.

3. Click the Clip Library box.

   The clip library appears.



HINT: You can also create new clip libraries and switch clip libraries using the Clip Library box in the current clip library.

To exit a clip library without loading any clips, click the EXIT Library button. See "Loading Clips to the EditDesk" on page 550.

Using the Dual Library View

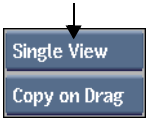
The Dual Library View allows you to open, view, and work with two separate clip libraries at the same time. With Dual View you can:

- Copy and move clips between libraries.
- Copy and move clips between local or remote projects while maintaining the project's structure.

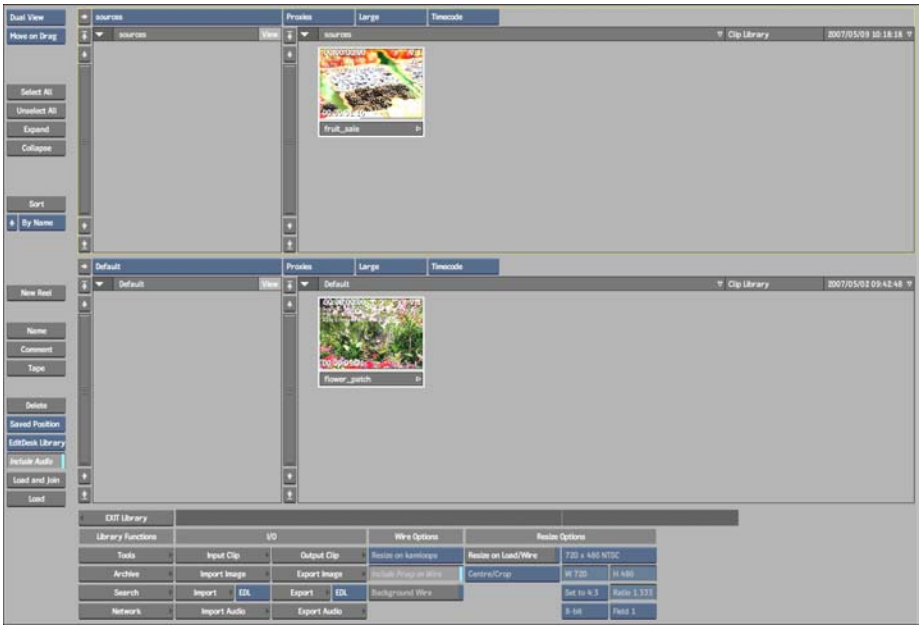
• Copy clip libraries between workstations.

To display the Dual Library View:

1. Open a clip library.
2. Click the Library View Mode button located at the top-left portion of the screen.



The Dual Library View appears.



When working in Dual Library View, you make a library active by clicking it. The active library is surrounded by a yellow box.

NOTE: When switching between views, the currently selected library remains active. For example, the active library in Dual View will appear when you switch to Single View.

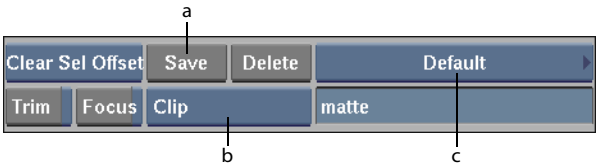
Saving to Clip Libraries

You can save the following items from the EditDesk to the current clip library:

- An individual clip or multiple clips
- The Record Area
- The Source Area
- The entire EditDesk
- The EditDesk Library

To save an item to a clip library:

1. Display the EditDesk menu.



a) Save button b) Item box c) Clip Library box

2. Select the type of item you want to save from the Item box.
3. From the Clip Library box, select the clip library in which you want to save the item.
4. Click Save.
   - When saving the Source Area, Record Area, or EditDesk, the on-screen keyboard appears.
   - When saving clips, a red selection cursor appears. Click the upper-left corner of the clip you want to save. The on-screen keyboard appears.
   - When you save an unmodified source clip to the library, if there is a comment applied to the video element, this comment is visible in the library. The video element comment can be entered on the EditDesk, or in the EDL Import module.
5. Type a name for the item. If it has a name, accept the name or modify it.
6. Click Enter on the on-screen keyboard (or press **ENTER**).

   A message appears indicating that the item was saved successfully, and the saved item appears as an entry in the current clip library.

If you enter a name that already exists in the current clip library, a warning appears indicating the name is already in use. You have three choices.

Select:	To:
Add	Create the new entry, giving you two entries with the same name.
Replace	Replace the entry in the clip library with the entry being saved.
Rename	Enter a different name in the keyboard for the entry being saved.

NOTE: A Record Area can have the same name as a Source Area.

Shortcut for Saving Clips

You can save one clip or multiple clips to a clip library from the EditDesk by dragging the clips over the clip library name on the EditDesk.

To save a clip:

1. Select the destination clip library from the Clip Library box.
2. Select a clip on the EditDesk.

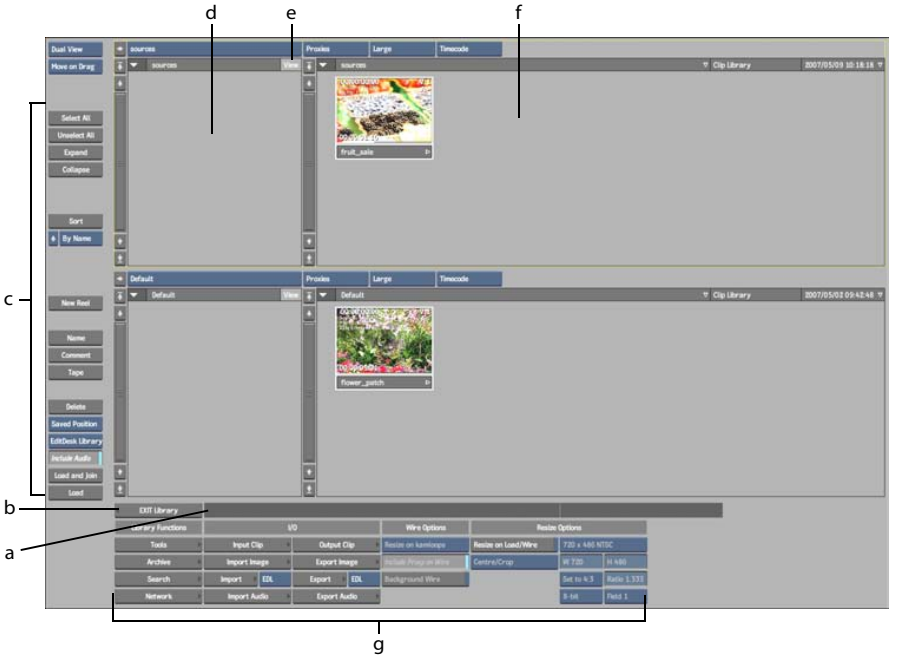
   HINT: Hold **CTRL** to select multiple clips or drag a selection box around them.

3. Drag the selected clip(s) over the name of the destination clip library on the Clip Library box.

   The clips are saved to the destination library.

Viewing Entries in Clip Libraries

The contents of clip libraries can be displayed in two panels: the Reels panel on the left, which displays the reels in the library, and the Clips panel on the right, which displays the clips associated with the selected reel.



a) Message bar
b) Exit Library button
c) Library Management menu
d) Reels panel
e) View Reels control
f) Clips panel
g) Clip Library menu

You can display proxies (pictures) of the clips, or you can choose to display just the titles of the clips. You can scroll entries in a clip library and expand, collapse, and sort entries. You can also rename the tape, and add comments.

You can view clip information by pressing **ALT** and placing the mouse cursor over a clip entry. The clip name, resolution, aspect ratio, and proxy status appear in the message bar.

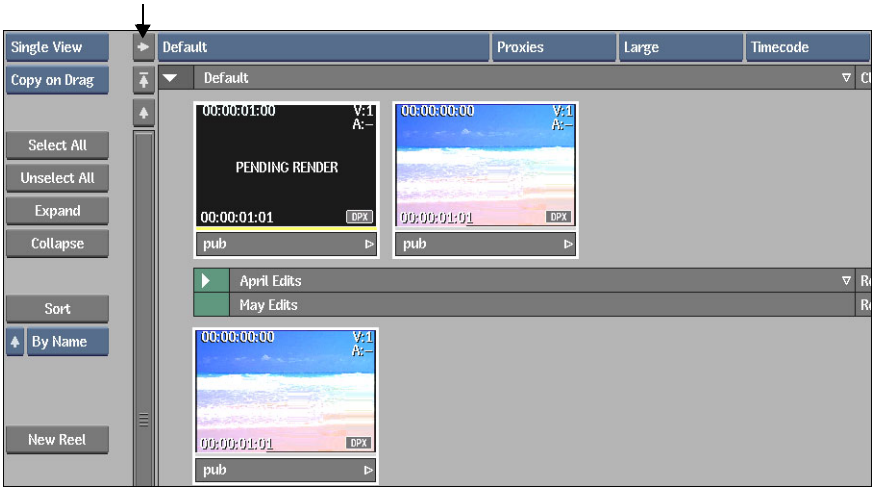
Clips that have a resolution that differs from the project default resolution are identified by a blue timecode or frame number display. When a clip contains segments of different resolutions, a "MIXRES" label appears on the clip proxy.

Expanding and Collapsing the Reels Panel

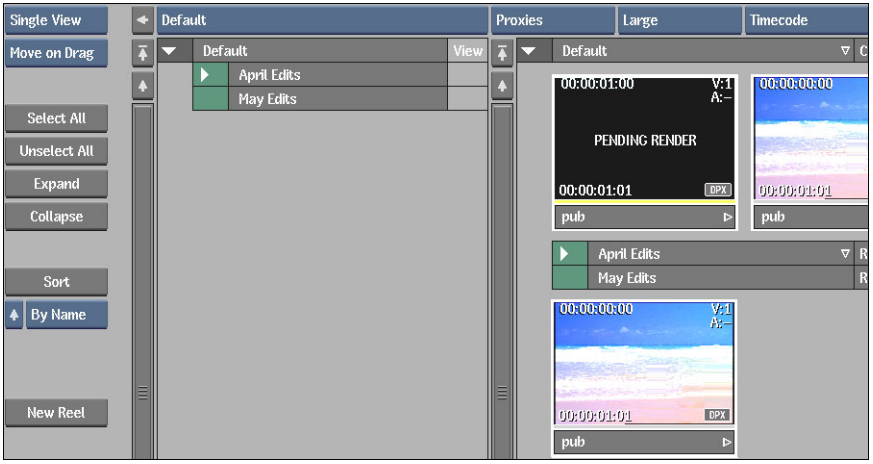
The Reels panel of the clip library window displays the reels associated with a library. You may find it useful to display the Reels panel if you have many reels in your library. You use the Expand and Collapse arrows to expand and collapse the Reels panel.

To expand and collapse the Reels panel:

1. With the Reels panel collapsed, click the Expand arrow.



The Reels panel appears displaying all of the reels in the library. When you double-click on a reel, the clips associated with it appear in the Clips panel to the right of the reel.



2. With the reels section expanded, click the Collapse arrow.

   The Reels panel collapses and all of the reels and clips in the library are displayed.

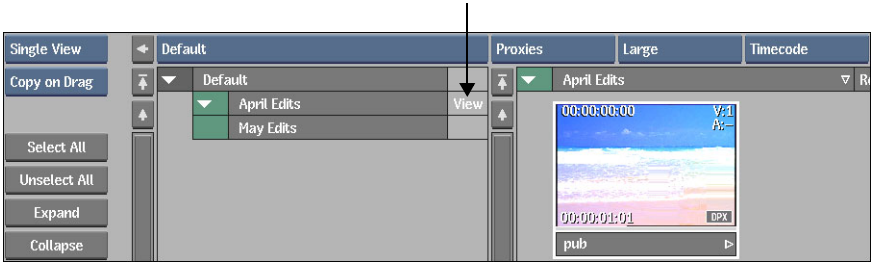
Viewing the Contents of a Specific Reel

You can view the contents of specific reels in the library.

To view the contents of a specific reel:

1. Display the Reels panel.
2. Click the View Reels control.

   The contents of the reel you selected are displayed.



NOTE: To display the contents of numerous reels, use **SHIFT**-click to select them.

Scrolling a Clip Library

Scroll the contents of the current clip library using the scroll bar. You can also press the **UP ARROW** or **DOWN ARROW** key to scroll. The scroll bar buttons are described as follows.

Click:	To:
	Scroll up a page.
	Scroll up by one entry.
	Scroll down by one entry.
	Scroll down a page.

Changing the View Mode

You can view clip libraries in either Single, or Dual View mode. The libraries' contents can be viewed in Proxies, Titles, or List View mode. Switch modes by selecting a view from the View Mode box or by pressing **P** (Proxies), **T** (Titles), or **L** (List View).

Viewing Clips in Titles Mode

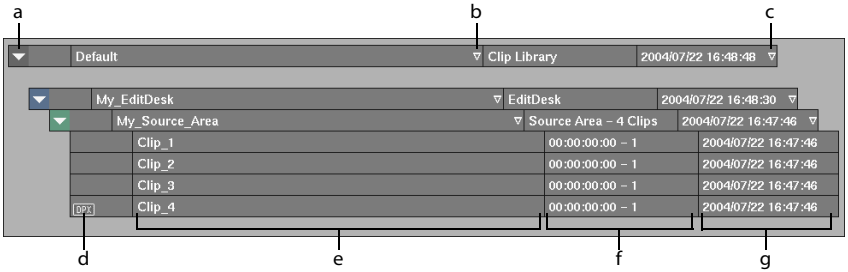
Use Titles mode to view all the entries in a clip library by name.

To view titles:

➤ Do one of the following:

- From the View Mode box, select Titles.
- Press **T**.

In Titles mode, entries are presented as a series of horizontal bars.



a) Collapse arrow
b) Name Sort arrow
c) Date Sort arrow
d) Soft-import indicator
e) Name
f) Description
g) Creation Date field

The bars consist of the following arrow buttons and fields.

Expand or Collapse arrow — Click the Expand or Collapse arrow to expand or collapse entries. See "Expanding and Collapsing Entries in Titles and Proxies Mode" on page 534.

The colour of the box surrounding the arrow indicates the type of entry. The colour of the arrow indicates whether contained entries are selected. See "Entry Colours" on page 536.

Name field — Contains the entry's name. If a name is not specified when an entry is saved, this field is labelled <*untitled*>. See "Renaming Entries" on page 548.

Name Sort arrow — Click to alphabetically sort entries by name. See "Sorting Entries in Titles and Proxies Mode" on page 533.

Description field — Contains a brief description of the entry. For example, a Source Area entry is described as "Source Area - *n* Clips" where *n* is the number of clips in the Source Area entry.

Creation Date field — Provides the date and time the entry was created.

Date Sort arrow — Click to sort entries by creation date. See "Sorting Entries in Titles and Proxies Mode" on page 533.

Viewing Proxies

Use Proxies mode to view the clips in a clip library as proxy images. Clips only appear in Proxies mode if the entry that contains them is expanded. All other entries are listed as titles.

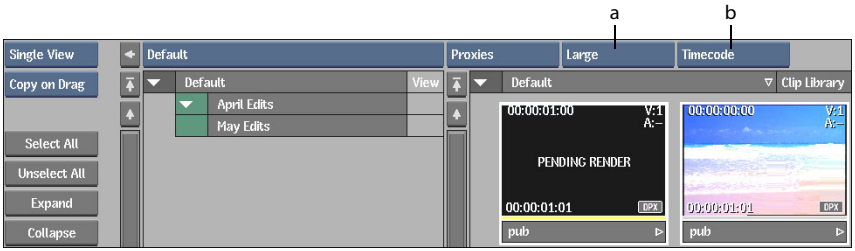
To view proxies:

1. Do one of the following:

   • From the View Mode box, select Proxies.

   • Press **P**.

   The Proxy Size box and Information box appear.



a) Proxy Size box b) Information box

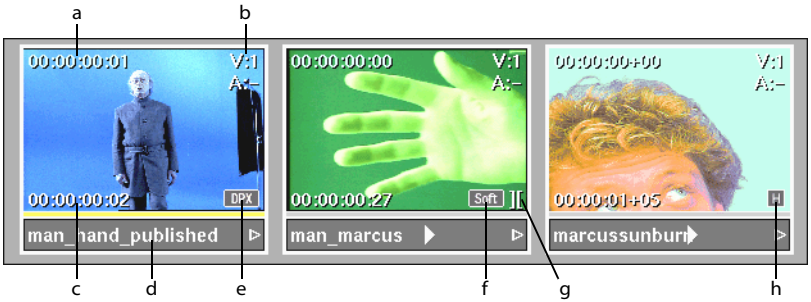
2. From the Proxy Size box, set the size of the proxies to large, medium, or small.

3. From the Information box, select one of the following options.

Select:	To:
No Display	Disable the display of information on clips.
TC + Res	Display current timecode, duration, clip dimensions, bit depth, and aspect ratio.
Frame + Res	Display current frame number, duration, clip dimensions, bit depth, and aspect ratio.
Timecode	Display current timecode and duration.
Frame	Display current frame number and duration.

NOTE: Keycode is displayed for all options except No Display. See "Displaying Timecode and Keycode" on page 396.

The selected information is displayed on the proxy.



a) Current timecode; keycode is also displayed if present

b) Number of video and audio tracks

c) Clip duration

d) Name bar

e) Soft-import indicator (for a clip that is not a hybrid)

f) Soft-import indicator (for a hybrid clip)

g) Soft Edits label

h) Clip History indicator

Left image courtesy of Behavior Communications Inc.

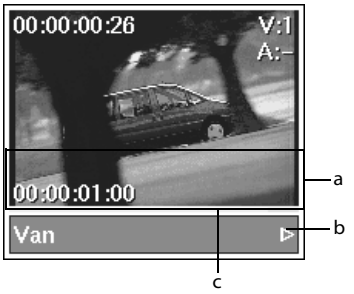
Clip History indicator — Clips that have clip history have an indicator. See "About Clip History" on page 733.

Soft-import indicator — Clips that are soft-imported have an indicator, the type of indicator depends on whether the clip is a hybrid clip or a completely soft-imported clip. A hybrid clip has some frames that are soft-imported and some that are not. See "Importing and Soft-Importing Image Files" on page 222.

NOTE: If you do not have read- and write-access to the clip, the resulting soft-imported clip will be black with a grey bar.

To jog a proxy:

➤ Click the proxy in the jogging area and drag left or right.



a) Jogging area b) Play button c) Position indicator

A yellow position indicator under the image shows the approximate position of the frame being shown.

To play a proxy:

➤ Do one of the following:

- Click the Play button on the proxy name bar.
- Place the cursor over a proxy and press the play forward (**V**) or backward (**C**) hot key.

The cursor changes to a green arrow and the clip plays from the current frame to the end.

To navigate to in and out points:

1. Select the clip. See "Selecting Entries" on page 540.
2. Do one of the following:
   - Press **SHIFT+A** to go to the in point.
   - Press **SHIFT+S** to go to the out point.

Viewing Clips in List View Mode

Use List View mode to view the clips in a clip library in a list.

List View provides most of the same functionality as Titles or Proxies mode—you can select, load, delete, and name entries. However, you cannot perform drag and drop operations, such as moving or copying entries, in List View.

To view List View mode:

➤ Do one of the following:

- From the View Mode box, select List View.
- Press **L**.

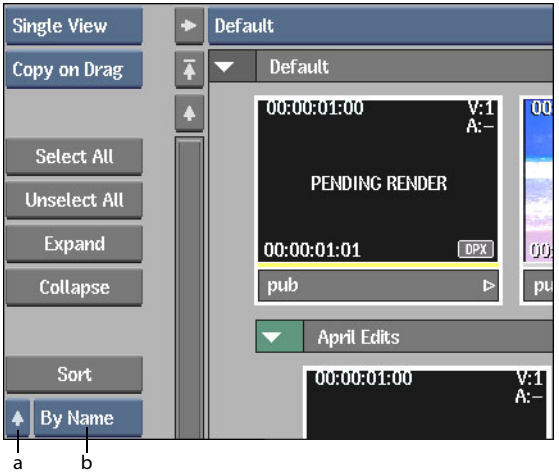
See "Listing Clip Information" on page 536.

Sorting Entries in Titles and Proxies Mode

You can sort entries in clip libraries in Titles and Proxies mode using the Sort button or the Name and Date Sort arrows. Sorted entries of the same type are grouped together. For example, clips are grouped together and Source and Record Areas are grouped together. You can sort all entries or top-level entries only. See "Sorting Clips in List View" on page 537.

To sort entries using the Sort button:

1. From the Sort box, specify whether you want to sort the entries by name or by date.



a) Sort arrow b) Sort box

Select:	To:
By Name	List entries of the same type in alphabetical order. Entries that begin with upper-case letters are grouped alphabetically before entries with lower-case letters.
By Date	List entries of the same type according to the date they were created. The most recent entry appears first.

2. Click the Sort arrow to determine whether the sort will be ascending or descending.

3. Click Sort.

   All top-level Record Areas, Source Areas, EditDesks, reels, and clips are sorted.

4. To sort all entries, hold **CTRL** and click Sort.

To sort using the Name Sort and Date Sort arrows:

➤ Do one of the following:

- To sort top-level entries alphabetically by name, click the Name Sort arrow.
- To sort top-level entries by creation date, click the Date Sort arrow.
- To sort all entries, **CTRL**-click the Name Sort or Date Sort arrow.



a) Name Sort arrow b) Date Sort arrow

Expanding and Collapsing Entries in Titles and Proxies Mode

You can expand and collapse clip libraries, EditDesks, folders, Source and Record Areas, and reels in the clip library. Clip libraries can contain EditDesks, Source Areas, Record Areas, or clips saved independently to the library. Both EditDesks and folders contain Source Areas and Record Areas; Source Area and Record areas contain clips; reels contain both clips and soft effects.

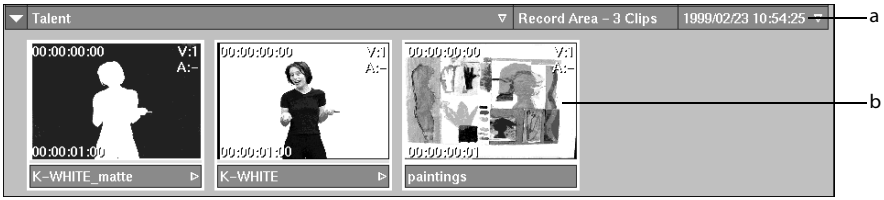
When you view clip libraries in Titles or Proxies mode, the hierarchical structure is represented using indentation and Expand/Collapse arrows.

For example, if you save a Record Area, its clips are shown in a Record Area entry. The following figures show the result of saving a Record Area to a clip library.

The Record Area (named "Talent") with three clips



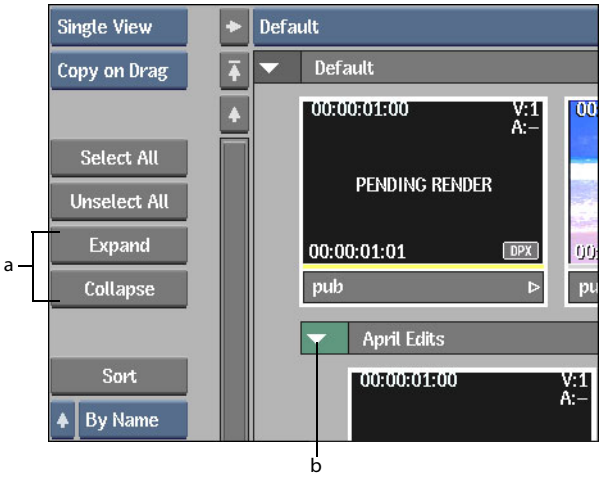
The "Talent" Record Area saved in a clip library



a) Parent entry b) Child entries

Use the Expand and Collapse buttons or the Expand and Collapse arrows to expand and collapse entries in the clip library. You can also use the hot keys **E** (expand) and **SHIFT+E** (collapse) for selected entries. An EditDesk, Source Area, Record Area, and a clip can all appear at the second level of indentation (that is, the level after the clip library level). If you save a Source Area alone, the Source Area entry appears at the second level in the clip library. Similarly, if you save an individual clip, it appears at the second level.

Click the Expand button to expand all selected parent entries. Click the Collapse button to collapse all selected parent entries.



a) Expand & Collapse buttons b) Collapse arrow

Click the Expand and Collapse arrows to the left of a parent entry to expand or collapse it. When an entry is collapsed, the Expand arrow points to the right; when it is expanded, the Collapse arrow points down.

To expand or collapse all contained entries, **CTRL**-click the arrow.

Entry Colours

Each type of entry uses a different colour in the box at the left of the entry. This box also contains the Expand or Collapse arrow.

This colour:	Represents:
Dark Grey	Clip libraries.
Blue	EditDesks and folders.
Green	Source Areas and reels.
Red	Record Areas.
Medium Grey	Clips.
Dark Grey	Clips.

Listing Clip Information

List View mode displays entries in the clip library as a list of clips. The list gives information about each clip, such as start and end timecode and keycode, clip duration, archive flag, and tape name.

Clip Information in List View

The following information is provided in List View.

Column:	Displays:
Sel	The order in which clips were selected.
Soft-import	Soft-import indicator if the media was soft-imported.
H	History indicator for clips containing history.
Location	Path of the parent entries in which the clip is located.
Clip Name	Name of the clip.
TC In	Start record timecode of the clip, or in point of the clip if one has been set. If Frame is selected in the Information box, the equivalent frame number is displayed.
TC Out	End record timecode of the clip, or out point of the clip if one has been set. If Frame is selected in the Information box, the equivalent frame number is displayed.
Duration	Duration of the clip, or the duration between in and out points, if they have been set, in timecode or frames.
Frames	Number of frames referenced by a clip.
KC In	Start keycode for the clip, or for the in point of the clip if one has been set.
KC Out	End keycode for the clip, or for the out point of the clip if one has been set.

Column:	Displays:
Tape	Name of the associated tape. <N/A> indicates that the tape cannot be renamed. See "Renaming a Clip's Tape in List View" on page 539 and "Editing an EDL" on page 356.
V	Number of video tracks.
A	Number of audio tracks.
Width	Pixel width.
Height	Pixel height.
Bts	Bit depth.
SM (Scan Mode)	Whether the clip is field 1 or 2 dominant or is progressive.
P (Proxies)	Whether a proxy exists for the clip.
U (Unlinked)	Whether the media associated with the clip — video (V), audio (A), video and audio (V/A), or high-resolution media (HR) — has been unlinked.
E	Number of editing elements of the clip.
Created	Creation date and time of the clip.
Archived	Date the last time the clip was saved to an archive tape.
Comment	Comment for the selected clip.

Information Box

When you select List View, the Information box appears. Use this box to display the clip length in frames or timecode. To display frames, select either Frame, Frame + Res, or No Display. To display timecode, select Timecode or Timecode + Res.

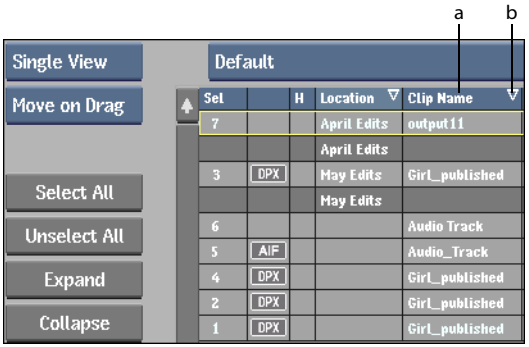
NOTE: Keycode is displayed for all options except No Display. See "Displaying Timecode and Keycode" on page 396.



a) Information box

Sorting Clips in List View

In List View, you can sort on any field. Simply click the label of any field to sort by that field. The sort field is highlighted and contains a sort arrow at the right end of the label.



a) Clip field b) Sort arrow

The sort can be either in ascending or descending order. The arrow points down for an ascending alphanumeric sort and up for a descending sort. To toggle between ascending and descending sort, click the field label a second time.

Secondary Sorts

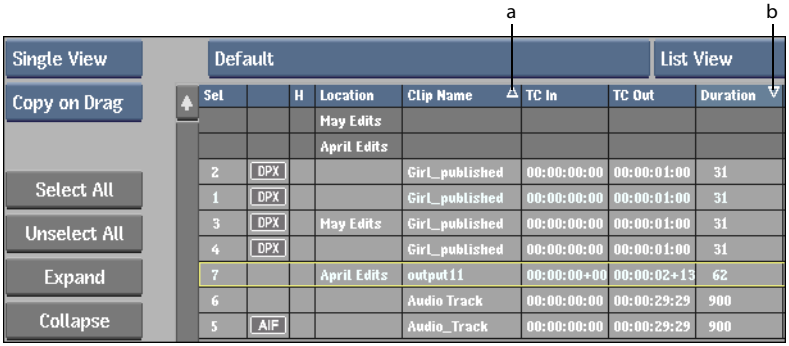
When you perform a sort on any field other than the Clip field, you automatically get a secondary sort on the Clip field. This means that you can sort by one field—the primary sort—and get a sort of the clip names within the other field—the secondary sort. For example, if you sort by the Location field, you get a secondary sort by the clip name. Clips would then be sorted within their parent entries. Any field can act as a primary sort field, but only the Clip field can be the secondary sort field.

NOTE: The default sort when you display List View is a primary sort on Location and a secondary sort on Clip.

To perform a secondary sort:

1. Click the Clip field for an ascending sort. Click it a second time for a descending sort.
2. Click the field within which you want clip names to be sorted.

A sort arrow appears on both the fields. The last field you clicked is highlighted, indicating this is the primary sort field.



a) Primary sort on Clip Name field b) Secondary sort on Created field

List View is useful if you have clips with long clip names because you can resize any column to display more or less information. Place the cursor between any two columns in the column name area to display the column resize cursor. Drag the cursor to resize the column.

Renaming a Clip's Tape in List View

You can name or rename the tape of a captured clip or a source clip (such as a clip rendered in Smoke) in List View. This is useful when a manually captured clip has been given the wrong tape name.

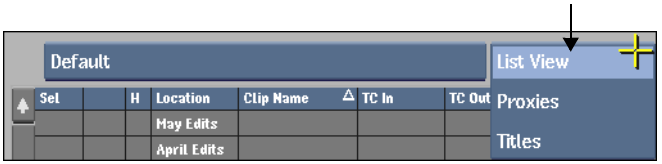
You cannot rename the tape for a clip in the clip library if <n/a> appears in the Tape column. The structure of the clip must resemble that of a captured clip so that it can be associated with the EDL. Use the following guidelines to determine whether you can assign the tape name to a particular clip.

Video clip with no audio — The clip can be a captured clip or a pure source clip (a clip rendered in Smoke). Virtual source clips (for example, an uncommitted colour clip created with the Colour Source tool or a multitrack containing a virtual source) cannot be assigned a tape name.

Video clip with audio — The start and end timecode of the audio and video must be the same. The video tracks must have the same source timecode and the same tape name. Also, if the video *or* audio has been rendered/mixed down, the clip cannot be assigned a tape name. However, if *both* video and audio have been rendered/mixed down, the clip can be assigned a tape name.

To name or rename the tape for one or more clips:

1. In the clip library, select List View from the View Mode box.



2. Select the clip(s). See "Selecting Entries" on page 540.
3. Click the Tape button and then click Confirm.

   The on-screen keyboard appears; the Keyboard field contains the existing tape name.
4. Enter a name in the Keyboard field and press **ENTER**.

   NOTE: The name can be up to 52 characters.

   The name is applied to all selected clips. If there are clips in the selection that do not conform to the requirements for renaming the tape, they are not renamed. A message informs you of how many clips were renamed.

NOTE: You can also rename the tape from Proxies or Titles view, but since there is no Tape field in these views, you cannot see the result.

Adding a Comment to a Clip

You can add a comment to a clip, for example, to remind you that the clip is part of a particular project.

To add a comment to a clip:

1. In the clip library, select List View from the View Mode box.
2. Click Comment to the left of the list.

   The on-screen keyboard appears.
3. Type a comment and then press **ENTER**.

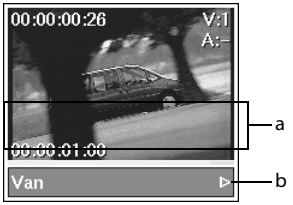
   The comment appears in the Comment column for the selected clip.

Selecting Entries

There are several methods for selecting and deselecting entries.

Select a single entry — In Titles or List View mode, click anywhere on the entry except on the Expand/Collapse arrow and on Sort buttons of parent entries.

In Proxies mode, click anywhere on the proxy except in the jogging area or on the Play button.



a) Jogging area b) Play button

In Titles and List View mode, a selected entry is light grey. On proxies, the name bar is yellow. When you click a parent entry, the parent entry and all its child entries are selected.

When a parent entry contains some selected child entries, but not all of them, its Expand or Collapse arrow is yellow. When all of a parent entry's child entries are selected, its Expand or Collapse arrow is green.

Select all child entries of a parent entry — Click the parent entry.

Add more entries to a selection — **CTRL**-click (or use the pen button) each entry you want to add.

NOTE: If you **CTRL**-click a collapsed parent entry, all child entries are selected. To select certain entries under the parent entry, expand the parent entry and then **CTRL**-click the entries.

Deselect one or more entries — **CTRL**-click each entry (or use the pen button).

Select a range of entries — Click the first entry in the range, then press **SHIFT** and click the last entry in the range. In List View, you can also drag the cursor over the range of entries.

Add a range of entries — **CTRL**-click the first entry in the range you want to add to your current selection. **SHIFT**-click the last entry in the range you want to add.

Select all entries in the clip library — Click the Select All button in the Library Management menu. Alternatively, click the clip library entry.

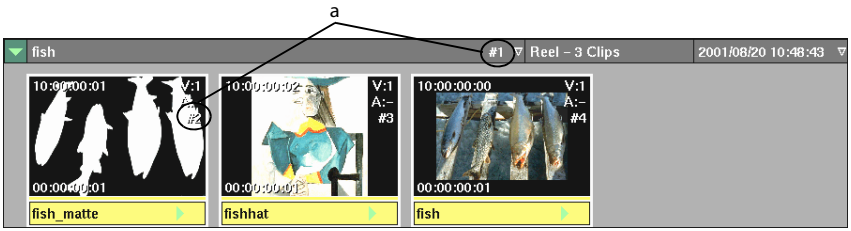
Deselect all entries — Click the Unselect All button in the Library Management menu. Alternatively, **CTRL**-click (or use the pen button) anywhere in the solid grey area of the clip library.

Selection Order

When you select several EditDesks, Source Areas, Record Areas, and clips at once, the order in which they are selected is indicated by a number in the entry. The display of the selection order is useful when selecting multiple clips to perform a particular task. You can use the selection

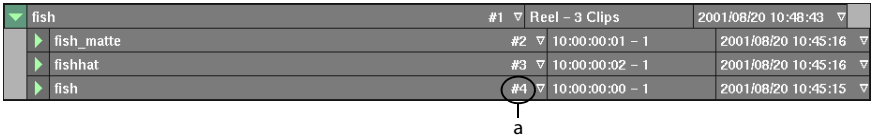
order numbers when joining multiple clips with Load and Join or changing the timecode of multiple clips with the Tools menu.

In Proxies and Titles modes, the selection order number is preceded by the number sign (#). In Proxies mode, the selection order number appears in the upper-right corner of the proxy below the video and audio track numbers, and to the left of the Name Sort arrow for EditDesk, Source Area, and Record Area entries.



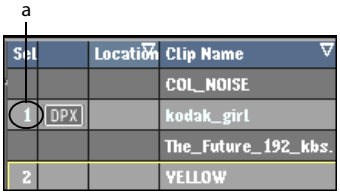
a) Selection Order number in Proxies mode

In Titles mode, the selection order number appears to the left of the Name Sort arrow.



a) Selection Order number in Titles mode

In List View mode, the selection order number appears in the Sel column.



a) Selection Order number in List View mode

Searching for Clips

Use the Search menu to find a clip or a set of clips in the current clip library.

To search for a clip:

1. From the Clip Library menu, click Search.

   The Search menu appears.



a) Search option box b) Argument option box

2. Select an option from the Search option box and use the Argument option box and field to supply the necessary arguments for that option.

Criteria Option	Specify	Possible Arguments
Name	A clip name	Is Equal To; Is Not Equal To; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern
Soft-import	n/a	Contains; Does Not Contain
Clip History	n/a	Contains; Does Not Contain; Intermediates; Intermediates+Src; Sources—When using Intermediates, Intermediates+Src, and Sources, select a result clip that has clip history. The clips that are found are the intermediates and/or source clips associated with the selected clip.
Source TC	A source timecode	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Contains; Does Not Contain
Record TC	A record timecode	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Contains; Does Not Contain
Date	The date the clip was last modified	Is Equal To; Is Not Equal To; Is Earlier Than; Is Later Than
Clip Length	The length of time of a clip	Is Equal To; Is Not Equal To; Is Greater Than; Is Less Than
Audio	n/a	Contains; Does Not Contain
Resolution	The clip's size, depth, aspect, or scan format	Is Equal To; Is Not Equal To; Is Less Than; Is Greater Than; Is Less Or Equal; Is Greater Or Equal
Archive Date	A date and time the clip was archived	Is Equal To; Is Not Equal To; Is Earlier Than; Is Later Than; Whenever; Never

Criteria Option	Specify	Possible Arguments
Tape	A tape name or number	Is Equal To; Is Not Equal To; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern
Comment	A comment made about the clip	Is Equal To; Is Not Equal To; Contains; Does Not Contain; Is Less Than; Is Greater Than; Matches Pattern

3. Optional: Enable Select Hierarchy if you want your search results to include the reel or EditDesk for the clips which match your criteria.

   HINT: The Select Hierarchy option is useful when you archive in two passes. For example, if you archive all video material to a video archiving device and then all non-standard resolution material to another device, the structure (reels and EditDesks) between archives is preserved.

4. Click Search to perform the search.

   If a clip is found, the clip is automatically selected in the Search module. If a match is not found, the message "No matches" appears in the message bar.

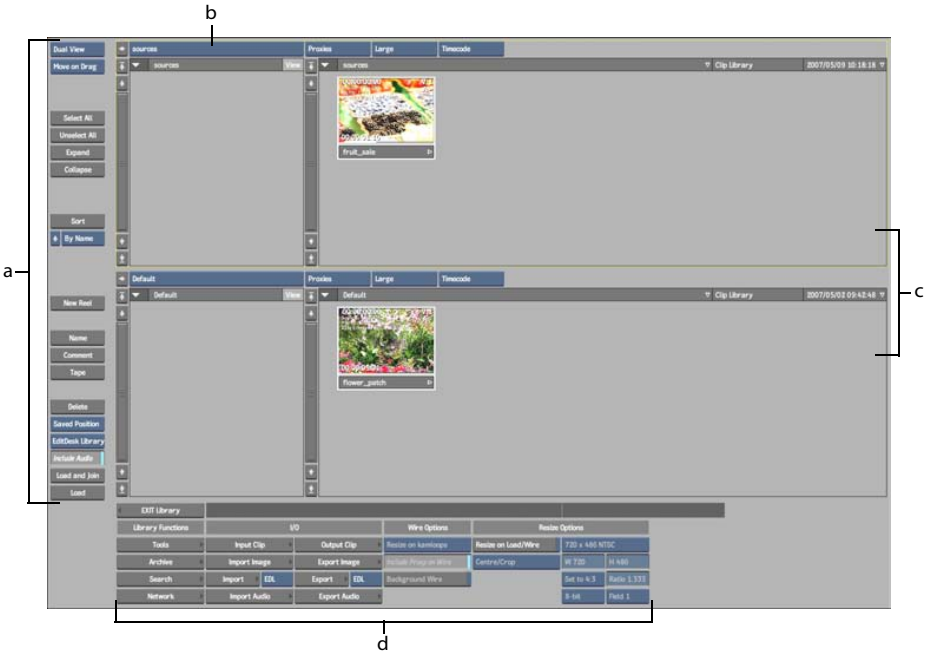
5. Click Load to load the selected clips to the EditDesk.

Organizing Clips

As clips accumulate in a clip library, you can organize them according to your needs. You can:

- Create new clip libraries. See "Creating Clip Libraries" on page 520.
- Create new library reels from a clip library and then move clips or other entries into the new reels.
- Sort the entire clip library, or selected entries, by name or by creation date. See "Sorting Entries in Titles and Proxies Mode" on page 533.
- Move entries within or between clip libraries.
- Copy entries.
- Name and rename entries.
- Delete clips and other entries that are no longer needed.
- Delete clip libraries that are no longer needed.

To organize clips, use the Library Management menu, the Dual View mode, the Clip Library box, and the Clip Library menu, as well as drag and drop functionality.



a) Library Management menu b) Clip Library box c) Dual view d) Clip Library menu

Adding Library Reels

You can add library reels to a clip library to use as containers when you organize clips. You can load a library reel into the Source or Record Area.

To add a new library reel to a clip library:

1. From the Clip Library box, select a clip library.
2. In the Library Management menu, click New Reel.

   The on-screen keyboard appears.
3. Type a name for the new reel and press **ENTER**.

   The reel is added to the current clip library.

Moving Entries

You can move clip library entries within a clip library, or using the Dual Library View, between clip libraries. Entries are moved using drag and drop functionality in either Titles or Proxies mode. Drag and drop a single entry or multiple entries with the left mouse button or the pen.

You can move clips to a new location in the same parent entry or from one parent entry to another. For example, you can move clips from a Record Area entry to a Source Area entry.

To move an entry:

1. In the Library Management menu, click Move on Drag.

   NOTE: If you press F before you select the clip, this will create a copy of the clip rather than simply moving the clip (see the "To copy an entry:" procedure in "Copying Entries" on page 547.

2. Click the entry and drag it to a new location:

   • In Titles mode, click anywhere on the entry's title bar.

   • In Proxies mode, click anywhere on the proxy except in the jogging area or on the Play button.



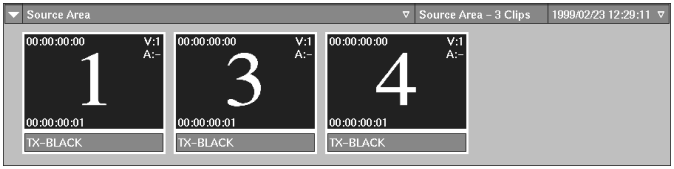
a) Jogging area b) Play button

NOTE: To move a clip to a location in the library currently not displayed, hold the selected clip over the scroll arrow buttons. Alternatively, with the clip selected, use the arrow keys to scroll to a new location in the clip library.

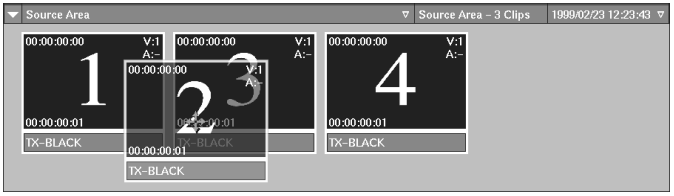
The cursor changes to a white or green four-headed arrow. When the cursor is green, the clip is in a location where you can successfully drop it. When the cursor is white, you cannot drop it at the current location. You need to move it closer to the destination.

3. Release the cursor to drop the entry:
   - In Titles mode, when you drop a clip onto another clip, the dropped clip is placed above the target clip.
   - In Proxies mode, when you drop a clip onto another clip, the dropped clip is placed to the left of the target clip. This is illustrated in the following example.

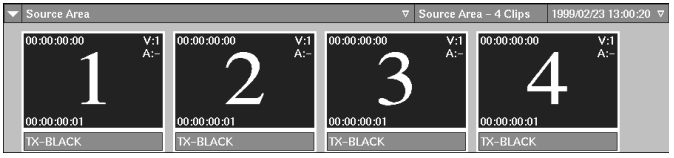
Before



Placing the clip



After: the clip is placed to the left of the clip that it is over when you drop it



Copying Entries

You can copy clip library entries within a clip library, or using the Dual Library View, between clip libraries. Entries are copied using drag and drop functionality in either Titles or Proxies mode.

To copy an entry:

1. In the Library Management menu, click Copy on Drag.
2. Position the cursor over the entry you want to copy. When copying a clip displayed as a proxy, position the cursor over any part of the proxy except the jogging area.

   HINT: To copy multiple entries, hold **CTRL** and select the entries.

3. Drag the cursor away from the original entry.

The original remains in the clip library and a copy appears under the cursor.

4. Drag the copy to the desired location and release the mouse button. If you have problems dropping the copy, see "Moving Entries" on page 545.

Renaming Entries

You can rename an entry—a Record Area, a Source Area, an EditDesk, or the clip library itself.

To rename an entry:

1. In a clip library, select the entry you want to rename.
2. In the Library Management menu, click Name.

   The on-screen keyboard appears.
3. Type a name for the entry and press **ENTER**.

Deleting Entries from a Clip Library

Use the Delete button to delete EditDesks, Source Areas, Record Areas, or clip entries from either a local or remote clip library.

Alternatively, you can use drag and drop operations to delete an entry.

If there are copies of a clip in the clip library, or if the clip is used in other projects that have the media stored on the same volume, the media for the clip is stored only once on the framestore, and each copy of the clip references that media. In these cases, when you delete a copy of the clip, the media is not deleted from the framestore. The media is only deleted when no other clip is referencing it.

When you delete a soft-imported clip from Autodesk storage, the media that is associated with the soft-imported clip in the shared storage area is not deleted. Conversely, if you delete media in the shared storage area, it is permanently deleted. This means that if you have a soft-imported clip in Autodesk storage that refers to media that is deleted in the shared storage area, your soft-imported clip will no longer contain media and will display as a checkerboard pattern. See "Importing and Soft-Importing Image Files" on page 222.

To delete selected entries:

1. From the Clip Library box, select the clip library from which you want to delete entries.
2. In the clip library, select the entries you want to delete.

   HINT: If you want to select multiple entries not in a row, hold **CTRL** while you select them. To select a range of entries, hold **SHIFT**. See "Selecting Entries" on page 540.

WARNING: The following step permanently deletes the selected entries from the clip library. There is no undo function.

3. Click Delete, then click Confirm.

   The selected entries are deleted from the clip library.

To delete an entry using drag and drop operations:

1. From a clip library, drag an entry to the bottom of the screen. When the green recycling cursor appears, drop the entry by releasing the pen or mouse button.

   HINT: You can also delete multiple entries at once with a drag and drop operation.

2. Click Confirm.

Deleting Clip Libraries

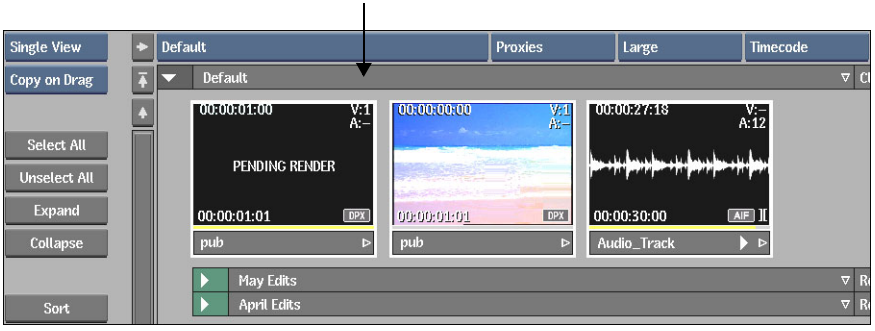
You can delete either a local or remote clip library using the Delete button in the Library Management menu.

If the media associated with the clips in the library you are deleting is referenced by any clips located in other libraries, it is not deleted from the framestore. The media is only deleted when there are no other clips referencing it.

NOTE: You cannot delete a clip library if it is the only one in the project. You cannot delete a library if you have read-only privileges.

To delete a clip library:

1. From the Clip Library box, select the clip library you want to delete.
2. In the clip library, select the clip library entry. The clip library entry is the first entry. See "Selecting Entries" on page 540.



WARNING: The following step permanently deletes the clip library. There is no undo function.

3. Click Delete, then click Confirm.

   The clip library and all its entries are deleted from the framestore.

Loading Clips to the EditDesk

You can load entries from a clip library to the Source Area, Record Area, EditDesk, or EditDesk Library. If a clip contains audio, you can load it with its audio tracks or as video only. You can load clips from clip libraries in the current project or in other local projects. If you have Wire, you can load clips from remote projects. See "Copying Local and Remote Clip Libraries to Your Current Project" on page 552.

To load entries from a clip library:

1. From the Clip Library box in the current clip library, select the clip library containing the entries you want to load.

   The current clip library appears. You can change the current clip library at any time using the Clip Library box.

2. Select the entries you want to load. See "Selecting Entries" on page 540.

   HINT: You can load entire library reels or selected source clips within soft edits. You may have to expand some parent entries to find the entries you are looking for.

3. Select the destination for the selected clips using the Destination box. For details on how clips are loaded to different destinations, see "EditDesk Library" on page 65.



4. If you are loading multiple clips onto the EditDesk, Source Area, or EditDesk Library, use the Position box to specify how you want the clips to be arranged in the Source Area.



Select:	To:
Saved Position	Place the clips in the same position they were in when last saved.
Stack	Stack the clips in the lower-left corner of the Source Area.
Tile	Tile the clips starting from the lower-left corner of the Source Area.
Cascade	Place the clips in a cascade formation in the lower-left corner of the Source Area.

5. To resize the clips before loading them to the EditDesk, enable Resize and set resizing parameters. See "Resizing on Import, Export, or in a Clip Library" on page 614.

6. If the clip contains audio tracks and you only want to load the video, disable Include Audio.

7. Do one of the following:

   • Click Load to load selected entries as individual clips.

   • Click Load and Join to join selected entries sequentially, according to the order in which the clips were selected. If you selected clips with differing resolutions, the clips whose resolution differs from the first selected clip are resized to the resolution of the first clip. The name for the joined source is the prefix "JOIN-" followed by the name of the first selected clip.

   The EditDesk reappears with the selected entries loaded into the Source Area, Record Area or EditDesk Library.

   NOTE: When you add comments to unmodified source clips in the library, these comments will appear as the video element comment when the clip is loaded onto the EditDesk. The comment also appears on all audio tracks of the source clip, even if there is no video track.

Loading and Resizing Clips

When you load clips to the EditDesk, you can change their resolution, bit depth, aspect ratio, and positioning using the Resize tool in the Clip Library menu. You can resize clips from clip libraries in the current project or from clip libraries in other projects.

To load and resize clips:

1. Enable Resize in the Clip Library menu.
2. Use the Resize options in the Resize menu to resize your clips. See "Resizing on Import, Export, or in a Clip Library" on page 614.
3. Click Load.

   The EditDesk appears with the selected entries resized and loaded.

Copying Local and Remote Clip Libraries to Your Current Project

You can access the clip libraries residing in local or remote projects in order to share clips. When you want to use clips belonging to another project, copy and save them to a library belonging to the current project.

Use the network library to select the clip libraries that you want to access (that is, the clip libraries you want to appear in the Clip Library box on the EditDesk). You can access the clip libraries of any project on any local volume (such as stonefs and stonefs1), and, if you have Wire, you can access projects on remote framestores. All available framestores are listed in the network library in alphabetical order, following the host machine.

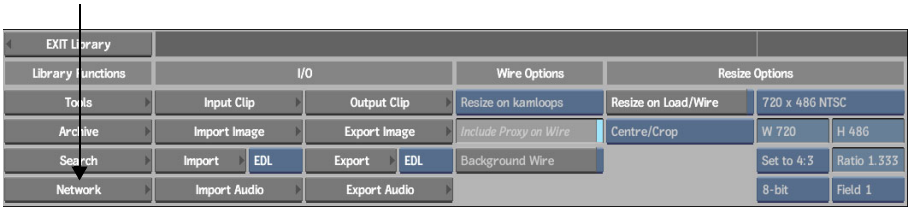
When you load clips from another project, the clip metadata is always copied to the current project. The media itself is not copied if it is located on the same volume as the current project. In this case the media is shared between the two projects. Media is only copied when you are loading from:

- Another volume on the same framestore or from another framestore.
- A project created in an older version of an Autodesk product for which the clip format is incompatible. See "Upgrade Compatibility" on page 16.

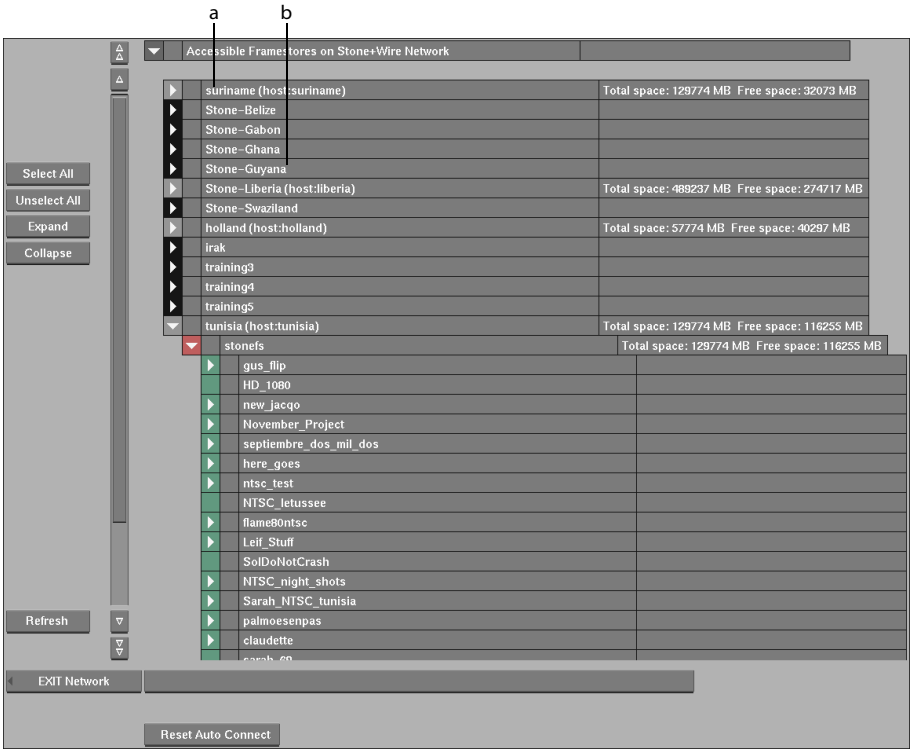
⚠ **WARNING:** If a remote framestore is shut down while you are accessing it, you will lose access to the libraries on the remote framestore and your system may freeze. Clips loaded from the remote framestore are unaffected when the remote framestore is shut down.

To access the network library:

1. In the EditDesk menu, click the Clip Library box.
2. In the Clip Library menu, click Network.



The network library appears.



a) Local system b) Remote system

The local system is listed at the top of the network library. Remote systems follow in alphabetical order.

The network library controls are described as follows.

Select All and Unselect All buttons — Click Select All to select all entries in the network library. Click Unselect All to unselect all entries.

Expand and Collapse buttons — Click Expand to expand selected entries. Click Collapse to collapse selected entries. When you click the Expand button beside a framestore entry, the host machine is shown in parenthesis.

HINT: You can also click the Expand and Collapse arrows at the left of an entry to expand and collapse it.

Refresh button — Updates the list of systems by probing all systems in the list to see if they are still accessible, and selected systems only to check if clip libraries have been added or deleted from other workstations.

NOTE: Systems are automatically refreshed when you expand an entry.

Reset Auto Connect button — Disconnects all entries set for auto-connection.

Network Library Structure

The network library has a similar structure to a clip library. For example, the hierarchical relationship among groups of available remote systems, projects, and clip libraries is represented using indentation. All available framestores are listed alphabetically with the exception of the local framestore, which appears first.

Network Library Entries

The network library can contain the following entries.

Entry:	Contains:
Framestore (local or remote)	An entry for each volume on the framestore. When you expand a framestore entry in the network library, all its volumes are queried and the name of the host machine appears in parenthesis to the right of the framestore name.
Volume	An entry for each project in the volume.
Project	An entry for each clip library in the project.
Clip Library	No child entries.

The colour of the box at the far left of the entry indicates the type of entry.

The colour:	Represents:
Black	Framestore.
Light Grey	Accessed framestore.
Red	Framestore volumes.
Green	Projects.
Dark Grey	Clip libraries.

Selecting Clip Libraries in Local or Remote Projects

To make a clip library in a local or remote project accessible, select it in the network library. You can make local or remote clip libraries available for the current work session only, or each time you load the application.

To select a clip library in a local or remote project:

1. Display the Network Library menu.
2. Click Refresh.

   All accessible projects are searched for on local and remote framestores.
3. Expand entries as needed to see the available projects or clip libraries. To view all entries, click Select All, then Expand. Next, click Unselect All and make individual selections.

   All accessible remote clip libraries appear.
4. Select the clip libraries you want to access. The procedure for selecting entries is the same as that used in clip libraries. See "Selecting Entries" on page 540.

   Selected entries are light grey.

   HINT: Select a framestore entry to access all libraries on the remote system; select a project entry to access all libraries in that project.
5. To automatically reconnect to a framestore, volume, project, or clip library when you restart the application, click the grey box to the left of the entry.

   The letters AC appear in the box, indicating the entry is set to be reconnected. All entries belonging to the entry are also set. When you restart the application and load the project, the specified entries are connected and the associated clip libraries are available in the Clip Library box.

   NOTE: A green AC indicates that the entry and all subentries are set for auto-connection; a yellow AC indicates that some but not all subentries are set for auto-connection.
6. If you want to stop automatically reconnecting to the clip libraries associated with an entry, click the grey box next to the entry again. To disconnect all entries set for auto-connection, click Reset Auto Connect.

The AC indicator disappears.

7. Exit the Network Library menu.

   All the clip libraries you selected in the network library are listed in the Clip Library box along with the project's clip libraries. All clip libraries set for auto-connection will be available when you restart the application.

Disabling Auto-Connect from Outside the Application

Occasionally, a problem with a remote system that is auto-connected to your project can prevent Smoke from loading. When this happens, the local system will freeze as you try to launch it and a message will appear in the shell indicating which remote system is unreachable. If this occurs, you can kill the application and then temporarily disable auto-connect using the following procedure.

To temporarily disable auto-connect:

➤ In a command shell, where you plan to launch the application, type:

```
setenv DL_NETWORK_NO_AUTO_REIMPORT
```

When you launch the application, the current configuration of auto-connected remote systems is not loaded.

NOTE: The next time you launch the application without using this environment variable, the auto-connected remote system is once again loaded.

Copying Clips from Other Projects

You can copy clips to your project from other projects on the same system or from projects on other systems. When you copy clips from projects on other systems you use Wire.

As you copy clips from other projects on other systems, you can:

- Copy proxies from the source project into the destination project.

  Proxies can be copied if both the source and the destination projects have the same proxy settings. This relieves the destination system of having to generate proxies. In most cases, transferring proxies using Wire is significantly faster than generating them.

- Resize the clips on the source or destination system.
- Perform all tasks in the background so that you can continue to work in your application while the clips are copied.

  Background Wire transfers are managed by Backburner. Before you can transfer clips in the background, edit the *manager.host#*file located in /usr/discreet/backburner/cfg. See the *Autodesk Backburner 2007 Installation and User's Guide*. You must also edit the Backburner

hostname, port, priority, and group keywords in the *init.cfg* file. Refer to the *Configuration File Reference Guide* for details on editing the *init.cfg* file.

To copy clips from projects on the same system:

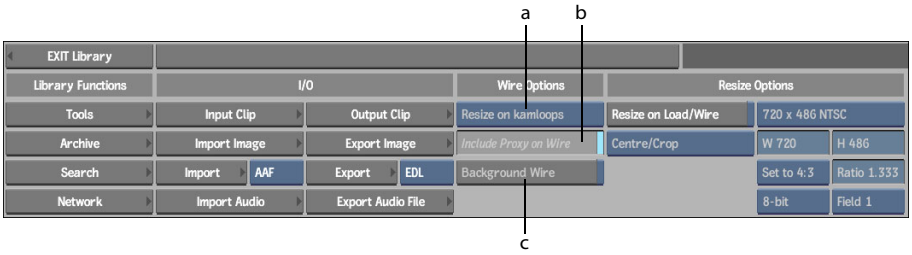
1. Open the clip library in Dual Library View.
2. In one view, navigate to the project that contains the clips you want to copy.
3. In the other view, open the clip library where you want to copy the clips to.
4. Drag and drop the clips you want to copy into the destination project.

   The clips are copied to the destination system.

To copy clips from projects on other systems:

1. Open the clip library in Dual Library View.
2. In one view, navigate to the remote framestore and display the clips that you want to copy.
3. In the other view, open the clip library where you want to copy the clips to.

   In the Wire Options area, several buttons become active, depending on your setup.



a) Resize button b) Include Proxy on Wire button c) Background Wire button

4. If you have Backburner set up, decide if you want to perform tasks in the background.
   - To perform tasks in the background so that you can continue working in the application, enable the Background Wire button.
   - To perform tasks in the foreground, disable the Background Wire button.
5. Decide if you want to perform the resize on the destination or source system.
   - To perform the resize on the source system, disable the Resize button.
   - To perform the resize on the destination system, enable Resize.

6. Decide how you will handle proxies. Do one of the following:
   - To transfer proxies using Wire, enable the Include Proxy on Wire button.
   - To generate proxies on the destination system, disable the Include Proxy on Wire button.
7. Drag and drop the clips you want to copy into the destination project.

   The clips are copied to the destination system.

   If you chose to copy your clips as a background task, you can monitor the progress of your transfer. Press **Ctrl+0**. The Background I/O window appears. For information on using this window, please see the *Autodesk Backburner 2007 Installation and User's Guide*. You can also use Backburner Web or Windows monitor to track the progress.

Aborting a Wire Transfer

To abort a transfer of video or audio clips using Wire, click the mouse button or tap the pen on the tablet and click Confirm.

⚠ **Warning:** If you interrupt a load or save operation with the abort command, clips that have already been transferred remain transferred; clips that have not been transferred are not.

27 Archiving

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About Archiving

Archiving in Smoke provides an efficient way to save your media and project setups on external storage devices or in a filesystem, freeing up space for new projects. It is also a convenient way to store your projects offline in a fully restorable form, both long and short term.

The archiving features allow you to archive complete projects including project settings, configuration files, setups, and libraries (all the items that are stored in the project directory). In addition to archiving complete projects, you can archive clip libraries and individual elements of clip libraries.

Choosing a Medium for Archiving

Choosing a medium or device for your archiving needs largely depends on your technical resources and overall needs. There are certain advantages and disadvantages to using each medium/device that you might need to consider.

There are three basic types of archiving devices/media supported in Smoke: VTRs, tape drives, and file systems.

VTRs

Using a VTR to archive your material is an inexpensive and accessible way of storing archives. VTRs are easy to patch and tapes can store large amounts of media, and VTR archives are viewable outside of Autodesk Effects and Editing applications. However, you can only archive clips whose format matches that of the VTR, and you cannot archive 12-bit material. As a long-term archiving medium, VTR tapes are subject to physical deterioration and format obsolescence.

You can use the following VTRs for archiving your material in Smoke:

- SD VTRs that use an uncompressed SD video format
- HD VTRs that use an uncompressed HD video format (such as the Sony™ HDCAM SR)
- Most Sony HDCAM VTRs

Tape Drives

Using a tape device for archiving purposes allows for fast archiving and restoring. Tape drives are inexpensive and readily available. Tape provides fast and reliable read and write performance. However, data archives (tape archives) can only be restored to an Effects or Editing workstation and are unreadable by other applications. Also, magnetic tape is a delicate

media and is greatly affected by environmental conditions that cause its deterioration. The procedure of archiving to a tape device is similar to archiving to file.

On IRIX, you may be required to purchase tape device driver support from SGI to use SCSI or fibre channel archiving devices, such as DTF2, Exabyte, DAT, DLT, AIT-3, or LTO (Linear Tape-Open) devices.

Linux workstations only support DTF2 fibre channel tape devices connected to ports 1 or 4 of a four-port fibre channel adapter.

NOTE: When archiving with the Sony DTF2, you must use firmware version 1.41.

Other fibre channel devices that may work on Linux workstations are those for which the vendor confirms that:

- The device driver is compliant with standard UNIX tape device calls.
- The specific version of your operating system and kernel is supported.

While Autodesk Media & Entertainment makes no certification statement about any device, the following SCSI devices have been tested and found to be reliable when connected using an ATTO Fibre Channel to SCSI Bridge 2390:

- Quantum LT03
- Quantum DLT8000
- Quantum DLT7000
- Sony AIT3 SDX-D700C
- Sony AIT2

The initialization file (*init.cfg*) for your Effects or Editing 2007 application contains examples of the ClipMgtDevice Tape keyword to help you set up the appropriate block size value for your tape device and define a text label to identify the device in the Archiving module. Please refer to the documentation from your archiving device vendor for guidelines on the actual block size to use.

File Systems

Using a file system to archive your material provides the quickest method of archiving and restoring your material, and offers full support for mixed-resolution projects. However, archiving large projects may require a significant amount of local or networked storage hardware. As the storage hardware features and capabilities evolve, using external USB 2.0/ FireWire® (IEEE 1394) hard drives offers a cheap alternative for archiving smaller projects or projects that require portability. These devices can be formatted as ext2, ext3, or Mac® file

systems. NTFS is not supported. External USB 2.0/FireWire® devices can only be used with Linux systems.

Archiving and Restoring Mixed Resolution Projects

Generally, archiving to data tape or filesystem are easier ways for archiving mixed-resolution projects, as clips of any resolution can be archived on the same medium. It is also possible to archive multiple-resolution projects to a VTR. This operation, however, may require multiple tapes with different timing corresponding to each segment resolution. Alternatively, you can use the Unlink tool to unlink media from clips of any resolution, archive unlinked clips, and then relink the media at restore time. See "Unlinking Media from Clips in the Clip Library" on page 270.

NOTE: Before starting to archive a mixed-resolution project to a VTR, ensure you have enough tapes matching each resolution used in your project.

Archiving Clips Containing Sources with Different Bit Depths

If you want to archive a clip that contains sources with different bit depths, archive the clip to file or data tape. To archive the clip to a VTR, you must convert all sources to the same bit depth (less than 12).

NOTE: IBM 6224 systems support a bit depth of 8 bits only.

8- and 10-bit VTR Archiving

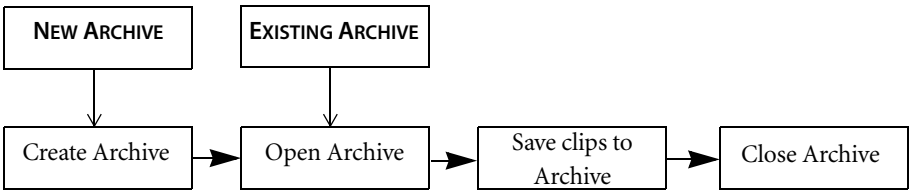
A VTR archive can contain 8- or 10-bit clips—although all clips in the archive must have the same bit depth. When archiving 8-bit material to 8- or 10-bit VTRs, the clip metadata remains in an 8-bit format.

You can archive 10-bit material to 8- or 10-bit VTRs. However, when archiving 10-bit material to an 8-bit VTR, you reduce the quality of the archived material. A warning message appears notifying you of the downgrade. 10-bit clips that are archived to 8-bit format are flagged as such in the archive. Similarly, when archiving 12-bit material to 8- and 10-bit VTRs, a warning message appears, and the 12-bit clips are flagged as such in the archive. Note that you cannot restore downgraded clips to their original bit depth.

Before archiving to any device in Smoke, you can perform archive size estimation. See "Estimating Archive Size" on page 568. Before proceeding, ensure you have enough tapes ready. You can perform size estimation before archiving to a filesystem to make sure you have enough space on disk.

Media Archiving Workflow

There are several ways to archive. Depending on the archiving device that you choose, the steps might differ slightly. The basic workflow is as follows.



To archive a project:

1. Make sure all hardware devices involved in the archiving process are properly configured. See "Configuring Hardware" on page 564.
2. Make sure keywords related to the archiving process are properly configured. See "Configuring Software" on page 565.
3. Access the Archive menu. See "Accessing the Archive Menu" on page 566.
4. Create an archive. See "Creating a VTR Archive" on page 570.
5. Open the archive. See "Opening an Archive" on page 581.
6. Save clips to the archive. See "Saving to an Archive" on page 584.
7. Close the archive. See "Closing an Archive" on page 588.

Project Setup Archiving Workflow

You can archive project setups to the filesystem. This procedure requires no dedicated hardware—but only a filesystem destination for a *.tar* file. When you archive setups, your project home directory, including images and audio files in the *images* and *audio* directories, are saved.

To archive a project setup:

1. Make sure keywords related to the archiving process are properly configured. See "Configuring Software" on page 565.
2. Access the Setups Archive menu. See "Accessing the Archive Menu" on page 566.
3. Save setups to the archive. See "Saving to an Archive" on page 584, and "Archiving and Restoring Setups" on page 605.

Configuring Hardware

Many problems encountered during archiving processes are caused by improper hardware configuration. Before you proceed archiving your project, make sure you have performed all the initial steps to set up and configure your hardware.

Configuring a VTR for Archiving

Before you start archiving to a VTR, make sure that:

- Your VTR device is properly connected to video and audio sources and RS-422.
- The sync is properly set up.

Configuring Tape Devices for Archiving on Linux Workstations

When archiving to tape devices on Linux workstations, you must perform certain steps to ensure smooth operation.

Setting the Block Size for a New Tape Archive (Linux)

When you enter the Archive menu and format a new tape archive, the default block size matches the value in the Block Size field in the Format menu. You should keep track of the block size value for each tape in case you need to reset the block size at a later time.

To verify the block size of your tape device:

1. In a command shell, log in as root.
2. Verify the block size of your tape device by typing:

   `mt -f /dev/st``<archive device number>` **`status`**

Example:

```
mt -f /dev/st0 status
```

This command provides feedback similar to the following:

```
SCSI 2 tape drive:
File number=0, block number=0, partition=0.
Tape block size 65536 bytes.
Density code 0x40 (DLT1 40 GB, or Ultrium).
Soft error count since last status=0
General status bits on (41010000):
BOT ONLINE IM_REP_EN
```

Determining the Device Number for the Archive Device

If you receive an error message when verifying the block size, you may not be using the correct archive device number. Look in the software initialization configuration file to determine the correct number.

To determine the archive device number:

1. In a terminal, type:

   ```
   dlcfg
   ```

2. Look for the line that begins with the following:

   ```
   ClipMgtDevice  Tape, /dev/st<archive device number>
   ```

   The archive device number should be listed on this line. If it is not listed, or appears to be incorrect, consult the administrator for your system.

Resetting the Block Size for an Existing Tape Archive

If you rebooted the machine or reformatted another archive with a different block size, you need to reset the block size for your archive in the command shell.

To reset the block size of your tape:

1. In the command shell, log in as root.

2. Set the correct block size by typing:

   ```
   mt -f /dev/st<archive device number> defblksize<block size
   of your tape device>
   ```

   Example:

   ```
   mt -f /dev/st0 defblksize 4096
   ```

   The block size for your tape is reset and you can continue to archive to this tape.

Configuring Software

Before you start Smoke to perform archiving, you need to edit the software initialization configuration file to enable VTR, data tape, or file archive devices in the CLIPMGTDEVICE keyword section. You also need to enable any VTRs that you plan to use in the VTR keyword section.

The devices that you enable in the software initialization configuration file will be available in Smoke when you start the application. See the "Configuration Files" and "Configuration Keywords" chapters of your application's *Installation Guide*.

To properly configure your software for archiving, follow the instructions in the following sections of the software initialization configuration file:

- VIDEO KEYWORD
- VTR KEYWORD
- CLIPMGTDEVICE KEYWORD
- MAXLIBRARYSIZE KEYWORD
- ARCHVIVELIBRARY KEYWORD
- SETUPARCHIVETAPE KEYWORD

Accessing the Archive Menu

You can use the Archive menu to:

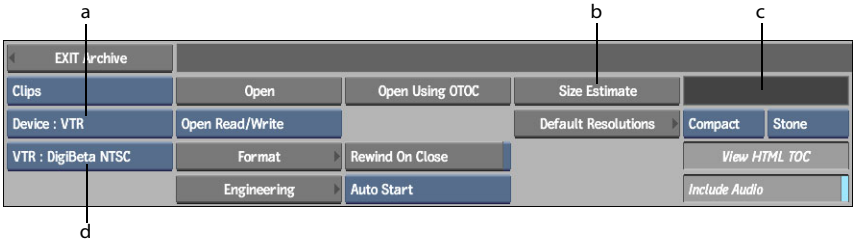
- Select an archiving device.
- Format an archive.
- Open an archive to save or restore clips or setups.

To access the Archive menu:

1. From the Clip Library box on the EditDesk, open a clip library.
2. In the Clip Library menu, click Archive.



The Archive menu appears.



a) Archive Device box b) Size Estimate button c) Size Estimate field d) Device Name box

The Archive controls are described as follows.

Archive Device box — Lists all available types of archive device. If the device type you want to use is not listed, uncomment the appropriate line in the software initialization configuration file in the CLIPMGTDEVICE KEYWORD section. See the "Configuration Files" and "Configuration Keywords" chapters of your application's *Installation Guide*.

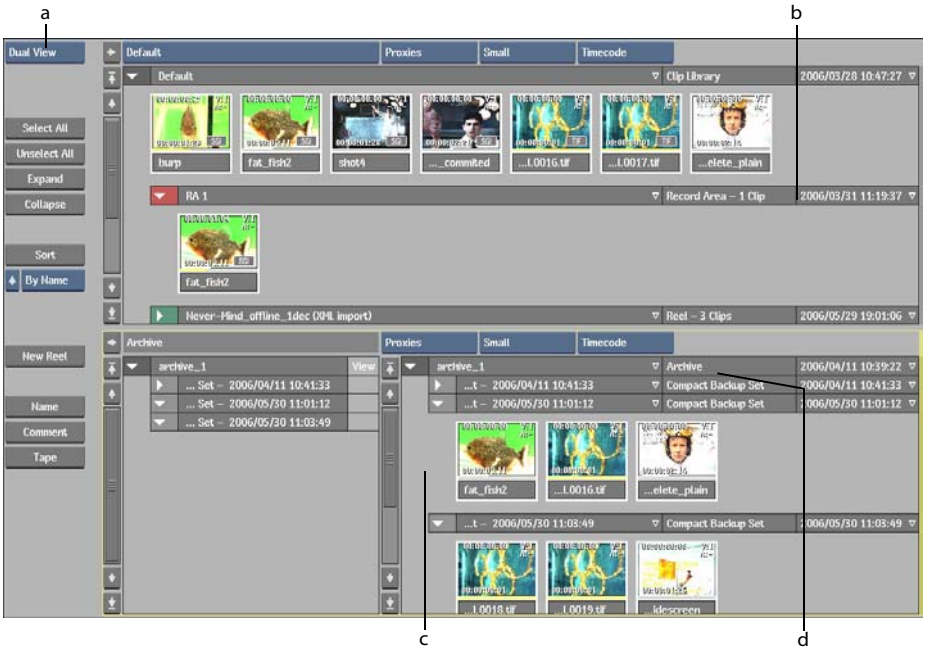
Device Name box — Lists all archive devices of the type specified in the Archive Device box.

Size Estimate button — Click to get an approximate size of entries to be archived. The resulting value appears in the Size Estimate field.

Size Estimate field — Contains an estimated size value, in VTR time or the most appropriate file measurement units, of entries selected for archiving.

Archive Structure

The first entry of an archive is the archive itself. The archive entry is the parent entry for all other entries. Entries within the archive are structured in the same way as entries in a clip library. Indentation is used to indicate the parent and child relationship among the entries.



a) Library View Mode button b) Clip Library area c) Archive area d) Archive entry

Images courtesy of Technicolor (formerly Toybox) and Das Werk

Similar to a clip library, you can select, expand, and collapse entries in an archive. See "Viewing Entries in Clip Libraries" on page 525. Click the Library View Mode button to toggle between single and dual view. Dual view allows you to view your archive alongside any of your clip libraries. You cannot, however, move entries between clip libraries and archives, as you would between two clip libraries.

Estimating Archive Size

You can display an estimate of the media space needed to archive selected material. The size estimation display for archiving or restoring procedures shows the file size in bytes, megabytes, gigabytes, or terabytes, depending on the file size. The space required is displayed in units appropriate for the archiving device. For example, when archiving to a VTR, the archive size is estimated both in VTR time (hh:mm:ss:ff) and in the most appropriate file measurement units (megabytes, gigabytes, or terabytes). When archiving to file or a tape device, file size in VTR time is not displayed. The size estimate takes header information into account.

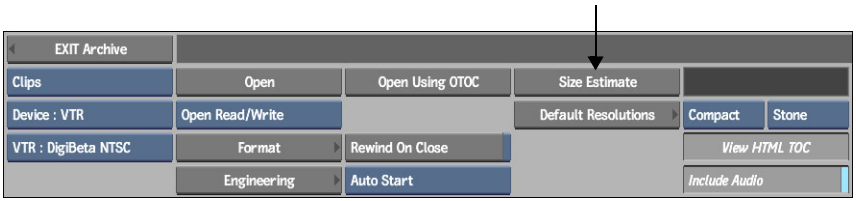
The space required to archive material varies by archiving device. The following factors also influence the amount of space required for an archive:

- Storing clip history with the archived clip increases the amount of required space.
- Including audio and metadata with your archive increases the amount of required space.
- Selecting Compact archives reduces the amount of required space compared to Normal archives.

There are two types of size estimation, differing in the level of detail. When you wish to get a rough estimate of the size of your material and space required for its archiving, you can perform the following procedure.

To estimate archive size:

1. From the Archive Device box, select the appropriate device.
2. From the Device Name box, select a VTR device.
3. From the clip library, select one clip or multiple clips.
4. Click Size Estimate.



The estimated size value appears in the Size Estimate field next to the button.

NOTE: The VTR tape size estimate includes a reservation of one minute for both the header data and slates. Five thousand four hundred (5400) frames (three NTSC minutes) are reserved for the header data and slates.

Once you open an archive or create a new one, you can use another archive size estimation method, which provides a variety of controls to perform a more accurate file size estimation procedure.

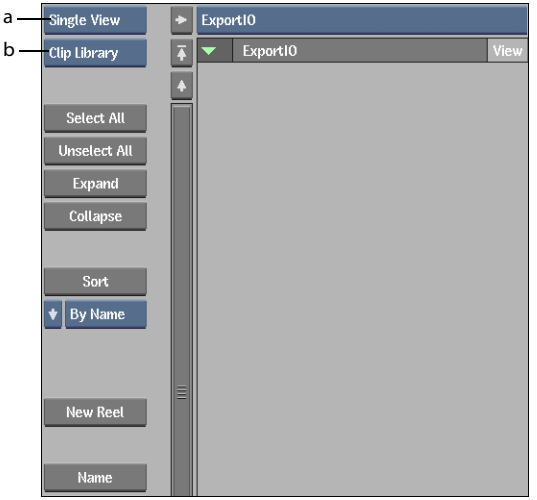
To estimate archive size from the EditDesk:

1. Open an existing archive or create a new archive.

   The Archive menu appears.

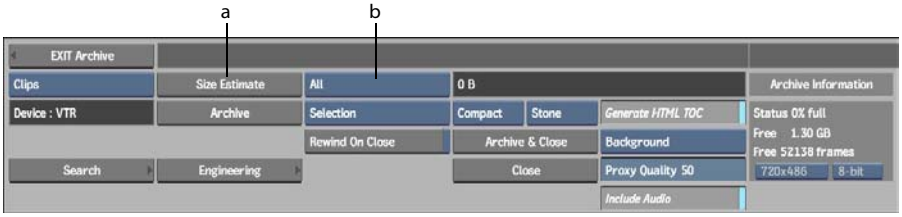


2. Select Dual View or Clip Library to view the clip library.



a) Library View Mode button b) Clip Library/Archive toggle button

3. In the clip library, select a clip or multiple clips (**CTRL**+click). New controls appear in the Archive menu.



a) Size Estimate button b) Clip Element box

4. From the Clip Element box, select the required option.

Select:	To estimate the size of:
All	Metadata, audio, and video
Metadata	Metadata only (including history and settings)
Audio	Audio only
Video	Video only

5. Click Size Estimate.

   The resulting value appears in the Size Estimate field. If there is not enough space in your archive to save the selected entries, a message appears notifying you that you need multiple tapes.

Creating a VTR Archive

You can create a VTR archive for clips of any resolution supported by your video board and VTR device. To archive and restore at a particular resolution, you must specify the appropriate video timing, which sets the resolution and framerate for the video board. When you change projects without exiting Smoke, the video timing selected at start-up applies to the project you are switching to.

Archives must be written to tapes striped with non-drop-frame timecode. However, media with drop-frame timecode can be written to non-drop-frame timecode tapes, as long as the framerate of the timecodes match.

NOTE: Archiving to tapes with drop-frame timecode is not supported.

Before You Begin

Perform the following preparatory steps:

- Prepare striped tapes for each resolution. The tapes must be striped continuous non-drop-frame timecode.
- If the tapes already have material on them, figure out the start timecode for the archive.
- Determine if your archive will require multiple tapes.
- Make sure your VTR is in TC (Time Code) timer mode.

Selecting a Device

Only those VTRs with a timing that matches the video timing will be available for use in the Archiving menu. When you want to archive or restore clips of multiple resolutions in one project, enable the VTR lines in the VTR keyword of the configuration file for all the resolutions you will use on the project. This way, each time you change the video timing for archiving, the compatible VTRs will be available in the Archiving menu.

When you archive to a VTR, only clips with a resolution compatible with the selected VTR device will be archived. If you select a desktop or reel containing clips of differing resolutions, only the compatible clips will be archived. Clips that are not compatible are greyed out in the library.

HD Board 1080 Line Video Timings (HD Configurations Only)

If you are working with an HD board and you selected the 1920x1080 video timing option in the Video Timing box when you started your project, you should specify the exact 1080 line video timing (including framerate) that you are using in the 1080 Video Timing box in the Engineering menu. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

NOTE: If you selected "No VTR Selected" in the Video Timing box, you must specify the video timing using the 1080 Video Timing box.

Archiving to the HDCAM SR device

The HDCAM SR device supports 4:2:2 and 4:4:4 archiving. The options required in the Engineering menu are as follows.

Input and Output Connection	Colourspace
In Serial 4:2:2 / Out Serial 4:2:2	YCrCb-->RGB
In Serial Dual 4:4:4 / Out serial Dual 4:4:4	No Conversion

When you switch between 4:2:2 and 4:4:4 options, the Colourspace option changes automatically to ensure the proper settings.

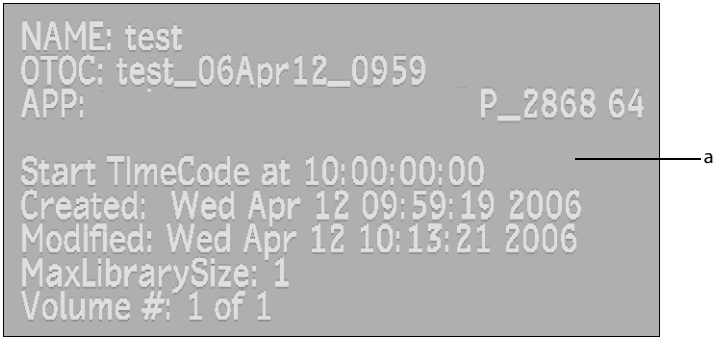
Archiving to a Tape Containing Material

You can create a VTR archive on a tape that already contains material or add material to an archive on a tape. For example, on a 60-minute tape, you could allocate 20 minutes to an archive by setting its start timecode at 01:00:00:00 and defining the length of the archive as 20 minutes in the Length field. See "Creating a VTR Archive" on page 570. You can then add any material, starting after 01:20:00:00.

Header Information Slate

All VTR archives contain a Header Info Slate, which is a single frame providing information about the archive. Located in the archive before the table of contents, the Header Info Slate provides information such as:

- Name of the archive
- Name of the OTOC
- Name of the workstation where the archive was created and name and version of the Autodesk application used for archive creation
- Start timecode
- Creation date and time
- Modification date and time
- Minimum size of the clip library buffer (in MB) required to restore the archive

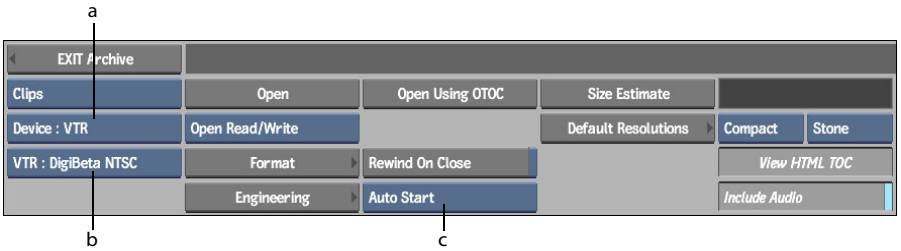


a) Header Info Slate example

To create a VTR archive:

1. Open the Archive menu.
2. In the Archive menu, select VTR from the Archive Device box.

   The options for archiving to a VTR device appear.



a) Archive Device box b) Device Name box c) Auto/Manual Start button

3. Select a VTR device from the Device Name box.
4. Insert a striped tape with continuous non-drop-frame timecode in the VTR.
5. Click Engineering and set Engineering options, then return to the Archive menu. See "Tips for Better VTR Archiving" on page 574.

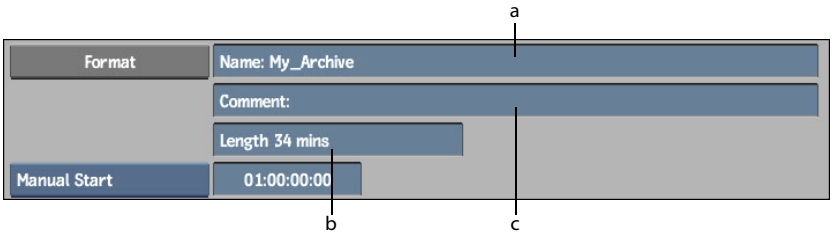
   NOTE: When you open an archive in read/write mode, play delay and pre- and post-roll values are verified and set in the auto test run before archiving begins. Therefore, you do not need to set these options.

6. If you want to set the start timecode for the archive, toggle the Auto/Manual Start button to Manual Start and enter a timecode.

   The start timecode that appears by default is set in the software initialization configuration file.

7. If the tape already contains material, determine the start timecode for the archive by playing the tape in the Input Clip module. See "Using the VTR Transport Controls" on page 173.
8. Click Format.

The Format menu appears.



a) Name field b) Length field c) Comment field

9. Enter the name for the archive entry and any additional comments in the Name and Comments fields.

10. Enter the available space after the Start Time Code in the Length field. Enter the length in minutes.

    NOTE: If you create the archive on a tape that already contains material, make sure you define the length of the archive as the space you want the archive to use, not the length of the tape.

11. Click Format and then Confirm to continue.

    The new archive is created on the VTR tape and opens automatically. Save the contents of the current project, clip libraries, desktops, or reels. See "Saving to an Archive" on page 584.

    HINT: Write down the archive name and creation date on the tape label. This will help you to locate the appropriate table of contents file if you need to restore your archive.

Tips for Better VTR Archiving

Use the following tips to get better results when archiving to a VTR tape:

- Set the system reference of the VTR to External Analog.
- Track the VTR to get the best RF (Reference) value and error-rate level. If your VTR has an auto-tracking feature, disable it and track manually, or place it on "one shot."
- Ensure that the IRIX videod configuration flag is set to "on". You can check it by using the chkconfig command. If the flag is set to "off", log in as root and enter the command: **`chkconfig videod on`**.

• Click the Engineering button and check the following Engineering menu settings:

  – Timecode type: Make sure the VITC & LTC timecodes are the same. If they are not, set timecode type to LTC.

  – Input format and sync: Make sure that input format and sync match the device.

  – Output format and sync: “House” is the recommended output sync.

  – If you are using an IRIX system, 8-bit is the necessary Precision setting for D1 VTRs and 10-bit for DigiBeta and D5 VTRs.

  – The required Scan Mode option is F1.

See “Setting Video Input and Output Engineering Menu Controls” on page 177.

Creating an HDCAM Archive (HD Configurations Only)

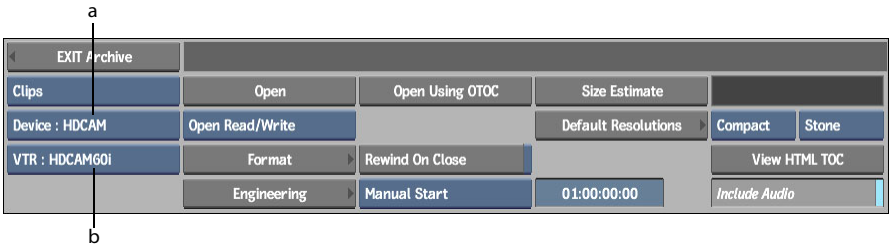
You can create an HDCAM device archive. The material archived to HDCAM devices is compressed significantly. As a consequence of HDCAM compression, the quality of the material in the HDCAM archive may be reduced.

NOTE: Archiving to tapes with drop-frame timecode is not supported.

To create an HDCAM archive:

1. In the Archive menu, select HDCAM from the Archive Device box.

   The options for archiving to an HDCAM device appear.



a) Archive Device box b) Device Name box

2. From the Device Name box, select an HDCAM device.

3. Insert a striped tape with continuous non-drop-frame timecode in the VTR.

4. Click Engineering and set the Engineering options, then return to the Archive menu. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

   NOTE: The recommended Timecode Source for archiving is LTC. Additionally, if you open an archive in read/write mode, play delay and pre- and post-roll values are verified and set in the auto test run before archiving begins. Therefore, you do not need to set these options.

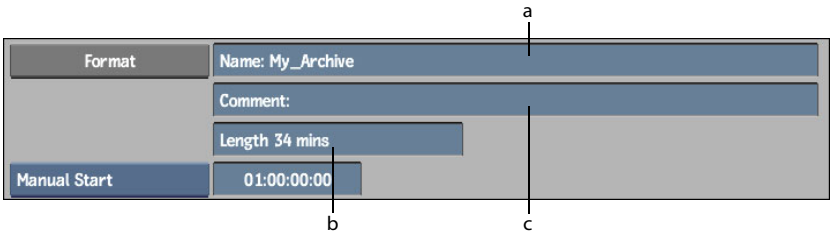
5. If you want to set the start timecode for the archive, select the Manual Start option and enter a timecode.

   The start timecode that appears by default is set in the software initialization configuration file.

6. If the tape already contains material, determine the start timecode for the archive by playing the tape in the Input Clip menu. See "Controlling a VTR" on page 173.

7. Click Format.

   The Format menu appears.



a) Name field b) Length field c) Comment field

8. Enter the name for the archive entry and any additional comments in the Name and Comments fields.

9. Enter the available space after the Start Time Code in the Length field. Enter the length in minutes.

   NOTE: If you are creating the archive on a tape that already contains material, make sure you define the length of the archive as the space you want the archive to use, not the total length of the tape.

10. Click Format and then Confirm to continue.

    The new archive is created on the HDCAM VTR tape and is opened. Save the contents of the current project, clip libraries, desktops, or reels. See "Saving to an Archive" on page 584.

    HINT: Write down the archive name and creation date on the tape label. This will help you select the appropriate table of contents file if you need to restore your archive.

Creating a Tape Archive

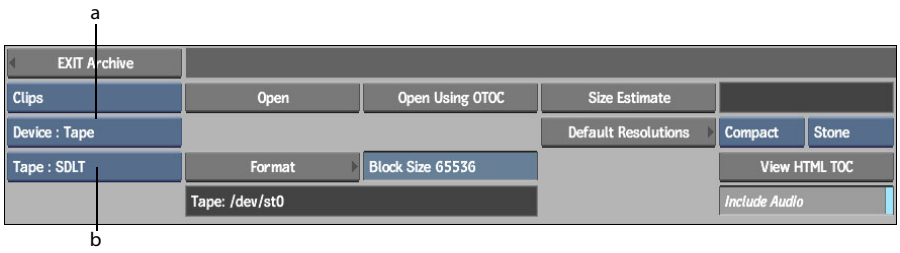
Before archiving to a tape device, make sure:

- The selected device is a fixed, block-size device.
- The tape device is declared in the CLIPMGTDEVICE KEWORD section of the software initialization configuration file.
- A tape has been inserted in the tape device. Some devices are unavailable for several minutes after a tape is inserted, so it is best to do this before opening the tape archive module.

To create a tape archive:

1. Open the Archive menu.
2. From the Archive Device box, select Tape as your archiving device.

   Options specific to the tape device appear.



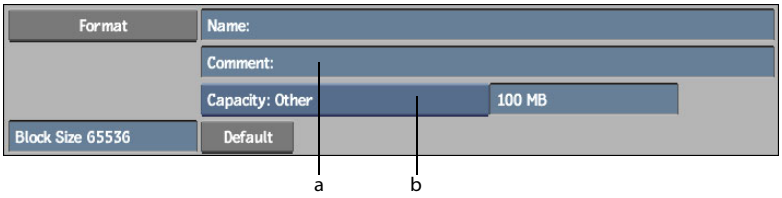
a) Archive Device box b) Device Name box

3. If necessary, select a tape device from the Device Name box.

   NOTE: Tape devices are detected automatically when you first enter the Archive menu.

4. Click Format.

   The Format menu appears.



a) Tape Archive Name field b) Capacity box

5. Enter the name for the archive entry and any additional comments in the Name and Comment fields.

6. Select the capacity of the tape from the Capacity box.

   The Capacity box displays tape sizes that correspond to tapes generally used by the selected device. If you cannot find the description of the tape, select Capacity: Other and use the adjacent field to enter the capacity of the tape in MB.

7. Select Default from the Block Size box to use the default value from the software initialization configuration file. Alternatively, specify an appropriate block size in the adjacent field.

8. Click Format and then Confirm to continue.

   A new archive is created on the tape, and is opened. Save the current project, clip libraries, desktops, reels, soft edits, or individual clips. See "Saving to an Archive" on page 584.

   NOTE: Write down the archive name and creation date on the tape label. This will help you to select the appropriate OTOC if you need to restore the archive.

Creating a File Archive

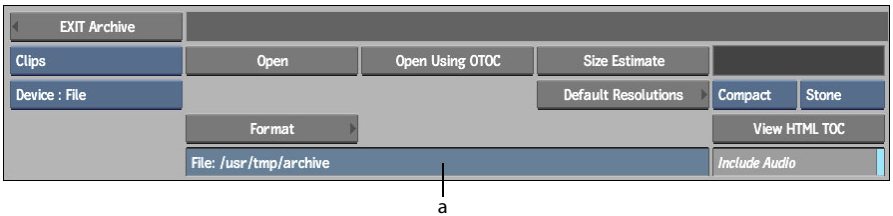
You can create a file archive on any supported filesystem. When you format the archive, Smoke determines the available space and creates a table of contents file where this information is recorded. When you reformat an archive, you lose all previously archived entries within it. The archive itself is in a separate file.

NOTE: The table of contents and archive files are both given the name you specify when you create the file, but the archive file has the extension *.seg*.

To create a file archive:

1. In the Archive menu, select File from the Archive Device box.

   By default, the File Path field shows the path of the archive file declared using the ClipMgtDevice File token in the software initialization configuration file.



a) File Path field

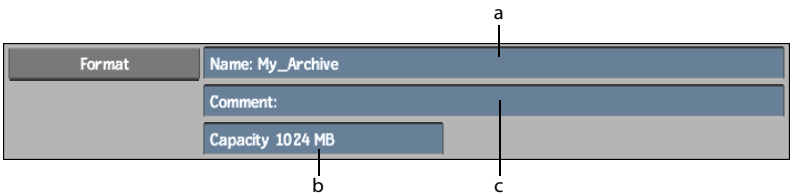
2. To use the default archive file "archive" in the */usr/tmp* directory, go to step 4. Make sure there is no previously archived material in it before formatting. To create a new archive file or select an existing one, go to step 3.
3. To change the archive file path, click the File Path field. The file browser appears. Change the directory, and then either:

   • Use the keyboard to enter a name for a new archive file and click Enter.

   • Select an existing archive file.

   You are returned to the Archive menu and the name and path of the new or selected archive file appears in the File Path field.
4. Click Format.

   The Format menu appears.



a) Name field b) Capacity field c) Comment field

5. Use the Name and Comment fields to enter a name for the archive entry and any additional comments. (Each archive file contains one archive entry within which all other archived entries are saved.)
6. Set the capacity of the file archive by entering a value in the Capacity field.

WARNING: If you selected an existing archive, any material within it will be deleted when you reformat it in the following step.

7. Click Format.

The procedure for creating an archive on external USB and FireWire (IEEE 1394) storage devices is similar to creating a file archive. Before saving files to an archive, browse to the USB or FireWire device filesystem mount point.

Archiving Soft-Imported Clips

There are two ways to archive soft-imported clips:

• Stone mode: the media is automatically written to the archive and is no longer soft-imported. This ensures that material will not be overwritten accidentally in the shared storage when you

restore the media. When you restore the media, the clips will reside on the local framestore (stonefs) as stonefs frames. To make these clips accessible from the shared storage again, you must publish them.

- Linked mode: Only the path to the media is archived. You can later restore the media in the original form as soft-imported frames, provided the media resides at the original paths saved with the archive. If the source clip is not found at restore time, it is displayed as a checkerboard pattern image.

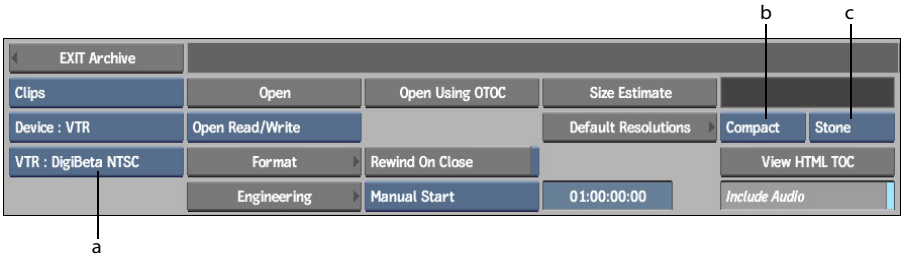
Archiving files using the linked option significantly reduces the amount of space required for your archived clips. It also alleviates bandwidth when archiving to a VTR. Using Linked mode, you can archive both video and audio files. An archived soft-imported clip has an attached soft-import icon corresponding to the file extension.

To archive a soft-imported clip:

1. From a clip library, select a soft-imported clip to be archived.

   HINT: You can use the Search feature to easily locate all the soft-imported clips in your library. See "Searching in an Archive" on page 594.

2. Create a new archive or open an existing archive.



a) Archive Device box b) Backup Set box c) Archiving Mode box

3. From the Archive Device box, select the device for archiving your entries.
4. If necessary, click Size Estimate to determine the size of material to be archived.
5. From the Archiving Mode box, select the archiving mode.

Select:	To:
Stone	Write clip to the framestore and archive the content of the media file.
Linked	Archive only the path to the media file.

6. From the Backup Set box, select the backup set.

Select:	To:
Compact	Maintain a highly organized archive and save space on the device.
Normal	Archive without using a backup set. Entries are archived directly to the table of contents. Source clips remain in play order on tape.

7. Click Archive.

Archiving to Multiple Tapes

If the items you select for archiving exceed the capacity of the archiving device (for example, if the archive does not fit on the VTR tape, data tape, or exceeds the file-size limit of the destination filesystem), you can split the archive across multiple tapes, disks, or files. The splitting of archives is seamless and virtually transparent to the archiving process.

Creating a Multiple Tape VTR Archive

The procedure for creating a multiple tape archive (an archive that is too large for a single tape) is almost the same as for creating an archive on a single tape. If the entries selected for archiving exceed the capacity of the tape, a message appears indicating that the archive requires multiple tapes. The archiving process begins for the first tape. When the first tape is full, you are prompted to insert a second tape. Insert and format this tape and continue with the archiving. This process continues for as many tapes as are required.

For instructions on how to open a multiple tape archive, see "Opening Multiple Tape Archives" on page 583.

Opening an Archive

Once you create an archive, you can add entries to it at any time. For example, you can save entries to an archive after you create it, close it, and open the same archive later to add new entries.

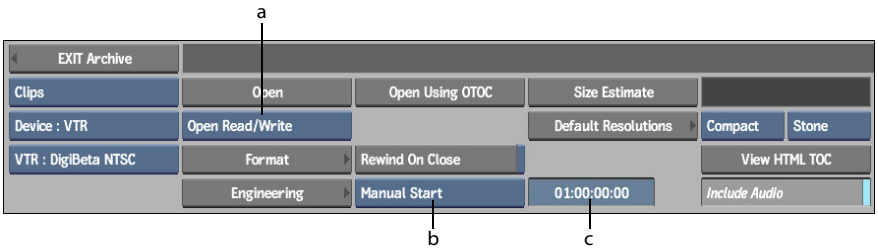
Smoke creates an HTML/XML and ASCII table of contents for any archive that you open, including archives created in older versions of the application. To open an archive, use either the table of contents on the medium or the OTOC. Opening an archive with the OTOC is faster because the information is read from the computer's hard drive rather than from the tape. You load entries from an archive using the OTOC. With VTR archives, you can also save and delete entries.

When you open a VTR archive in read/write mode, Smoke performs an auto-test. The auto-test involves checking whether it can write, read, and verify the integrity of the archived material.

This auto-test also scans binary and play/record delay information to verify the quality and accuracy of the video signal.

To open a VTR archive:

1. In the Archive menu, select VTR from the Archive Device box.
2. Select the VTR device.
3. Insert the archive tape in the VTR.
4. Select the start timecode by doing one of the following:
   - Select Autostart if you selected this option when you created the archive (the archive rewinds the tape to find the start timecode).
   - Select Manual Start and enter the appropriate timecode if you selected this option when you created the archive.



a) Open Mode box b) Auto/Manual Start button c) Time Code field

5. Do one of the following:
   - To use the table of contents on the tape, click Open. Select Open Read/Write or Open Read Only from the Open Mode box.

     NOTE: When you try to open a VTR archive in read/write mode, Smoke automatically checks for machine errors (for example, dirty heads). If any problem is detected, the archive will not open. If the tape is write-protected, the archive will open in read-only mode.

   - To use the OTOC, click the Open Using OTOC button and select the OTOC in the file browser. You will be given the option to read slates from the tape. Answer 'Y' if you wish to see clip proxies.

To open a tape archive:

1. Make sure the tape is in the device.
2. In the Archive menu, select Tape from the Archive Device box.

3. Select the tape device.
4. Insert the archive tape in the tape device.
5. Do one of the following:
   - To use the table of contents on the tape, click Open.
   - To use the OTOC, click the Open Using OTOC button and select the online table of contents in the file browser. The OTOC does not contain slates, so archive proxies show up as black.

To open a file archive:

1. In the Archive menu, select File from the Archive Device box.
2. Select the file archive.
3. Do one of the following:
   - To use the table of contents in the archive, click Open.
   - To use the OTOC, click the Open Using OTOC button and select the OTOC in the file browser.

   NOTE: Use the OTOC if the archive table of contents is corrupted or if you want to use a shortcut. See "Recovering an Archive" on page 604.

Opening Multiple Tape Archives

When you are creating large archives, you may want to use multiple tapes to store one archive. By splitting the contents of one archive onto separate tapes, you can keep similar types of material together in the same archive.

You can open material on any tape in a multiple tape archive but you will always need the last tape in the multiple tape archive sequence. The last tape contains necessary header information for locating the material you want to restore.

HINT: Keep tapes organized and labelled so that you can easily keep track of all the tapes in the same archive.

To open material from a multiple tape device or VTR archive:

1. Insert the last tape in the tape device or VTR.
2. Click Open.

   Smoke reads the header information to ensure that the tape is actually the last tape in the sequence. If the incorrect tape is placed in the tape device or VTR, a corresponding error message appears.

3. Follow the instruction and then click Continue to proceed.

   HINT: Click Abort Loading at any time during this procedure to abort the restore procedure.

4. Select the backup set that you want to open.
5. If the material that you want to open is not on the last tape in the sequence, you will be prompted to place the correct tape in the tape device or VTR.
6. Place the correct tape in the VTR or tape device and click Continue.
7. Click Close when you have finished restoring from the multiple tape sequence.

Saving to an Archive

To save clips to an archive, you must open the archive using the table of contents on the medium. For VTR archives, you can also save clips using the OTOC. You can save material to multiple files, device tapes, or VTR tapes.

Archiving Entries

You can archive entries from any local or shared clip library.

When you archive entries, there are two methods for organizing the entries: Normal and Compact. Both methods perform some optimization to save space in the archive. The Compact method creates a backup set, which acts like a container that holds the archived material. It appears in the archive as an entry called Backup Set, and all selected entries are within it. Each time you use Compact, a new backup set is created. When entries are archived using the Normal option, the entries appear directly in the archive.

Normal Archives

With Normal archives, if a frame appears more than once in a source clip, the frame is archived only once. This saves space on the archive and is most noticeable if your clips contain many still shots.

NOTE: If the same frame appears in two source clips, the frame will be archived twice.

In a Normal archive, each source clip is archived individually, making restoring individual clips easier and faster and ensuring that frames are output to tape in play order. This makes clips viewable on a VTR archive.

Compact Archives

Compact archives optimize archiving. If a frame appears more than once in *any clip* being archived, the frame is archived only once. No image data for duplicate frames is archived. This saves a significant amount of space on the archive if your clips contain a lot of duplicate frames.

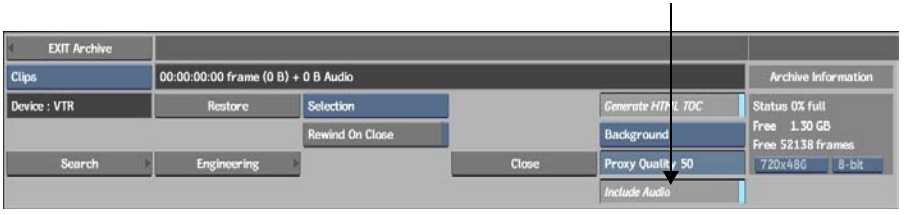
When you create a Compact archive, the archived material is stored in a backup set. You can expand the backup set in the archive library to view and select the clips. You can restore selected clips from a Compact backup set without having to restore the entire archive.

Compact archives are the recommended archive type for editing projects since they are usually archived as a whole.

NOTE: When you open an archive, all entries appear exactly as they did when you selected them, even if entire clips were composed of duplicate frames and not archived. The optimization occurs on the tape, and references to all original clips are kept so that the clips can be restored.

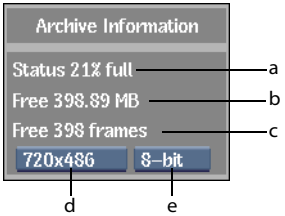
To archive entries from a clip library:

1. Open the archive. See "Opening an Archive" on page 581.
2. Enable Include Audio if you want audio data to be archived with the clips.



NOTE: If you disable the Include Audio button when archiving, the audio track information and audio data will be lost when you restore the clips.

3. The Archive Information displays the percentage of space used on the medium and how much space is available for archiving, in both megabytes and frames.

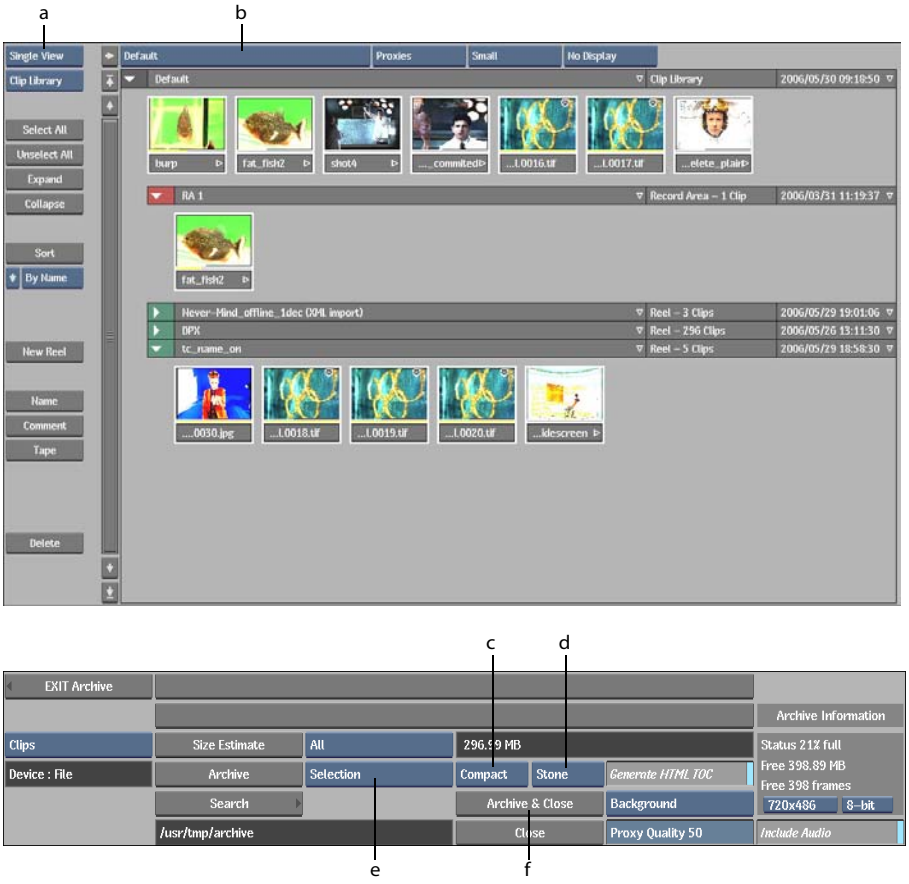


a) Percentage of space used
b) Available space in MB
c) Available space in frames
d) Resolution box
e) Bit Depth box

4. If needed, change the resolution, bit depth, or both to see how many frames of the specified dimensions can be archived.

   NOTE: When archiving to a VTR, you can only archive clips of the resolution supported by the VTR, therefore the Resolution box is greyed out and displays the resolution of the currently selected VTR.

5. From the Library Type box, select Clip Library. The clip library appears.



a) Library Type box
b) Clip Library box
c) Backup set box
d) Archiving Mode box
e) Entry Type box
f) Archive & Close button

Images courtesy of Technicolor (formerly Toybox) and Das Werk

6. From the Clip Library box, select the required clip library.

7. From the Backup Set box, select the backup set.

Select:	To:
Compact	Maintain a highly organized archive and save space on the device.
Normal	Archive without using a backup set. Entries are archived directly to the table of contents. Source clips remain in play order on tape.

8. If archiving soft-imported clips, select the archiving mode from the Archiving Mode box.

Select:	To:
Stone	Write the clip to the framestore and archive the content of the media file.
Linked	Archive only the path to the media file.

9. From the Entry Type box, select the entries that you want to archive.

Select:	To archive:
Project + Shared	Project EditDesk, setup directory, clip libraries, shared clip libraries, and metadata
Project	Project EditDesk, setup directory, clip libraries, and metadata
Project Libraries	Current project clip libraries
Project Libraries + Shared	Current project clip libraries and imported (shared) clip libraries
Project Libraries	Current project clip libraries
Selection	Selected entries

10. Do one of the following:

    • Click Archive if you want to add additional items to the archive. Follow steps 6 to 10. When finished, click Close.

    • Click Archive & Close to archive selected entries and close the archive immediately.

    NOTE: If you are creating a multiple tape VTR archive and if all the selected entries will not fit on one tape, you will receive the related message. Click Confirm to proceed.

    The selected entries are saved to the archive. If the archives do not fit in the first file, tape device, or VTR tape archive, perform the following steps.

    NOTE: To abort the archiving process at any time, click anywhere in the grey area of the screen.

11. If the selected material does not fit in the chosen file or tape archive, a message appears in the message bar advising you of the necessary steps. Follow the instructions and then click Confirm.

    HINT: To abort the process of a multiple VTR tape archive, click Abort Loading rather than Confirm.

12. When archiving to tape or VTR, insert the next tape.

Messages reflecting the process status are displayed in the message bar. When your intervention is required, follow the instructions.

Smoke automatically archives the material onto the tape and updates the header information to account for the material being split onto more than one tape. When this process is complete, the related message appears.

13. Insert Tape 2 in the tape device or VTR.

The procedure for archiving to Tape 2 is the same as for Tape 1. Follow steps 10 to 12.

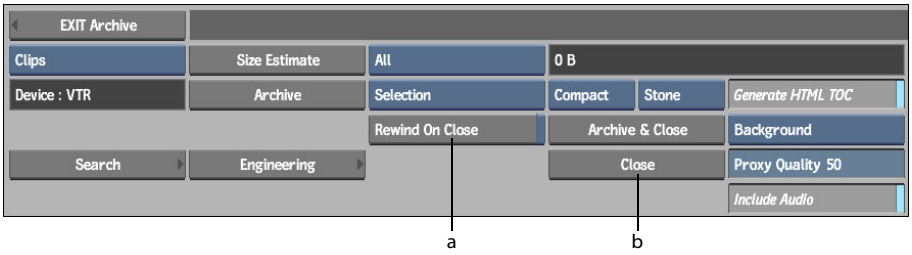
14. Repeat steps 12-13 if you want to split your archive onto further tapes or files.

The corresponding message appears when all the selected material has been archived successfully.

Closing an Archive

When an archive is open, the Close button appears in the Archive menu. You must click this button to update the table of contents, close the device, and eject the tape from the drive.

If you are archiving to a VTR, you can rewind to the beginning of the tape automatically when you exit the Archive menu. To do this, enable the Rewind On Close button.



a) Rewind On Close button b) Close button

NOTE: If you attempt to exit the Archive menu, you are prompted to close the device. Click Confirm to close the device, or click elsewhere to cancel.

Managing Archives

In most cases you maintain an archive over the course of a project, appending clips, deleting clips, and restoring archived clips. Typically, the following procedures are performed:

• "Browsing an Archive" on page 589

• "Searching in an Archive" on page 594

- "Appending Entries to an Existing Archive" on page 594
- "Deleting Entries from an Archive" on page 596
- "Setting Preferences When Restoring Pre-Smoke 6.0 Archives" on page 600
- "Recovering an Archive" on page 604
- "Deleting Tables of Contents" on page 593

Browsing an Archive

Each archive includes a header file, which is located at the beginning of the archive and contains the metadata necessary for properly restoring the archive. When you create an archive, a table of contents is also created on the archiving device in case the header information becomes corrupted.

You can view the table of contents with the ASCII or HTML TOC:

- To view the contents of your archive, open the ASCII TOC file in a text editor. See "Using an ASCII TOC to View an Archive" on page 590.
- To view proxies displaying the contents of the archive, open the HTML TOC in a Web browser. See "Using an HTML TOC to View an Archive" on page 590.

Online Tables of Contents (OTOCs)

The table of contents lists the contents of the archive, as well as information such as the order in which clips are assembled on the archive, clip IDs, transitions, and timecodes. When you restore an archive with the table of contents, Smoke uses this information to successfully restore the material.

A copy of the table of contents is saved in the filesystem. This copy is referred to as the Online Table of Contents (OTOC). You can open an archive in read-only mode using the OTOC. In read-only mode, you can load but not save or delete entries from the archive. With VTR archives, you can open an archive in read-write mode using the OTOC, and save and delete entries from the archive.

The OTOC is useful for:

- Recovering material in an archive when the table of contents on the medium is corrupted. See "Recovering an Archive" on page 604.
- Opening an archive quickly.

When an OTOC is created, Smoke creates an ASCII text copy of it (ATOC) as well as an HTML and XML copy. Use the ASCII and HTML copies to view the contents of an archive without opening it. For example, use them to view the contents of a VTR archive without connecting to

the VTR. You can also use the XML TOC to easily populate a database with information about your archives.

The OTOC, ATOC, HTML, and XML TOCs are saved to the path specified in the ArchiveLibrary token in the software initialization configuration file. If the ArchiveLibrary token is disabled, they are saved to */usr/discreet/archive*. You can also define the ArchiveLibrary token in the project configuration file by adding the line:

`ArchiveLibrary` `<directory>`

where `<directory>` is replaced by the location for storing your archives.

The OTOC is updated each time you close the archive.

See "Using an ASCII TOC to View an Archive" on page 590 and "Using an HTML TOC to View an Archive" on page 590.

Using an ASCII TOC to View an Archive

Open the ASCII version of the table of contents using *nedit* to view the contents of an archive without opening it. ASCII TOC filenames have the following format:

`<archive name>_<creation date>`.atoc

By default, the files are stored in the */archive* directory for your project. The contents of the ASCII files are labelled as follows.

Code	Meaning
P	Project
L	Clip library
D	EditDesk
R	Source Area or Record Area
C	Clip/soft-edit
E	Source clip

Using an HTML TOC to View an Archive

To view the contents of an archive without opening it, open the HTML version of the table of contents using a Web browser.

NOTE: You can use a Web browser other than the default specified in the DEFAULT WEB BROWSER section of the software initialization configuration file. The browser name must be in the environment path to avoid errors. On Linux workstations, if you cannot open an OTOC, specify Firefox as the default Web browser in the software initialization configuration file.

The HTML TOC is conveniently organized, displaying JPEG proxies for the first and last frame of each clip in the archive.

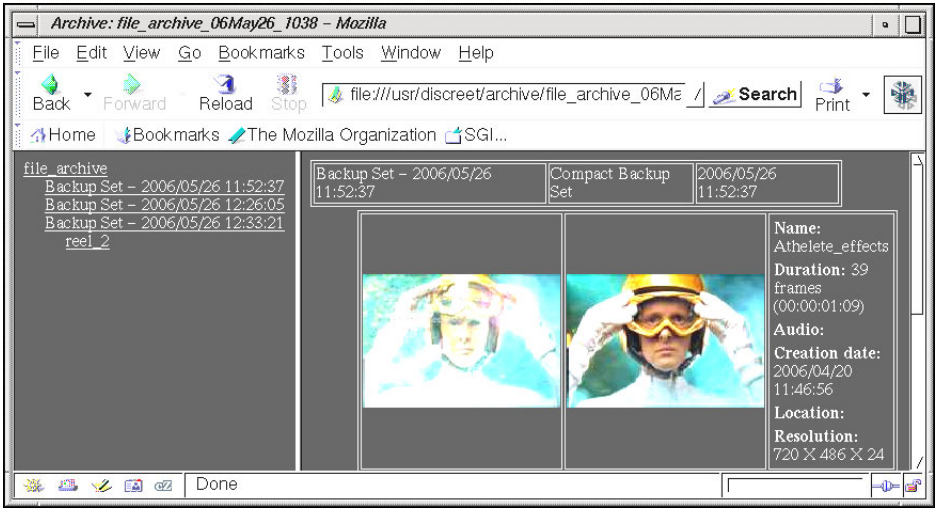
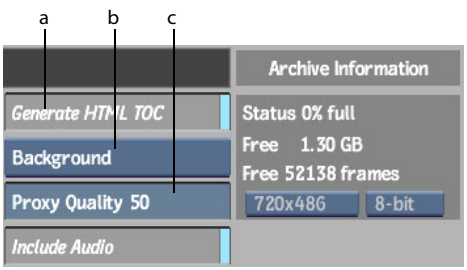


Image courtesy of Das Werk

To create an HTML TOC:

1. Open the archive. See "Opening an Archive" on page 581.



a) Generate HTML TOC button b) Proxy Generation box c) Proxy Quality field

2. Enable Generate HTML TOC.
3. Determine how the JPEG proxies are generated by selecting an option from the Proxy Generation box.

Select:	To:
Background	Generate the JPEG proxies while the archive is being created.
Foreground	Generate the JPEG proxies after the archive has been created.

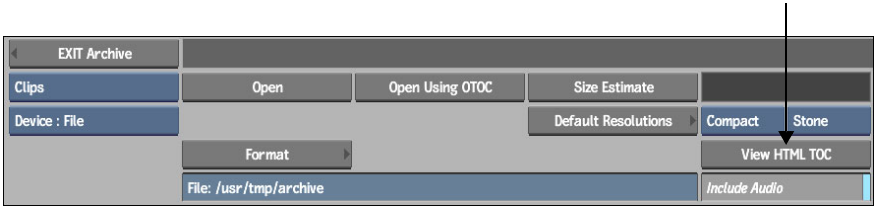
4. Set the JPEG quality setting using the Proxy Quality field.

An HTML TOC, along with JPEG proxies, is updated each time you close the archive.

NOTE: The HTML TOC is generated from the XML TOC based on the HTML templates installed in */usr/discreet/*<product home>*/templates*.

To view an HTML TOC:

1. Open the Archive menu.
2. Click View HTML TOC.

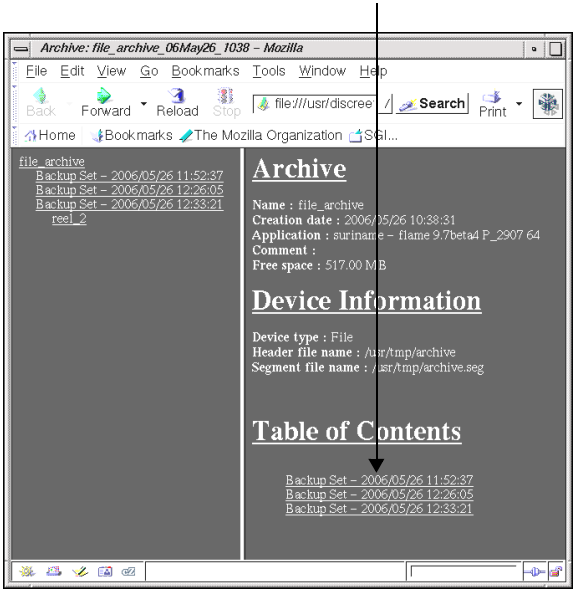


The file browser appears with the list of all HTML TOCs available.

3. From the list, select an HTML TOC to open and click Confirm.

   A default Web browser opens and the available TOCs are listed under the "Table of Contents" heading.

4. Click the table of contents that you want to open.



The contents of the archive appear.

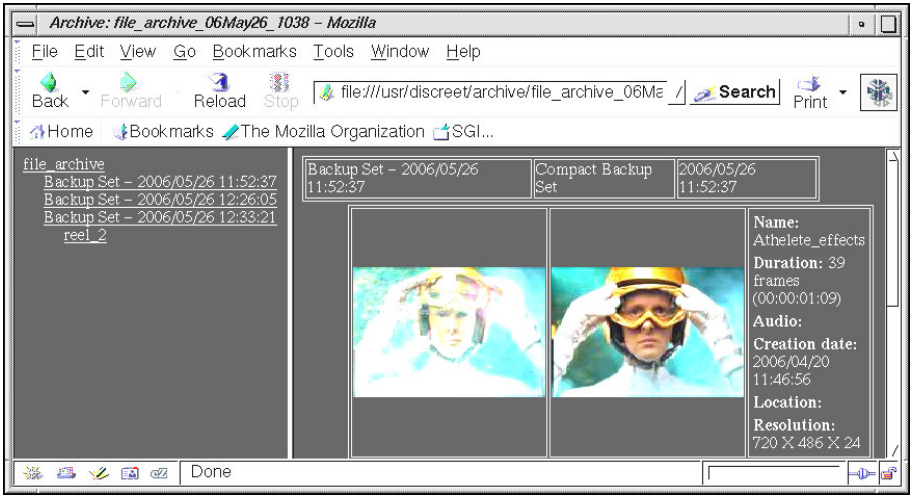


Image courtesy of Das Werk

Deleting Tables of Contents

To prevent the loss of important data, Smoke never overwrites the previously created tables of contents. If the archive becomes obsolete or if you are sure that older versions of an archive OTOCs are obsolete, you can delete tables of contents. The following name formats are used for the tables of contents.

Type	Format
Online (two files)	`<archive name>_<creation date>`.otoc `<archive name>_<creation date>`.otocx
ASCII	`<archive name>_<creation date>`.atoc
XML	`<archive name>_<creation_date>`.xml
HTML (two or more files)	`<archive name>_<creation_date>`.html `<archive name>_<creation_date>`/*

where `<archive name>` is the name that you type in the Name field when you create the archive.

You can use the **`rm`** command to delete a table of contents.

To delete tables of contents:

1. Make a backup copy of the tables of contents you want to delete, or use your usual method for backing up files.
2. Use the **cd** command to go to the directory where the tables of contents are stored. By default, it is the */usr/discreet/archive* directory.
3. Enter the command **rm** `< name of archive >`.

Searching in an Archive

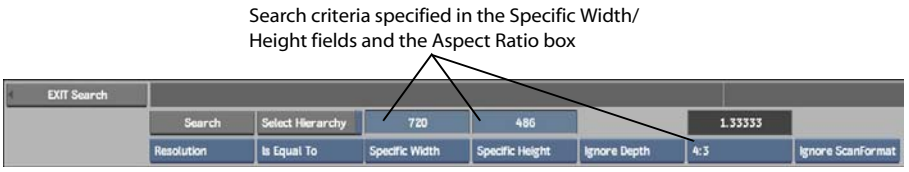
You can use the Search menu to perform clip searches in an archive.

To open the archive Search menu:

1. Open the archive. See "Opening an Archive" on page 581.
2. Click Search to display the Search menu.



The search tool can be useful, for example, when you need to identify clips of a certain resolution in an archive containing clips of multiple resolutions. You can do this by selecting the corresponding criterion (Resolution) and setting the required arguments in the related fields (Specific Width, Specific High, and Aspect Ratio) as shown in the following illustration.



The search controls and available options are similar to those found in a clip library. See "Searching for Clips" on page 542.

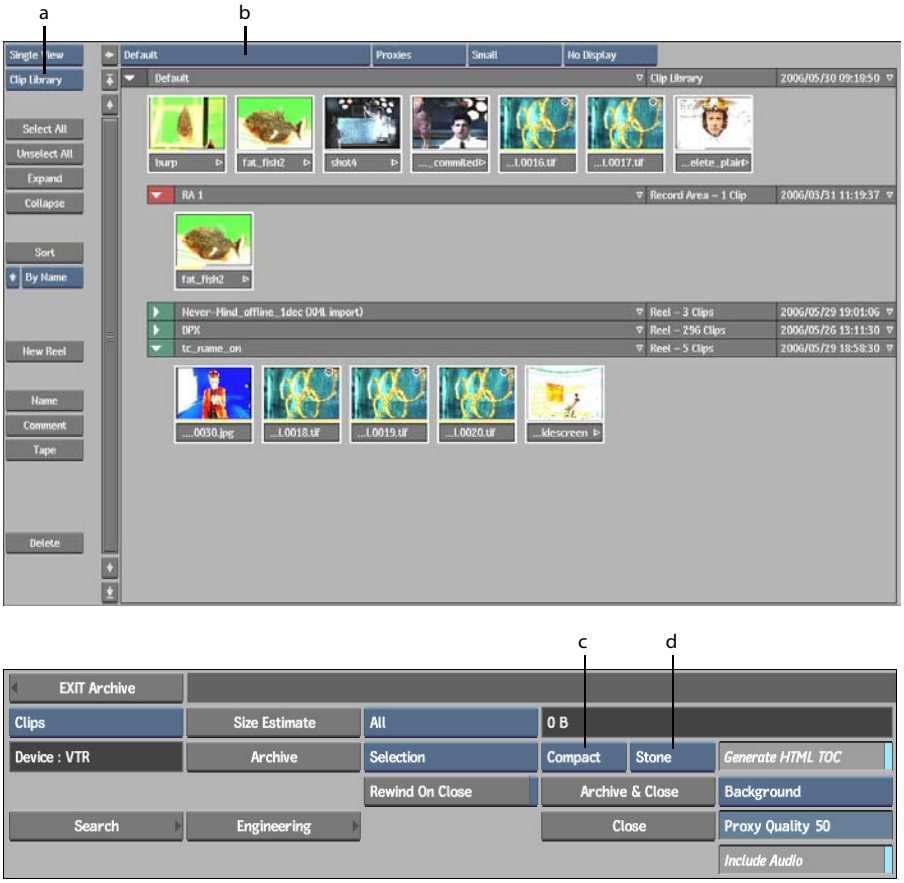
Appending Entries to an Existing Archive

You can add new material to an existing archive as long as there is space on the archiving medium. When opening an archive to add entries, use the table of contents on the archive. For VTR archives, use the OTOC to add entries.

NOTE: If you want to open an archive using the OTOC on a machine other than the one on which it was created, you must copy the OTOC to the new machine.

To append entries to an existing archive:

1. Open the archive. See "Opening an Archive" on page 581.
2. From the Library Type box, select Clip Library.



a) Library Type box b) Clip Library box c) Backup Set box d) Archiving Mode box

Images courtesy of Technicolor (formerly Toybox) and Das Werk

3. From the Clip Library box, select the required library.
4. Follow steps 7 to 10 in the procedure "To archive entries from a clip library".

Deleting Entries from an Archive

To ensure data integrity and prevent archive corruption, deleting entries from an archive is not allowed.

Restoring Entries from an Archive

The procedure for restoring entries from an archive is the same for all devices. When you restore material from an archive, the items that you select to restore are copied directly from the archive into the selected clip library. You can restore entries into any local clip library.

NOTE: To avoid compatibility issues between effects and editing applications, when restoring a complete project archive, the project desktop is restored to the library and not to the desktop.

NOTE: Partition entries in archives created from earlier versions of the application are loaded into Smoke as project entries.

The MaxLibrarySize token in the software initialization configuration file specifies the maximum size (in MB) of clip libraries. To restore entries from an archive successfully, you must set the MaxLibrarySize token to allow the current clip library to grow sufficiently to accommodate the entries you are restoring. When you archive to a VTR, the clip library size required to restore the archive is recorded in the Header Info Slate. See your application's *Installation Guide* for a description of the MaxLibrarySize keyword in the software initialization configuration file.

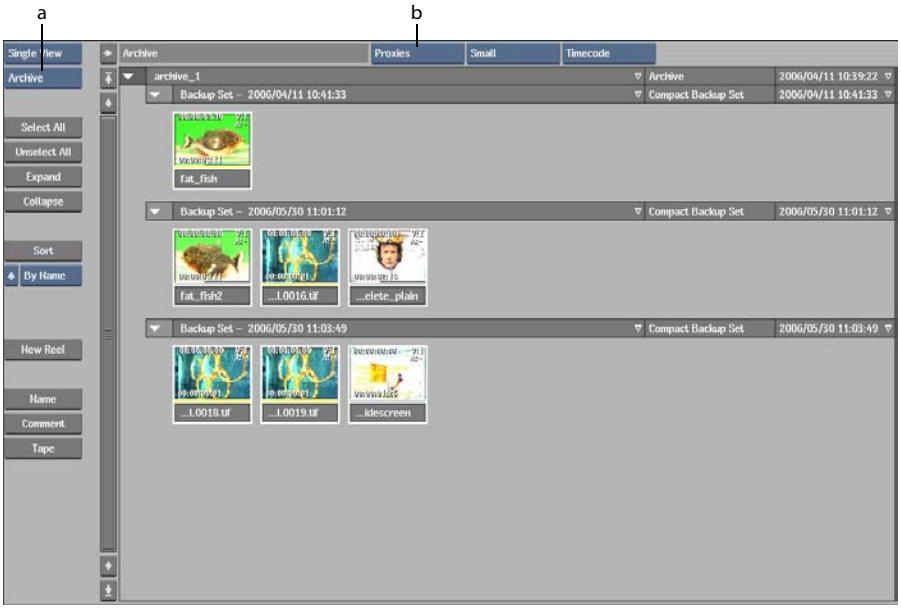
NOTE: You can restore an individual clip from a Normal or Compact archive.

To restore entries from an archive:

1. Open the archive. See "Opening an Archive" on page 581.

   HINT: When you use the Open button to restore entries from an archive, Smoke reads the table of contents on the tape. To speed up the process, you can use the online table of contents by clicking the Open Using OTOC button.

The contents of the archive appear in single view.



a) Library Type box b) Entry View Mode box

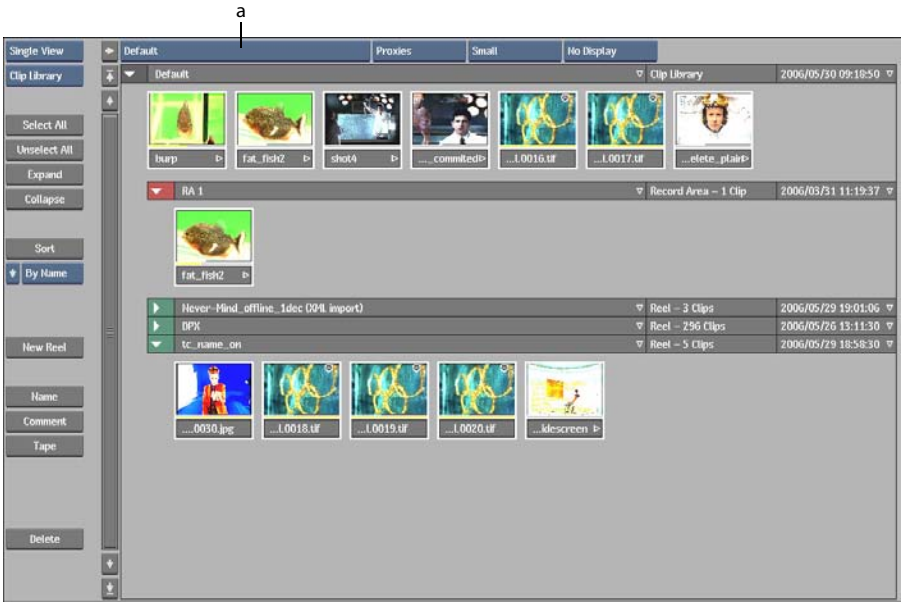
Images courtesy of Technicolor (formerly Toybox) and Das Werk

2. Select the entries that you want to restore.

   HINT: Use Proxies view mode to help you identify the clips you want to restore. Dragging on a proxy will display only the first and last frame in the clip or soft edit. You can also use the search function to look for clips with particular characteristics. See "Searching in an Archive" on page 594.

3. From the Library Type box, select Clip Library.

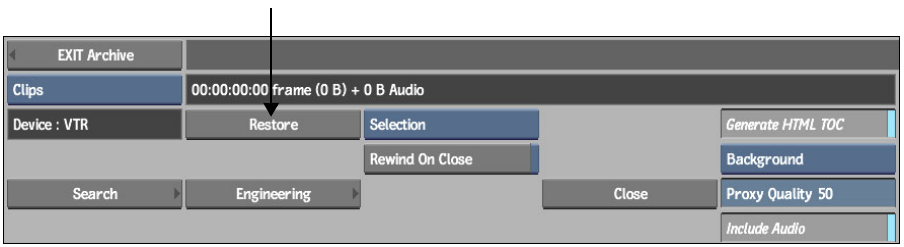
The clip library appears.



a) Clip Library box

Images courtesy of Technicolor (formerly Toybox) and Das Werk

4. From the Clip Library box, select the clip library where you want to restore the archive entries or create a new clip library.
5. From the Library Type box, select Archive to open the archive.
6. From the Archive menu, click Restore.



The selected entries are restored to the clip library.

If you select a clip in an archive that matches a clip that already exists in the destination library or desktop reel, a message appears indicating that the clip will not be loaded from the

archive. To load the skipped clips, restore them to another location where no matching clips exist.

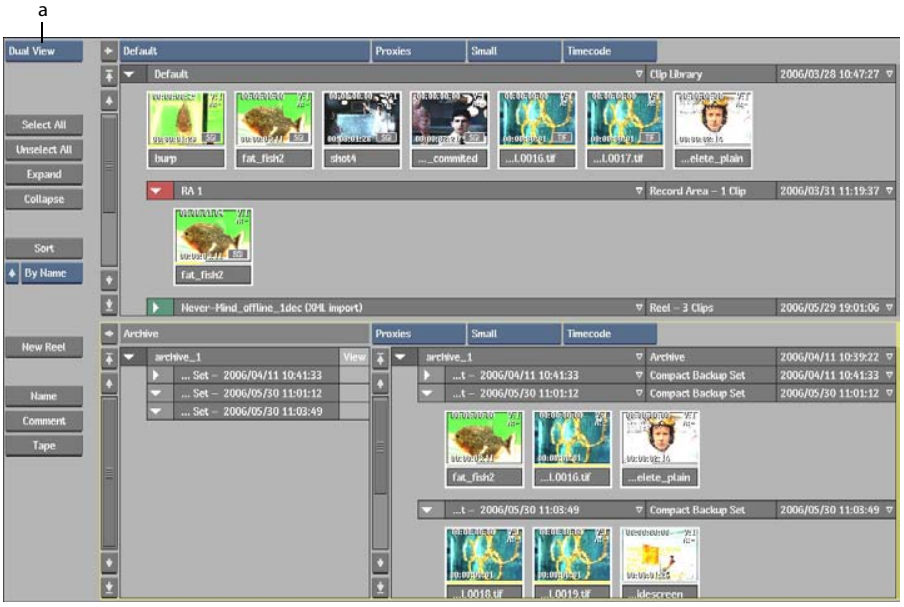
As an alternative and more efficient way of restoring entries from an archive described in the previous procedure, you can use the dual library view.

To restore entries from an archive using dual library view:

1. Open an archive and from the Library View Mode box select Dual View.

   The archive appears in dual view alongside the clip library. You can now easily switch from archive to clip library by clicking in the corresponding area. Switching the input focus changes the available menu options.

   NOTE: You can not move or copy entries from and to archive and clip library in dual view.



a) Library View Mode box

Images courtesy of Technicolor (formerly Toybox) and Das Werk

2. In the archive, select the clips that you want to restore.
3. Switch to the clip library and from the Clip Library box, select the destination clip library or create a new library where you want to restore your clips.
4. Switch focus to the archive area and from the archive menu, click Restore.

NOTE: If you are restoring an archive created in pre-6.0 versions of Fire or Smoke, the clips to be restored lack file metadata that are now part of the stone filesystem. The application automatically adds this metadata to clips during the restore process, but you may have to modify the configurations that assign metadata based on incoming formats. See "Setting Preferences When Restoring Pre-Smoke 6.0 Archives" on page 600.

Archive Compatibility

Archives created using the 2008 versions of Autodesk Effects and Editing applications are compatible across applications and operating systems, with read/write capability. These archives cannot be restored to earlier versions of Effects and Editing applications.

Archives created using earlier versions of Effects and Editing applications are read-only when restored to 2008 versions. That is, you can restore an older archive to a 2008 application, but you cannot append material to the archive (you must create a new archive to do this).

There are some differences in how 2008 Effects and Editing applications restore archives. The following table summarizes these differences.

Archive Type	Behaviour when restoring to Effect Applications	Behaviour when restoring to Editing Applications
Selection (Part of a Project)	Archives can be restored to the desktop or to the clip library.	Archives can only be restored to the clip library.
Whole Project	The desktop is restored as a reel in a new library.	The EditDesk is restored as a reel in a new library.

12-bit clips cannot be archived on VTRs. Tape devices support archival of all bit depths.

Setting Preferences When Restoring Pre-Smoke 6.0 Archives

In versions earlier than Smoke 6.0, archives did not include all the metadata information that Smoke 2008 needs to restore archives with the correct scan mode and aspect ratio. The Default Resolutions menu makes it possible to assign the scan mode and aspect ratio preferences to older archives. The information you need to assign depends on the software version in which the archive was created. Assign the information using the Default Resolutions menu. Use the following table to determine which information you need to assign to your old archive.

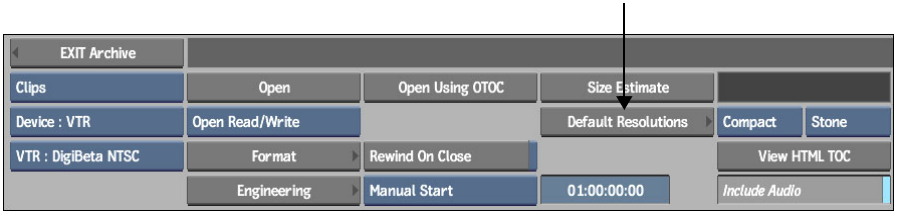
Archived clips prior to:	Information you must assign:
Smoke 6.0, Fire 6.0, Inferno 5.5, Flame 8.5, Flint 8.5, and Backdraft 5.5	Scan mode
Smoke 5.2, Fire 5.2, Inferno 5.0, Flame 8.0, Flint 8.0, and Backdraft 5.0	Scan mode and aspect ratio

The parameters listed in the Default Resolutions menu act as default values for all listed resolutions. For example, if you want to change the default values for PAL clips, you must change the values for the PAL entry, which is the entry that has a width value of 720 and a height value of 576. If you are working with a PAL archive created in an earlier version, the aspect ratio would have automatically been set to 1.3333, but you may want to restore all your PAL archives with 16:9 aspect ratio. You can change this setting by changing the aspect ratio to 16:9 for the PAL entry.

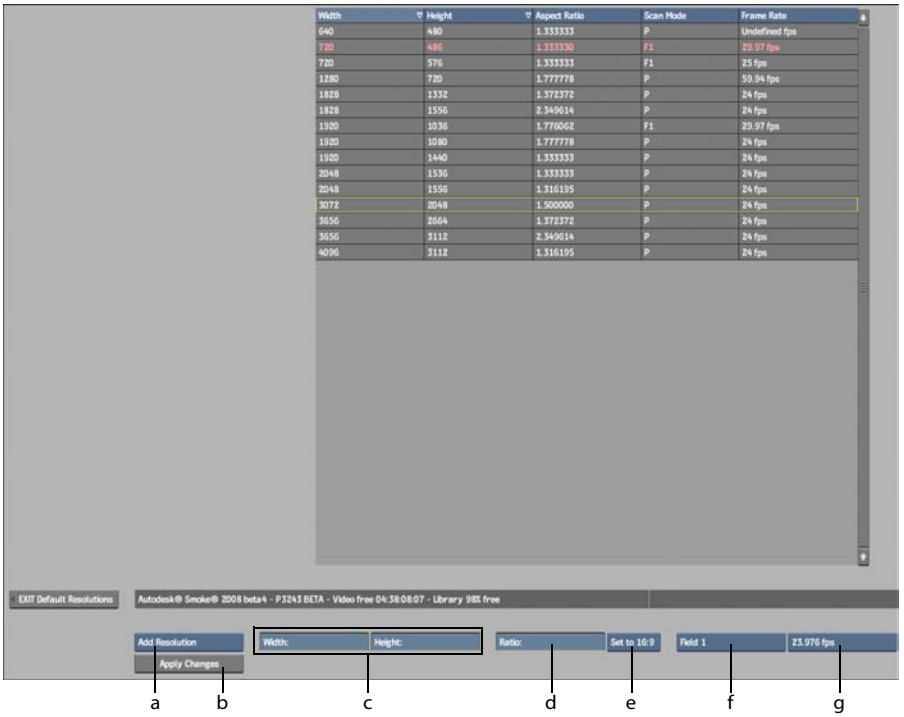
NOTE: You should only restore an old clip at one resolution. If you restore versions of the same clip at different resolutions, you may encounter problems with the clip.

To add an archiving preference:

1. In the Archive menu, click Default Resolutions.



The Default Resolutions list and menu are displayed.



a) Add Resolution box
b) Apply Changes button
c) Width and Height fields
d) Aspect Ratio field
e) Aspect Ratio box
f) Scan Mode box
g) Framerate box

2. Enter values in the Width and Height fields.
3. Select a default aspect ratio value from the Aspect Ratio box or enter a custom value in the Aspect Ratio field. Specifying a unique aspect ratio causes the Aspect Ratio box to show Custom automatically.
4. From the Scan Mode box, select Progressive, Field 1, or Field 2 to determine how the lines of the contents of the archive are scanned.
5. From the Framerate box, select a framerate.
6. Click Add Resolution.
7. Click Apply Changes.

   The new archive preference is added to the list.

To open an archive using a selected archive preference:

1. In the Archive menu, click Default Resolutions to display the Default Resolutions menu.
2. Add new preferences to correspond to a specific clip resolution contained in the archive that you plan to open.
3. Open the archive created in an earlier version.

   HINT: It is recommended that you open the archive with Open Read Only selected since you are opening an archive created in an earlier version. When you open in Read-Only mode, an auto test is not executed.
4. In the Archive menu, click Load.
5. Select the clips to be loaded from the archive.
6. If you want to see the preference that is applied to the clip, press **ALT** as you drag over the clip.

   The applied preference appears in the message bar as you drag over the clip.
7. Continue restoring the archive.

To edit an existing preference:

1. In the Archive menu, click Default Resolutions.
2. In the Default Resolutions list, select the entry you want to modify.
3. Modify the values and press **ENTER** after each change.
4. Select Edit Resolution.
5. Click Apply Changes.

   The changes are applied to the selected preferences.

To delete an existing preference:

1. In the Archive menu, click Default Resolutions.
2. In the Default Resolutions list, select the entry you want to delete.
3. Select Remove Resolution.
4. Click Apply Changes.

   The selected resolution is removed.

Recovering an Archive

If the table of contents of an archive on tape is corrupted, Smoke may not be able to read it. If this happens, open the archive using the OTOC.

Once you open the archive, you can restore the entire contents of the archive and save it to a new tape. Do this, for example, if the tape has been damaged.

For VTR archives, you can also overwrite the corrupted table of contents by saving a single frame to the archive. If the table of contents is successfully overwritten, you can open the archive using the Open button.

To restore the archive:

1. Open the archive. See "Opening an Archive" on page 581.

   If the table of contents is corrupted, the following message appears:

   ```
   CLIP MGT: Warning! Cannot read archive header. Select online TOC?
   ```

2. Click Confirm to open the OTOC.

   The file browser appears.

3. Select the OTOC for the archive you are trying to open and click Confirm.

4. If the archive is on a VTR, a prompt asks if you wish to retrieve the slates (proxies). Press Y to see proxies in the archive or N to have no proxy images.

   After a moment, the archive appears.

   NOTE: When you open an archive with the OTOC, proxies only appear if the archive is on a VTR, and you answered Yes to the prompt. For all other types of archives, proxies appear as black images.

5. Select the entire contents of the archive. Make sure you have sufficient space on the framestore for the contents of the archive.

6. Click Restore.

7. When the restore is complete, click Close.

   The restored clips appear in the selected clip library.

8. Re-archive the material onto a new tape as described in "Archiving Entries" on page 584.

To overwrite a corrupted table of contents (VTR only):

1. In the Archive menu, click Open. See "Opening an Archive" on page 581.

   If the table of contents is corrupted, the following message appears:

```
CLIP MGT: Warning! Cannot read archive header. Select online
TOC?
```

2. Click Confirm to open the OTOC.

   The file browser appears.

3. Select the OTOC for the archive you are trying to open and click Confirm.

   A prompt asks if you wish to retrieve the slates (proxies).

4. Click Y to see proxies in the archive or N to have no proxy images.

   After a moment, the archive appears.

   NOTE: When you open an archive using the OTOC, proxies appear only in a VTR archive, and if you selected Yes in the previous prompt. For all other types of archives, proxies appear as black images.

5. From the Library Type box, select a clip library.

6. Select a reel entry by **ALT**-clicking the reel and then click Archive.

   NOTE: When you select a reel, no media is appended to the archive but the header is still forced to update.

7. Click Close to close the archive.

8. Click Open to open the archive.

   If the archive still does not open using the table of contents on the tape, restore the entire archive following the procedure in "Restoring Entries from an Archive" on page 596.

Archiving and Restoring Setups

When you archive a project setup, you create a file archive of all setup, resource, and media files in your project's home directory. If your project is primarily one resolution with a few custom resolution plates, consider exporting them to the images directory. Archive the standard-resolution material to VTR. Of course, you can't export files and conserve potentially valuable metadata.

You can archive and restore setups previously saved in any Smoke module. When you save setups as you work in different modules, they are saved by default in the current project. When you archive setups, they are archived in the current project. Before archiving setups, make sure you have:

• Saved your setups. See Chapter 33, "Saving Setups and Preferences," on page 725.

• Defined your project. See Chapter 25, "Managing Projects and Users," on page 489.

• Achieved the desired effect(s) in the modules.

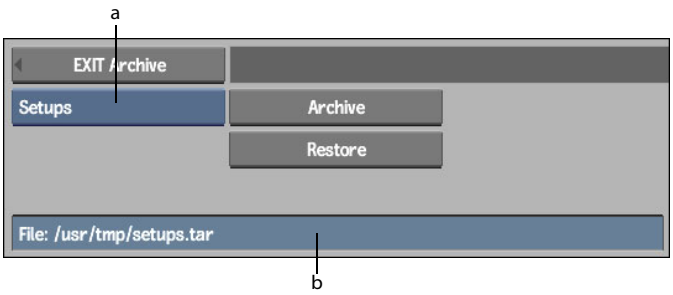
NOTE: You can archive setups to a file, to tape devices, or an external USB/FireWire Drive.

Archive setups using the Archive Setups menu.

To access the Archive Setups menu:

1. Click the Clip Library box on the EditDesk to display the Clip Library menu.
2. Open an archive to display the Archive menu.
3. In the Archive Type box, select Setups.

   The Archive Setups menu appears.



a) Archive Type box b) Setup Archive Name field

To archive project setups:

1. The Setup Archive Name field contains the default path for the archive file, as specified in the SETUPARCHIVETAPE KEWORD section of the software initialization configuration file. If you want to change the path, click the Setup Archive Name field; otherwise, go to step 4.

   The file browser and on-screen keyboard appear.

   NOTE: Only one device can be specified at a time.

2. If needed, select another directory using the file browser.
3. Type a new filename using the on-screen keyboard, and click Enter.

   The file browser closes and the Archive Setups menu reappears. The new path appears in the Setup Archive Name field.

4. Click Archive, then click Confirm.

   An archive file for your current project setups is created. It includes all setups you saved in your modules.

5. Click EXIT Archive Setups.

To restore project setups:

1. Display the Archive Setups menu.
2. The Setup Archive Name field displays the last saved archive. If you want to select a different archive, click the Setup Archive Name field; otherwise, go to step 4.

   The file browser appears.
3. If needed, select another directory using the file browser.
4. Select the archive you want to restore by clicking on it.

   The file browser closes and the Archive Setups menu reappears.
5. Click Restore, then click Confirm.

   The archive file containing your project setups is restored into the current project. That is, all the setups you saved in your modules are loaded into the appropriate modules.

Optimizing Archiving Operations

Optimize archiving operations with the following guidelines.

Organizing Archives

Although the way you organize your archives is a matter of personal preference, the following guidelines may be helpful:

- After you have processed a clip, remove any material that you are no longer using before you create your archive.
- Try to keep your libraries clean at all times. Remove clips that are no longer being used or earlier unused versions of your work.
- Use a consistent and clear naming technique so that you can easily find your material when you want to create or open an archive.
- Consolidate and compact clips before archiving in order to save space. See "Consolidating Clips" on page 308 and "Compacting Clips" on page 310.

Tips and Troubleshooting

The following tips may help avoid some common archiving problems:

- Do not attempt to archive material captured with Headroom as the Output mode. Such material cannot be archived.
- Check the scan mode of Smoke and make it consistent with your VTR and VCP (Video Control Panel in IRIX) settings. Use the F1 Scan mode in the Engineering menu. You cannot create an archive on a VTR when the Scan Mode option in the Engineering menu is set to F2.
- Ensure that you are using a non-drop-frame timecode tape. You cannot create an archive on a drop-frame timecode tape.
- With an Ampex DCT D1 deck, the VTR cues to the wrong timecode (the next ascending minute) when archiving. To work around this problem, select the Manual Start option and enter the desired timecode.
- Ensure that you have version 3.1.2 (or later) of the DST driver to use the DST tape drive with Smoke.

Forcing an Archive To a Single Tape

In some cases, an archive on a single tape may be accidentally tagged as a multi-tape archive. This results in the application prompt to insert a second tape when there is no need for it.

To fix this problem, use the following environment variables to identify archives that are not tagged correctly, and then to force the archive to register as a single tape:

DL_DUMP_ARCHIVE_TOC

DL_ARCH_FORCED_NB_VOLUMES

⚠ **WARNING:** It is recommended to perform the following procedures only if you are a specialist. Otherwise, please contact Autodesk Media and Entertainment Customer Support for help at *www.autodesk.com/discreet-support*.

To identify archives mistakenly tagged as multi-tape:

1. In a Unix shell, type **`setenv DL_DUMP_ARCHIVE_TOC`**.
2. Launch Smoke from the shell.
3. Open an archive from the Archive menu.
4. Examine the feedback in the shell: scroll down past the list of segments and look for "volume=`<# of volumes for archive>`".

The number of volumes indicates how many tapes the application registers as being used for the archive. If the number of volumes is more than one and the archive is on a single tape (the line would read "volume=2") proceed with the following steps.

To force an archive to a specific number of tapes:

1. If necessary, quit Smoke.
2. In a Unix shell, type the following to force the archive to a single tape:

   ```
   setenv DL_ARCH_FORCED_NB_VOLUMES 1
   ```

3. Relaunch Smoke from the same shell and proceed to restore the archive from tape.

   Mistakenly changing the number of tapes for an archive results in corrupted clips. It can happen, for example, if the archive is spread over two tapes and you force it to one tape. However, the source material on the tape is not corrupted. If you have corrupted clips, try starting another session of Smoke without using the *DL_ARCH_FORCED_NB_VOLUMES* environment variable.

Section 6
Pre-processing

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Image courtesy of Absolute

28 Resize

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About Resize

When working with clips of different resolutions, you will sometimes need to resize clips. Use Resize to change the resolution of a clip and its frame bit depth. Typically, you resize clips in these cases:

- If you want to load mixed resolution clips into a module (as front, back, and matte clips), you must use the Resize to make them the same resolution or the module will not accept the input clip selection.
- If you want to load a front and matte clip that are not the same resolution as DVE media, you must use Resize to make them the same resolution or DVE will not accept the input clip

selection. Different DVE media can be of different sizes—only the front and matte of each media must be the same size. You can get the best results by keeping the original resolution of all clips in DVE and then resizing them using DVE's axis transforms.

- If you have a master clip of your project's default resolution, you can resize the master to deliver to other resolutions.

The Resize menu includes a crop box that you use to define the region of the source clip from which the resize sample is taken. Use the crop box to pan and scan 16:9 masters to a 4:3 delivery format.

Accessing Resize Settings and the Resize Menu

Smoke provides clip resize settings in many locations to suit the mixed resolution workflow needs of your project. You can access resize settings from the following locations:

- The Import Image menu, the Export Image menu, or the Clip Library menu. See "Resizing on Import, Export, or in a Clip Library" on page 614.
- The Resize menu. See "Resizing in the Resize Menu" on page 616.
- The timeline, using a Resize soft effect. See "Soft Resizing a Clip" on page 617.

Resizing on Import, Export, or in a Clip Library

You can resize clips when you load them from a clip library or when you input them from the Import Image menu. In this case, you cannot preview the resized result.

The clip library provides access to clips of all sizes on local and remote framestores. When you resize a clip while loading it from a clip library, you create a new clip. You may want to save the resized result to another clip library.

Although you can resize images on import, it is a good idea to import an image without changing its size. Doing so preserves the source resolution, and this in turn gives you more options to use the image. For example, if you resize an HD image to NTSC on import, you cannot restore the image information lost by the resize process.

However, because file-based images have square pixels, it is recommended that you set resize settings to assign the proper frame aspect ratio on import when importing images that originate from formats that use non-square pixels.

In some cases, for example, with NTSC and PAL images, Smoke detects the image frame size (720x486 or 720x576) and from this suggests that you resize the image by using a frame aspect ratio of 1.333 (4:3). If you are working with 1.778 (16:9) NTSC or PAL, you should override this setting.

With other non-square pixel images, such as those originating from anamorphic film formats, you must manually specify the frame ratio that corresponds to the image (for example, 2.35); otherwise, the images are imported assuming square pixels.

To access the resize settings from a clip library:

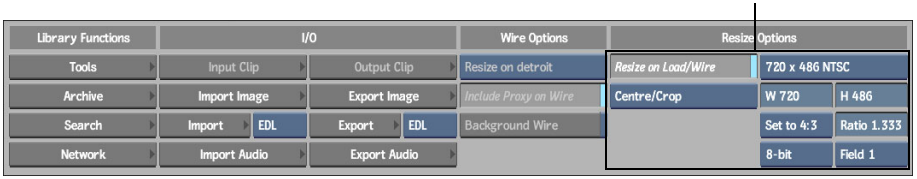
1. From the Clip Library box on the EditDesk, select the clip library that contains the clips that you want to resize.

   The clip library appears.



2. Select the clips that you want to load from the clip library.
3. To resize the clip while loading it, enable Resize.

   The resize settings are enabled.



4. Set the resize settings. See "Resize Settings" on page 620.
5. Click Load.

To access the resize settings on import:

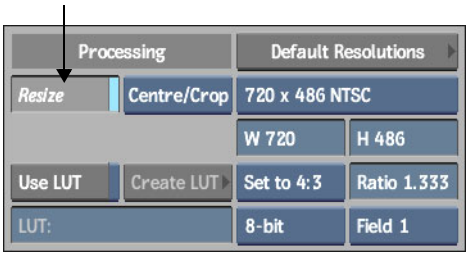
1. In a clip library, click Import Image.

   The Import Image menu appears.

2. Browse to and select the images that you want to import.

   HINT: You can select multiple images and image sequences for a single import. However, when you resize on import, the same resize settings are applied to the entire selection. Make sure your resize settings correspond to the selection of images.

3. To resize clips on import, enable Resize.



4. Set the resize settings. See "Resize Settings" on page 620.

To access the resize settings on export:

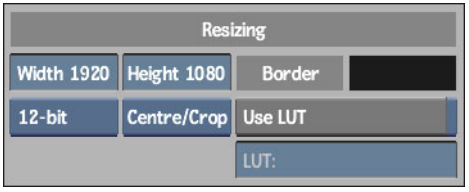
1. Open the clip library containing the clip that you want to export.
2. Select the clip.

   HINT: You can select multiple images and image sequences for a single export. However, when you resize on export, the same resize settings are applied to the entire selection. Make sure your resize settings correspond to the selection of images.

3. Click Export Image.

   The Export Image menu appears.

4. Set the resize settings. See "Resize Settings" on page 620.

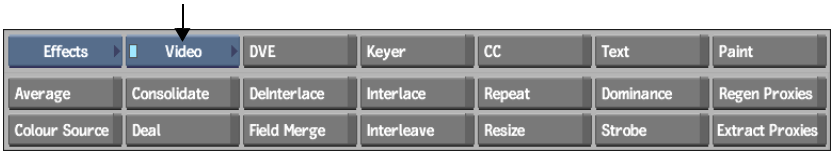


Resizing in the Resize Menu

Use the Resize menu in the A/V Tools to change the resolution, aspect ratio, scan mode, frame rate or format of a clip as well as its frame bit depth.

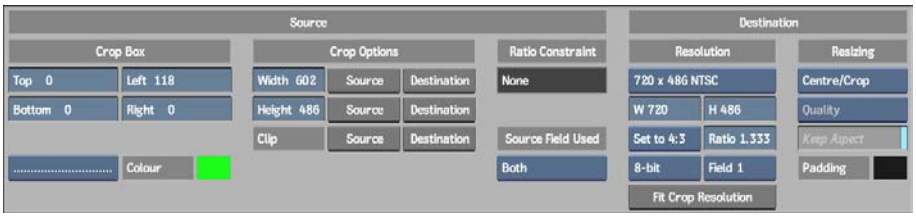
To access the Resize menu:

1. From the Audio/Visual Tools box, select and enable Video.



2. Click Resize to activate the Resize tool.
3. Select the clip that you want to resize.
4. Select a destination for the resized clip.

   The Resize menu appears.



5. Set the resize settings using the Resize menu. See "Resize Settings" on page 620.

Soft Resizing a Clip

Use the Resize soft effect to change an element's resolution and bit depth directly on the timeline. This is especially useful when you want to, for example, resize a PAL clip to fit with your NTSC project. This soft effect is automatically applied to clips added to the timeline that do not have the same resolution or scan mode as the current clip.

When you mix clips of different resolution on the timeline, Smoke automatically applies a soft Resize using the following attributes:

- Resolution
- Bit depth
- Scan mode (field 1 and field 2 only)

Like any other soft effect, a soft Resize can be applied to a same-resolution segment of the timeline and used to correct blanking problems and even add a "soft" letterbox (this is much faster than using the Axis soft effect). You can also use a soft Resize to apply a border on a clip or to perform a pan and scan and animate the image position to achieve optimal resizing.

Also, a soft Resize can be muted. For example, if you apply an Axis soft effect on a segment that is already soft resized, you can work on the resized version of the segment or on the original resolution by muting the soft Resize.

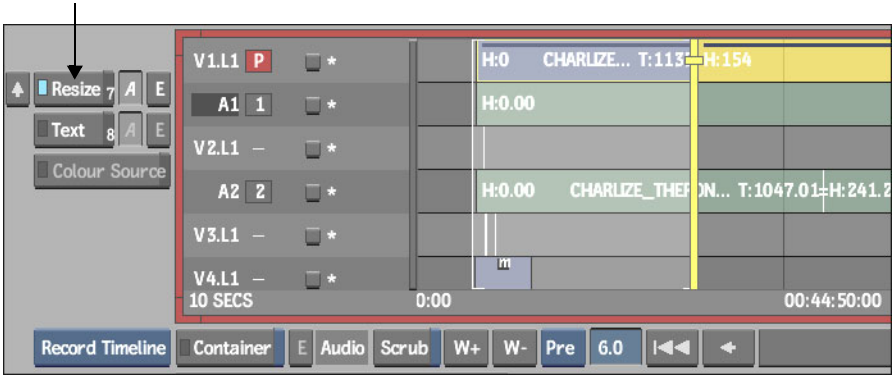
NOTE: A soft Resize is automatically performed when you apply an Axis soft effect to a soft resized segment to allow you to work on the native resolution clip in the Axis Editor.

Applying a Soft Resize

All clips on the timeline can be resized using a soft Resize. Smoke automatically adds or removes a soft Resize when performing mixed-resolution editing. For example, if you created an NTSC clip containing HDTV sources and, later, take the NTSC montage and insert it in an HDTV clip, the HDTV material will no longer have a soft Resize, but the NTSC version will.

To apply a soft Resize on a clip:

1. Select the element you want to resize from the timeline.
2. Click Resize to enable a resize on the selected element.



NOTE: You cannot mute a Matte container that has a soft Resize.

3. Click the E button to display the Resize Editor.

   The Resize Editor has a two-player display: source resolution (left) and destination resolution (right). This interface layout is useful for performing a pan and scan resizing. By pressing **CTRL+ALT+M** on any of the Players, you can "lock" the view on the broadcast monitor. Using the lock feature can let a client monitor the final framing while you continue working on the source image.

HINT: You can also apply a soft Resize by pressing **ALT+7**.

Changing Views in the Resize Menu

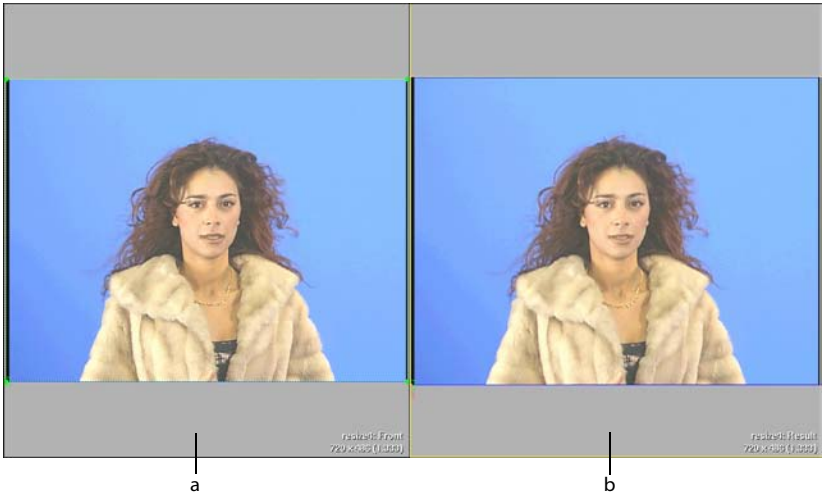
When accessed from the A/V Tools or from soft effects, the Resize menu includes a crop box that you use to define the region of the source clip from which the resize sample is taken.

You view the crop box with Front view selected, and the resized result with Result view selected. The most efficient way to work is to set up two viewports for a split view of the front and result views.

To monitor a Split view in the Resize menu:

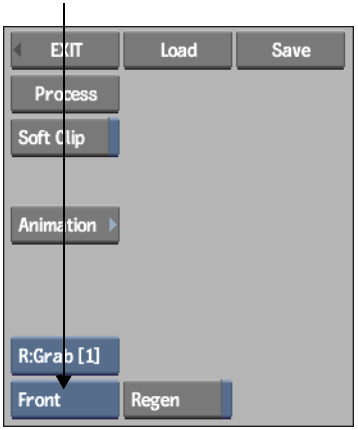
1. Load a clip into the Resize menu or display the soft Resize settings if you are working on the timeline.

   With Split view enabled, the viewport on the left displays the front clip and the viewport on the right displays the result clip.



a) Front clip and crop box b) Result clip

2. To change the view of the active viewport (the active viewport is indicated by a yellow border), select an option from the View box.



Select:	To view:
Front (or press **F1**)	The front clip and crop box.
Result (or press **F4**)	The result clip.
Channels (or press **F5**)	The Channel Editor.
Tracks	The Channel Editor (set to Track view mode). Press **F5** to cycle between the Channel Editor view options.
Info	The Channel Editor (set to the Channel Information view mode). Press **F5** to cycle between the Channel Editor view options.

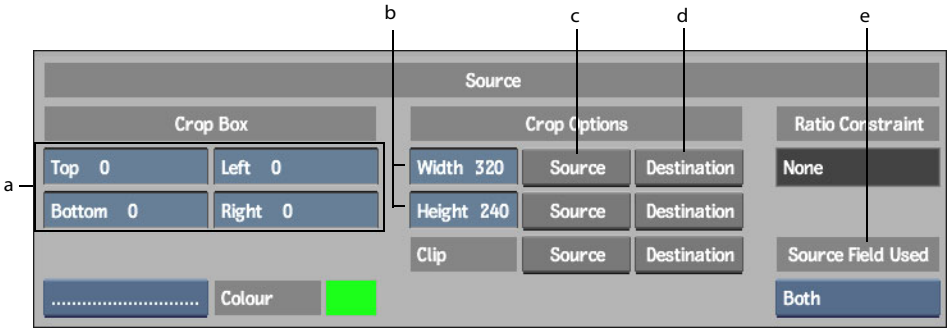
Resize Settings

Illustrations in the following sections show the resize settings available in the Resize menu. Note the following:

- The crop box settings are not available when you access resize settings from the Import Image, Export Image, or Clip Library menu.
- The destination settings are available in all resize procedures; however, the layout of these controls may change and some options are not available in some cases.

Source Settings

The settings in the Crop Box area are only available when you access resize settings in the Resize menu from the A/V Tools or from soft effects. Use them to set or animate the position and size of the crop box.



a) Top, Bottom, Left, Right, Crop fields
b) Crop Box Width/Height fields
c) Source Frame Crop Box button
d) Destination Frame Crop Box button
e) Source Field Used button

Ratio Constraint label — This locked field indicates the aspect ratio constraint applied while interacting with the crop box:

- If you resize the crop box while pressing **SHIFT**, the field displays Proportional, meaning the crop box retains the aspect ratio it had when you started resizing it.
- If you resize the crop box while pressing **SHIFT+S**, the field displays Source, meaning the crop box locks to the aspect ratio of the source clip.
- If you resize the crop box while pressing **SHIFT+D**, the field displays Destination, meaning the crop box locks to the aspect ratio of the destination format.

Top/Bottom/Left/Right Crop fields — Use these fields to enter offsets from the left, top, right, and bottom edges of the source frame.

Crop Box Width/Height fields — Use these fields to enter the width and height of the crop box.

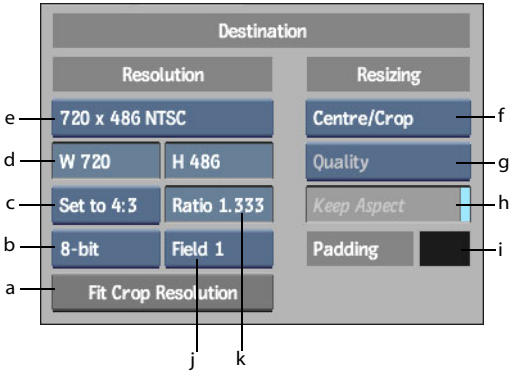
Source buttons — Click to fit the crop box width or height to the source frame.

Destination buttons — Click to fit the crop box width or height to the destination resolution.

Source Field Used box — Select an option from Both, Field 1, Field 2, or Field Merge to use for the resize operation. This option can be used to improve material that is being converted from an interlaced to a progressive format. If both source and destination formats are interlaced, or if both are progressive, the Both option produces the best results.

Destination Settings

The destination settings appear in all resize procedures. These settings define the destination format into which the source sample is fit. The layout of these settings and the availability of some options depends on where you access the resize settings.



a) Fit Crop Resolution button
b) Frame Depth box
c) Resolution Presets box
d) W/H fields
e) Frame Aspect Ratio Presets box
f) Fit Method box
g) Filter box
h) Keep Aspect button
i) Padding colour pot
j) Scan Mode box
k) Ratio field

Fit Crop Resolution button — Click to fit the destination resolution to the current crop box. This option appears only when you access resize settings from the Resize menu.

Frame Depth box — Provides five frame depth options: 8 bit, 10 bit, 12 bit u, 12 bit, or 16 bit fp.

Resolution Presets box — Provides options for many standard resolutions, as well as a Custom option that you can use to specify non-standard resolutions.

W/H fields — Display the frame width and height of the selected resolution preset. If you select Custom from the Resolution Presets box, use these fields to enter the frame width and height values you want to use.

Frame Aspect Ratio Presets box — Provides standard frame aspect ratio options as well as a w:h option to set the clip to use square pixels. Also provides a Custom option so you can enter a custom frame aspect ratio in the Ratio field.

Fit Method box — Provides four fit methods.

Select:	To:
Centre/Crop	Fit the source image, centred, over the destination resolution frame. If the source is larger than the destination, it is cropped. If the source is smaller than the destination, it is surrounded by a black border.
Crop Edges	Fit one edge of the source into the destination resolution frame without stretching or squashing the frame. Excess parts of the source frame after resizing are cropped. If the source—after the one edge is resized—is wider than the destination, its overhanging left and right edges are cropped. If the source is taller than the destination, the upper and lower edges are cropped.
Fill	Fit the source, width and height, into the destination resolution frame. This process, if the source and destination resolutions do not have the same aspect ratio, can distort the image.
Letterbox	Fit the source to the destination resolution frame without squashing or stretching it, and without cropping the source. If the source is wider than the destination, black bars fill the top and bottom of the destination frame. If the source is narrower than the destination, black bars fill the right and left sides of the frame. In all cases, the entire source frame is fit in the destination frame.

Filter box — Provides four resizing filters. This box does not appear if you selected the Centre/Crop Fit method.

Select:	To:
Coarse	Get the poorest results in the least amount of processing time. A segment with a soft Resize can be played back in real time when using the Coarse resizing filter. Other options may require rendering.
Medium	Get moderate results. Processing time is increased compared to Coarse.
Quality	Get the best results when resizing a clip to a lower resolution. Processing time is increased compared to Medium.
Bicubic	Get the best results when resizing a clip to a higher resolution. Processing time is increased compared to Medium, but decreased compared to Quality.

NOTE: Defining a filter method in a resize menu will override the default setting specified in the Preferences menu.

Keep Aspect button — Enable to maintain non-square pixel formats. This button only appears if you selected the Crop Edges or Letterbox methods.

Padding colour pot — Select a colour to use for padding out the frame when centre-cropping, cropping edges, or letterboxing. The default padding colour is black.

Scan Mode box — Provides four Scan Mode options.

Select:	To resize:
Progressive	A frame-based clip to another frame-based clip.
Field 1	A clip by drawing Field 1 followed by Field 2.
Field 2	A clip by drawing Field 2 followed by Field 1.
Field Merge	A clip by fully merging both fields in each frame.

For interlaced material, you can specify whether the resize needs to be done from both fields or just from one of the two. In the latter case, the result is going to be a progressive clip made from the same two fields.

Use Field Merge to remove the effects caused by field jitters.

Ratio field — Enter a custom frame aspect ratio in this field, if necessary.

Resizing from Source Using the Crop Box

Using the more complete resize settings in the Resize menu, or in the Resize soft effect, you can set or animate the position and size of the crop box and have a dynamic preview from which to view results while setting the resize settings.

In this section, you resize the entire source frame to the destination resolution using the Fill and Letterbox fit methods:

- The Fill fit method produces the best results when the source and destination resolutions are the same aspect ratio, such as when resizing from NTSC to PAL, or from any of the 4:3 full-aperture flat film formats (2048x1536) to NTSC/PAL.
- The Letterbox fit method is good for resizing a 16:9 clip to a 4:3 clip without losing any of the 16:9 original.

To resize a clip using the Fill fit method:

1. Access the Resize menu from the A/V Tools or from soft effects if you are working on the timeline.
2. To fit the entire source frame into the destination frame, the crop box must be the same size as the source frame and aligned along its edges. Do one of the following:
   - In the Width and Height fields, enter the source frame resolution values. Make sure the crop box is centred over the front clip.
   - Click the Source button next to the Clip label to match the crop box width and height to the source clip.
3. From the Resolution Presets box, select the destination resolution. You can also select Custom and then enter width and height values in the W and H fields.

The destination resolution should be the same aspect ratio as the source. If not, the resize process (using the Fill fit method) will stretch or squash the clip.

NOTE: You are not able to define the output resolution in the Soft Resize menu. The output resolution is determined by the project's resolution.

4. From the Fit Method box, select Fill to fit the source, width, and height to the destination resolution.
5. From the Filter box, select a filter option. See "Destination Settings" on page 621.
6. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
7. Process the result.

To resize a 16:9 source clip to a 4:3 destination resolution using the Letterbox fit method:

1. Access the Resize menu for a 16:9 clip from the A/V Tools, or from soft effects if you are working on the timeline.
2. Click the Source button next to the Clip label to make the crop box the same size as the source frame.
3. From the Resolution Presets box, select a 4:3 destination resolution. You can also set custom width and height in the W and H fields.
4. From the Fit Method box, select Letterbox.

   Black bars appear above and below the source frame, which itself is resized to fit the destination frame.
5. From the Filter box, select a filter option. See "Destination Settings" on page 621.
6. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
7. Process the result.

Resizing to Destination Using the Crop Box

Using the more complete resize settings in the Resize menu, you have a dynamic preview from which to view results while setting the resize settings.

In this section, learn to resize to destination. In the first procedure, extract a 4:3 cutout from a 16:9 clip. In the second procedure, extract a custom cutout from a source clip.

To extract a 4:3 cutout from a 16:9 clip:

1. Access the Resize menu for a 16:9 clip from the A/V Tools or from soft effects if you are working on the timeline.
2. Click the Source button next to the Clip label to make the crop box the same size as the source frame.
3. Make sure Regen is enabled to get dynamic visual feedback of the result clip in the viewport on the right. See "Getting Dynamic Feedback in Result View" on page 629.
4. From the Resolution Presets box, select the 4:3 resolution to which you want to resize the source.
5. Make sure Keep Aspect is enabled.
6. From the Fit Method box, select Crop Edges.
7. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
8. Process the result.

To extract a custom cutout from a source clip:

1. Access the Resize menu for a 16:9 clip from the A/V Tools or from soft effects if you are working on the timeline.
2. Make sure Regen is enabled to get dynamic visual feedback of the result clip in the viewport on the right. See "Getting Dynamic Feedback in Result View" on page 629.
3. From the Resolution Presets box, select the 4:3 resolution to which you want to resize the source.
4. Click the Destination button next to the Clip label to make the crop box the same size as the destination frame.

   By default, the crop box is centred.
5. To make an off-centre cutout, drag the crop box to another position.
6. From the Fit Method box, select Centre/Crop.
7. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
8. Process the result.

Animating Resize Settings

You can animate the position of the crop box to pan and scan a 16:9 clip to a 4:3 format. Pan and scan is a technique widely used for resizing 16:9 clips to a 4:3 resolution when the area of interest in the shots is to one side of the 16:9 frame. You can follow the area of interest in the shot by animating the crop box along the X-axis.

To pan and scan a 16:9 clip to a 4:3 clip:

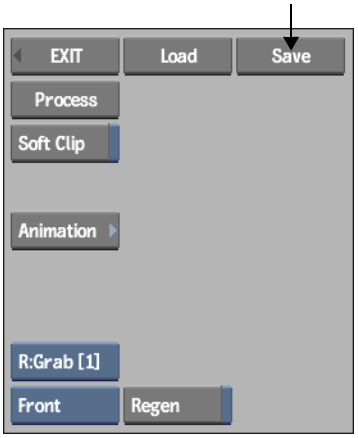
1. Access the Resize menu for a 16:9 clip from the A/V Tools or from soft effects if you are working on the timeline.
2. Make sure Regen is enabled to get dynamic visual feedback of the result clip in the viewport on the right. See "Getting Dynamic Feedback in Result View" on page 629.
3. From the Resolution Presets box, select the 4:3 resolution to which you want to resize the source.
4. From the Fit Method box, select Crop Edges.
5. Click the Source button next to the Clip label to make the crop box the same size as the source frame.
6. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
7. Go to the first frame.
8. Make sure Autokey is enabled so you can create position keyframes for the crop box automatically.
9. Scrub through the clip to identify areas where the area of interest includes the left and right edges of the clip outside the crop box.
10. Animate the position of the crop box accordingly by dragging the crop box. Press **SHIFT** while dragging the crop box to constrain changes in position to the X-axis:
    - If the area of interest changes suddenly following a splice between clips, add a keyframe for the X-position of the crop box at the last frame of the outgoing shot, and then add another keyframe at the first frame of the incoming shot.
    - If the area of interest changes with camera movement, create a linear or hermite animation to change the X-position of the crop box gradually.
11. Depending on the source and destination resolutions, select a scan mode from the Scan Mode box. See "Destination Settings" on page 621.
12. Process the result.

Saving and Loading Resize Setups

If you are working in the Resize menu or with the soft Resize settings, you can save resize setups and load them for use with other clips.

To save a setup in the Resize menu:

1. In the Resize menu, click Save.



The file browser appears.

2. Enter a name for the setup file and then click Save.



HINT: By default, setups are saved to the *resize* directory in your project's home directory.

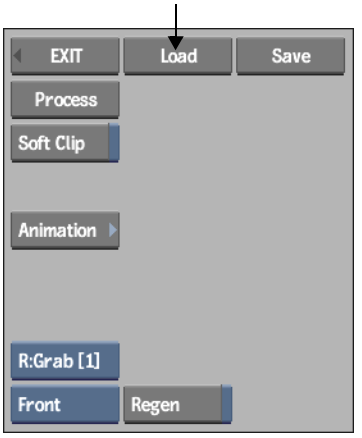
3. Click EXIT Save Resize.

   You are returned to the Resize menu, and the setup name appears in the upper-left corner of the menu area, in a black uneditable field.

4. Once you save a setup, you can continue modifying the resize settings. To update the most recently saved setup with your most recent changes, click Save, next to the setup name, and then Confirm.

To load a setup in the Resize menu:

1. In the Resize menu, click Load.



The file browser appears.

2. Locate the setup file that you want to load, select the file, and then click Load.

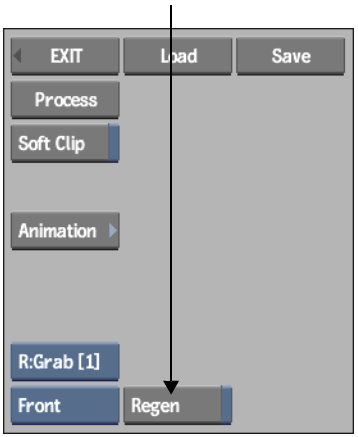


Getting Dynamic Feedback in Result View

You can view the effects of resize settings dynamically in Result view. This option is available only in the Resize menu accessed from the A/V Tools and soft effects.

To get dynamic feedback in Result view:

➤ Enable Regen.

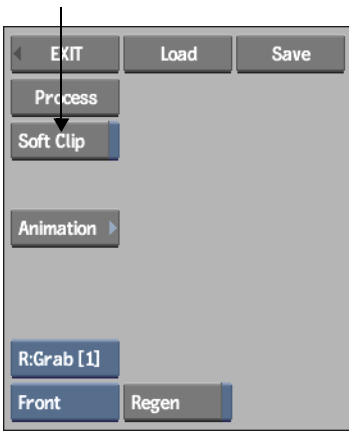


Processing Clip Handles When Working with Soft Clips

When you resize clips on the EditDesk that have soft edits such as dissolves, you can process all frames that are part of the dissolve and keep the soft edits intact. That way, if you want to change the dissolve, resized handle frames are available.

To process all frames associated with a soft clip:

➤ Enable Soft Clip.



NOTE: You can only process clip handles if you do not animate the crop box. If you animate the crop box, the Soft Clip button is inactive.

Resetting All Resize Settings to Default Values

You can reset resize settings to their default values in the Resize menu.

To reset all settings in the Resize menu to the default values:

1. In the Resize menu, click Reset All.



2. Click Confirm to reset all resize values.

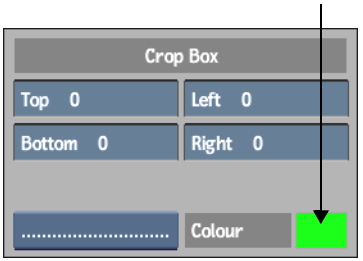
HINT: You can also click Reset All in the Animation menu. Doing so resets only animatable values. Other settings such as the fit method, scan mode, and other non-animatable settings remain unchanged.

Changing the Appearance of the Crop Box

By default, the crop box is green. If there is a lot of green in the clip you are resizing, you may want to change the colour of the crop box to see it better. You can also change the line type with which the crop box is drawn.

To change the appearance of the crop box:

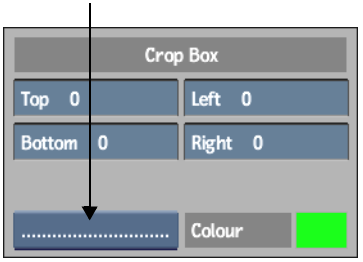
1. Click the colour pot to display the colour picker.



2. Use the colour picker to set the colour of the crop box.



3. To change the line type of the crop box, select an option from the Line Type box.

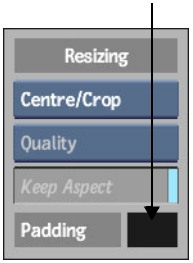


Changing the Padding Colour

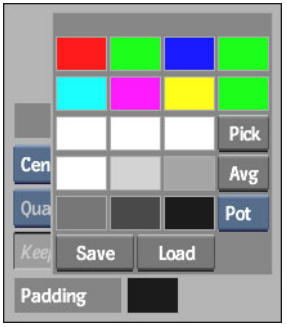
The default padding colour when centre-cropping, cropping edges, or letterboxing, is black. You can set the padding to any other colour.

To change the padding colour:

1. Click the colour pot beside the Padding title to display the colour picker.



2. Use the colour picker to set the colour of the letterbox padding.



Setting Default Image Resolution Characteristics on Import

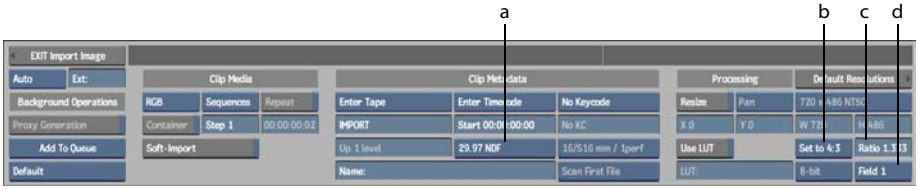
You can force a common aspect ratio, scan mode, and frame rate for all images selected for import.

Alternatively, you can use the Default Resolutions list to set the aspect ratio, scan mode, and frame rate for the import based on the width and height of the individual image. This is useful when you want to import multiple images of varying dimensions.

To force a common aspect ratio, scan mode, and frame rate:

1. In the Import Image menu, disable Resize.

   Only the Aspect Ratio box and the Aspect Ratio field remain enabled in the Resize options.



a) Framerate box
b) Aspect Ratio box
c) Aspect Ratio field
d) Field Dominance box

2. Select a value from the Aspect Ratio box or enter a value in the Aspect Ratio field.

   Specifying a unique aspect ratio in the Aspect Ratio field causes the Aspect Ratio box to show Custom automatically.

   Specifying Default allows you to apply a preset resolution from the Default Resolutions list.

3. Use the Field Dominance box and the Framerate box to set the scan mode and frame rate, respectively, for all the selected images.

To use the Default Resolutions list to determine aspect ratio, scan mode, and frame rate:

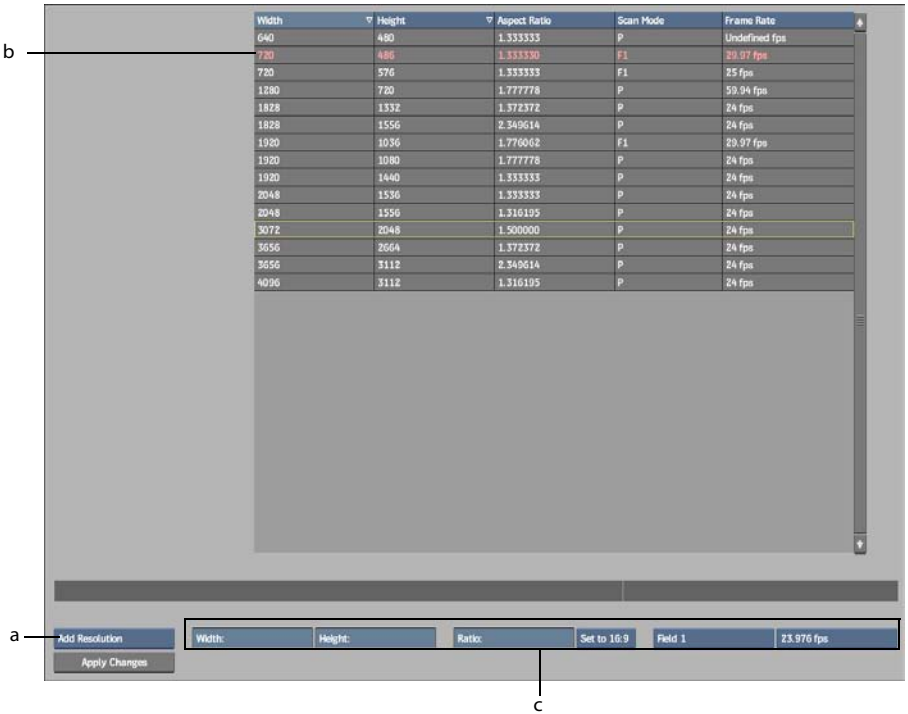
1. In the Aspect Ratio box, select Default.

2. To view/edit the Default Resolutions list, click Default Resolutions. See "Default Resolutions List" on page 634.



Default Resolutions List

The Default Resolutions list determines the aspect ratio, scan mode, and frame rate to apply to an image with a specific width and height. It is consulted during import when you select Default in the Aspect Ratio box of the Import Image menu.



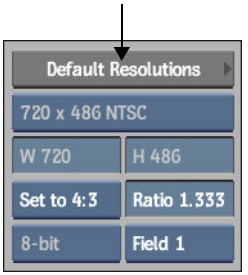
a) Edit Mode box b) Current project resolution c) Edit controls

The list displays the contents of the */usr/discreet/cfg/legacy.res.cfg* file. If this file does not exist, the system defaults for each resolution are used, such as 1.33 for NTSC and PAL.

The default resolution of the current project appears in red. You can edit any item in the list, as well as add or remove items. If you edit the default resolution of the current project, the edit is in effect only for the current session. The next time you open the project, the resolution reverts to that stored with the project.

To display the Default Resolutions list:

➤ In the Import Image menu, click Default Resolutions.



The Default Resolution list appears.

To add a resolution to the list:

1. In the Edit Mode box, select Add Resolution.
2. Use the Edit controls to enter the width, height, aspect ratio, scan mode, and frame rate for the new resolution.
3. Click Apply Changes.

To edit a resolution:

1. In the Edit Mode box, select Edit Resolution.
2. In the Default Resolutions list, select the resolution you want to edit.
3. Use the Edit controls to adjust any of the following: width, height, aspect ratio, scan mode, or frame rate.
4. Click Apply Changes.

To remove a resolution:

1. In the Edit Mode box, select Remove Resolution.
2. In the Default Resolutions list, select the resolution you want to remove.
3. Click Apply Changes.

   You are prompted to confirm the deletion.
4. Click Confirm to delete the selected resolution from the list.

29 2:3 Pulldown

Summary

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[Monitoring Dual Timecodes and 2:3 Pulldown](#) 647
[Tracking Hybrid Splices and Transitions](#) 650
[Outputting a Clip to Tape with 2:3 Pulldown Insertion](#) 650
[Exporting EDLs with 2:3 Pulldown Insertion](#) 651

About 2:3 Pulldown

2:3 Pulldown is added when 24 fps film material is transferred to 60i tapes using the telecine method. The same images that made up 24 frames of film must now make up 30 frames of video. In other words, for every 24 film frames six "new" video frames must be added. To accomplish this, the film frames are first divided into fields. The fields are then distributed across frames in a regular pattern to create the new frames with the smoothest results and least disturbance of the original material.

There are two kinds of pulldown:

- In 2:3 pulldown, the first frame of film is used in two fields of video, while the second is used in three.
- In 3:2 pulldown, it is the first frame that becomes three fields, while the second becomes just two.

Regardless of the kind of pulldown used, the resulting pattern is the same. The converted video consists of sequences of three intact film frames separated by two hybrid frames.

While the intact frames are identical to their sources, the hybrids consist of fields from two different film frames. If viewed as stills, the hybrid frames appear jittery—because the fields do not originate from the same moment in time. (When played back in the full sequence, the jitter is virtually imperceptible.) When working with 24p sources in Smoke, it is important to keep the jitter frames in mind. These are the markers for setting up the automatic pulldown removal on capture.

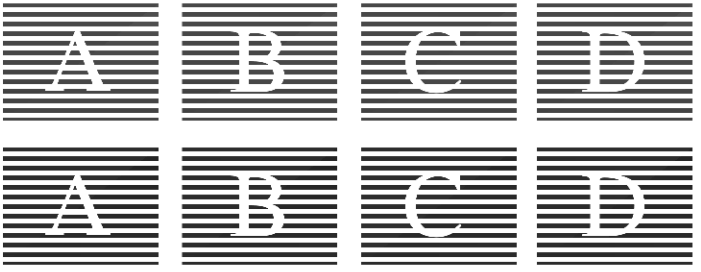
NOTE: The procedures in this chapter refer to 2:3 pulldown, but apply equally to 3:2 pulldown. Where necessary, the distinction between the two is made explicitly.

The pulldown transfer process is as follows:

1. The process begins with four frames of film.



2. The four frames are divided into fields.



3. The fields are resequenced using 2:3 or 3:2 pulldown and recorded to the 60i tape.

   • 2:3 pulldown



   • 3:2 pulldown



2:3 PulldownTools

Smoke includes the following 2:3 pulldown tools and features:

- Real-time pulldown removal on video capture
- Auto-capture from EDLs with automatic, real-time pulldown removal
- Real-time pulldown insertion during playback
- Dual timecode display on the timeline and in the Player
- Reporting of hybrid transitions in EDLs
- Real-time pulldown insertion on video output
- Exporting of EDLs from 24p masters as 60i with field-based accuracy for final tape-to-tape colour grading

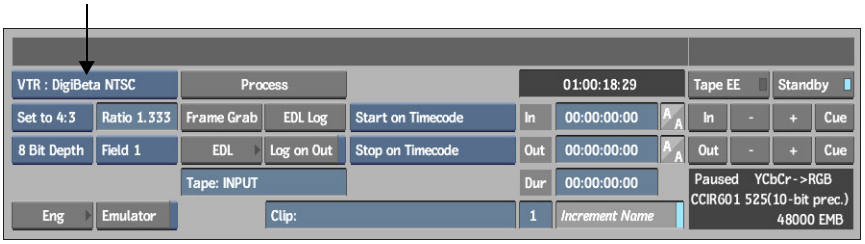
Capturing Film-Based Media with 2:3 Pulldown Removal

Using the Input Clip menu, you can capture 30 fps film-based material and convert it to 24 fps material in real time as you capture. The procedure for enabling automatic 2:3 removal differs depending on whether your tape uses non-drop or drop 60i timecode.

To capture material with 2:3 pulldown removal:

1. Open the clip library to where you want to store the clips that you are importing.
2. Click Input Clip.

3. In the Input Clip menu, select a VTR from the Device Name box.

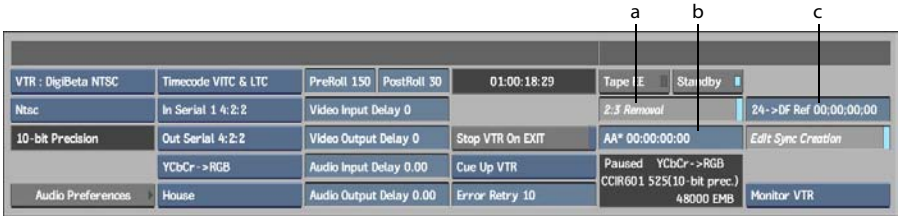


4. Enable the channels that you want to capture. See "Capturing Single Clips" on page 153.

5. Name the tape and the clip you are about to capture. See "Naming Tapes and Clips" on page 151.

6. Click Eng.

   The Engineering menu appears. It contains options for removing 2:3 pulldown in real time while capturing.



a) 2:3 Removal button b) AA Reference field c) 24>DF Reference field

7. Enable 2:3 Removal.

8. In the AA Reference field, enter a timecode that corresponds with an AA frame on the tape that is currently in the VTR.

   HINT: To determine an AA frame, frame-step (**RIGHT ARROW**) the tape and look closely at each frame. In 2:3 pulldown, two jitter frames with field artefacts are followed by three normal frames. The second frame after the two jitter frames is an AA frame. Many VTRs display fields instead of frames, so you will not see any jitter. In this case you can see that field A appears 2 times, followed by field B appearing 3 times, field C appearing 2 times, field D appearing 3 times, and so on.

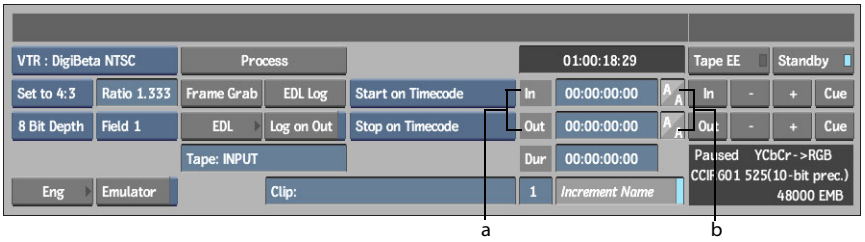
9. When you capture material from a tape that uses 30 fps drop-frame timecode with 2:3 removal enabled, a slight discrepancy between timecodes is introduced due to the reference timecode used to determine the 30 drop frame to 24 timecode conversion. To optimize

correspondence between the timecodes, enter the timecode in the 24 >DF Reference field that matches the start reel timecode for the tape.

HINT: The start clip timecode can be deduced from the hour-mark of the timecode used by your clips. For example, 1;00;00;00 drop-frame would require a 1;00;00;00 value in the 24p>DF reference field to get a clip starting at 01;00;00+00.

10. Click EXIT to return to the Input Clip menu.

11. Using the In and Out timecode fields, set the in and out points for the capture session.



a) In and Out timecode fields b) 2:3 In and Out pulldown display

With the in and out timecodes set, the corresponding 2:3 pulldown frame is indicated in the In and Out 2:3 pulldown display. Use the 2:3 pulldown display to determine the 24 fps result in and out frames.

2:3 Pulldown Frame	24 fps Result Frame
In/Out AA	In/Out A
In/Out BB	In/Out B
In DD	In D
In/Out BC	In/Out C
In/Out CD	In/Out D

12. Click Process to capture the material with 2:3 pulldown removal.

Capturing Material from Tapes with Inconsistent 2:3 Pulldown

If a 60i tape contains film-based material that was transferred to the tape in different sessions, it is possible that the 2:3 pulldown from one session to the next is not consistent. If your 30 fps EDL refers to material across different sections of the tape with different 2:3 pulldown, you will be unable to capture with automatic 2:3 removal configured for the entire tape. Setting a reference frame for the tape would properly capture the section you referenced, but not others. Instead, you can capture the clips as is, then remove the pulldown on the EditDesk. See "Removing and Inserting Pulldown on the EditDesk" on page 645. You can also change the reference frame at each capture, and capture multiple times.

Capturing Film-Based Media with 2:3 Pulldown Using EDLs

Most offline editing of film-based material transferred to 60i tape results in a 30 fps EDL. You can set up an auto-capture session using the 30 fps EDLs, applying 2:3 pulldown removal to both the EDLs and the captured clips.

By previewing the 30 fps EDL converted to 24 fps, you can identify splices that fall on hybrid frames—the result of the 60i offline edit—and, if necessary, edit the EDL prior to auto-capture.

Importing EDLs With 2:3 Pulldown

Before you begin importing EDLs with 2:3 pulldown, you should put all the EDLs that you want to import into a single directory on the filesystem accessible from Smoke.

Ensure that you have a list of 2:3 pulldown reference frames for all tapes to which the EDLs refer. If you do not know the 2:3 pulldown on your tapes, load the tapes into your VTR and then open the Input Clip menu. Frame-step (**RIGHT ARROW** and **LEFT ARROW**) through the tape to take note of the reference frame and type (AA/BB/BC/CC/DD).

This section covers the Import EDL menu only in terms of conforming 30 fps EDLs with automatic 2:3 removal. For complete information on the Import EDL menu, see Chapter 16, "Importing EDL Files," on page 319.

To import an EDL file with 2:3 pulldown removal:

1. Follow the general procedure for importing an EDL file, and stop at the point where you can set any options in the Import EDL menu. See "Importing EDLs" on page 332.
2. Enable 2:3 Removal Mode.
3. From the Frame Code Mode box, select the option that corresponds to the EDLs you are loading.

   When 2:3 Removal Mode is enabled, the only options are 29.97 fps and 30 fps. If you are loading multiple EDLs, the same frame code mode is used for all of them.
4. To ensure match frames on timewarped elements are maintained, enable Fix TW Match Frames.
5. Continue the procedure for importing an EDL file.

   Your EDL file is imported with 2:3 pulldown.

Setting Default 2:3 Pulldown Configuration Options

You can set default 2:3 pulldown sequence reference frames for all tapes and record clips. In cases where you frequently receive tapes that require 2:3 removal, it is a good idea to communicate with your client so 2:3 sequence is inserted consistently for all tapes. That way,

your default settings configure an accurate 2:3 removal process without you having to manually enter reference frames tape-to-tape.

You can also set preferences to highlight and correct hybrid frames, and to apply a timewarp fit to native 30 fps interlaced material referenced by EDLs for which 2:3 removal is disabled. That way, native 30 fps material can be integrated in 24 fps timelines more easily. See "2:3 Pulldown Options Menu" on page 330.

To set the default source 2:3 pulldown (for material on tapes provided to you), select a frame type. You do not have to enter a reference timecode.

- If the lowest timecode referenced for a tape by an EDL is an even hour (for example, 01:00:00:00), the reference frame is applied to that frame.
- If the lowest timecode referenced for a tape by an EDL is not an even hour (for example 01:00:01:22), the reference frame is applied to the next even-hour downward (for example, 01:00:00:00).

You can override these default settings on a tape-to-tape basis. See "Overriding Default 2:3 Pulldown Configuration Tape-to-Tape" on page 643.

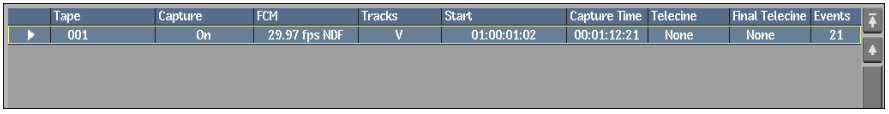
Overriding Default 2:3 Pulldown Configuration Tape-to-Tape

You can override default 2:3 pulldown configuration options on a tape-to-tape basis. Do so when you are provided with tapes that have a 2:3 pulldown sequence that does not match the default settings, or to disable 2:3 removal for tapes that contain native 30 fps material.

To override default 2:3 pulldown configuration tape-to-tape:

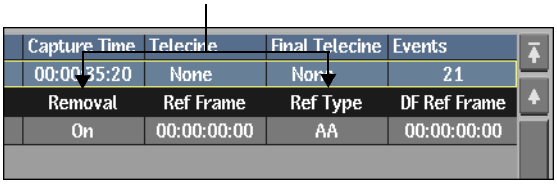
1. In the Import EDL menu, enable View Tape List.

   The tape list displays information about each tape referenced by currently loaded EDLs.



2. To view 2:3 pulldown configuration information, click the triangle on the left of the tape entry to expand its contents.

Columns indicate whether 2:3 removal is enabled, and, if it is, the reference frame and type for the 2:3 sequence on the tape.



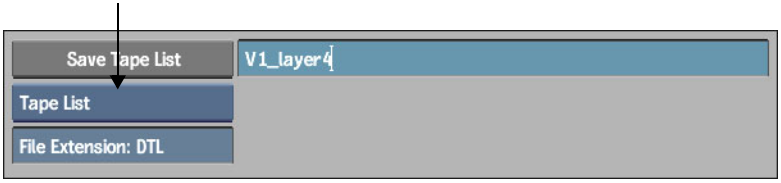
3. Drag over the entry in the 2:3 Removal column to turn 2:3 removal on or off.
4. To set the reference frame, enter a timecode in the Ref Frame column.
5. To set the reference frame type, drag over the Ref Type column.

Saving and Loading the Tape List

In cases where you may want to recapture or reassemble clips from EDLs more than once, it is a good idea to save the tape list (which stores the 2:3 pulldown configuration for each tape) so you can load it later. You can also use an R23 file to keep track of the key frames for all start frames of all the tapes referenced in an EDL. R23 files are accessible via the Import and Export EDL menus.

To save a tape list:

1. In the Import EDL menu, click Save.
2. In the Save EDL menu, select Tape List from the Save Option box.



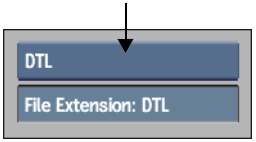
3. Use the file browser to set the destination for the saved file.

   By default the tape list is saved in your project's *~/edl* directory.
4. In the Name field, enter a name for the tape list.

   By default the tape list is saved with the *.dtl* extension.
5. Click Save.

To load a tape list:

1. In the Import EDL menu, click Load.
2. In the Load EDL menu, select DTL (Discreet Tape List) from the File Extension box.



3. Use the file browser to locate and select the tape list.
4. Click Load.

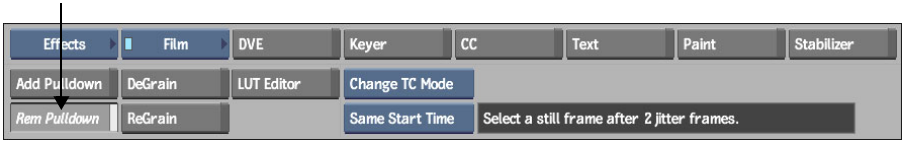
Removing and Inserting Pulldown on the EditDesk

Although 24p projects allow you to remove 2:3 or 3:2 pulldown from film-based sources on 60i tapes during the capture process, you can also capture the 60i sources as is, and then remove pulldown on the EditDesk.

EditDesk-based removal and insertion is also useful if your clips originate from the filesystem and were imported rather than captured from tape. Image import and export does not support automatic pulldown removal.

To remove pulldown on the EditDesk:

1. Select the clip in the Source Area and drag it to the Record Area.
2. Expand the clip by holding the cursor over it and pressing **SHIFT+F1**.
3. From the Menu Priority box, select and enable Effects .
4. From the Audio/Visual Tools box, select Film.
5. In the Film menu, click Rem Pulldown.



The pulldown options appear to the right of the menu.

6. From the Timecode Mode box, select an option.

Select:	To:
Keep TC Mode	Keep the 29.97 fps timecode of the source clip.
Change TC Mode	Change the 29.97 fps timecode to 23.97 fps timecode.

7. If you selected Change TC Mode, select an option from the Start TC Mode box.

Select:	To:
Same Start Time	Use the 29.97 fps start timecode of the clip as the 23.97 fps start timecode of the result clip without converting it.
Same Start Frame	Convert the 29.97 fps start timecode of the clip to 23.97 fps and then use the result timecode as the start timecode for the result clip.

8. Look closely at the clip. Three smooth frames are followed by two jittery frames. Find a frame that immediately follows the two jitter frames.



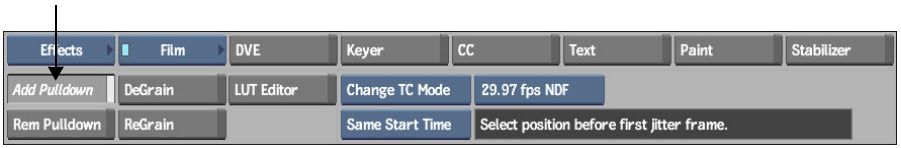
9. To remove the pulldown, click the upper-left corner of that frame.

10. Select a destination for the resulting clip.

    The new clip with only the original 24 film frames is processed and appears on the Source Area.

To insert pulldown on the EditDesk:

1. Select the clip in the Source Area and drag it to the Record Area.
2. Expand the clip by pressing **SHIFT+F1**.
3. From the Menu Priority box, select and enable Effects.
4. In the Audio/Visual Tools box, select Film.
5. In the Film menu, click Add Pulldown.



The pulldown options appear to the right of the menu panel.

6. From the Timecode Mode box, select an option.

Select:	To:
Keep TC Mode	Keep the 23.97 fps timecode of the source clip.
Change TC Mode	Change the 23.97 fps timecode to 29.97 fps timecode.

7. If you selected Change TC Mode, select an option from the Start Mode box.

Select:	To:
Same Start Time	Use the 23.97 fps start timecode of the clip as the 29.97 fps start timecode of the result clip without converting it.
Same Start Frame	Convert the 23.97 fps start timecode of the clip to 29.97 fps and then use the result timecode as the start timecode for the result clip.

8. From the Destination Timecode box, select the desired timecode for your destination clip.

Select:	To output with:
Auto	29.97 frames per second drop-frame or non-drop-frame timecode
30 fps	30 frames per second timecode
29 fps DF	29.97 frames per second drop-frame timecode
29 fps NDF	29.97 frames per second non-drop-frame timecode

9. Click the upper-left corner of an appropriate frame.

Select:	To:
The first frame	Insert 2:3 pulldown. The result clip has the following sequence: AA, BB, BC, CD, DD.
The second frame	Insert 3:2 pulldown. The result clip has the following sequence: AA, AB, BC, CC, DD.

10. Select a destination reel for the processed result.

    The new clip with 29.97 frames is processed and appears on the destination reel.

Monitoring Dual Timecodes and 2:3 Pulldown

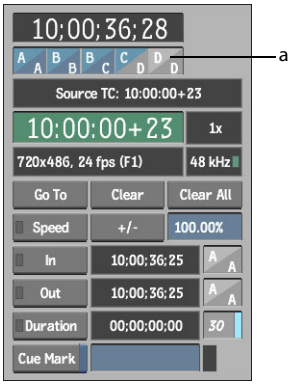
When you load 24p clips into the Player, the dual timecode and 2:3 pulldown monitoring options are enabled. To view dual timecodes, you must:

- View a 24p clip in a 29.97 fps frame rate project.
- Ensure that, in the Preferences menu, on the General tab, in the Timecode group, the Display Dual Timecodes button is enabled.

To monitor dual timecodes and 2:3 pulldown:

1. Load a 23.97 fps clip into the Player.

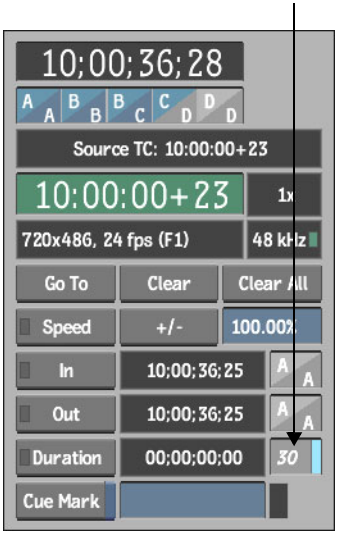
   The playback rate is set to 23.97 fps. A pulldown frame type display indicates the corresponding pulldown frame type for the clip following pulldown insertion.



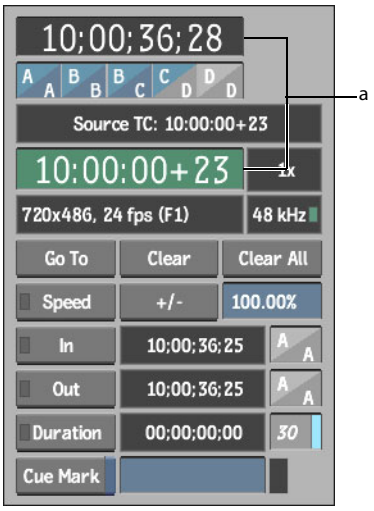
a) Pulldown frame type display

   The pulldown frame type display allows you to keep track of which transitions fall on jitter frames (video frames composed of two different film-based frames). 23.97 fps timecode uses a plus sign for the last punctuation mark, while 29.97 fps timecode uses a colon in non-drop frame mode, or a semi-colon in drop frame mode.

2. To view the 29.97 fps timecode that corresponds with each frame in the 23.97 fps clip following pulldown insertion, enable 30.



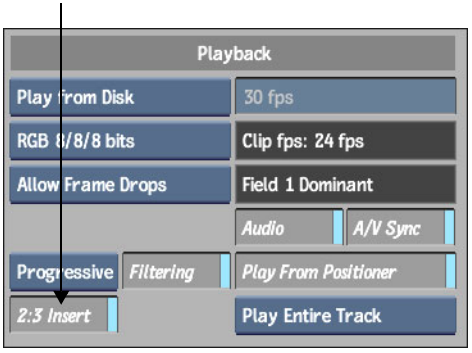
The timeline contains fields that display 23.97 and 29.97 fps timecode equivalents.



a) 29.97 and 23.97 fps timecodes

NOTE: Timecode 00:00:00:00 on the timeline is always an A-frame, both when you work on the timeline and when you output the final project. This is the reference used to calculate 2:3 insertion when recording to tape.

3. To enable real-time 2:3 insertion while playing the 23.97 fps clip, in the Player Menu, enable 2:3 Insert.



Tracking Hybrid Splices and Transitions

While working in a 24p project, you can use the timeline to monitor which transitions fall on jitter frames. It is useful to be aware of the actual video fields that are being used in a transition, particularly if the project will be modified after being output to tape.

Two hot keys are provided to move the positioner backwards and forwards from one hybrid in or out point to the next:

- Use **CTRL+SHIFT+Z** to go to the previous hybrid transition.
- Use **CTRL+SHIFT+X** to go to the next hybrid transition.

As you move from one jitter frame to the next, the exact 2:3 sequence frame is shown in the 2:3 insertion sequence display in the Player.

NOTE: You can also export an EDL with information on hybrid transitions. See "Exporting EDLs with 2:3 Pulldown Insertion" on page 651 for details.

Outputting a Clip to Tape with 2:3 Pulldown Insertion

To output a 24p master to tape in the 60i format from which the material originated, enable 2:3 insertion on output.

To output a 24p clip with 2:3 insertion:

1. Follow the general procedure for outputting a clip, and stop before you clip the Process button. See "Outputting Clips To a VTR" on page 154.
2. Click the Eng button.

   The Engineering menu appears.



a) 2:3 Insertion button b) AA Reference field c) 24>DF Reference field

3. Enable 2:3 Insertion.
4. In the AA Reference field, enter a timecode on the tape that corresponds to an AA frame.
5. If the tape is drop frame, in the 24>DF Reference field, enter the drop frame reference timecode.

If you output a 24 fps clip to a drop frame tape, and you want to output to the same spot on the tape, use the same reference timecode that was used when you input the clip. The Drop Frame Reference Timecode field is used to calculate the correct in point on the drop frame tape. When you set the reference timecode in this field, note that the in point timecode field is updated accordingly.

6. Return to the Output Clip menu and set the In and Out timecodes.

   When outputting with 2:3 insertion, the Duration field is automatically adjusted to display the total number of frames after insertion.

   In and out 2:3 pulldown frames appear when 2:3 Insertion is enabled in the Engineering menu. They indicate which type of inserted frame falls at the specified in- and out-timecode. When outputting clips:

   • The in point can occur at any 2:3 pulldown frame except D/D.

   • The out point can occur at any 2:3 pulldown frame except B/C.

   This ensures the integrity of the output material on the tape.

7. Continue the procedure for outputting a clip.

   The new clip is outputted to tape with 2:3 pulldown insertion.

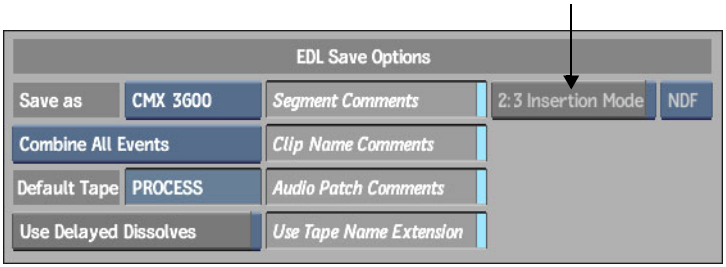
Exporting EDLs with 2:3 Pulldown Insertion

You can export an EDL for a 24p clip that converts the 23.97 fps information to 29.97 fps information and maintains 2:3 pulldown information for all in and out points (including cuts, wipes, dissolves and timewarps). 2:3 pulldown information is important when master tapes are to be sent out for hardware-based tape-to-tape colour correction.

When exporting the EDL, the 2:3 Insertion Mode button must be enabled. It is enabled by default when a 24p template is selected at project creation.

To export an EDL with 2:3 pulldown:

1. Follow the general procedure for exporting an EDL, and stop at the point where you specify EDL Save options. See "Generating EDLs" on page 391.
2. In the EDL Save Options group, enable 2:3 Insertion Mode.



3. Continue the procedure for exporting an EDL.

   The new EDL is generated with 2:3 pulldown information inserted.

30 Video Field Management

Summary

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Managing Field Dominance *654*
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About Interlaced Video

Interlaced video formats divide frames into two line-based fields. One field consists of the first and subsequent odd lines in the frame, and the other field consists of the second and subsequent even lines in the frame. During the recording process, the two fields are recorded at slightly different moments. For example, when recording NTSC using field 1 dominance, field 1 is recorded 1/60th of a second before field 2.

As a result, video frames can betray the slight time difference between fields with jitter, particularly when they contain fast motion. When broadcast, the fields are displayed on-screen with the corresponding temporal offset. Interlaced video broadcasting is, from the human perceptual perspective, relatively seamless.

Not all interlaced video formats interlace frames in the same way. If you need to mix different interlaced video formats, you may need to change the field dominance of your clips. To work with field-based clips in Smoke, use video field management tools to make sure results do not introduce interlacing artefacts or field-dominance jitter.

By default, when you edit or composite clips that have conflicting scan formats, Smoke displays warning messages and requires you to confirm potentially problematic operations. If you are comfortable working with clips that have different scan formats, you can disable these warnings by enabling Ignore Scan Format in the Modules section of the General Preferences menu. See "General Preferences" on page 763.

Accessing the Video Menu

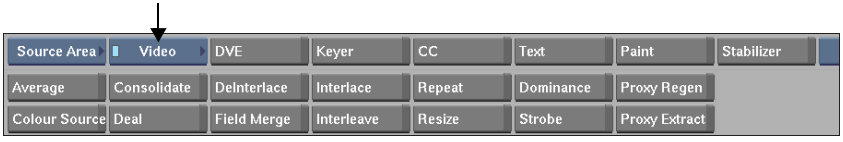
Most video field management tools are located in the A/V Tools Video menu.

To access the A/V Tools Video menu:

1. Make sure the current option in the Menu Priority box is disabled or enable the Effects option.



2. Select and enable Video in the A/V Tools box.



Managing Field Dominance

Other than a few non-standard exceptions, all interlaced video formats are field 1 dominant. This means that for a given frame, field 1 (F1) is recorded earlier in time, and therefore should be displayed first during broadcast. Field 2 (F2) is recorded after F1 and is therefore displayed after F1 during broadcast.

Where interlaced video formats differ, however, is in the first active line. The first active line is the uppermost line in the frame: in some interlaced video formats, this uppermost line belongs to F1; in others, it belongs to F2.

Format:	First active line belongs to:
NTSC	F2
PAL	F1
HD (interlaced)	F1

With mixed-resolution projects, you can mix interlaced video formats that have different first active line properties. However, you must account for the differences between the two formats. Otherwise, you risk outputting a result that displays one of the interlaced video formats improperly—introducing noticeable jitter as the field that was recorded earlier in time is displayed after the field that was recorded later in time.

You can mix clips with differing interlaced video formats in a project by reversing the field dominance of clips that do not correspond with your project's default resolution interlacing properties. For example, if you bring a PAL clip into an NTSC project whose material is F2 dominant, you should reverse the field dominance of the PAL clip.

When working with clips that have conflicting field dominance, you can:

- Change the scan mode of the project for the current session. Use this procedure to preview material with incorrect field dominance.
- Reverse the field dominance of a clip so it matches the rest of your material. Use this procedure, for example, to allow an F1 PAL clip to mix properly with an F2 NTSC clip.

NOTE: The effects of both these procedures are only apparent on an interlaced broadcast monitor.

All clips in Smoke have a metadata tag for scan mode. This tag is assigned when the material is first brought in. If the tag scan mode is incorrect, you can change it to match the actual scan mode of the clip.

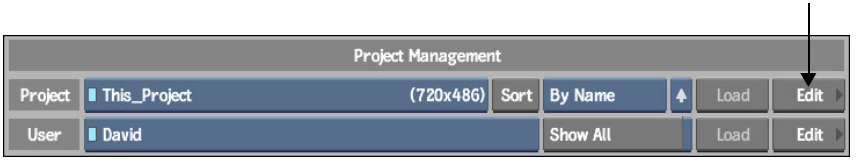
Changing the Scan Mode of a Project

The project scan mode dictates how interlaced video formats are captured from tape, sent to the broadcast monitor in-session, and output to tape. The project scan mode also determines field-based processing.

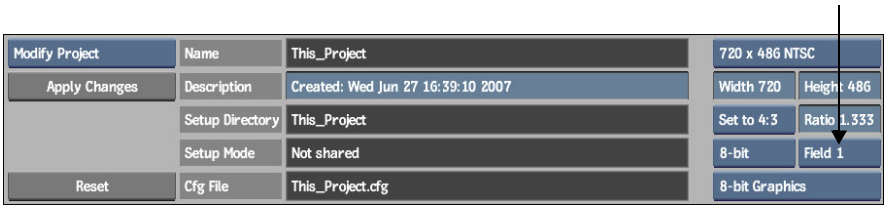
You can change the scan mode of your project by selecting an alternative scan mode option. Do this, for example, to view a PAL clip in an NTSC project properly before reversing its field dominance. Generally, changing the scan mode of a project is a temporary measure performed only to allow for the monitoring of clips whose format does not match the scan mode of the current project.

To change the scan mode of a project:

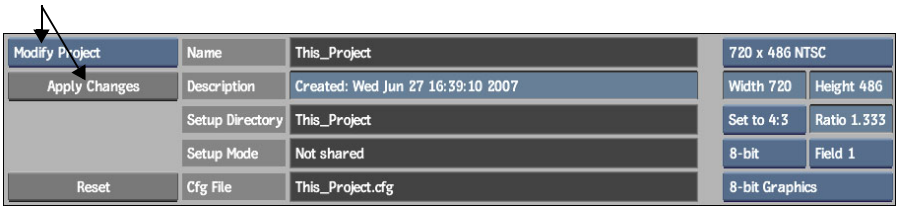
1. In the Project Management section of the Preferences menu, click the project Edit button.



2. From the Scan Mode box, select Field 1 or Field 2.



3. Confirm that Modify Project is selected in the Project Edit box, click Apply Changes, and then Confirm.



NOTE: The effects of switching the scan mode of a project between field 1 and field 2 are only visible on an interlaced broadcast monitor (which accounts for the slight flicker when you pause on an interlaced video frame). The graphics monitor displays both fields at the same time.

Reversing Field Dominance

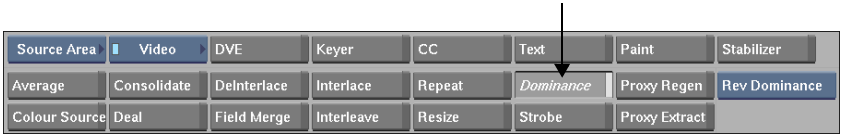
When working in a project that uses clips originating from different interlaced video formats, you may have to reverse the field dominance of clips that do not correspond with the project's interlacing properties.

You can reverse the dominance of clips on the EditDesk using the Dominance command in the A/V Tools menu. When you do so, the first and last fields of the clip are dropped to account for the offsetting required to reverse the field dominance: the result clip is one frame shorter. It is a good idea to capture enough head and tail frames so that the fields dropped on both ends do not affect the frames you want to use.

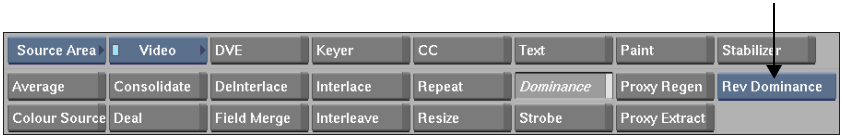
Both the media and the scan mode metadata tag are changed by this process.

To reverse the dominance of clips:

1. Display the Video menu and then click Dominance.



2. From the Scan Mode Tools box, select Rev Dominance.



3. Select the clip to which you want to apply the process.
4. Select the destination reel.

   The field dominance of the clip is reversed.

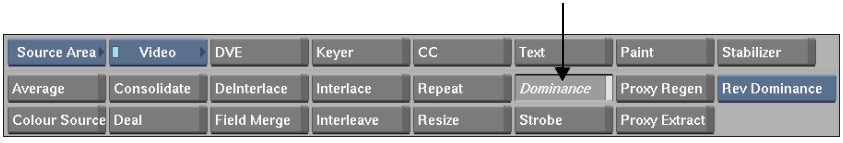
Changing the Scan Mode Metadata Tag of a Clip

When material is brought into Smoke, it is assigned a particular scan mode that becomes part of the clip metadata. When you view clip information, the scan mode displayed is from the clip metadata tag. The scan mode metadata tag for a clip may be wrong, for example, if you specified the scan mode as being field 1 when importing it, and it was actually field 2.

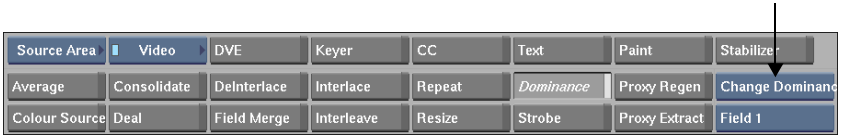
You can correct this problem using the Change Dominance option of the Dominance tool in the Video menu. This option changes the scan mode metadata tag for a clip without changing the actual scan mode of the media on the framestore.

To change the scan mode metadata tag for a clip:

1. Display the Video menu and then click Dominance.



2. From the Scan Mode Tools box, select Change Dominance.



3. From the Scan Mode box, select the scan mode metadata tag that you want to assign to the clip.
4. Select the source clip.
5. Specify the destination.

   A new clip with the specified metadata tag is processed.

You can also do this from the clip library Tools menu.

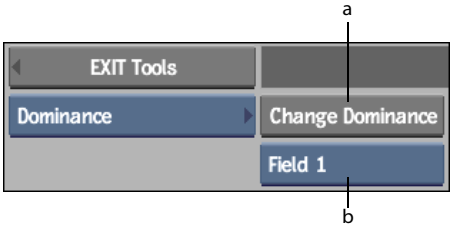
To change the scan mode metadata tag for clips from the clip library Tools menu:

1. Select a single clip or hold **CTRL** and select multiple clips in the clip library.
2. Click Tools.



3. From the Tools menu that appears, choose Dominance.

   The Change Dominance controls appear.



a) Change Dominance button b) Scan Mode box

4. From the Scan Mode box, select the scan mode metadata tag that you want to assign to the selected clips.

5. Click Change Dominance and confirm the operation.

   The scan mode metadata tag of the selected clips is changed.

Deinterlacing and Interlacing Clips

Deinterlacing and interlacing are used primarily to aid in the rotoscoping of field-based material, or in the application of filters to field-based material. Deinterlacing and interlacing are not necessary for processes that support field-based rendering.

Because there is a line-based difference in time per frame of interlaced video, if you paint or filter field-based frames, artefacts can be introduced. For example, if you blur over fields, colour information from pixels on the F1 field is smudged into the pixels on the F2 field.

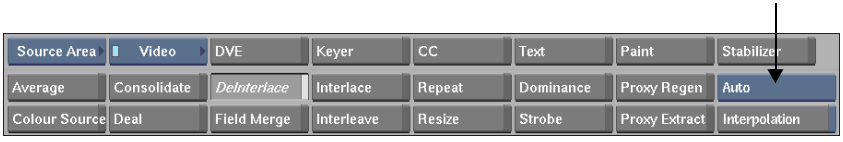
Deinterlacing clips prior to painting or filtering separates each field, allowing you to work on separate fields and achieve better results. Once the effects have been added, re-interlace the clip.

Deinterlacing Clips

Deinterlace clips to separate each field to its own frame. The result clip is twice as long as the original.

To deinterlace clips:

1. Display the Video menu and then click Deinterlace.
2. If necessary, select Field 1 or Field 2 from the Field Dominance box. By default, Field Dominance is set to Auto, which automatically determines whether the clip is Field 1 or 2 dominant. The other settings are available if Auto does not return the desired result.



3. From the Interpolation box, turn Interpolation on or off.



- If you deinterlace clips with interpolation off, the process repeats each isolated line to fill in the scan lines that would otherwise be vacant in the resulting clip's frames.
- If you deinterlace clips with interpolation on, the process interpolates a blend between adjacent lines to fill in the isolated scan lines. This option reduces interlacing artifacts.

4. Select the clip that you want to deinterlace.
5. Select the destination reel.

   The result clip—twice as long as the original clip—appears.

Interlacing Clips

Interlace clips to restore deinterlaced fields to interlaced frames. The result clip is half as long as the original.

To interlace clips:

1. Display the Video menu and then click Interlace.
2. From the Field Dominance box, select Field 1 or Field 2.



3. Select the clip that you want to interlace.
4. Select the destination reel.

   The result clip—half as long as the original clip—appears.

Merging Fields

Merging fields blends pixels in neighbouring field lines to reduce artefacts caused by motion jitter. Merge fields when you have interlaced material that you want to output to a progressive scan format.

To merge fields:

1. Display the Video menu and then click Field Merge.
2. Enter the percentage of blending between fields in the Level field.



Value	Result
100%	The average pixel value is replicated to both fields in an F1/F2 merge-pair, resulting in total field merging.
50%	Pixels on each line in an F1/F2 merge-pair are replaced by pixels defined by 50% of their original value and 50% of the blend, or field merge result.
0%	No change is applied to the clip.

3. Select the clip that you want to process.
4. Select the destination reel.

   After a short time, the result clip appears.

31 Colour Management with LUTs

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Converting OpenEXR Images 700

About Colour Management

Digitized film images originating from a datacine conversion process are high-resolution scans that preserve much of a film's resolution and colour depth. In Smoke, a lookup table (LUT) is the primary colour management tool available to deal with different colour spaces. A LUT is an ASCII file used to map pixels or pixel components from one colour to another. To properly display logarithmic film scans such as Cineon files in the linear colour space native to Smoke, you can work with monitor, display, and image conversion LUTs. You can use one of two kinds of LUTs: 1D LUTs and 3D LUTs.

Digital film scans often consist of logarithmic data rather than linear data. Linear data maps the luma range in equal intervals from black to white. Logarithmic data allows for more subtlety in the lower luma ranges of an image. In Smoke, you can work with either logarithmic or linear data.

When you want to work with linear data, you can use an image conversion LUT on input to convert the logarithmic data to linear data. Since Smoke assumes input data is linear, it will behave more predictably when you work with linear data than when you work with logarithmic data.

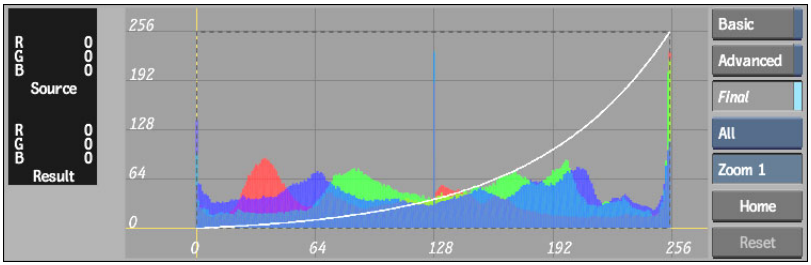
When you want to preserve the image data contained in logarithmic film scans and do not want to apply an image conversion LUT, you can work directly with logarithmic clips. Working with logarithmic clips prevents any data loss that could occur during the image conversion process. When you work with logarithmic clips, however, you must apply a LUT for display purposes. Display LUTs affect transient data only — no data conversion is committed to the clip.

1D LUTs

A 1D LUT is generated from one measure of gamma (white, grey, and black) or a series of progressive measures for each colour channel. 1D LUTs can be created and edited in Smoke and other applications. They can be used as image conversion LUTs when you import and export clips and as monitor LUTs. Monitor LUTs ensure the image seen on the monitor resembles the final output without modifying the image data. Image conversion LUTs are typically used to convert between the logarithmic data contained in film scans and the linear data used in Smoke. The procedures in this chapter describe how to use image conversion LUTs.

You can apply an image conversion LUT when importing a logarithmic film scan, and then apply the inverse LUT to convert the image data back to log data when exporting the final output. For example, you can use an import LUT to convert 10-bit logarithmic film images to 8-, 10-, or 12-bit linear images for manipulation in Smoke. When you are finished modifying the image and ready to export it, you can apply the inverse LUT to restore the 10-bit logarithmic data, ensuring that the modified film print matches the original shot.

Smoke provides a number of ways to work with image conversion LUTs. You can use the predefined LUTs, which are the simplest mechanisms for file conversion. You can create customized LUTs that meet your needs more precisely. You can also use a 1D LUT created outside of Smoke as long as it matches the LUT format that Smoke uses. In most cases, you want to modify the LUT to maximize the range of data used. Because you are fitting 10-bit log data into 12-bit linear data, you need to select the range in an image which produces the most accurate results with minimal loss of precision. The following illustration shows the histogram of a 10-bit logarithmic image with a LUT curve that has been modified to produce the accurate results.



Monitor LUTs affect the way images are displayed on the monitor without altering the underlying image data. If you import logarithmic film scans without conversion, you can use a monitor LUT (or a 3D LUT) to display the images correctly. Even when you apply an image conversion LUT to film scans on import, you may still require a monitor LUT to reproduce the gamma qualities of film.

3D LUTs

3D LUTs are used for advanced film colour management in Smoke and provide a superior alternative to 1D LUTs. 3D LUTs are primarily used for display purposes and are the most accurate means of displaying logarithmic film scans on a graphics monitor. Since 3D LUTs are most often used to set up the proper display environment for your film clips, they are only applied to the Player or one or more viewers, rather than the entire monitor.

3D LUTs are always created outside of Smoke, and they cannot be edited once imported. Instead, you can work with outside hardware and software, such as the Kodak Display Management system, to generate a 3D LUT for your needs. While there are generic 3D LUTs that are interchangeable between different systems, these generally provide less accurate results since they can only approximate the current viewing conditions.

3D LUTs place higher processing demands on your system than 1D LUTs. As such, interaction speed can slow down. To offset these demands and view clips in real time, you can process them with the 3D LUT.

You may also want to process clips with 3D LUTs if you are outputting footage destined for film, but require an intermediate video version. You can process the footage with a 3D LUT, committing the log-to-lin data conversion to a video clip to be viewed at another location. While this process produces footage with the closest accuracy to film look, its accuracy cannot match how the clip appears on your calibrated Smoke system. You cannot use a 3D LUT to convert linear data back to log data.

Clips can be processed with 3D LUTs on the EditDesk using the LUT Editor accessible from the Film Tools menu.

General Workflow for LUTs

The following table shows the workflow when working with a LUT that has already been created, whether it is a ID or 3D LUT.

NOTE: Some predefined 1D LUTS are included with Smoke.

Depending on whether you are using 1D or 3D LUTs, whether you are processing your clips with the LUTs or just using them for viewing purposes, you may perform one or more of the following steps.

Step:	Refer to:
1. Import a 1D LUT or 3D LUT created in an outside application.	"Using LUTs Created Outside of Smoke" on page 667
2. In Smoke, you can apply a 3D LUT to the Player or to a viewport, for viewing purposes.	One of the following: • "Applying 3D LUTs to the Player" on page 671 • "Applying 3D LUTs to the Image Window" on page 672
3. Process clips with 1D LUTs on import or export.	"Applying a LUT on Import or Export" on page 678

Workflow for Custom 1D LUTs

The following table shows the workflow for creating a custom LUT.

Step:	Refer to:
1. Open the LUT Editor.	"Accessing the LUT Editor" on page 679
2. Select a basic conversion LUT type.	"Defining a Basic LUT Type" on page 685
3. Make changes to the basic conversion curve.	"Modifying Basic Conversion LUT Curves" on page 686
4. Fine-tune the final conversion LUT.	"Advanced Editing of the Conversion LUT Curve" on page 695
5. Use colour patches to sample and compare corresponding colours in the source, reference, and result clips.	"Comparing Colour Values Using Colour Patches" on page 697
6. Switch views to monitor the original and result clips, or view both simultaneously.	"Viewing Clips in the LUT Editor" on page 682
7. Save your work: • Save the LUT Editor setup to preserve its settings. • Export the LUT to modify its bit depth or create a new basic LUT type.	"Saving LUT Editor Setups" on page 697 or "Exporting LUTs" on page 699

Using LUTs Created Outside of Smoke

Although Smoke provides a LUT Editor for creating 1D LUTs interactively, you can use 1D LUTs created outside the Smoke environment. You can also use 3D LUTs, which are always created outside Smoke.

To be recognized, the 1D or 3D LUT file must follow the correct format, be named correctly, and be located in the correct directory. Comment lines are permitted.

Configuring Smoke to Use 1D LUTs

You can use LUTs created in other Autodesk applications, such as Combustion, as well as share LUTs between Autodesk Effects and Editing products. You can also use LUTs created in third-party applications as long as they are in the recognized format.

All 1D LUT files must have the *.lut* extension.

It is recommended to save all LUTs in the project's LUT directory, *~/lut* by default, for ease of use, and so they will be archived with the setups of the project.

However, to have Smoke recognize particular 1D LUTs at start-up, save them in the application's LUT directory, *~usr/discreet/<product home>/lut*. You can then configure the *init.cfg* file so that one of these LUTs is applied at start-up. As well, you can use the **Ctrl+Shift+(1-0)** hot keys to quickly apply one of the LUTs from this directory to the monitor.

You can access LUTs from anywhere on your network using the file browser. This can be useful if you are sharing the same LUT between multiple applications.

1D LUT Format

The LUT file begins with a declaration of the number of tables and the number of entries per table:

```
LUT: <number of tables> <number of entries per table>
```

The number of tables in the file depends on the channel-resolution required. For a LUT in which all three RGB channels are converted using the same values, just one table is required. To convert the three channels using different values, use three tables. For three channels plus alpha, use four tables. The number of entries in each table corresponds to the bit depth of the source file: 256 entries for 8-bit resolution, 1024 for 10-bit and 4096 for 12-bit. For example, a LUT operating on three 8-bit channels independently would have the following declaration:

```
LUT: 3 256
```

Each line following the header contains a single entry indicating the value to which the source is converted. For example, a table converting 10-bit logarithmic values to 8-bit linear would contain 1024 entries, corresponding to the 0–1023 intensity range of pixels in the source file.

Each of these entries would be in the range of 0–255, corresponding to the intensity range in the destination. The following table shows the first and last few entries for a sample LUT of this type.

Entry	Value	Meaning
0	0	10-bit 0 is converted to 8-bit 0
1	0	10-bit 1 is converted to 8-bit 0
2	0	10-bit 2 is converted to 8-bit 0
3	1	10-bit 3 is converted to 8-bit 1
4	1	10-bit 4 is converted to 8-bit 1
5	2	10-bit 5 is converted to 8-bit 2
6	2	10-bit 6 is converted to 8-bit 2
. . .		
1021	255	10-bit 1021 is converted to 8-bit 255
1022	255	10-bit 1022 is converted to 8-bit 255
1023	255	10-bit 1023 is converted to 8-bit 255

Blank lines and comment lines (starting with a number sign [#]) are ignored by Smoke. Comment lines are useful in indicating the end of one table and the beginning of another, or for describing how your script or program works.

Configuring Smoke to Use 3D LUTs

After you perform basic monitor calibration and take calibration measurements using the appropriate calibration device, you can work with your film lab to generate a 3D LUT file to account for both the characteristics of the monitor and the characteristics of the film stock you are using. Ideally, 3D LUTs should be developed for a particular monitor and a particular film stock.

All standard 3D LUT files must have the *.3dl* extension; encrypted 3D LUTs must have the *.e3d* extension. Encrypted 3D LUTs can be created using the Kodak Display Management system and can only be used on the system on which they were created.

You can share 3D LUTs between Autodesk Effects and Editing products. You can use 3D LUTs from Lustre that have the *.3dl* extension. You can also use LUTs created in third-party applications as long as they are in the recognized format.

For ease of use, it is recommended that you save all 3D LUTs in the project's LUT directory, called *~/lut* by default. In this case, they will be archived with the setups of the project.

However, to have Smoke recognize particular 3D LUTs at start-up, you must save them in the application's LUT directory, *~usr/discreet/<product home>/lut*. You can then configure the *init.cfg* file to recognize these 3D LUTs for the following reasons:

- So the 3D LUT is accessible from the 3D LUT box in the Player menu for viewing purposes. See "Applying 3D LUTs to the Player" on page 671.
- So the 3D LUT is accessible from the Reference Buffer box in the View menu to apply to the frames displayed in the reference buffer overlay. See "Applying 3D LUTs to the Reference Area and Overlay" on page 674.
- So the 3D LUT can be applied to a viewport. See "Applying 3D LUTs to the Image Window" on page 672.

You can access 3D LUTs from anywhere on your network using the file browser. This can be useful if you are sharing 3D LUTs between multiple applications.

To make 3D LUTs available in Smoke:

1. Copy any 3D LUT that you want to use to the *~/lut* folder in the home directory of Smoke.
2. In the *init.cfg* file, add one of the following lines under the 3DLUT keyword heading for each 3D LUT in the *~/lut* folder:
   - For unencrypted 3D LUT files, add:

     3DLUT `<filename>.3dl`

   - For encrypted 3D LUT files, add:

     3DLUT `<filename>.e3d`

   When you start Smoke, the 3D LUTs will be available.

   NOTE: This procedure makes the 3D LUTs available for the Player and the View menu for the reference buffer overlay. However, when you load 3D LUTs from the LUT Editor, by default Smoke looks in the project's LUT directory.

3D LUT Format

A 3D LUT represents a colour conversion from one colour space to another. It applies a transformation on each value of a colour cube in RGB space. However, 3D LUTs use a more sophisticated method of mapping colour values between different colour spaces than 1D LUTs. Where 1D LUTs represent a transformation in which each colour channel (red, blue, and green) is independently mapped, 3D LUTs represent a transformation in which each colour channel is affected by the other two channels. For example, a highly saturated blue on film will also have an effect on the red and green channels, which 3D LUTs take into account. 3D LUTs can take into account the characteristics of both your monitor and the film stock you are using.

A colour cube can be subdivided into any number of vertices (NxNxN), where each vertex corresponds to an RGB value. You can apply a 3D translation to any of these values (dR,dG,dB) to map equivalent colours between colour spaces. Each RGB value, then, would have an equivalent transformed RGB value (R',G',B'). A 3D LUT maps these equivalents.

The first line of a 3D LUT file determines the level of segmentation of the colour cube, which determines how many vertices there are to assign values to. While each colour channel could be segmented differently, Smoke support a uniform RGB segmentation of 17. The first line of the 3D LUT indicates at what 17 intervals input and output values are matched. All RGB values are represented in the 10-bit colour space. So, the first line of a 3D LUT indicates the 17 sampling intervals in the 10-bit space:

```
0 64 128 192 256 320 384 448 512 576 640 704 768 832 896 960 1023
```

The RGB colour cube, then, is divided by 17 vertices on each of the R G and B axes corresponding to these values, resulting in 17x17x17 RGB values. This is the same number and ratio of vertices that are output in the 3D LUT files created by the Kodak Display Manager.

The 3D LUT file then lists transformed RGB colour output values for each input colour value.

The 3D LUT list assigns a colour value for every vertex. The RGB values on the first line in the list are for (0,0,0), those on the second line are for (0,0,1), and those on the third line are for (0,0,2). Values for the blue index are incremented first, followed by the green index, followed by the red index, until the whole list of 17x17x17 is complete.

The vertex ordering is represented by the following:

0,0,0

0,0,1

0,0,2

...

0,0,16

0,1,0

0,1,1

0,1,2

...

0,1,16

0,2,0

0,2,1

...

...

0,16,16

1,0,0

...

...

16,16,16

For example, suppose the third line of the vertex list in a 3D LUT file is:

```
12 30 141
```

The third line in the list corresponds to the vertex in the 3D colour cube at the following coordinates: (0,0,2). Using the 17x17x17 subdivided colour cube, and the intervals indicated in the first line of the file, these coordinates correspond to the input colour (R=0, G=0, B=128).

That means that the input colour (0,0,128) will be mapped to the output colour (12,30,141).

Since most input colour values fall between the RGB values corresponding to the 17 sampling intervals, output colour values often result from an interpolation between the surrounding vertices.

Viewing Clips with 3D LUTs

ou can use 3D LUTs to accurately display film clips on the graphics monitor. 3D LUTs are applied to the Player and image window, rather than to the entire monitor.

By default, the graphics monitor (and therefore the Player and image window) displays images using the default LUT defined in the software initialisation configuration file (*init.cfg*). Typically, this is a LUT that defines linear gamma—the standard display setting for graphics monitors.

However, if you have also configured Smoke to initialise one or more 3D LUTs, you can toggle the Player and image window to use 3D LUT display mode instead. The clip itself is not affected: the 3D LUT only affects the display.

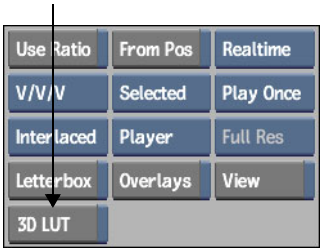
To configure Smoke to use 3D LUTs, see "Configuring Smoke to Use 3D LUTs" on page 668.

Applying 3D LUTs to the Player

On the EditDesk, using the Player controls, you can switch to 3D LUT display mode, and then select the 3D LUT you want to use to accurately display film clips.

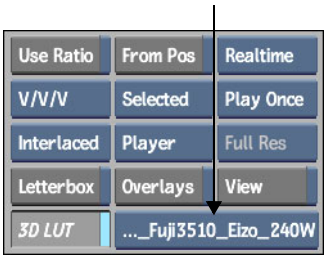
To apply a 3D LUT to a clip in the Player:

1. In the Player, enable 3D LUT or press **CTRL+SHIFT+~**.



NOTE: If the 3D LUT button is inactive, you have not configured the 3D LUT keyword in the software initialisation configuration file. See "Configuring Smoke to Use 3D LUTs" on page 668.

The 3D LUT box appears, indicating which 3D LUT is currently being applied to the Player.



2. To change 3D LUTs, do one of the following:
   - Select the 3D LUT that you want to apply from the 3D LUT box.
   - Select the 3D LUT that you want to apply by pressing its corresponding hot key **CTRL+SHIFT+(1-0)**.
3. To toggle the 3D LUT rendering method between Fast and Quality, press **CTRL+SHIFT+T**.

   A message appears indicating the current 3D LUT rendering method when you press this hot key. Fast 3D LUT processing requires less processing power but may introduce banding. Quality 3D LUT processing requires more processing power but the display has greater integrity.
4. To turn off 3D LUT processing, disable 3D LUT or press **CTRL+SHIFT+~**.

Applying 3D LUTs to the Image Window

To accurately display film clips, you can apply 3D LUTs to the image window, including the reference area and the reference overlay.

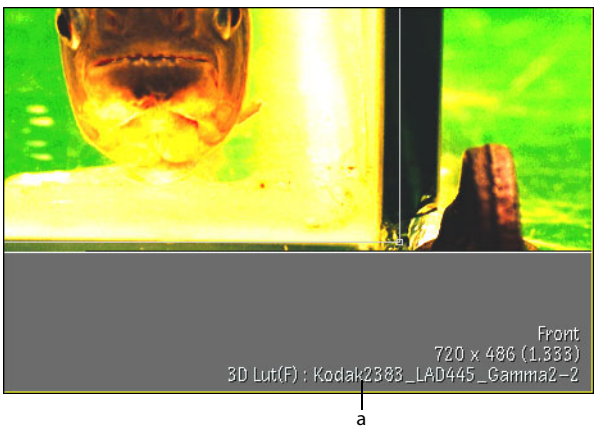
3D LUT display in the image window is only supported in modules that also support multiple viewports: Resize, the Colour Corrector (including the Colour Warper), and DVE. It is also available for all A/V tools for which the EditDesk Module Editor is available. See "Using the EditDesk Module Editor" on page 113.

When you are working with multiple viewports, you can apply different 3D LUTs to each viewport independently.

To apply a 3D LUT to a clip in the image window:

1. With a clip in the current viewport set to Front, Back, or Result view, press **CTRL+SHIFT+~** to enable 3D LUT display mode.

   The default 3D LUT (the first 3D LUT listed in the *init.cfg* file) is applied to the viewport. Its name appears in the lower-right corner of the viewport.

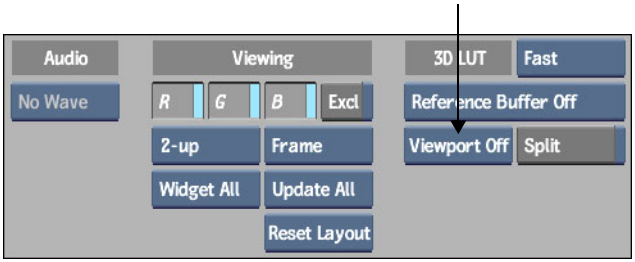


a) 3D LUT name in the viewport

Image courtesy of Technicolor (formerly Toybox)

2. To change 3D LUTs, do one of the following:

   • Select the 3D LUT from the Viewport box in the View menu. The Viewport box lists the 3D LUTs in the software initialisation configuration file.



   • Use hot keys to switch between 3D LUTs defined in the software initialisation configuration file.

Press:	To apply:
CTRL+SHIFT+1	The first 3D LUT defined in the software initialisation configuration file.
CTRL+SHIFT+[2-9]	The second through ninth 3D LUT defined in the software initialisation configuration file.
CTRL+SHIFT+0	The tenth 3D LUT defined in the software initialisation configuration file.

3. To toggle the current 3D LUT on and off, press its associated hot key (**CTRL+SHIFT+[1-0]**).

   When the 3D LUT is on, its name is in light blue. When it is off, its name is in black.

4. To disable 3D LUT display mode, press **CTRL+SHIFT+~**.

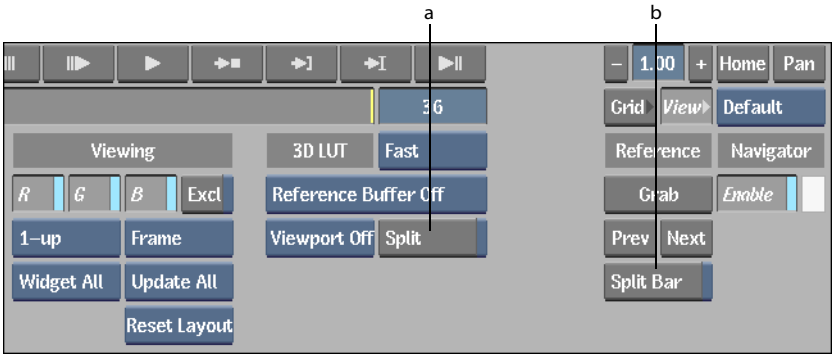
Applying 3D LUTs to the Reference Area and Overlay

You can enable 3D LUT display mode, and then apply 3D LUTs to the frame stored in the reference area, as well as all displayed frames when using the reference overlay.

To apply 3D LUTs to the reference area:

1. Enable 3D LUT display mode.
2. Click View.

The View menu appears.



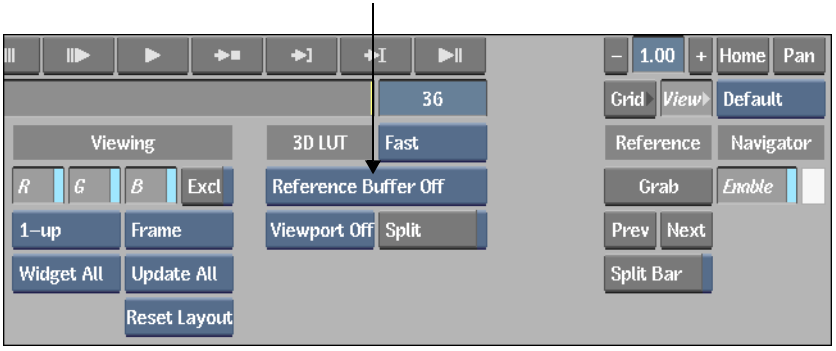
a) Split button b) Split Bar button

3. Enable Split Bar.
4. Enable Split.

   The 3D LUT is applied to the reference area.

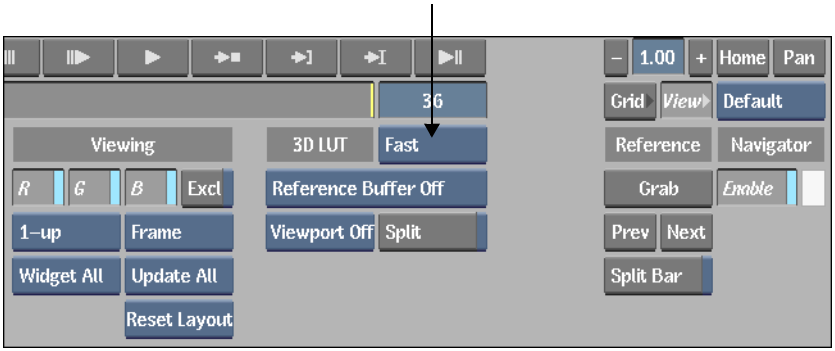
To apply 3D LUTs to the reference overlay:

1. Make sure 3D LUT display mode is enabled.
2. In the View menu, select a 3D LUT from the Reference Buffer box.



The Reference Overlay box lists the 3D LUTs in the software initialisation configuration file.

3. To toggle the 3D LUT rendering method between Fast and Quality, select Fast or Quality or press **CTRL+SHIFT+T**.



Fast 3D LUT processing requires less processing power but may introduce banding. Quality 3D LUT processing requires more processing power but the display has greater integrity.

HINT: The selected processing option is indicated by F or Q in parentheses next to the 3D LUT name in the viewport.

4. To disable 3D LUT display mode for the reference overlay, select Reference Buffer Off from the Reference Buffer box.

Working with Multiple Views and 3D LUTs

When you are working in a module that supports multiple views, you can apply different 3D LUTs to each viewport independently.

To apply 3D LUTs when working with multiple viewports:

1. Press **CTRL+SHIFT+~** to enable 3D LUT processing.

   The name of the current 3D LUT appears in the lower-right corner of the current viewport.

   NOTE: In cases where a viewport is small, there may not be enough room to display the 3D LUT's name.

2. Click another viewport to make it current (a yellow border indicates the current viewport).
3. Select a 3D LUT from the Viewport box, or press **CTRL+SHIFT+[1-0]** to enable the corresponding 3D LUT listed in the software initialisation configuration file.

Processing Clips with 3D LUTs

ou can process clips with a 3D LUT to commit the colour conversion to the clip. There is no way to restore logarithmic data once you have processed a clip with a 3D LUT. Typically, you do this

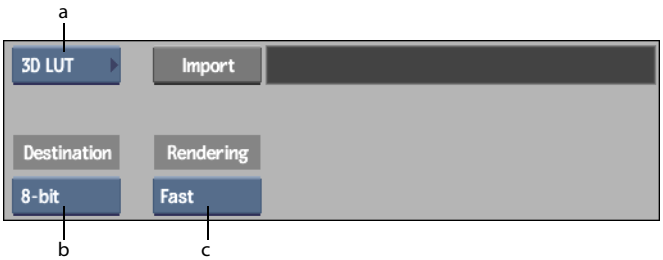
to release a film clip for review on video, or to guarantee real-time playback which may not be possible in 3D LUT display mode.

While this process produces footage with the closest accuracy to film look, its accuracy cannot match how the clip appears on your calibrated Smoke system. Furthermore, you cannot use a 3D LUT to convert linear data back to logarithmic data.

You import a 3D LUT to process clips using the LUT Editor when it is accessed from the EditDesk.

To process a clip with a 3D LUT:

1. Access the LUT Editor from the EditDesk. See "Accessing the LUT Editor" on page 679.



a) Conversion LUT Type box b) Destination box c) Rendering box

2. From the Conversion LUT Type box, select 3D LUT.
3. Click Import LUT.

   The file browser appears.
4. Navigate to the 3D LUT file you want to use, select it, then click Load.

   You return to the LUT Editor, and the 3D LUT is applied to the clip in the image window. The 3D LUT name appears in the field next to the Import LUT button.
5. Select how you want to process the clip from the Rendering box.

Select:	To:
Fast	Process the clip in less time with less quality.
Quality	Process the clip in more time with more quality.

6. Select an output bit-depth option from the Destination box.

Select:	To:
8-bit	Output 8 bits per channel.
10-bit	Output 10 bits per channel.
12-bit	Output 12 bits per channel.

Select:	To:
12-bit Unpacked	Output 12 bits per channel, unpacked.
16-bit float	Output 16 bits per channel, floating point data.

7. Click Process.

   The clip is processed with the 3D LUT to the destination you selected.

Applying a LUT on Import or Export

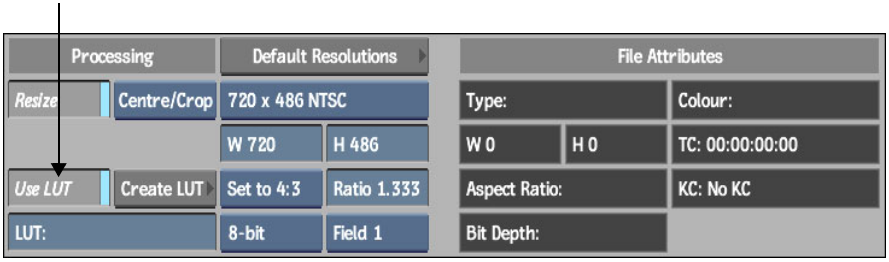
Applying a LUT to a film clip on import or export converts the clip's images according to the contents of the LUT. You can only apply 1D LUTs on import or export.

A typical workflow when using 1D LUTs would be to apply the **`10logto12`** import LUT provided, converting 10-bit logarithmic image data to 12-bit linear image data. After working with the images in Smoke, you would then export the clip using the inverse of the LUT, **`12to10log`**. This restores its logarithmic values, in preparation for film printing.

Sample 1D LUTs have been provided that cover the most common conversion processes, and use standard data for Cineon digital negatives (normal exposure). If these LUTs do not give the desired results, you can use them to create a custom LUT. Often, a minor adjustment is all that is required. See "Creating Custom 1D LUTs" on page 681.

To apply a LUT on image import or export:

1. Open the clip library in which you want to store the images you are importing, or from which you want to export images.
2. Click Import Image, or select an image and click Export Image.
3. Enable Use LUT.



NOTE: This screenshot depicts the Import Image menu. In the Export Image menu, the Create LUT button does not appear.

4. Click the LUT field.

The file browser appears. The Files list contains the LUTs currently residing in your project's *~/lut* directory. These include the samples provided with Smoke, as well as any LUTs you may have saved or exported to this directory.

Sample 1D LUTs include the following.

LUT File Name	Conversion Process
10logto12	Converts a 10-bit logarithmic Cineon image to a 12-bit linear image.
10logto8	Converts a 10-bit logarithmic Cineon image to an 8-bit linear image.
8to10log	Converts an 8-bit linear image to a 10-bit logarithmic Cineon image.
12to10log	Converts a 12-bit linear image to a 10-bit logarithmic Cineon image.
invertRGB	Inverts the RGB values of the image.
oxberry12to8	Converts a 16-bit SGI image file created by the Oxberry film scanner to an 8-bit image file. Note that these SGI image files contain 12 bits of data scaled in a non-standard way.
oxberry12to12	Converts a 16-bit SGI image file created by the Oxberry film scanner to a 12-bit image file. Note that these SGI image files contain 12 bits of data scaled in a non-standard way.

5. Select a LUT in the Files list.

   The Import Image or Export Image menu reappears. The LUT field displays the name of the new LUT. It will be applied to the clip you import or export.

Accessing the LUT Editor

Access the LUT Editor to create custom 1D LUTs or tailor existing ones.

You can access the LUT Editor from:

- The EditDesk.
- The Import Image menu. The LUT Editor is available only when importing Cineon or Spirit Dpx images. However, you can apply the LUTs you create to any image format you like, not just Cineon and Spirit Dpx images.

NOTE: You cannot import 3D LUTs from the LUT Editor when it is accessed from the Import Image menu.

You can also access the LUT Editor to process clips with 3D LUTs. See "Processing Clips with 3D LUTs" on page 676.

Once the LUT Editor is open, you can define a basic conversion LUT type—logarithmic to linear, vice versa, or custom. Or, you can use an existing LUT Editor setup as a starting point for creating the new LUT. A setup preserves certain useful menu settings.

To access the LUT Editor from the EditDesk:

1. Make sure the current option in the Menu Priority box is disabled.



2. From the A/V Tools box, select and enable Film.



3. Click LUT Editor, select a clip, and then select the destination for the processed clip.

   The LUT Editor appears, loaded with the current frame of the clip.

4. Define a basic LUT type, or load a LUT Editor setup to begin customizing the LUT. You can also load a 3D LUT with which to process the clip. See:

   - "Defining a Basic LUT Type" on page 685
   - "Saving LUT Editor Setups" on page 697
   - "Processing Clips with 3D LUTs" on page 676

Accessing the LUT Editor from the Import Image Menu

Access the LUT Editor from the Import Image menu. The LUT Editor is available only when importing Cineon or Spirit Dpx images. However, you can apply the LUTs you create to any image format you like, not just Cineon and Spirit Dpx images.

To access the LUT Editor from the Import Image menu:

1. Open a clip library for storing the images.
2. Click Import Image.

The Import Image menu appears.



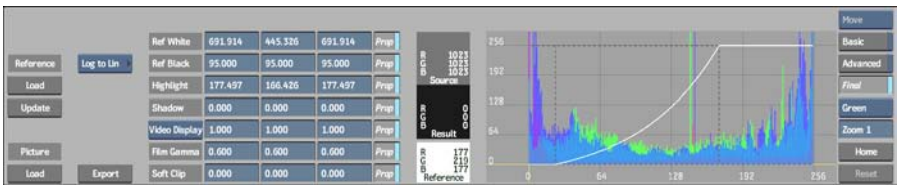
a) Format box
b) Use LUT button
c) Create LUT button
d) LUT field

3. Select Cineon or Dpx (Spirit) from the Format box.
4. Use the file browser to locate the Cineon or Dpx (Spirit) images you want to import.
5. Enable Use LUT.

   The LUT field and Create LUT buttons appear.
6. Click Create LUT.
7. Using the file browser, select a reference image.

   When selecting a reference image, you load only a single frame (the first, by default). To select a different frame, switch to Proxies view mode and expand the image sequence by clicking on the proxy's expansion arrow.

   The LUT Editor appears. When loading a large image, such as a 2K Cineon image, this can take a few moments.



8. Define a basic LUT type, or load a LUT Editor setup to begin customizing the LUT. See "Defining a Basic LUT Type" on page 685 and "Saving LUT Editor Setups" on page 697.

   NOTE: 3D LUTs cannot be accessed via the Import Image menu.

Creating Custom 1D LUTs

Because film prints vary greatly according to film stock, the sample 1D LUTs provided in Smoke might not suit all needs. Similarly, because shooting can occur under many conditions, the LUT

you create to import one shot might not serve another, even within the same shoot or stock. With the LUT Editor, however, you can create a custom LUT.

Use the procedures in this section to create a custom LUT. When you create custom LUTs, the steps described in the custom 1D LUT workflow apply. See "Workflow for Custom 1D LUTs" on page 666.

Viewing Clips in the LUT Editor

Your view options depend on the location from which you access the LUT Editor. When accessed from the Import Image menu, you can view the current result and compare it with a reference clip. You can use the crop box to view the result and reference clips simultaneously.

While creating a custom LUT, your clip monitoring options include:

- Switching between Reference and Result views
- Loading a reference image
- Using the crop box to view both clips simultaneously
- Updating the Reference view with the current result

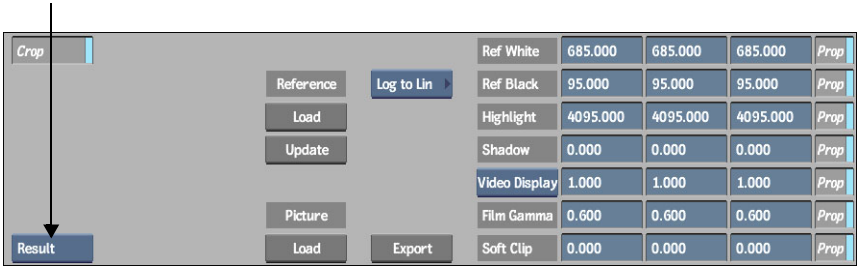
Switching Views

Use the view buttons to switch between the current result and the reference image.

To switch between Reference and Result views:

➤ Select one of the following from the View Box:

- Reference to view the reference image.
- Result to view the result image.

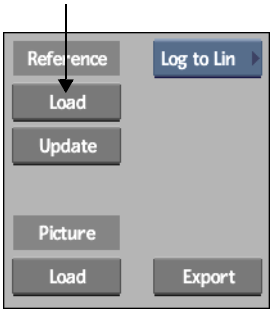


Loading a Reference Image

You can load a reference image from the EditDesk or browse to one using the file browser. For example, load a processed clip that shows what colours should look like in the current display environment.

To load a reference image from the EditDesk:

1. Access the LUT Editor from the Import Image menu.
2. In the Reference area, click Load.



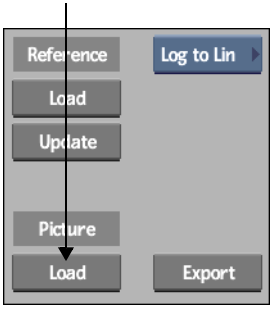
The EditDesk appears.

3. Select a clip.

   You are returned to the LUT Editor and the selected clip appears in Reference view. If there was already a reference clip, it is replaced.

To load a reference image from the file browser:

1. Access the LUT Editor from the Import Image menu.
2. In the Picture area, click Load.



The file browser appears.

3. Select an image.

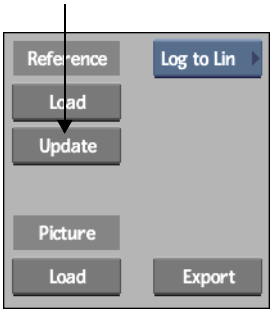
   You are returned to the LUT Editor and the selected clip appears in Reference view. If there was already a reference clip, it is replaced.

Updating the Reference Image

Update the reference image with the current result. This procedure is a good way to track intermediate results.

To update the reference image:

1. Access the LUT Editor from the Import Image menu.
2. Click Update.



The reference image is updated with a snapshot of the current result.

Using the Crop Box

Use the crop box to view the result clip and reference clip simultaneously.

To view the reference and result clips simultaneously:

1. Access the LUT Editor from the Import Image menu.
2. Enable Crop.



3. Select Result from the View box.

   The crop box appears only in Result view.

4. Drag a selection box to draw the crop box.

   The result appears inside the crop box. The reference image appears outside the crop box.

5. To resize the crop box, drag another selection box.

Defining a Basic LUT Type

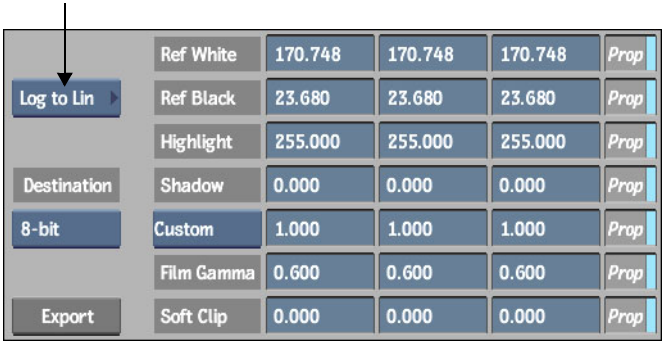
One way to begin creating a custom LUT using the LUT Editor is by defining the type of LUT you want to use. You can choose from one of the presets for converting logarithmic data to linear data, linear to logarithmic, or for creating a LUT to manipulate images that are already linear. Each of these selections sets up the appropriate conversion curve. It also includes selecting a bit-depth for the output. Alternatively, you can also choose to import a LUT as a starting point. Each of these techniques is discussed in this section.

Another way to create a custom LUT is to load a LUT Editor setup. See "Loading LUT Editor Setups" on page 698.

NOTE: The procedures in this section do not apply to 3D LUTs.

To select a basic LUT type preset:

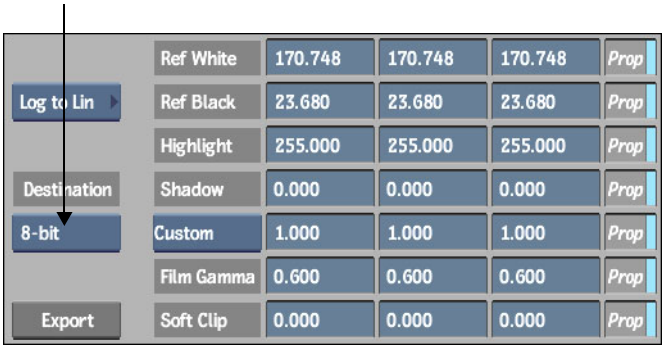
1. From the Conversion LUT Type box in the LUT Editor, select an option.



Select:	To:
Log to Lin	Begin with a standard curve for converting logarithmic data to linear data.
Lin to Log	Begin with a standard curve for converting linear data to logarithmic data.
Gamma	Begin with a standard curve for modifying linear data.
Import	Import a LUT to use its curve as a basic LUT. See the following procedure.
3D LUT	Import a 3D LUT. See "Processing Clips with 3D LUTs" on page 676.

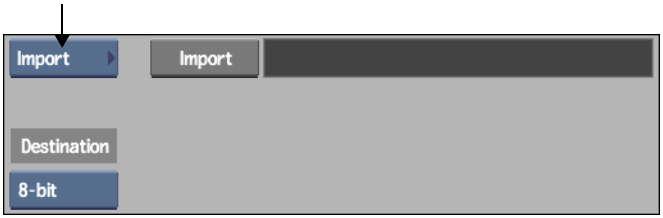
The conversion curves for the basic LUT type you selected appear in the LUT Editor as the basic LUT.

2. Select an output bit-depth option from the Destination box. You can output 8 bits or 12 bits per channel.



To import a LUT to use its curve as a basic LUT:

1. Select Import from the Conversion LUT Type box.



2. Click Import.

   The file browser appears.

3. Locate and select the LUT that you want to import.

   You are returned to the LUT Editor.

   The LUT name appears in the field below the Import button. The imported LUT's conversion curves appear in the LUT Editor as the basic LUT.

   NOTE: When you import a LUT, advanced setting are merged into the basic setting. In order to access the settings used to create a LUT, you must load the LUT, not import it. See "Loading LUT Editor Setups" on page 698.

Modifying Basic Conversion LUT Curves

Once you define a basic LUT type, you can modify:

- The reference white and reference black values
- The highlights and shadows

• The gamma of the conversion curve

• The gamma of the incoming film negative

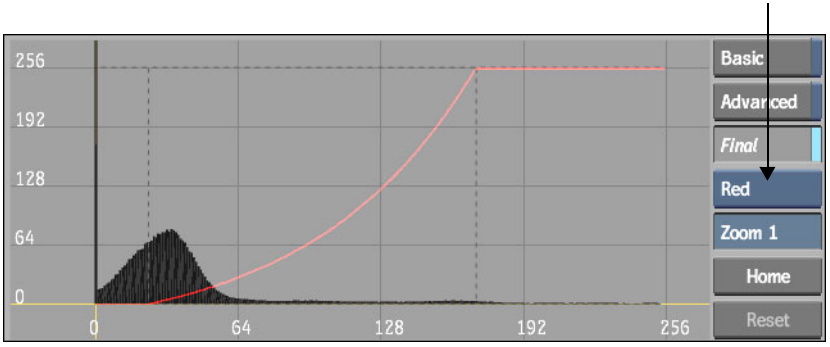
• The degree to which the shoulder at the upper end of the conversion curve is softened

When you modify these values, the basic LUT curves are updated to reflect the changes. For all procedures, you can monitor the R, G, and B channels independently while modifying the LUT.

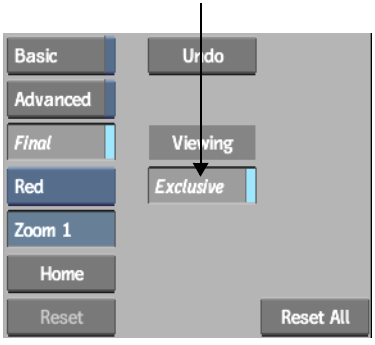
NOTE: The procedures in this section apply to predefined LUTs and LUTs that have been loaded. They neither apply to LUTs that have been imported nor 3D LUTs.

To monitor the R, G, and B channels independently:

1. From the Edit Curve box, select Red, Green, or Blue to monitor the red, green, or blue channels independently.



2. If you are in the Import Image menu, you can toggle the Exclusive button to view the channel currently selected in the Edit Curve box as a greyscale representation.



Modifying Reference White and Reference Black Values

The reference white and reference black values define the intensity levels at which incoming pixels are considered white or black respectively. For example, selecting a logarithmic-to-linear basic conversion LUT curve sets the reference white to 685 and the reference black to 95. (These have been shown to be good values for Kodak film stock.) As a result, source pixels with values from 685 and 1023 will produce white pixels, while those from 0 and 95 will bet set to black.

Reference white and black are affected by the values assigned to highlights and shadows. White pixels are mapped to the value set for highlights, while black pixels are mapped to the value set for shadows. See "Modifying Highlights and Shadows" on page 689.

To modify reference white or black values using the Ref White and Ref Black fields:

➤ Do one of the following:

- To set proportional R, G, and B values, enable Prop and then enter the value in one of the (left-to-right) R, G, and B Ref White and Ref Black fields.
- To set independent R, G, or B values, disable Prop and then enter the value in the corresponding (left-to-right) R, G, or B Ref White and Ref Black fields.

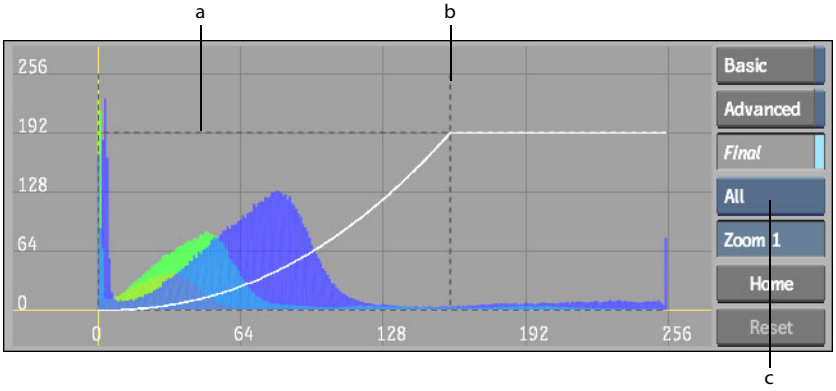


a) Ref White/Black fields and Prop (Proportional) buttons

To modify reference white or black values using the LUT Editor graph:

➤ Do one of the following:

- To set proportional R, G, and B values, select All from the Edit Curve box, and then drag the vertical reference white or reference black line left or right.
- To set independent R, G, or B values, select Red, Green, or Blue from the Edit Curve box, and then drag the vertical reference white or reference black line left or right.



a) Reference Black line b) Reference White line c) Edit Curve box

HINT: If you already entered independent values and want to modify the R, G, and B values proportionally, you must drag the reference white or reference black line that corresponds to the corresponding channel. To view the selected R, G, or B luma values as a greyscale luma image in the Import Image menu, enable the Exclusive button.

Modifying Highlights and Shadows

Highlight and shadow values define the maximum and minimum values permitted for each channel. All values above the highlight are clamped down to it. Similarly, all values below the shadow are clamped up.

To modify highlight and shadow values using the Highlights and Shadows fields:

➤ Do one of the following:

- To set proportional R, G, and B values, enable Prop and enter a value in one of the (left-to-right) R, G, and B Highlights and Shadows fields.
- To set independent R, G, or B values, disable Prop and enter the value in the corresponding (left-to-right) R, G, or B Highlights and Shadows fields.



a) Highlight/Shadow fields

To modify highlight or shadow values using the LUT Editor graph:

➤ Do one of the following:

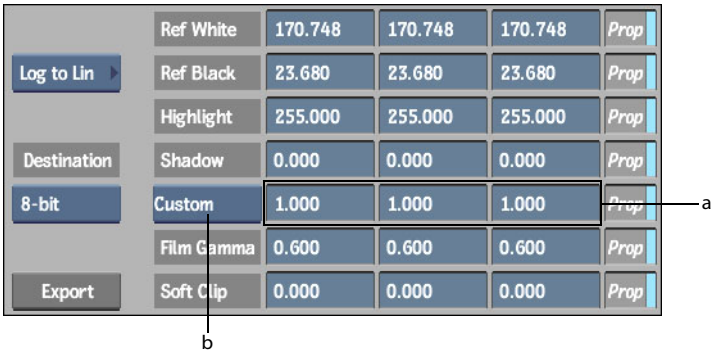
- To set proportional R, G, and B values, select All from the Edit Curve box, and then drag the horizontal highlight or shadow line up or down.
- To set independent R, G, or B values, select Red, Green, or Blue from the Edit Curve box, and then drag the horizontal highlight or shadow line up or down.

Modifying the Gamma of the Conversion Curve

Set the gamma correction value to correspond to the display gamma you set your system to use. You can select a preset from the Gamma Correction box or enter a custom value.

To modify the gamma correction curve using the Gamma Correction fields:

1. Select an option from the Gamma Correction box.



a) Gamma Correction fields b) Gamma Correction box

Select:	To:
Video Display	Set video gamma correction presets.
Custom	Enter custom gamma values.

2. If you selected Custom, do one of the following:

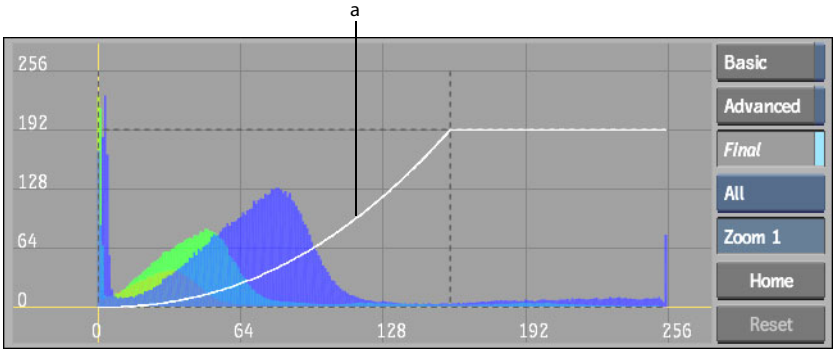
   • To set proportional custom R, G, and B gamma correction values, enable Prop, and then enter the value in one of the (left-to-right) R, G, and B Gamma Correction fields.

   • To set independent custom R, G, or B gamma correction values, disable Prop, and then enter the value in the corresponding (left-to-right) R, G, or B Gamma Correction field.

To modify the gamma correction curve using the LUT Editor graph:

➤ Do one of the following:

- To modify the combined R, G, and B gamma correction curves proportionally, select All from the Edit Curve box, and then drag the gamma correction curve left or right.
- To set independent R, G, or B values, select Red, Green, or Blue from the Edit Curve box, and then drag the gamma correction curve left or right.



a) Gamma correction curve

Modifying the Gamma of the Incoming Film Negative

The values in the Film Gamma fields affect the gamma correction curve inversely to the Gamma Correction fields. This is because the gamma correction performed using these controls is based on the gamma of the original film negative. Typically, the gamma of a film negative is 0.6. Only adjust this value if your film negative is of a non-standard gamma. You should not have to modify this value by very much.

To modify the gamma correction curve using the Film Gamma fields:

➤ Do one of the following:

- To set proportional custom R, G, and B gamma correction values, enable Prop and then enter the value in one of the (left-to-right) R, G, and B Film Gamma fields.
- To set independent custom R, G, or B gamma correction values, disable Prop and then enter the value in the corresponding (left-to-right) R, G, or B Film Gamma field.



a) Film Gamma fields

Adjusting the Softclip Values

You can soften the shoulder of the gamma correction curve by adjusting the Softclip values. When you soften the shoulder of the conversion curve, you soften the transition of colours toward the reference white value. This results in less harsh highlights in your clip.

To soften the shoulder of the gamma correction curve using the Softclip fields:

➤ Do one of the following:

- To set proportional custom R, G, and B gamma correction values, enable Prop, and then enter the value in one of the (left-to-right) R, G, and B Softclip fields.
- To set independent custom R, G, or B gamma correction values, disable Prop, and then enter the value in the corresponding (left-to-right) R, G, or B Softclip field.

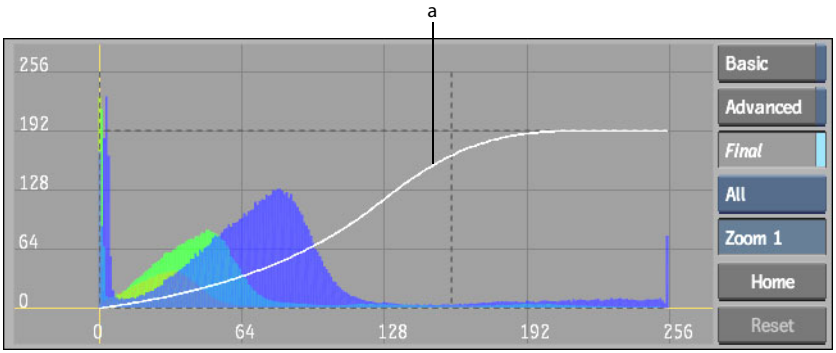


a) Soft Clip fields

To soften the shoulder of the gamma correction curve using the LUT Editor graph:

➤ Do one of the following:

- To soften the shoulder of the combined R, G, and B gamma correction curves proportionally, select All from the Edit Curve box, and then **SHIFT**-drag the gamma correction curve left or right.
- To soften the shoulder of the R, G, or B curves separately, select Red, Green, or Blue from the Edit Curve box, and then **SHIFT**-drag the gamma correction curve left or right.



a) Softened shoulder

Advanced Editing of the Conversion LUT Curve

After you modify the basic conversion LUT curves, you may want to further refine the final result. To do so, you can use advanced editing tools. With advanced editing, you modify additional curves for the red, green, and blue channels to fine-tune the final conversion LUT and bring out or hide detail in specific areas. These curves have editable points, adding flexibility in how they affect each channel in the final conversion LUT.

You can modify the shape of each advanced editing curve using control points. Modifications you make to these curves influence the curve of corresponding channels in the final conversion LUT. For example, you can add points to the advanced editing curve for the red channel, and by dragging the points, affect the slope of the red channel's final conversion LUT curve.

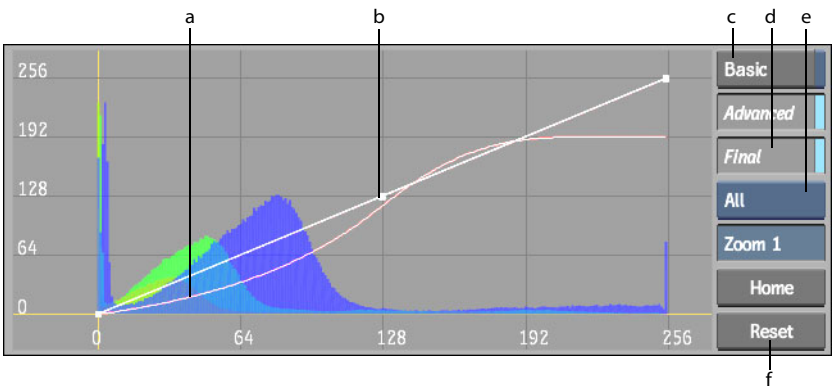
The modifications you make to the basic conversion LUT curves and the advanced editing curves are independent. The final LUT that you generate, however, is a single curve (or set of R, G, and B curves) that consists of basic LUT curves and adjustments you make with advanced editing curves.

NOTE: The procedure in this section does not apply to 3D LUTs.

To perform advanced editing of the conversion LUT curve:

1. In the LUT Editor, click Advanced.

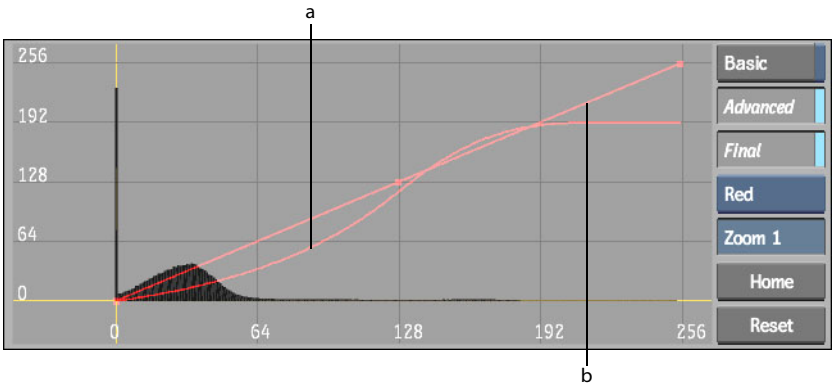
   Additional advanced editing curves appear for the red, green, and blue channels. RGB curves use blending to distinguish overlapping curves. For example, when all RGB curves overlap, a white curve is produced, whereas green and blue overlapping curves produce a cyan curve.



a) Red, blue and green overlapping advanced editing curves
b) Control point
c) Basic button
d) Final button
e) Edit Curve box
f) Reset button

2. To adjust the R, G, and B curves more easily, select one of the channels from the Edit Curve box.

   The corresponding channel's basic and advanced editing curves are displayed. The histogram only displays values for the selected channel.



a) Color channel selected in Edit Curves box b) Color channel's advanced editing curve

3. To modify the advanced editing curves, use the Edit Mode box.

Select:	To:
Add	Add control points to an advanced editing curve. With Add selected, click either the red, green, or blue advanced editing curve.
Delete	Delete control points from an advanced editing curve. With Delete selected, click a point on the red, green or blue advanced editing curve.
Move	Move control points. With Move selected, drag the points, or press **CTRL**-drag to select multiple points. **HINT:** Since the advanced editing curves use B-spline interpolation, the control points you manipulate will not necessarily rest on the curve itself. Points have a weighted influence on the curve depending on the position of the other points on the curve.
Zoom	Zoom in on the curves. With Zoom selected, drag over the curves right or left to zoom in or out.
Rect Zoom	Zoom in on a section of the curves. With Rect Zoom selected, drag a selection box to zoom in on the area of the curves contained by the selection box.
Pan	Pan the curves. With Pan selected, drag over the curves to pan the curves in any direction.

Dragging control points of advanced editing curves affects the basic curves and the colour effect is immediately reflected in the clip.

4. To view the basic and final conversion LUT curves, toggle the Basic LUT and Final LUT buttons.
5. To reset the advanced editing curves only, click Reset.

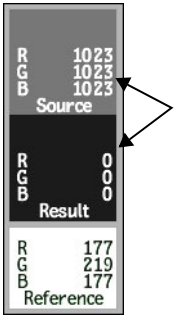
Comparing Colour Values Using Colour Patches

While creating the LUT, you may want to sample image channel values in the source, result, and reference clips to compare values of similar colours, or even corresponding pixels. The colour patches appear to the right of the LUT Editor graph.

NOTE: The procedure in this section does not apply to 3D LUTs.

To sample colours in the LUT Editor accessed from the Import Image menu:

1. Click the Source or Result colour patch.



   The cursor changes to a colour picker.

2. Click the image.

   Both source and result colours are sampled simultaneously. The RGB values for the selected pixel are displayed, and the sampling boxes take on the corresponding colour.

3. To sample a set of reference values, click the Reference sampling box and use the colour picker to sample the image.

   The values are taken from either the result or reference image, depending on which clip display option is currently selected.

Saving LUT Editor Setups

If you will be importing a series of clips from the same shoot or stock, consider using a LUT Editor setup. LUT setups retain all menu settings for the basic conversion LUT curve as well as those created when performing advanced editing. Because a LUT setup preserves the distinction between settings in the LUT Editor menu and adjustments made with the advanced

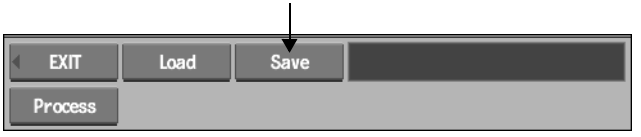
editing curves, it is easier to fine-tune the LUT for specific clips. When importing multiple clips from the same shoot or film stock, later clips may require fine-tuning using the advanced editing curves, but much of the initial work will have been done in the menu.

A LUT setup is simply a 1D LUT that has been saved, rather than exported—saving preserves menu settings; exporting does not. When you re-load a saved LUT, menu settings and advanced editing curve values are restored, and you can adjust basic and advanced editing curves independently. In addition, saving automatically creates an inverse LUT.

When working with film, you normally apply the LUT you created when importing the clip, and the inverse LUT—created automatically upon saving—when exporting your finished work. Applying the export LUT restores the clip's logarithmic data in preparation for the film print. In addition, Smoke adds a suffix to the filename indicating the bit-depth conversion, as well as the correct *.lut* extension.

To save a LUT Editor setup:

1. Access the LUT Editor.
2. Click Save.



   The file browser appears.

3. Set a location for the LUT.
4. Type a name for the LUT in the Save field.
5. If you accessed the LUT Editor in the EditDesk, select Setup from the Save Option box.
6. Click Save.

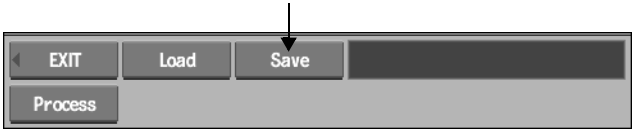
   The LUT and an inverse LUT are saved in the specified location.

Loading LUT Editor Setups

Loading a LUT Editor setup gives you access to the menu properties and advanced editing curves used to create the LUT.

To load a LUT Editor setup:

1. Access the LUT Editor.
2. Click Load.



   The file browser appears.

3. Select the LUT Editor setup that you want to load.

   You are returned to the LUT Editor and the setup is loaded.

Exporting LUTs

Once you complete your custom LUT, you can use it to convert images. To do so, you must first save or export it. Saving a LUT preserves its menu settings and automatically creates an invert LUT. A LUT's menu settings include values for its basic curves, as well as its advanced editing curves. Exporting combines the basic curves and the advanced editing curves into a single set of curves. However, exporting provides the opportunity to change the bit depth of the LUT. Both saved and exported LUTs are applied to an image sequence in the same manner.

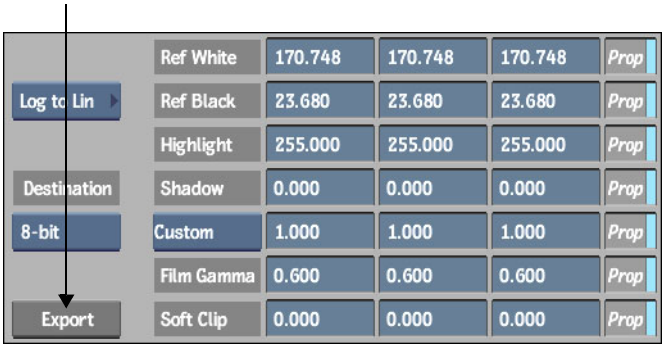
When you export a LUT, the settings that correlate with the basic curves and the advanced editing curves are merged to create a single set of RGB conversion curves and the independence of these settings is lost. Whether you load or import the LUT afterwards, it appears as a basic conversion curve only. However, like all basic LUT types, you can then alter it, for example, by using the advanced editing curves.

Exported LUTs serve as a good interchange format for colour consistency between Autodesk and non-Autodesk products.

Exporting is useful when you want to change a LUT's bit depth. If you develop a LUT for importing 10-bit logarithmic film data, for example, you can easily convert it to work for 12-bit logarithmic data. When exporting a LUT, you can scale both the input and output bit depths.

To export a LUT:

1. Access the LUT Editor.
2. Click Export.



The file browser appears.

3. Set a location for the LUT.
4. Select the source and destination bit depths for the exported LUT.
5. Click Save.

   The LUT is exported to the specified location.

Converting OpenEXR Images

Smoke supports the OpenEXR file format. This file format stores 16- or 32-bit floating-point image data. Advantages of the OpenEXR format include a high dynamic range, high-quality colour resolution, and portability.

From the EditDesk, you can convert OpenEXR files using the LUT Editor. You can alter image channel values (such as the luminance) using the viewer's conversion controls, however, you cannot alter the original file.

You can convert the output of an OpenEXR image to an integer image with a bit depth of 8, 10, or 12 bits. At a destination bit depth of 12 bits, you can store packed data (which requires less space on the framestore) or unpacked data (which results in faster retrieval times). You still have the option of exporting to a new 16-bit floating point image.

The following steps are the suggested workflow when working with OpenEXR images.

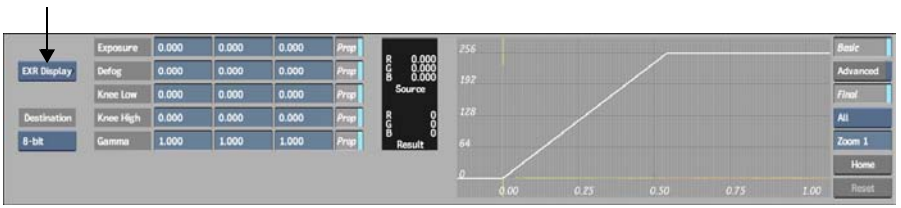
Step:	Refer to:
1. Import the image.	"Importing OpenEXR Files" on page 229.
2. Convert the image and make changes to the basic conversion curve and editing parameters, similarly to a 1D LUT. Export an 8-, 10-, or 12-bit integer image from the OpenEXR image.	"Converting an OpenEXR Image in the LUT Editor" on page 701

Converting an OpenEXR Image in the LUT Editor

You can convert the output of an OpenEXR image by accessing EXR Display controls in the LUT Editor.

To convert an OpenEXR file:

1. Access the LUT Editor. See "Accessing the LUT Editor" on page 679.
2. From the Conversion LUT Type box, select EXR Display.



The EXR Display controls appear.

Exposure — Enter the display image exposure. Editing this value will lighten or darken the display image, revealing detail in the high or low range of luminance.

Defog — Subtract from pixel values to reduce fogging of the image.

Knee Low — Set the lower limit of a compressed pixel range. The knee function determines the white point and middle grey values of the image.

Knee High — Set the upper limit of a compressed pixel range. The knee function determines the white point and middle grey values of the image.

Gamma — Enter the gamma correction values for your screen setup.

P (Proportional) — Enable to change remaining channel values proportionally with respect to a selected value.

3. In the Destination menu, select the output bit depth.

32 Adding and Removing Film Grain

Summary

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About Film Grain

Grain is a basic characteristic of film that is derived from the individual silver halide crystals randomly distributed across an image. The random distribution of these crystals creates the visual impression of graininess, which adds a distinctive look to film. In addition, different film stocks have different grain signatures.

You can use grain management tools to create convincing composites between video, or CG-generated elements, and film material. The DeGrain and ReGrain tools are useful in a number of scenarios. For example:

- If you are pulling keys from key-in film clips, film grain can make generating a clean matte more difficult. Using the DeGrain tool, you can remove the grain from the key-in clip, generate the matte from that clip, and apply the matte to the original grainy key-in clip. The result is a clean, precise matte applied to a properly grainy film clip.
- If you are mixing film clips originating from different film stocks, you can match the grain in the clips to make the grain in your results look consistent.
- If you are working with footage originally shot on film and transferred to video, you can remove the grain and match the film material with video material.
- If you are working with video material or CG-generated elements, you may want to add grain to the clips to result in a film look.

- You can use DeGrain tools to remove grain from film clips before performing any image processes. After you are finished, you can use ReGrain tools to restore the film grain to the final result.

Grain management workflow, much like working with LUTs, depends heavily on the specific qualities of the media you are working with. Use the procedures described in the following sections to put together the processing steps that you need to get the results that you want.

Removing Grain from a Clip

Use the DeGrain command to remove grain from a clip. DeGrain applies a noise reduction algorithm that consists of two filters:

- An RGB-averaging filter that removes noise and softens the image.
- An RGB-sharpening filter that adaptively restores the sharp details of an image.

When you remove grain from a clip, you start with the default values for these filters and adjust them to produce the degrained result that you need.

Because grain varies according to film stock, lighting conditions, colour, and resolution, it is advisable to create a DeGrain setup for each clip from which you want to remove grain.

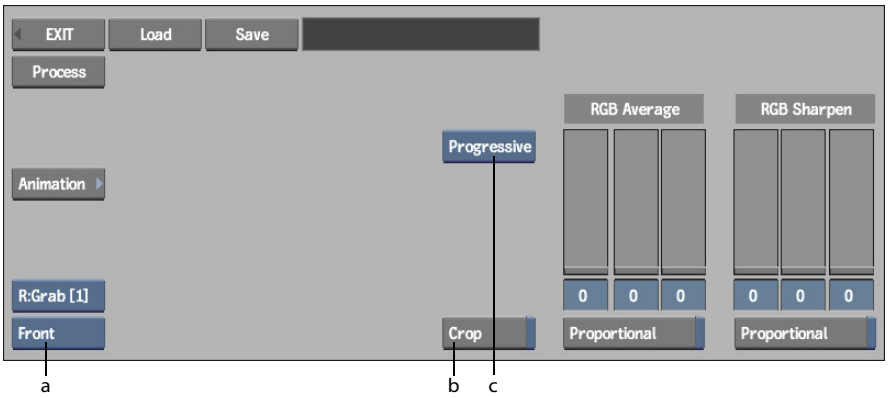
To access DeGrain from the EditDesk:

1. From the A/V Tools box, select and enable Film, then click DeGrain.



2. Select the clip from which you want to remove grain, and then select the destination for the processed clip.

The DeGrain menu appears.



a) View box b) Crop button c) Render Method box

3. Optional: Click Reset All, and then Confirm, to reset DeGrain to the default settings.



4. By default, the result clip appears. You can also view the front clip by selecting Front from the View box.

5. To view the front and result clips simultaneously, and to speed up interactivity while defining the DeGrain parameters, enable the Crop button and use the crop box. See "Defining the DeGrain and ReGrain Area" on page 719.

To remove grain from a clip:

1. Select an option from the Render Method box.

Select:	To:
Progressive	Remove grain from frame-based material, including film-based material transferred either to PAL without field interpolation, or to 30 fps field-based formats, provided 2:3 sequence has been removed.
Interlaced	Remove grain from field-based video, thus compensating for temporal jitter between fields in each frame.

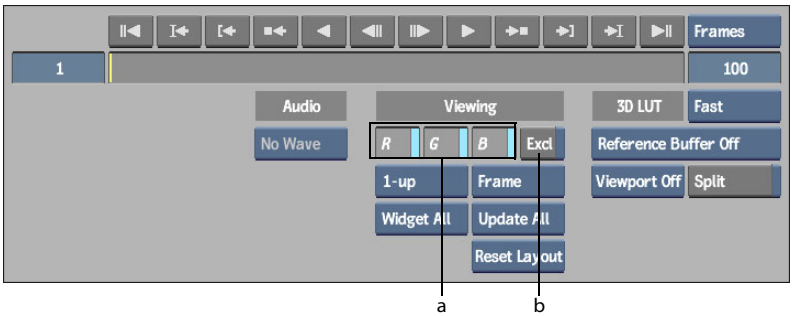
2. Enable View to see the View menu.

   Disable View to return to the DeGrain menu.



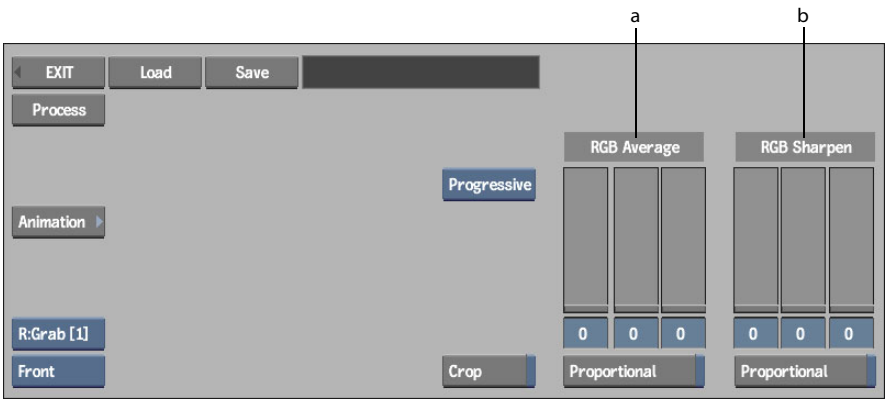
3. In the View menu, use the R, G, and B buttons to control the display of the corresponding channels in the image window. You can also use the corresponding hot keys (**SHIFT+R**, **SHIFT+G**, or **SHIFT+B**) in the DeGrain menu. Enable Excl and then click R, G, or B to view

each channel exclusively as a greyscale representation. You can also use the **SHIFT+X** hot key combination in the DeGrain menu to enable Excl. Use **SHIFT+Z** to restore the RGB view.



a) Channel Display buttons b) Exclusive button

4. Set the RGB Average Blur radius to remove the grain from the clip:
   - Enable Proportional and drag the sliders in the RGB Average group to average RGB globally. This is usually a good initial step.
   - Disable Proportional and adjust the R, G, and B sliders independently. Because film grain is not usually uniform through the R, G, and B channels, this is often a required step for fine-tuning the RGB Average.



a) RGB Average Blur controls b) RGB Adaptive Sharpness controls

5. Set the RGB Adaptive Sharpness radius to restore sharpness where it is needed:
   - Enable Proportional and drag the sliders in the RGB Sharpness group to set RGB sharpness globally.
   - Disable Proportional and adjust the R, G, and B sliders independently.

6. When you are satisfied with the result, click Process to remove grain from the clip.

Adding Grain to a Clip

Use the ReGrain command to restore the film grain on a clip that had been degrained, or to add grain to a clip originating on video or CG so as to make it look like film.

ReGrain synthesizes preset or custom grain signatures by modulating noise according to the luma of the image. This modulation is defined by granularity curves that specify the gain for the luma values of each channel.

- When you use a preset grain signature, these curves are implicit in the menu controls.
- When you define a custom grain signature, you work with these curves directly.

HINT: If you want to colour correct a clip to which you are planning to add grain, you usually get better results when you colour correct the clip first, and then add the grain.

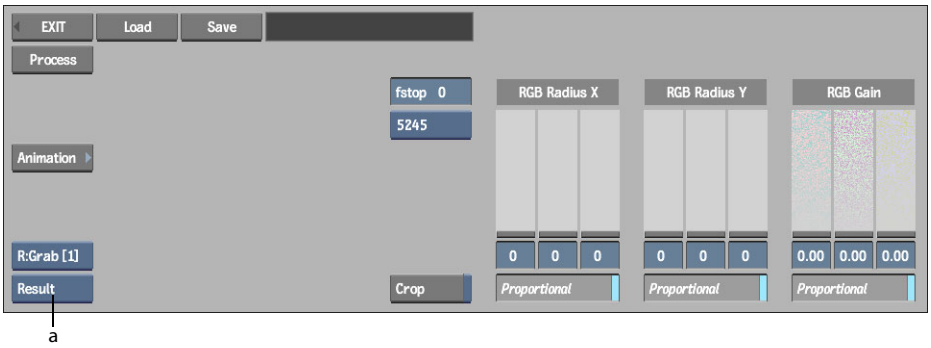
To access ReGrain from the EditDesk:

1. From the A/V Tools box, select and enable Film, then click ReGrain.



2. From the Input Mode box that appears, select Front.
3. Select the clip to which you want to add grain, and then select the destination for the processed clip.

The ReGrain menu appears.



a) View box

4. Optional: Click Reset All, and then Confirm to reset ReGrain to the default settings.



5. By default, the result clip appears. You can also view the front clip by selecting Front from the View box.

6. To view the front and result clips simultaneously, and to speed up interactivity while defining the ReGrain parameters, use the crop box. See "Defining the DeGrain and ReGrain Area" on page 719.

Adding Grain Using a Preset Grain Signature

The easiest way to add grain to a clip is to select a preset grain signature, add and fine-tune the grain, and then adjust the radius until you get the result you are looking for.

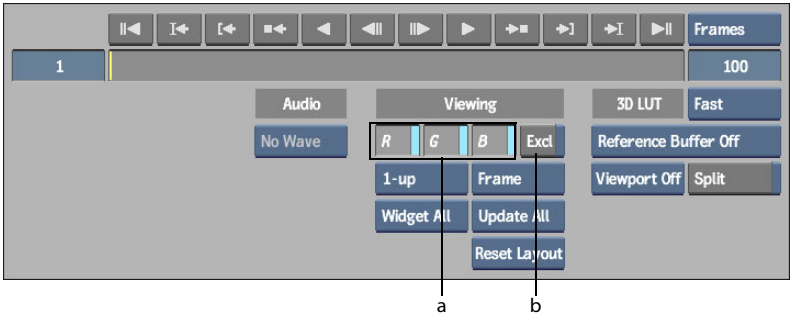
To add grain using a preset grain signature:

1. Enable View to see the View menu.

   Disable View to return to the ReGrain menu.



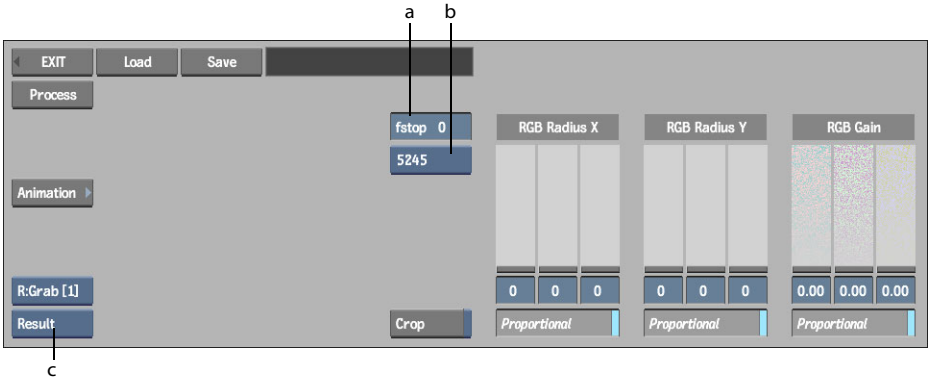
2. In the View menu, use the R, G, and B buttons to control the display of the corresponding channels in the image window. You can also use the corresponding hot keys (**SHIFT+R**, **SHIFT+G**, or **SHIFT+B**) in the ReGrain menu. Enable Excl and then click R, G, or B to view each channel exclusively as a greyscale representation. You can also use the **SHIFT+X** hot key combination in the ReGrain menu to enable Excl. Use **SHIFT+Z** to restore the RGB view.



a) Channel Display buttons b) Exclusive button

3. In the ReGrain menu, from the Grain Signature box, select the preset option corresponding to the grain signature that you want to add.

Grain signature presets are indicated by four-digit names that correspond to the film stock from which their grain signature is derived. These signatures are based on a colour noise filter.



a) fstop field b) Grain Signature box c) View box

4. To add grain to the clip, adjust the RGB Gain sliders:
   - Enable Proportional and drag the RGB Gain sliders to add grain proportionately to the Red, Green, and Blue channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain.
5. To compensate for under or overexposure, set the relative exposure offset by entering a value in the fstop field.

   The range of permissible fstop values is from -3 to 3. Set a positive value to compensate for overexposure or a negative value to compensate for underexposure. Values entered must be integers.
6. To adjust the radius of the grain along the X-axis, drag the RGB Radius X sliders:
   - Enable Proportional and drag the RGB Radius X sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.
7. To adjust the radius of the grain along the Y-axis, drag the RGB Radius Y sliders:
   - Enable Proportional and drag the RGB Radius Y sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.

8. When you are satisfied with the result, click Process to add grain to the clip.

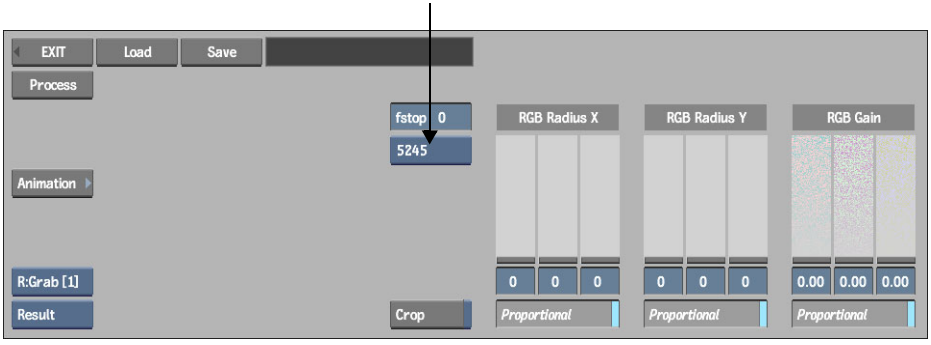
Adding Monochrome Grain

Using the preset B/W grain signature option, you can also add grain generated by a monochrome noise filter. This option is useful if you are adding grain to monochrome clips.

Monochrome noise does not have to be black and white noise. You can adjust the RGB Gain sliders to tint the grain in cases where you are adding grain, for example, to sepia monochrome clips.

To add monochrome grain using the B/W option:

1. From the Grain Signature box, click B/W.



The B/W option applies grain with a preset gain algorithm.

2. To add grain to the clip, adjust the RGB Gain sliders:
   - Enable Proportional and drag the RGB Gain sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain. This step is required if you want to tint the monochrome grain.
3. To compensate for under or overexposure, set the relative exposure offset by entering a value in the fstop field.

   The range of permissible fstop values is from -3 to 3. Values entered must be integers.
4. To adjust the radius of the grain along the X-axis, drag the RGB Radius X sliders:
   - Enable Proportional and drag the RGB Radius X sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.

5. To adjust the radius of the grain along the Y-axis, drag the RGB Radius Y sliders:
   - Enable Proportional and drag the RGB Radius Y sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.
6. When you are satisfied with the result, click Process to add grain to the clip.

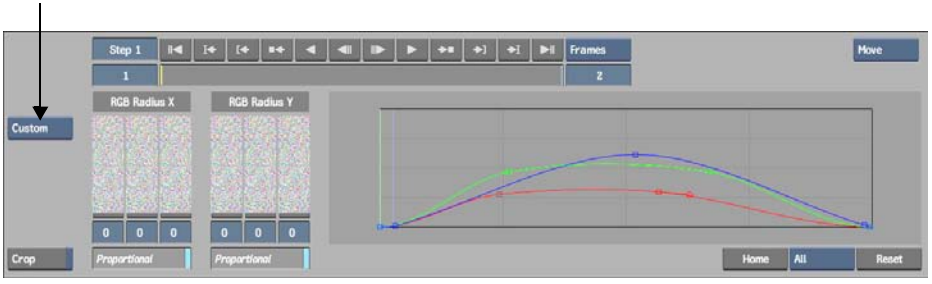
Adding Grain Using a Custom or Monochrome Grain Signature

Use the Custom option to define Red, Green, and Blue Gain curves that are used to generate the grain signature.

Using the Mono option, you can also apply custom monochrome noise, an option that is useful if you are adding grain to monochrome clips. Monochrome noise does not have to be black and white noise. You can adjust the Red, Green, and Blue curves to tint the grain in cases where you are adding grain to, for example, sepia monochrome clips.

To add grain by defining a custom colour or monochrome grain signature:

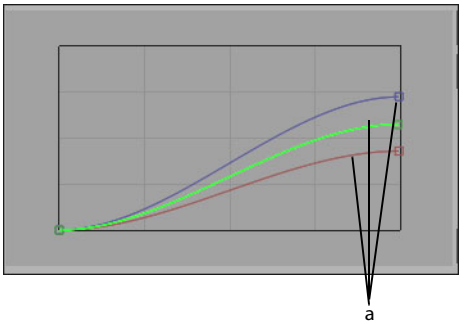
1. From the Grain Signature box, click Custom or Mono.



   Instead of RGB sliders, the Custom option provides Red, Green, and Blue Gain curves for each channel that you can edit to produce the grain signature that you need:
   - If you select Custom, the noise associated with the grain signature is colour noise.
   - If you select Mono, the noise is monochrome, though not necessarily black and white. You can tint the grain you add by adjusting the Red, Green, and Blue Gain curves.
2. To add grain to the clip, adjust the Red, Green, and Blue Gain curves.

   The Red, Green, and Blue Gain curves represent the degree of grain added along the vertical axis, and the corresponding luma value of the selected channel on the horizontal axis. For

example, to add grain primarily at the higher luma range of the red channel, drag the right-most control point of the red curve upward.



a) Gain curves

The Red, Green, and Blue Gain graph provides a thorough set of controls that you can use to modify the Red, Green, and Blue Gain curves as needed:

- Select the curve that you want to modify by selecting the corresponding option from the Channel box below the RGB Gain graph.
- To modify the shape of the selected curve, press **ALT+M** to select Move edit mode and then drag its control points.
- To add control points to the selected curve, press **ALT+A** to select Add edit mode and then click the curve at the location where you want to add the control point.
- To delete control points from the selected curve, press **ALT+D** to select Delete edit mode and then click the control point that you want to delete.
- Use the other edit mode options as needed. Editing these curves and the options you can use are similar to editing animation curves. See "Editing Keyframes" on page 1437.
- To undo the previous modification, click Undo.
- To reset the RGB Gain curves, click Reset.

3. To adjust the radius of the grain along the X-axis, drag the RGB Radius X sliders:
   - Enable Proportional and drag the RGB Gain sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.

4. To adjust the radius of the grain along the Y-axis, drag the RGB Radius Y sliders:
   - Enable Proportional and drag the R, G, and B Gain sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.
5. When you are satisfied with the result, click Process to add grain to the clip.

Matching Grain between Clips

If you removed grain from a clip, for example, to perform rotoscoping, and you want to restore the original film grain, you can do so by analysing the grain signature of the original clip and applying it to the retouched clip.

Another grain-matching scenario is where you want to mix film clips that have different grain signatures. In this case, remove the grain from one of the clips and then analyse the grain of the other to apply it to the degrained clip.

To match grain between clips, you use the Front Back Matte input mode. Load the clip to which you want to add grain as the front clip, and the clip from which you want to analyse grain as the back clip.

When you match grain, you must also select a matte clip. See "Adding Grain with a Matte" on page 718. If you do not want to use the matte, simply turn it off.

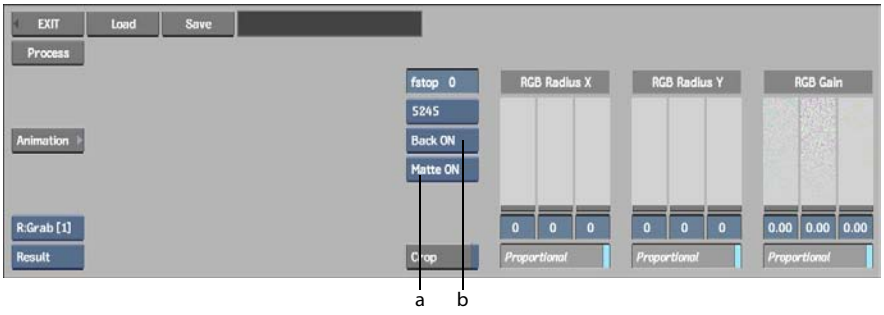
To access ReGrain with Front Back Matte from the EditDesk:

1. From the A/V Tools box, select and enable Film, then click ReGrain.



2. From the Input Mode box that appears, select Front Back Matte, and then do the following:
   - Select the clip to which you want to add grain as the front clip.
   - Select the clip from which you want to analyse the grain signature to match as the back clip.
   - If you want to add grain using a matte, select the matte that you want to use. See "Adding Grain with a Matte" on page 718. If you do not want to use a matte, select any clip and then turn the matte off.

The ReGrain menu appears.



a) Matte button b) Back button

3. Optional: Click Reset All, and then Confirm to reset ReGrain to the default settings.
4. By default, the result clip appears. You can also view the front, back, and matte clips by selecting the corresponding option from the View box.
5. To view the front and result clips simultaneously, and to speed up interactivity while defining the ReGrain parameters, use the crop box. See "Defining the DeGrain and ReGrain Area" on page 719.

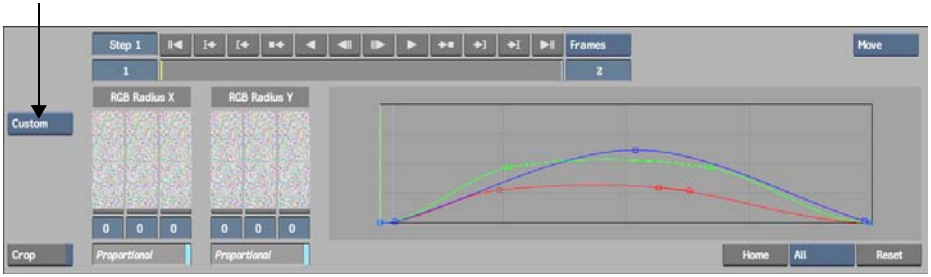
   You are now ready to analyse the grain in the back clip. See "Analysing the Grain in the Back Clip" on page 716.

Analysing the Grain in the Back Clip

Select the Custom option to analyse grain in the back clip.

To analyse the grain in the back clip:

1. From the Grain Signature box, select Custom.



2. Look closely at the image and try to find three patches that best represent areas of shadow, midtone, and highlight. You will create control points for these on the curves for each of the red, green, and blue channels.
3. To analyse the grain for the red channel, go into the View menu, then enable Excl and the R button.
4. Viewing the back clip, press **CTRL** and drag a selection box over an area in the back clip that is relatively uniform and predominantly red.

   Control points appear for the red channel modifying the shape of the red curve based on the analysed sample.
5. Repeat steps 3 and 4 to analyse the grain in the green and blue channels.
6. For even more precise grain matching, repeat steps 3 and 4 for different luma ranges of the red, green, and blue channels.

   The results produced by grain analysis may not be exactly what you want. If this is the case, you can modify the RGB Gain curves and adjust the size of the grain using the RGB X Radius and RGB Y Radius sliders.

Modifying the Results of the Analysis

Once you generate a match using the analysis technique, you can modify the result curve using the editing tools in the RGB Gain graph. See "Adding Grain Using a Custom or Monochrome Grain Signature" on page 713.

Adjusting the Grain Size

You can adjust the grain size if the grain match is not quite what you want. When you adjust the grain size, especially when trying to match grain, look at an area of intermediate brightness. The grain in dark areas sometimes appears larger than in bright areas because it is more difficult to distinguish between dark pixels.

To adjust the grain size:

1. To adjust the radius of the grain along the X-axis, drag the RGB X Radius sliders:
   - Enable Proportional and drag the RGB Gain sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and adjust the R, G, and B channels independently to fine-tune the grain radius.

2. To adjust the radius of the grain along the Y-axis, drag the RGB Y Radius sliders:
   - With Proportional enabled, drag the RGB Gain sliders to add grain proportionately to the R, G, and B channels.
   - Disable Proportional and then adjust the R, G, and B channels independently to fine-tune the grain radius.
3. When you are satisfied with the result, click Process to add grain to the clip.

Adding Grain with a Matte

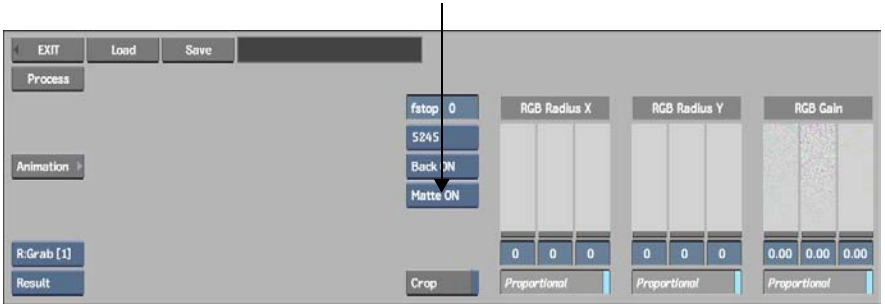
You can add grain using a matte, in which case grain is added to the clip only through the white or black areas of the matte, depending on which Matte option you select.

To add grain using a matte:

1. Load a matte clip into the ReGrain menu: click ReGrain, select Front Back Matte from the Input Mode box, and then select the front, back, and matte clips that you want to load.



2. Select an option from the Matte box.



Select:	To:
Matte On	Add grain to part of the image corresponding to the white part of the matte.
Matte Invert	Add grain to part of the image corresponding to the black part of the matte.
Matte Off	Add grain to the entire front clip.

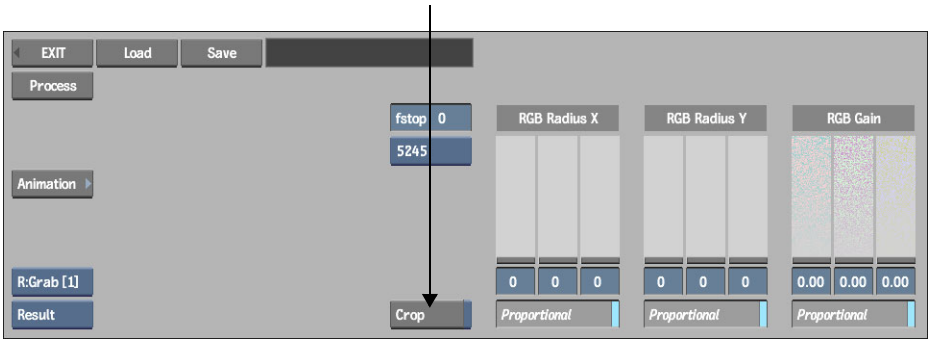
HINT: You can also turn off the Back clip by selecting Back Off from the Back button.

Defining the DeGrain and ReGrain Area

You can use a crop box to apply DeGrain and ReGrain processes to a specific region of the front clip rather than the entire clip. Because grain management is typically performed when you work with high-resolution film clips, using the crop box can greatly increase interactivity while setting DeGrain and ReGrain parameters.

To define the DeGrain and ReGrain area:

1. In the DeGrain or ReGrain menu, enable Crop.



2. Drag a selection box over the image to define the specific region inside which you want the DeGrain or ReGrain process to be applied.

3. To change the position or size of the crop box, drag a new selection box.

   The new crop box replaces the previous one. The clip can now be processed from Batch (the crop box does not affect clip processing from the desktop).

   NOTE: To apply the DeGrain or ReGrain process to the entire clip, disable Crop.

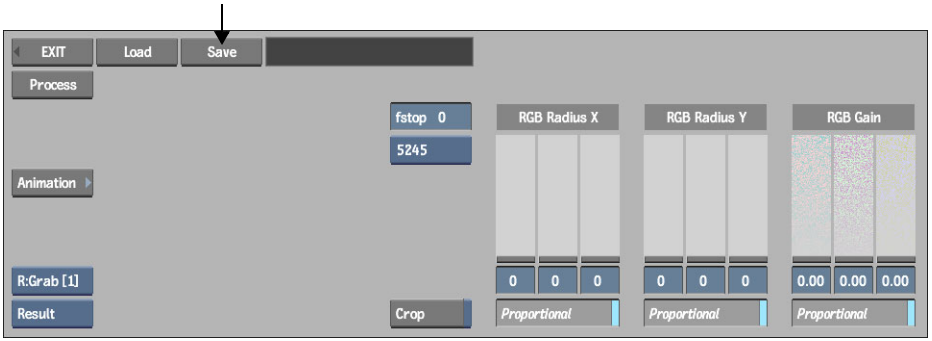
Saving and Loading Grain Management Setups

If you have a series of clips originating from the same shoot from which you want to remove grain or to which you want to add grain, saving and loading setups greatly accelerates the process. Although the current clip may require particular tweaks from a setup that was created for another clip, loading the initial setup takes care of the preliminary steps and gives you a good starting point.

By default, DeGrain setups are saved in your project's *~/degrain* directory and use the *.degrain* extension. ReGrain setups are saved in your project's *~/regrain* directory and use the *.regrain* extension.

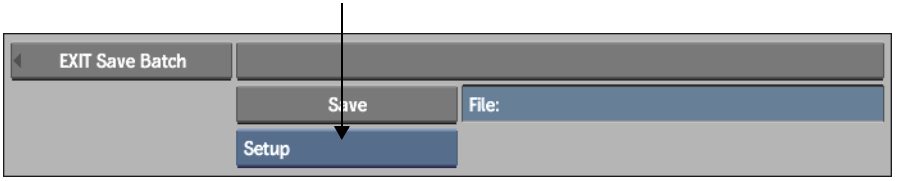
To save setups in DeGrain or ReGrain:

1. In the DeGrain or ReGrain menu, click Save.



The file browser appears.

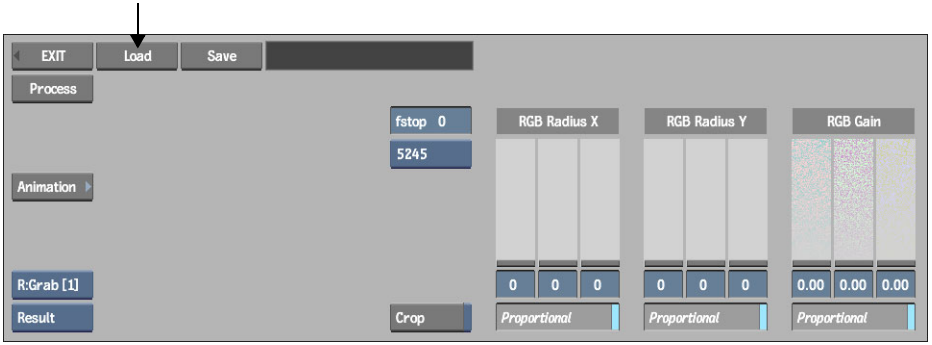
2. Set a location for the setup file, enter a name, select Setup from the Save Mode box, and then click Save.



NOTE: To avoid file compatibility issues between platforms, ensure that your file name does not contain any of the following characters: ` # ~ @ $ % ^ & * ( ) [ ] { } < > \ | / ! ? , ; : ' "

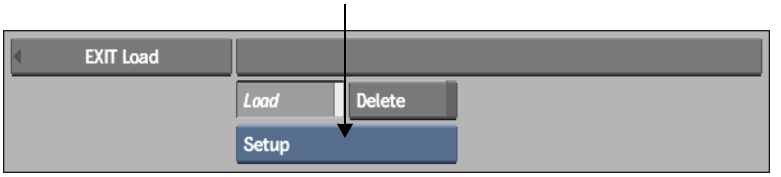
To load setups in DeGrain or ReGrain:

1. In the DeGrain or ReGrain menu, click Load.



The file browser appears.

2. From the Load Mode box, select Setup, locate the setup file that you want to load, and then click Load.



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Managing Your Work Environment

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Image courtesy of Psyop

33 Saving Setups and Preferences

Summary

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Saving, Loading, and Deleting Items 727
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About Setups and Preferences

In all Smoke modules, you can save the changes made to a clip (setups). In most modules, you can save settings and user preferences to customize the way a module works (preferences). You can then retrieve and use the setups and preferences in a later work session.

Setups

A setup is a file that contains a record of all changes you make to a clip in a particular module. This record includes references to clips used—not the clips themselves. Setups let you save your work separately from clips, so you can load and work on the setup at anytime or apply the setup to other clips. You can create different setups during a single work session, including text setups, key setups, and layer transformations. For example, when you save a DVE setup, all menu parameters, layers, clip references—everything you need to rebuild the scene—are saved in the setup.

By default, each type of setup is stored in a separate directory. For example, the *resize* directory stores resize setups, the *picture* directory in Paint stores single images, and the *correct* directory stores colour correction setups.

You can also archive setups. See "Archiving and Restoring Setups" on page 605.

Preferences

Preferences are settings that let you customize the display or functioning of some module elements, hot keys, the EditDesk, pen and tablet, and audio. You can save preferences to a file

and retrieve them at a later time. Examples of preferences are grid and guide settings, default render mode settings, and default field dominance settings. Like setups, each type of preference is stored in a separate directory.

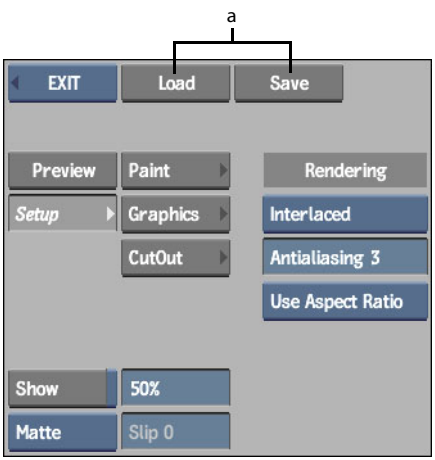
You set module preferences in the Setup menu of each module, hot key preferences in the Hot Key Editor, and system-level preferences in the Preferences menu. System-level preferences (EditDesk, pen and tablet, and audio) are saved for each user when you exit Smoke, and are retained for future Smoke sessions. You must save module preferences if you wish them to be available for future sessions.

Accessing Directories

When you save a setup or preference in a directory, it is saved as a file in a directory in the filesystem. Each file and subdirectory in the filesystem has a path—a series of parent directory names separated by slashes (/)—that the operating system uses to locate the file or subdirectory. Each type of setup and preference has a different default directory, and therefore a different path.

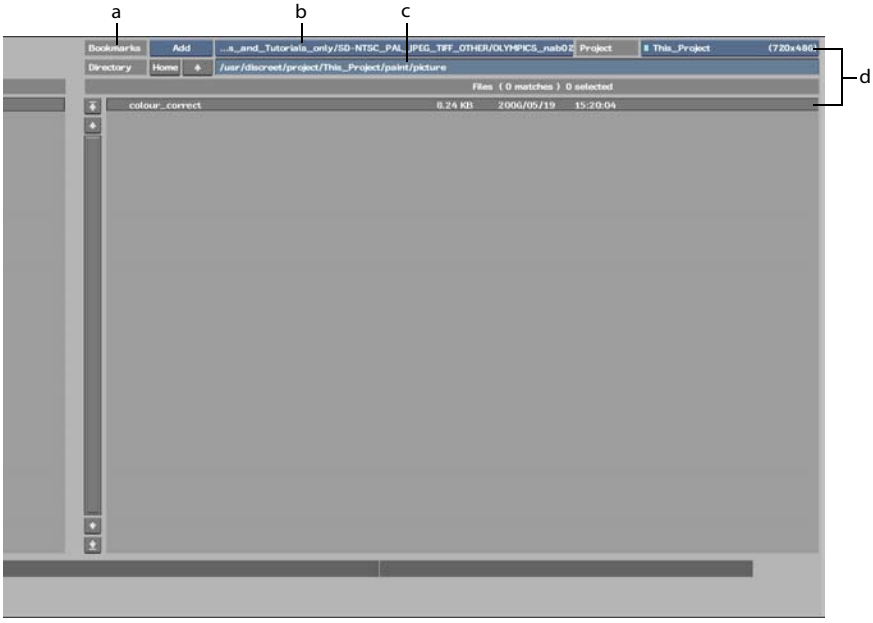
The default directory is accessed when you save or load setups and preferences. You specify the default location for your setup directories when you create your project, and the default location for your preference directories when you create a new user. The default path for setups is listed in the Environment Directory Pathnames section of the project configuration file.

All modules contain a Save button and a Load button for saving and loading setups and preferences, found in the module's main menu.



a) Save and Load buttons

Use these buttons to save, load, and delete setups and preferences from the directories. For example, in the Colour Corrector menu, you can use the Save button to save setups to the Colour Corrector setup directory and the Load button to load a previously saved setup.



a) Add/Delete Bookmarks box
b) Bookmarks list
c) Setups directory
d) Previously saved setups

HINT: Select Add in the Add/Delete Bookmarks box to add a bookmark to a frequently referenced path. To later recall the bookmark, select the bookmark from the Bookmarks list.

When you open a directory, all the setups or preferences of the item type selected in the Load option box appear in the file browser. Use the file browser to select the setup or preference you want to save or load.

NOTE: By default, only items of the current item type are displayed in the directory.

Saving, Loading, and Deleting Items

You can save, load, and delete setups and preferences from directories. When you load setups that were created using a project whose resolution is different from the resolution of the current project, the setups are often scaled to conform to the resolution of the current project. In

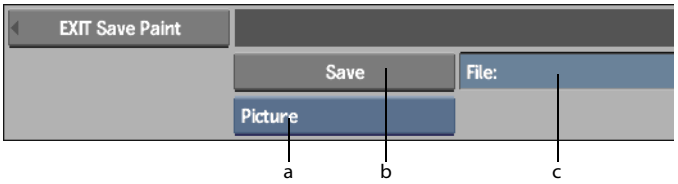
instances where the setup is not scaled automatically, a Scale Setup button appears in the Setup menu of the module. See "Loading Garbage Mask Setups" on page 1316.

NOTE: The Paint module has additional features you can use when saving setups. See Chapter 78, "Paint: Setups," on page 1773.

To save an item to a directory:

1. In a module, click Save.

   The file browser appears in the upper part of the screen and the Save menu appears in the lower part. The file browser points to the default directory for the item type currently selected in the Save option box.



a) Save option box b) Save button c) Filename field

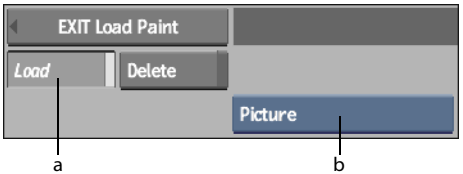
2. Select the type of item you want to save, if there is a Save option box. (If there is no Save option box, you can only save one type of item, the setup file for the module.)
3. In the Filename field, enter a name for the item you are saving and press **ENTER**. When resaving an item, simply click Save.

   The item is saved and you are returned to the previous menu.

   NOTE: If the directory already contains an item with the same name, a warning message appears in the message bar, as well as a Confirm button. Click the Confirm button (or press **ENTER**) to overwrite the file, or click elsewhere to cancel the command. To bypass the Confirm button when resaving items, press **ALT+ENTER**.

To load an item from a directory:

1. In a module, click Load.



a) Load button b) Load option box

The file browser appears in the upper part of the screen, and the Load menu appears in the lower-left corner. The file browser points to the default directory for the option currently selected in the Load option box.

2. Select the type of item you want to load, if there is a Load option box. (If there is no Load option box, you can only load one type of item, a setup file for the module.)

   The directory for the selected option appears.

3. If the setup you want to load is located in a different directory, use the file browser to change directories. To load a setup from a different project, select the project from the Project box.

   For information on using the file browser, see "Browsing the File System" on page 87.

4. Select the title (or proxy) of the item you want to load.

   The item is loaded, and you are returned to the previous menu.

To delete an item from a directory:

1. In a module, click Load.

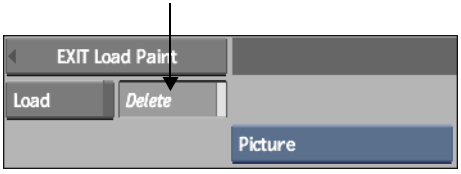
   The file browser appears in the top part of the screen, and the Load menu appears in the lower-left corner. The file browser points to the default directory for the option currently selected in the Load option box.

2. Select the type of item you want to load, if there is a Load option box. (If there is no Load option box, you can only load one type of item, a setup file for the module.)

   The directory for the selected option appears.

3. If the setup you want to delete is located in a different directory, use the file browser to change directories. To delete a setup from a different project, select the project from the Project box.

4. Click Delete.



5. In the file browser, select the title (or proxy) of the item you want to delete.

   A Confirm button appears in the menu.

6. Click Confirm or press **ENTER** to confirm your selection.

The selected item is deleted from the directory and you are returned to the previous menu.

HINT: To bypass the Confirm button when removing items, press **ALT** as you select an item to remove. To cancel the command, click elsewhere.

Deleting Multiple Items

To delete more than one item at a time, press **CTRL+ALT** as you click the items you are deleting. Items are deleted with no Confirm message, and you remain in the Load menu. Click the Exit Load button to return to the previous menu.

Remaining in the File Browser

You can stay in the file browser by pressing and holding the **CTRL** key when saving, loading, or removing items:

- When saving an item, press **CTRL** as you click Save.
- When loading an item, press **CTRL** as you click the item.
- When deleting items, press **CTRL** as you click Confirm.

Setting the Default Preferences

In any module where preferences can be saved, you can save your preferences as the default so that they will be loaded each time you use the module. Each defined user can save default preferences. You can also return the default preferences to those that came with Smoke.

The preferences directory is set to */usr/discreet/<home>/correct/pref*. All the factory preferences are automatically copied to the new user. To change the default preferences directory, select <new> from the Preferences Directory box and use the file browser to create or select a new directory. See "Modifying a User" on page 513.

To save your preferences as the default:

1. In a module where preferences can be saved, set the preferences the way you want.
2. Display the Save menu.
3. Select Defaults from the Save option box. If the Confirm prompt appears, confirm the save.

   The defaults are saved and you are returned to the previous menu.

To reset the defaults to the factory setting:

1. Display the Load menu.
2. Select Factory Defaults from the Load option box and Confirm.

The factory defaults are loaded, and you are returned to the previous menu.

NOTE: When you load the factory defaults, the current default preferences are saved to a backup file that you can reload from the user's preference directory if needed.

34 Clip History

Summary

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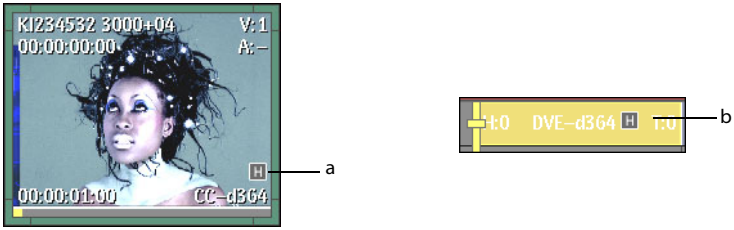
About Clip History

The Clip History feature is a system for tracking and updating operations you have applied to a clip or element—it expands the clip, providing a view of your operations. To easily see all of a clip's operations, you can display the clip history as a list or schematic. You can then use the clip history as an access point for modifying clips. You can modify a clip at any point in its history.

Clips that have a clip history contain sources and intermediates. Sources are any of the original clips that you used to build an effect, for example, clips that you captured using an EDL. Sources are outlined in green in the clip history. Intermediates are clips that are created when building a clip that uses multiple effects or operations.

Clips with history are indicated by the letter "H." The following EditDesk views indicate if a clip has history:

- Proxies
- List View
- Clip List View
- Record Timeline



a) Clip with history b) Timeline element with history

Image courtesy of The House

NOTE: For clip history to be created, you need to enable the Clip History preference in the Preferences menu.

Clip History Workflow

The following table shows the recommended workflow for working with clips that you may later need to modify using clip history.

Step:	Refer to:
1. Enable clip history.	"History" on page 766.
2. Apply effects to a clip using the effects modules from the EditDesk.	Chapter 4, "The EditDesk," on page 35.
3. Apply soft effects to clips on the timeline. Applying soft effects should be the last step in your workflow if you want to continue modifying the clip history. If you process a clip in a module after a soft effect has been added to the clip history, you can no longer modify the preceding clip history.	Chapter 46, "Soft Effects," on page 995.
4. At any time, view and modify the clip via the clip history.	"Modifying Clip History" on page 734.

Modifying Clip History

You can use clip history to access modules and soft effects that have been used to create a clip or element. You can:

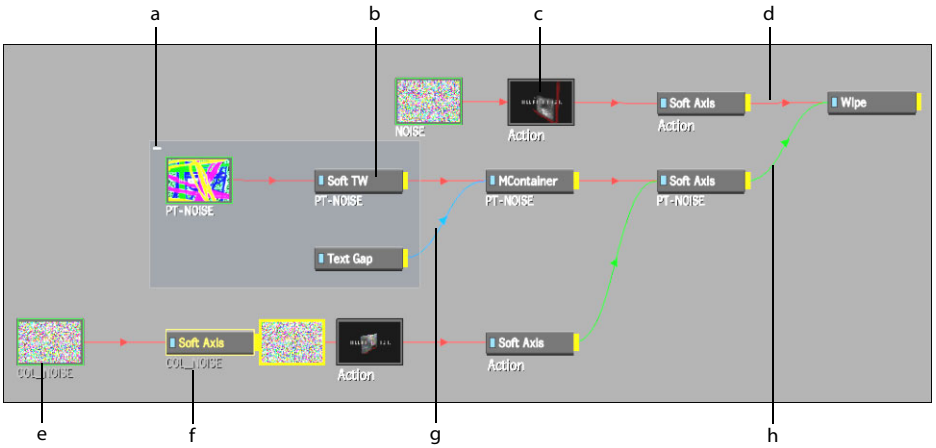
- View the clip history of a selected Source Area clip.
- Modify an element with clip history in its last module or soft effect.

- View the clip history of a selected Record Area clip or element, and load sources and intermediates from the clip history back into any of the modules or soft effect editors that you used to create the clip. Once you load the source or intermediate into a module or soft effect editor, you can adjust settings to modify the output. You can modify the clip at any point in its history.

You can view the clip history from History or Large History view. History view takes up less space in the user interface. However, when you have a clip history that contains multiple sources and intermediates, you may not be able to see all of them in History view. To see more of the clip history, switch to Large History view. With either option selected, you can view clip history as a list or schematic.

If you modify and then render an intermediate that is part of a clip history, all the clip history elements after the rendered event are also rendered. Additionally, all instances of the intermediate used in the clip history are modified. If the same intermediate appears in another clip history, however, it is not modified — once you modify an intermediate in a clip history, any copies you made of the intermediate in other clip histories are discrete.

The following illustration shows some significant components of clip history.



a) Container (Collapsible)
b) Soft Effect element
c) Module element
d) Front
e) Source clip (outlined in green)
f) Greyed out text of non-editable element
g) Matte
h) Back

WARNING: If you load and process a clip with clip history in a module after applying a soft effect, the clip history preceding and including the soft effect is no longer editable. If you load a clip with clip history into Batch, the clip history preceding and including the Batch operation is replaced by the Batch module element, which is not editable. For the correct workflow, see "Clip History Workflow" on page 734.

Viewing the Clip History of Source Area Clips

You expand and view the clip history of a Source Area clip in the Record Area. However, you see a read-only clip history—you cannot adjust settings or modify the clip.

To view the clip history of clips in the Source Area:

1. Select a clip with history in the Source Area.
2. Do one of the following:
   - Select either History (**CTRL**+**F5**) or Large History (**CTRL**+**SHIFT**+**F5**) from the View Modes box in the Record Area.
   - Double-click the H icon on the clip in the Source Area.
3. To switch between History and Large History view, hold **CTRL** and swipe the bar below the Record Timeline Area.
4. Select Source Clip from the Source/Record History box.

   The clip history appears in the Record Area. The clip history is read only.
5. Select an option from the History View box.

Select:	To view:
Schematic view	Nodes that represent the operations performed on the clip.
List view	A list of the operations performed on the clip.

Modifying the Clip History of an Element in its Last Module or Soft Effect

You can load an element with clip history directly from the record timeline back into the most recent module or soft effect that was used to process the clip.

NOTE: You cannot access the clip history of elements on the source timeline.

To edit the last operation performed on a clip:

1. On the record timeline, double-click the element with clip history you want to edit.

   The menu corresponding to the last used module appears with the clips and parameters from the previous session.

   NOTE: Elements with clip history display the H icon.

2. Edit the settings as needed.
3. If you loaded the clip into a module, do one of the following:
   - To save and process your changes, select Return (**TILDE**) from the Exit Options box.
   - To exit without saving your changes, select Cancel (**CTRL**+**TILDE**) from the Exit Options box, and then confirm.
4. If you loaded the clip into a soft effect editor, click Exit (**TILDE**) to return to the record timeline.

Modifying the Clip History of Clips Containing Multiple Effects

For clips created using one or more effects or operations, you may need to modify settings applied in the various modules and soft effects in the clip history. You access the original sources and effects settings from the clip history of the Record Area clip. You can expand the clip history in the Record Area or in a soft effect editor.

NOTE: You can also access soft effects using the Soft Effects buttons. See Chapter 46, "Soft Effects," on page 995.

Viewing Clip History of Record Area Clips and Elements in the Timeline

In the Record Area, you can expand and view the clip history from History or Large History view.

To view the clip history of Record Area clips and elements in the timeline:

1. Select a clip or element with history in the Record Area.
2. Do one of the following:
   - Select either History (**CTRL**+**F5**) or Large History (**CTRL**+**SHIFT**+**F5**) from the View Modes box in the Record Area.
   - Double-click the H icon on the collapsed clip in the Record Area.
3. To switch between History and Large History view, hold **CTRL** and swipe the bar below the Record Area.
4. Select Record Clip from the Source/Record History box.

The clip history appears in the Record Area.

5. Select an option from the History View box.

Select:	To view:
Schematic view	Nodes that represent the operations performed on the clip.
List view	A list of the operations performed on the clip.

Viewing Clip History in Soft Effect Editors

In soft effect editors, you view the clip history of the current element using the History button. You can view clip history as a list or schematic.

You can use the clip history in soft effect editors to move between soft effects and even into regular modules. If you enter a module from a soft effects clip history view, you are returned to the same soft effect editor when you exit the module.

To expand the clip history in a soft effect editor:

1. Load a clip with clip history into a soft effect editor.
2. In the soft effect editor, click History (**CTRL**+**F5**).

   The clip history appears with the soft effect selected.



a) History button b) Selected soft effect

Image courtesy of The House

Modifying Clip History in Modules or Soft Effect Editors

You can load a clip with clip history back into any of the modules or soft effect editors that you used to process the clip. After you modify settings, you can either commit or discard your changes when you exit the module.

To modify clip history:

1. Expand the clip history of a clip in the soft effect editor or the Record Area.
2. Enter a module or soft effect editor that supports clip history by doing one of the following:

In:	Do the following:
Schematic view	Double-click a node to open the corresponding module or soft effect.
List view	Double-click an entry to open the corresponding module or soft effect.

3. Edit the settings as needed.
4. If you loaded the clip into a module, do one of the following:
   - To save your changes, select Return (**TILDE**) from the Exit Options box.
   - To exit without saving your changes, select Cancel (**CTRL**+**TILDE**) from the Exit Options box, and then confirm.
5. If you loaded the clip into a soft effect editor, click Exit.

NOTE: You can also modify the clip history of an element on the record timeline.

Replacing Sources in the Clip History

You can replace sources only on clips with history that are in the Record Area. The sources you swap must be of the same resolution and bit depth.

Replacing the source clip in clip history allows you to:

- Consolidate sources before you archive your projects.
- Reuse setups for different clips.

If the new source is longer than the original source, the new source is shortened to fit the duration of the original source. If the new source is shorter that the original, the last frame of the new source is repeated to the end of the segment.

NOTE: The hot key to switch between hermite and straight lines in the clip history view is now **SHIFT**+**CTRL**-click.

To replace sources in the clip history:

1. Select a clip with history in the Record Area.
2. Do one of the following:
   - Select either History (**CTRL**+**F5**) or Large History (**CTRL**+**SHIFT**+**F5**) from the View Modes box in the Record Area.
   - Double-click the H icon on the clip in the Source Area.

3. Select an option from the History View box.

Select:	To view:
Schematic view	Nodes that represent operations performed on the clip.
List view	A list of operations performed on the clip.

4. Do one of the following:

Do this:	To swap:
Double-click a source	The original source with another.
Press CTRL and double-click a module	All of the sources used in a module.

The cursor becomes a coloured arrow to indicate what type of source you can select.

Use:	To select:
Red arrow	The front clip. Only this arrow appears if you selected a source clip and not a node.
Green arrow	The back clip.
Blue arrow	The matte clip.

5. Click the source clips you want to swap in to the clip history.

6. If you loaded clips into a module, edit the settings as needed and do one of the following:

   • To save and process your changes, select Return (TILDE) from the Exit Options box.

   • To exit without saving your changes, select Cancel (CTRL+TILDE) from the Exit Options box, and then confirm.

Managing Clips with Clip History

When creating clips with clip history, you can keep track of the intermediates used to build the final clips.

Sources are any of the original clips that you use to build an effect, for example, clips that you captured using an EDL. Sources are outlined in green in the clip history. Intermediates are clips that are created when building a clip that uses multiple effects or operations. For instance, you may need to resize or colour correct a clip before bringing it into the Keyer. The clip you process from the Keyer is the final clip, but the clip processed from the Resize module is an intermediate. When you modify the clip from the clip history, the affected intermediate clip is updated along with any subsequent intermediates and the final clip.

There are a number of tools you can use to keep track of the sources and intermediates used when building clips with clip history. Use the Search tool to find clips with history or clips that

were used to create a clip with history. Use the Delete tool to delete intermediates for a selected clip with clip history. Use the Commit tool to commit a clip with history just as you would any other clip.

Searching for Clips with History

You can search for clips with history on the EditDesk or in the clip library. Using the Search tool provides an easy way to organize clip history sources and intermediates.

To search for clips with history on the EditDesk:

1. In the Source Area menu, click Search.



   The Search controls appear.



   a) Search Criteria box b) Argument option box

2. Select Clip History from the Search Criteria box.
3. Use the Argument option box and field to supply the necessary arguments. Select one of the following options.

Select:	To:
Contains	Search for clips that contain clip history.
Does Not Contain	Search for clips that do not contain clip history.
Sources	Search for sources that were used in a selected clip's history.
Intermediates	Search for intermediates that were used in a selected clip's history.
Intermediates + Src	Search for sources and intermediates that were used in a selected clip's history.

4. If you selected Intermediates, Intermediates + Src, or Sources from the Argument option box, select a result clip with clip history.

   NOTE: The clips that are found are the intermediates and/or source clips associated with the selected clip.

5. Click Search.

If a match is found, the clip is selected.

To search for clips with history in the clip library:

1. In the EditDesk menu, select the clip library you want to open, and then click the Clip Library box.



The current clip library appears.

2. In the Clip Library menu, click Search.

The Search menu appears.



a) Search option box b) Argument option box

3. Select Clip History from the Search option box.

4. Use the Argument option box and field to supply the necessary arguments. Select one of the following options.

Select:	To:
Contains	Search for clips that contain clip history.
Does Not Contain	Search for clips that do not contain clip history.
Sources	Search for sources that were used in a selected clip's history.
Intermediates	Search for intermediates that were used in a selected clip's history.
Intermediates + Src	Search for sources and intermediates that were used in a selected clip's history.

5. If you selected Intermediates, Intermediates+Src, or Sources from the Argument option box, select a result clip with clip history.

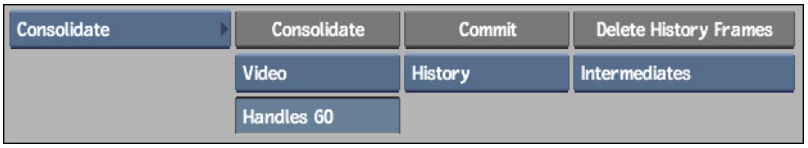
NOTE: The clips that are found are the intermediates and/or source clips associated with the selected clip.

6. Click Search.

A message appears in the message bar indicating if any matches were found and the matches are displayed in the library.

Deleting Sources and Intermediates

When you want to free up disk space or shorten the time it takes to perform a wire transfer or archive clips that have clip history, you can delete the sources or intermediates used to create the final processed clip. To delete intermediates that are used in multiple clips with clip history, you must delete them from all clips at the same time. You can do this from the EditDesk or a clip library.



NOTE: If you modify a clip with clip history after you delete its intermediates, the clip will be reprocessed from the source clips and the intermediates will be recreated.

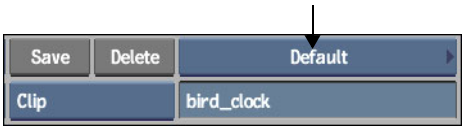
To delete intermediates from the EditDesk:

1. Select the clip that contains the intermediates you want to delete. Do one of the following:
   - In the record timeline, select the elements containing the intermediates that you want to delete. If no elements are selected, intermediates for the entire edit sequence are deleted.
   - Load the clip containing the intermediates you want to delete to the Record Area.
2. From the A/V Tools box, choose Delete History.

   The intermediates are deleted from the clip history as long as they are not being referenced by another clip. The proxies for the intermediates are black.

To delete sources and intermediates in a clip library:

1. In the EditDesk menu, select the clip library you want to open, and then click the Clip Library box.



   The current clip library appears.

2. In the clip library, select the clips that contain the intermediates or sources you want to delete. If you want to delete an intermediate that is used in multiple clips, select all the clips that contain it.
3. In the Clip Library menu, click Tools.
4. From the Tools menu, choose Consolidate.

   The Consolidate controls appear.
5. Select an option from the Delete History option box corresponding to what you want to delete.

Select:	To:
Intermediates	Delete the intermediates used to create a selected clip.
Intermediates & Sources	Delete the intermediates and sources used to create a selected clip.

6. Click Delete History Frames, and then Confirm.

   The intermediates for the selected clips are deleted as long as they are not being used for other unselected clips.

Committing a Clip with History

You can commit a clip with a history, or a clip segment with a history just as you would any other clip. When doing so, you delete the clip history without removing the clip or element's soft properties.

You can also perform a hard commit from the timeline. See "Committing Clips on the Timeline" on page 1061.

You can commit a clip with history from both the timeline and a clip library.

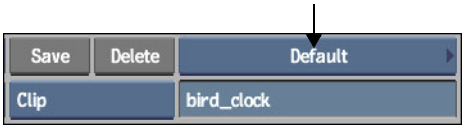
To commit a clip's history from the timeline:

1. Place the clip in the Record area of the EditDesk.
2. From the A/V Tools box, choose Commit History.
3. Click Confirm.



To commit a clip's history in a clip library:

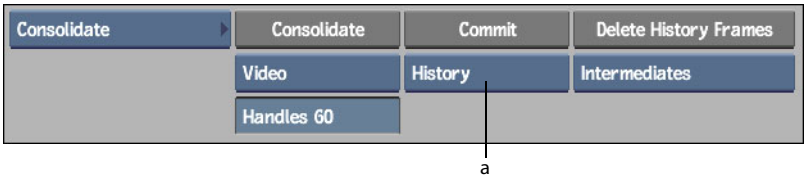
1. In the EditDesk menu, select the clip library you want to open, and then click the Clip Library box.



   The current clip library appears.

2. In the clip library, select the clips with clip history that you want to commit.
3. In the Clip Library menu, click Tools.
4. From the Tools menu, choose Consolidate.

   The Consolidate controls appear.



   a) Commit Type box

5. Select History from the Commit Type box.
6. Click Commit, and then Confirm.

   The selected clip's history is committed.

Saving and Archiving Clips with Clip History

All clips are saved with their histories and setups embedded into them. A saved clip history includes the following attributes and parameters, which are available when a clip is restored:

- References to input clips
- Module names
- Setups

In most cases, you only need to save and archive original sources and the result clip when you save and archive clips with clip history. However, if you use an Autodesk Editing or Effects product to create an intermediate using Motion Estimation, Modular Keyer, Compositor, Paint, the Warper, or the Stabilizer, you must save and archive the resulting intermediate because it is needed to expand clip history.

Any clips in a library that have clip history are automatically saved or archived along with their history. Clip history media is stored on the media storage volume and metadata is stored on the system drive. If, for any reason, you need to access the metadata files, you can find them in the following folders:

- *usr/discreet/clip/*`<framestore volume>/<project name>`*/history*
- *usr/discreet/clip/*`<framestore volume>/<project name>`*/effects_history*
- *usr/discreet/clip/*`<framestore volume>/<project name>/<library name>`*_history*

Compatibility between Autodesk Products

Because clip history provides a record of most operations performed during a project, project collaboration is facilitated. Multiple users can work on a single clip and then use the clip history to navigate through changes made to a clip.

For instance, an Inferno, Flame, or Flint user could create a clip that included a colour correction and text effects. A Smoke or Fire user could then open the clip in Fire or Smoke, expand the history and go directly to colour correction or text changes to make further modifications, regardless of the order in which the effects were created. The Inferno, Flame, or Flint user could also open the modified clip and use the clip history as a navigation tool in the same way.

The Clip History feature exists in Inferno 6.0, Flame 9.0, and Flint 9.0 or later, and in Fire 7.0, Smoke 7.0 and Backdraft Conform 7.0 or later. In Fire, Smoke and Backdraft Conform, you can view clip history that was created in Inferno, Flame, or Flint and visa versa. However, there are limitations to what you can access. You cannot access certain modules created in Inferno, Flint or Flame when you are in the Fire, Smoke, or Backdraft Conform. For example, if you view clip history in Fire or Smoke that contains a Batch module (a module in Inferno, Flame, and Flint but not in Fire and Smoke), you cannot open the Batch module from the Fire or Smoke clip history. Additionally, you cannot access any module in the history that precedes an unsupported module. Using the same example, if a cross-product-compatible module such as the Colour Corrector appeared in the clip history before the Batch module, you would not be able to access the Colour Corrector module from the clip history in Fire or Smoke. You cannot change the order of modules, add modules, or delete modules in the clip history in Fire, Smoke and Backdraft Conform.

The following sections contain some basic clip history examples.

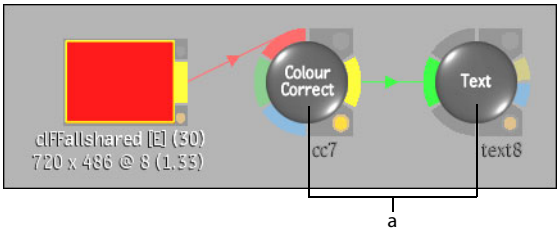
For a complete list of clip history support based on product and feature, see "Clip History Features Per Product" on page 752.

Viewing Clip History from Fire and Smoke

The following sections illustrate clip histories that were created in Inferno, Flame, and Flint.

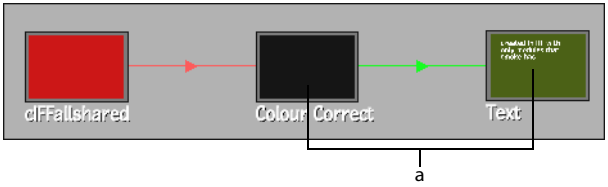
All Modules Supported in Fire and Smoke

The following illustration shows the original clip history as it appears in Inferno, Flame, and Flint.



a) Clip history in Inferno, Flame, and Flint

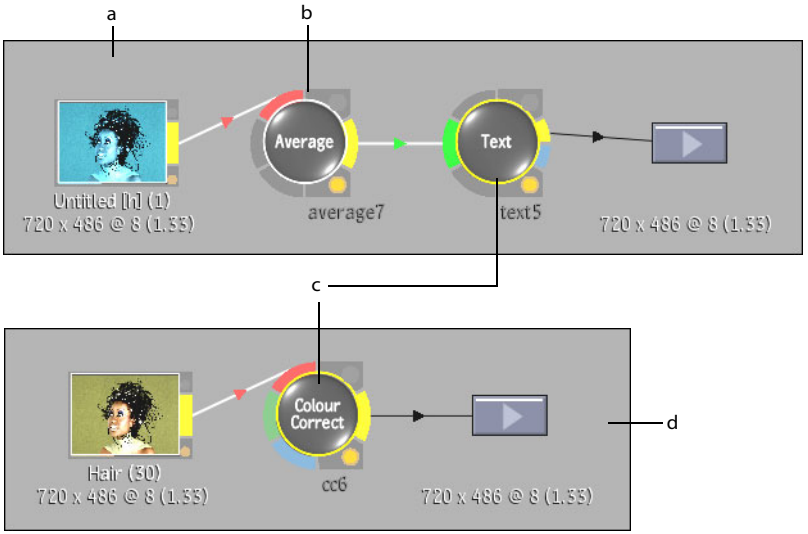
Fire and Smoke support both the Colour Corrector and Text modules. Therefore, the clip history in Fire and Smoke has an icon for both the Colour Corrector and Text modules. You can access both modules from the clip history in Fire and Smoke.



a) Corresponding clip history in Smoke and Fire

Some Modules Supported in Fire and Smoke

A clip was processed in the Colour Corrector. In the Batch module, the processed clip was connected to an Average node. The resulting Batch clip was processed in the desktop Text module. The following illustration shows the original clip history as it appears in Inferno, Flame, and Flint.



a) Clip history in Inferno, Flame, and Flint

b) Batch module operations supported in Inferno, Flame, and Flint only

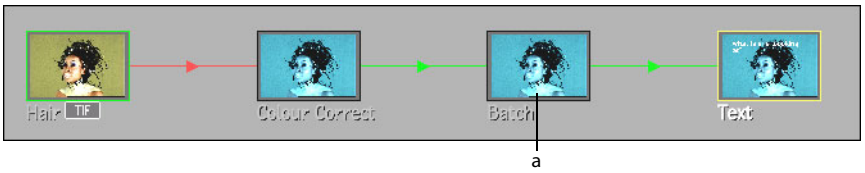
c) Supported in Inferno, Flame, Flint, Smoke and Fire

d) Expanded history of colour corrected clip

Image courtesy of The House

Fire and Smoke support the Colour Corrector and Text, but not the Batch module. The Colour Corrector is supported in Fire and Smoke, but it is not accessible because it precedes an unsupported module. An unsupported module blocks access to all previous modules in the clip history.

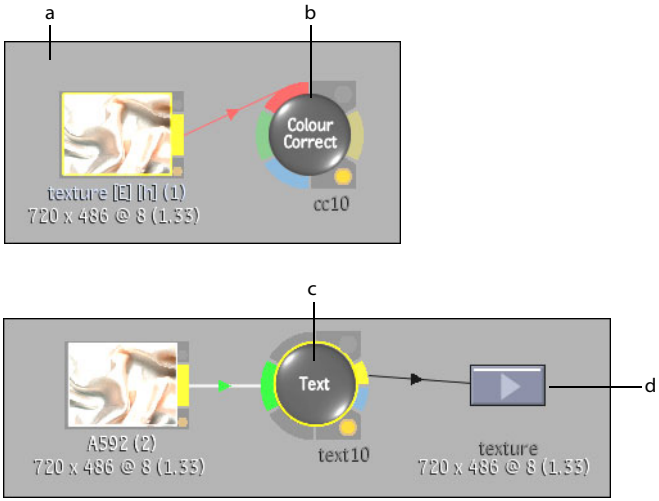
The following clip history in Fire and Smoke provides access to only the Text module. The grey icons act as placeholders in Fire and Smoke for the inaccessible portion of the clip history.



a) Batch icon stands as placeholder for inaccessible clip history in Fire and Smoke

No Modules Supported in Fire and Smoke

A clip was processed in the Text module. In the Batch module, the processed clip was connected to a Colour Correct node. The following illustration shows the original clip history in Inferno, Flame, and Flint.



a) Clip history in Inferno, Flame, and Flint

b) Batch module operations supported in Inferno, Flame, and Flint only

c) Supported in Inferno, Flame, Flint, Smoke and Fire

d) Expanded history of texture clip

Fire and Smoke support the Text module, but not the Batch module, in which the Colour Correct node was added. Therefore, when you expand the clip history in Fire and Smoke, you will see the Batch icon greyed out. All operations downstream of the Batch module will also be ineditable.



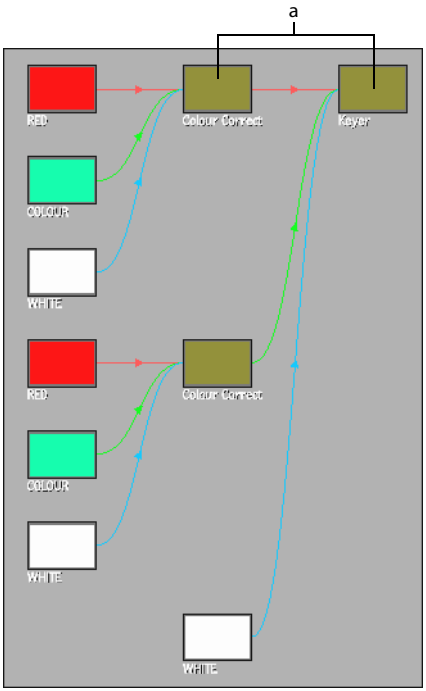
a) Grey icon stands as placeholder for inaccessible clip history in Fire and Smoke

Viewing Clip History in Inferno, Flame, and Flint

The following sections illustrate clip histories that were created in Fire and Smoke.

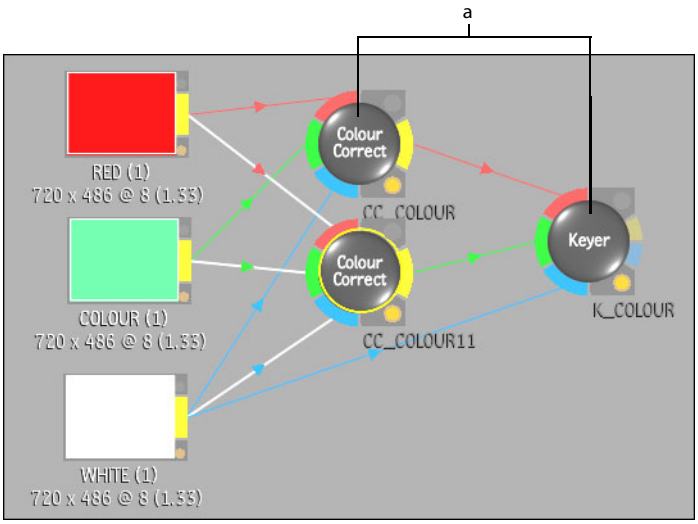
All Modules Supported in Inferno, Flame and Flint

The following illustration shows the original clip history as it appears in Fire and Smoke.



a) Clip history in Smoke and Fire

Inferno, Flame and Flint support all modules created in Fire and Smoke. Therefore, the clip history in Inferno, Flame and Flint has a node for both the Colour Corrector and Keyer modules.



a) Corresponding clip history in Inferno, Flame, and Flint

No Soft Effects Supported in Inferno, Flame, and Flint

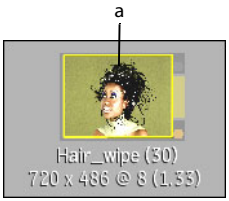
The following illustration shows the original clip history in Smoke and Fire.



a) Soft effects supported only in Smoke and Fire

Image courtesy of The House

Inferno, Flame and Flint do not support any soft effects in clip history. Therefore, when you bring the clip history into Inferno, Flame or Flint, you only see a placeholder icon representing the clip. This icon does not provide access to soft effects.



a) Icon stands as placeholder for inaccessible clip history in Inferno, Flame, and Flint

Clip History Functionality

When using clip history, the following limitations apply:

- If you have a Paint or Stabilizer element in your clip history, all modules that precede the Paint or Stabilizer module will not be editable. You can, however, modify the elements before the Paint or Stabilizer element by selecting the element immediately preceding the Paint or Stabilizer element in the history, and then pressing the **MATCH** hotkey to create a clip with the same history in the Source Area. You can then use the result clip from the match. The history is expandable and editable.
- The duration of a clip created in the Paint module is not retained. For example, enter the Paint module with None selected, and then in the Paint module create a scene that is 30 frames. Then go into a module such as DVE and make some changes. When you view the clip history and click the Paint module element, the clip will contain one frame only.
- When you enter a module from clip history, in and out points mark the duration in the source clip that was used in the clip history (unless the entire clip was used). If you then make a modification and process the result, only the duration of the clip marked by in and out points is rendered, unless you park the cursor before the in point. If the cursor is parked before the in point, media is added to the head frames, starting from the cursor position.
- Always apply soft effects after you work in modules if you want to edit the soft effects from the clip history. If you process a clip in a module after a soft effect has been added to the clip history, you can no longer modify the preceding clip history. The clip name is also greyed out to indicate that the preceding soft effects and modules are no longer editable. For example, if you add a timewarp to a clip and then go into the Colour Corrector module and process the clip, you will not be able to edit the timewarp in the History view. The timewarp will be greyed out in the clip history.
- When working in a module with clip history enabled, if you process a clip or element starting at a frame other than the first, the leading unprocessed frames are padded with unrendered frames. Unrendered frames are put in the header of the clip, producing a soft clip with a specific number of heads. This is necessary in Inferno, Flame, and Flint so that when you expand clip history in Batch, the frame numbers match between all nodes in the Batch schematic. It is also necessary in Fire and Smoke so that you can trim the element and then access the clip history to render the missing media.
- Soft effects will not appear in the Inferno, Flame, or Flint clip history.

Clip History Features Per Product

The following table summarizes the modules that are accessible in the clip history by product. The features are listed in alphabetical order. The Paint module is listed as "Limited." See "Clip History Functionality" on page 752 for further information.

NOTE: The modules with an asterisk (*) cannot be expanded from the desktop. The clip history can be expanded in Batch. The modules with two asterisks (**) cannot be expanded in Batch. The clip history can be expanded from the desktop.

Feature	Inferno	Flame	Flint	Smoke	Fire	Backdraft Conform
3D Keyer	Yes	Yes	No	No	No	No
Action/DVE	Yes	Yes	Yes	Yes	Yes	No
Action, in Batch*	Yes	Yes	Yes	No	No	No
AV Tools/ Processing Tools such as Burn-In Timecode	Yes	Yes	Yes	Yes	Yes	Yes
Colour Corrector	Yes	Yes	Yes	Yes	Yes	No
Colour Warper™	Yes	Yes	Yes	Yes	Yes	No
Compositor & Optics	Yes	Yes	Yes	No Compositor	No Compositor	No
Dissolves	Yes	Yes	Yes	Yes	Yes	No
Filters	Yes	Yes	Yes	Yes	Yes	No
Garbage Masks & the Tracer	Yes	Yes	Yes	No Tracer	No Tracer	No
Keyer	Yes	Yes	Yes	Yes	Yes	No
Modular Keyer	Yes	Yes	No	No	No	No
Motion Blur	Yes	Yes	Yes	No	No	No
Paint Module**	Setups not retained	Setups not retained	Setups not retained	Setups not retained	Setups not retained	No
Paint, in Batch*	Yes	Yes	Yes	No	No	No
Processing Tools/AV Tools such as Burn-In Timecode	Yes	Yes	Yes	Yes	Yes	Yes
Resize	Yes	Yes	Yes	Yes	Yes	Yes
Soft Effects	No	No	No	Yes	Yes	No
Sparks®	Yes	Yes	Yes	Yes	Yes	No

Text	Yes	Yes	Yes	Yes	Yes	No
Timewarps	Yes	Yes	Yes	Yes	Yes	No
Tracking & Stabilizing**	Setups not retained	Setups not retained	Setups not retained	Setups not retained	Setups not retained	No
Warper**	Yes	Yes	Yes	No	No	No
Wipe Editor	No	No	No	Yes	Yes	No

35 Setting Preferences

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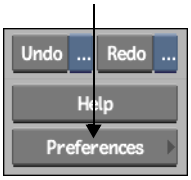
Use the Preferences menu to set up your work environment. Preferences that you set in the Preferences menu are either global preferences that apply no matter where you are in the application, or that are shared in two or more areas. Preference settings are maintained from session to session for each user. For information on saving preferences, see Chapter 33, "Saving Setups and Preferences," on page 725.

Accessing the Preferences Menu

Access the Preferences menu directly from the EditDesk.

To access the Preferences menu:

1. Click Preferences on the EditDesk.



HINT: You can also access the Preferences from anywhere in the application using the hot key **CTRL+ALT+F6**.

2. To exit the Preferences menu, click EXIT Preferences or use the hot key **CTRL+ALT+F6** to return to the previous menu.

Project Management Preferences

The Project Management preferences allow you to monitor or change the current project and user settings.



In this section of the Preferences menu, you can:

- Switch to a different project by selecting one from the Project box and clicking Load.

HINT: Use the Sort box to sort the project list by name, date, or resolution.

- Switch to a different user by selecting one from the User box and clicking Load.
- Edit a project's settings by selecting one from the Project box and clicking Edit.
- Edit a user's settings by selecting one from the User box and clicking Edit.
- Create projects by selecting <new> from the Project box.
- Create users by selecting <new> from the User box.

For more information, see Chapter 25, "Managing Projects and Users," on page 489.

NOTE: When accessing the Preferences menu with the hot key **CTRL+ALT+F6** from anywhere in the application other than the EditDesk or the Clip Library, you are not able to edit the project's settings.

Preview Preferences

The Preview preferences allow you to change video timing and set your broadcast monitor settings.



a) Video Timing box b) Broadcast Monitor box

Video I/O Timing Preferences

In the Video Timing box, you can set the video I/O timing to correspond to the video standard defined by the selected project's configuration file or another video standard.

It is a good idea to edit the software initialisation configuration file (by default, *init.cfg*) to uncomment all VTRs that you expect to use over the course of your project (or you can uncomment all VTRs). The video I/O timing setting for each session automatically ignores incompatible VTR devices. You can also lock the timing selection to the timing of the current project when switching between projects.

NOTE: If the Video keyword is disabled in the software initialization configuration file, No Preview appears in the Video Timing box.

Broadcast Monitor Preferences

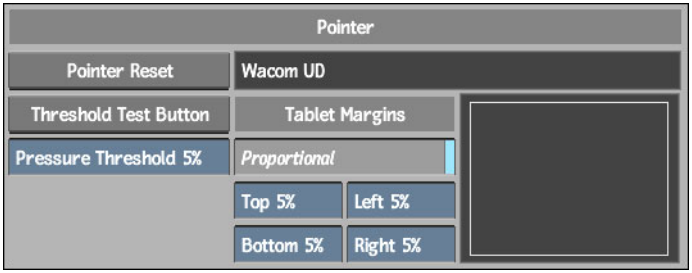
Use the Broadcast Monitor box to specify what you want to preview on your broadcast monitor.

Select:	To display:
Normal	The contents of an image viewer or Player.
Always ON	Whatever is displayed on your graphics monitor.
Always OFF	Nothing on the broadcast monitor.

This setting can be changed on-the-fly while you are working in Smoke.

Pointer Preferences

You can adjust the sensitivity of the pen and other pointer preferences.



If you are using a mouse, or if the pen failed to initialise on start-up, the items in this menu do not appear. Instead, you see a fixed field indicating that you are in Mouse mode. To re-initialise the pen, press **SHIFT+T+INSERT**.

Pointer Reset button — Returns all pointer preferences to their default values.

Tablet Model box — Displays the model of the currently installed tablet.

Threshold Test button — Assesses the sensitivity of the pen interactively. Press the pen on the button and a sliding grey bar in the message bar displays the response to the amount of pressure applied.

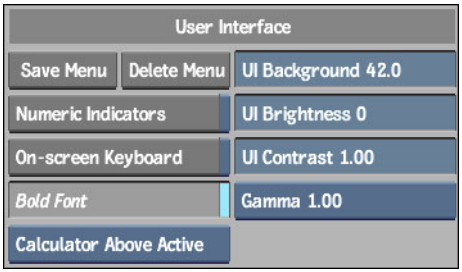
Pressure Threshold field — Sets the amount of pressure that you want to apply when using the pen. Use a higher value to decrease the sensitivity of the pen (more pressure required). A value of 5 works well.

Jitter Filter field — Adjusts the amount of jitter if you are using an Intuos tablet (Wacom® GD-series). The cursor may jitter when the tablet is close to a source of magnetic fields, such as your monitor. You can adjust the Jitter Filter setting of the pen to compensate for this unwanted jitter. This value represents the minimal amount of pen movement needed to report a new coordinate on the screen.

Tablet Margins controls — Adjust the left, right, top, and bottom boundary of the active area on the tablet. Use the Proportional button to make these four values change proportionally.

User Interface Preferences

The User Interface menu provides access to custom menu setups, and user interface settings.



Numeric Indicators — Use the Numeric Indicators button to enable or disable value indicators on numeric fields. See "Numeric Fields" on page 46.

On-screen Keyboard — When you enter text in a field, you can choose to have the on-screen keyboard appear or just have editing access to the field. To use the on-screen keyboard, enable On-Screen Keyboard.

HINT: You can also turn the keyboard on or off anywhere in Smoke by pressing **CTRL+ALT+K**.

Bold Font — Toggle bold font for text on buttons on and off.

HINT: You can also toggle the bold font on or off anywhere in Smoke by pressing **CTRL+ALT+B**.

Calculator Placement box — The calculator appears when you click in a numeric field. Use the Calculator Placement box to determine where the calculator will appear.

Select:	To open the calculator:
Calculator Free Floating	In its most recent location.
Calculator Lower Right	In the lower-right corner of the user interface.
Calculator Beside Active	Right or left of the active numeric field.
Calculator Above Active	Above the active numeric field.

To move the calculator to a new location, click and drag on the top edge of the calculator. If Calculator Free Floating is selected, the calculator will open in the new location the next time a numeric field is activated.

UI Background — Adjust the background brightness. 0 = black and 100 = white. The default value is 18. A darker background is suggested for film work, and a lighter background is suggested for video work.

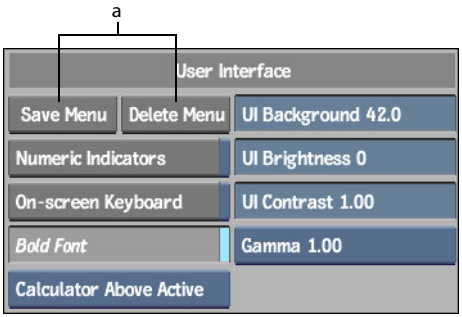
UI Brightness — Adjust the brightness of interface elements such as buttons and fields. The default value is 0. The image window, image proxies, and background are not affected by the UI Brightness setting.

UI Contrast — Adjust the contrast of interface elements such as buttons and fields. The default value is 1.0. The image window, image proxies, and background are not affected by the UI Contrast settings.

Gamma — Set the system gamma. The options in this box are defined by the Gamma keyword of the *init.cfg* configuration file.

Creating Custom Menus

You can create a custom menu setup by changing the size and location of buttons, fields, and boxes on the interface using the User Interface menu.



a) Custom menu options

All interface items are aligned on a grid. To display the grid on the screen, press **CTRL+ALT+F9**. Press **CTRL+ALT+F9** a second time to hide the grid.

To select an interface item, click it using the left mouse button. To select a group of interface items, press and hold the **CTRL** key while clicking each. Drag the control handles that appear on the selected items to change their size. To move a selected item, press and hold on the item and drag it to the desired location. To reposition the button title text, click the button with the centre mouse button and drag the text to the desired location.

⚠ **WARNING:** There are a number of hidden buttons in the menus. Do not alter these buttons as you may affect the functionality of Smoke.

Saving a Custom Menu Setup

After modifying the menu setup, you can save your custom setup to use in later work sessions.

To save a custom menu setup:

1. Make changes to the default menus in any location in Smoke.
2. Open the Preferences menu (**CTRL+ALT+F6**).

3. In the User Interface section, click Save Menu.

   The file browser appears.

4. Click in the Filename field next to the Save button, enter a name for your menu setup files, and press **ENTER**. (It is not necessary to specify a filename extension.)

   The custom menu setup is saved.

Removing a Custom Menu Setup

You can remove custom menu setups that you no longer need.

To remove a custom menu setup:

1. In the User Interface menu, click Delete Menu.

   The file browser appears.

2. Select the menu setup you want to remove.

3. Click the Confirm button that appears to remove the setup and return to the Preferences menu.

Loading a Custom Menu Setup

If you want to load a custom menu setup, you must do so when you start Smoke.

To start Smoke with a custom menu setup:

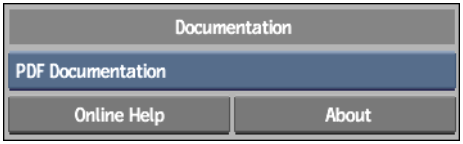
➤ At the command line, type:

```
smoke -f <filename>
```

where `<filename>` is the name of the custom menu setup. (It is not necessary to specify a filename extension.)

Documentation Preferences

You can access PDF and HTML versions of the documentation for Smoke.



PDF Documentation — Select a PDF document to open from the list.

Online Help — Open the online help in a browser.

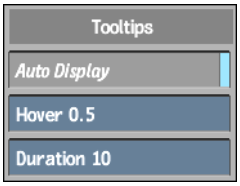
NOTE: You can change the default browser on your system to display the online help in another browser. You can also modify the DefaultWebBrowser keyword in the software initialisation configuration file. Refer to the "Configuration Keywords" section of the installation guide.

HINT: You can also use the hot key **CTRL+=** to display the online help from anywhere in the application.

About button — Click to display licensing and copyright information about Smoke.

Tooltips Preferences

Use the Tooltips preferences to set how tooltips are displayed. Tooltips display the keyboard shortcut and a brief description for objects (such as buttons and fields) on the user interface.



Auto Display button — Enable or disable automatic tooltip display. If you disable automatic display of tooltips, you can still display them for selected buttons using the hot key **CTRL+ALT+SPACEBAR**.

Hover field — Change the amount of time you must position the mouse over the object before the tooltip displays (in seconds).

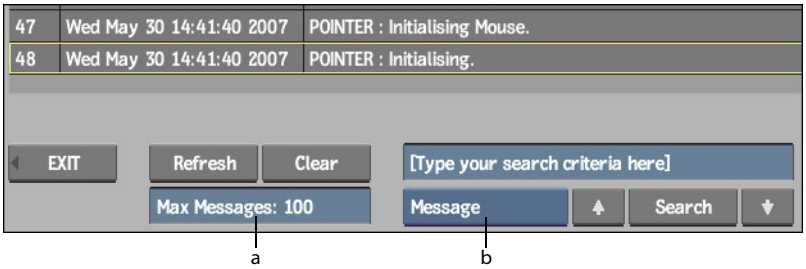
Duration field — Change the amount of time that the tooltip is visible (in seconds).

Miscellaneous Preferences

Use these preferences to access the message history log and the hot key editor.



Message History button — Click (or press **CTRL+ALT+F7** from anywhere in the application) to access a log of system messages at any time during the current session. If a message disappears too quickly from the message bar, you can view it from the message history log.



a) Message Number field b) Search Criteria box

The most recent message appears as message 1 in the # column. You can re-sort most of the columns by clicking the column heading. Identical and similar messages are identified in the Repeated column. You can set the number of messages saved, refresh or clear the message history, and do specific searches.

To search the message history log:

1. Set the search criteria. You can search by Message or Source keywords.
2. Enter your keywords in the Argument field.
3. Click Search.

   All instances of your search are highlighted. Use the arrow keys to scroll through the results.

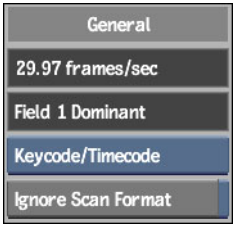
Hotkey Editor — Click to enter the Hot Key Editor. For information on using the Hot Key Editor, see Chapter 36, "Managing Hot Keys," on page 791.

General Preferences

Use the General preferences to control clip information, clip loading, clip history, dual timecode display, and setup scaling.

General

These settings display the project framerate and scan format, and allow you to set clip information.



Project Framerate box — A locked field that display the framerate that correspond with the current project's default resolution.

Project Scan format box — A locked field that display the scan format that correspond with the current project's default resolution.

Clip Information box — Choose a clip information display option to quickly see a clip's resolution, timecode, and name.

Select:	To display:
Keycode/Frame + Res	Clip name, resolution information (height, width, bit depth, scan format, aspect ratio, fps), keycode, and frame number.
Frame + Res	Clip name, resolution information (height, width, bit depth, scan format, aspect ratio, fps) and frame number (always starting from frame 1).
Keycode/ Timecode + Res	Clip name, resolution information (height, width, bit depth, scan format, aspect ratio, fps), keycode, and timecode.
Keycode/Frame	Clip name, keycode and frame number.
Keycode/ Timecode	Clip name, keycode and timecode.
Frame	Clip name and frame number (starting from frame 1).
No Display	No information. If you select this option, you can **ALT**-click clips to display a clip information overlay. The overlay contains the clip name and resolution information (height, width, bit depth, scan format, aspect ratio, fps).

NOTE: 12-bit unpacked clips are displayed as 12u. 12-bit unpacked clips created on an IRIX system display as 12ub on a Linux system, and 12-bit unpacked clips created on a Linux system display as 12ul on an IRIX system. Packed clips have no indicator.

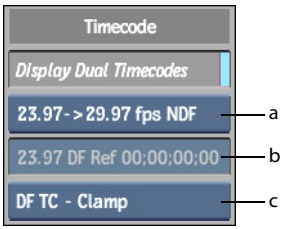
Ignore Scan Format — Enable Ignore Scan Format to:

- Ignore scan mode when determining whether a clip matches the project's default fps. If the scan mode of the clip does not match that of the project, clip information appears in cyan. For example, if you have a progressive NTSC-sized clip in an NTSC F1 project, the clip's information appears in cyan.
- Disable warnings that are usually given when you load clips with different scan modes into a module.

- Set all media to Progressive in DVE no matter what scan mode is used by the source clips.
- Disregard scan mode when detecting mismatching resolutions, in any module that accepts multiple inputs.

Timecode

Use these Timecode preferences when working with 24 fps film material.



a) Dual TC: 23.97->29.97 fps NDF/DF box

b) Drop Frame Reference Timecode field

c) Drop Frame Bump Mode box

Display Dual Timecodes button — Enable to display both 29.97 and 23.97 fps timecode on the timeline and in the Player. This allows you to monitor which transitions will fall on jitter frames when 2:3 insertion is applied.

Dual TC: 23.97->29.97 fps NDF/DF box — Select to view the 29.97 fps timecode in the Dual Timecode display as either drop frame or non-drop frame.

Drop Frame Reference Timecode field — When you select Drop Frame mode (see the previous preference), you specify the 23.97 fps reference timecode in this field. This timecode determines the point at which the 29.97 fps material is in sync with the 23.97 fps material.

Drop Frame Bump Mode box — Select a translation mode for invalid calculator entries. When typing with the calculator, if an invalid frame or timecode is entered, you can set how the calculator will interpret the entry.

Select:	To:
Clamp	Automatically correct a non-existing entered drop- frame timecode with the closest timecode before roll-over. For example, if you enter a timecode of one hour, nine minutes, one frame (01;09;00;01) with the clamp option enabled, the timecode is automatically replaced with one hour, eight minutes, fifty nine seconds, twenty nine frames (01;08;59;29).

Select:	To:
Bump Up	Round to the closest frame after roll-over. For example, if you enter a timecode of one hour, nine minutes, one frame (01;09;00;01) with Bump Up enabled, the timecode is automatically replaced with one hour, nine minutes, two frames (01;09;00;02)
Bump Down	Round to the last even timecode before roll-over. For example, if you enter a timecode of one hour, nine minutes, one frame (01;09;00;01) with Bump Down enabled, the timecode is automatically replaced with one hour, eight minutes, fifty nine seconds, twenty eight frames (01;08;59;28).

History

Use these preferences to enable or disable clip history.



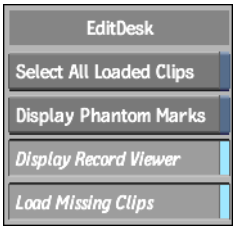
Clip History button — Enable to include a history of all operations performed on your clips. See Chapter 34, "Clip History," on page 733.

Keep Intermediates button — Determines whether Intermediates appear on the EditDesk when working with clip history.

Select:	To:
Keep Intermediates disabled	Not display intermediate results in the Source Area when you edit the content of clip history. This is the default setting.
Keep Intermediates enabled	Display intermediate results in the Source Area when you change a clip using the clip history. The intermediates will continue to accumulate at the bottom left of the Source Area until this option is turned off.

EditDesk

Use the preferences to help set your EditDesk working environment.



Select all Loaded Clips button — Enable to have any clips you load to the EditDesk appear selected once they are loaded to the EditDesk. For example, if you enable this preference and load three clips to the EditDesk, all three clips appear selected. By default, this preference is disabled.

Display Phantom Marks button — Turn phantom marks on or off on the timeline and source clip. Phantom marks indicate the result of a 4-point edit regardless of whether you have marks set. See "Enabling Phantom Marks" on page 897.

Display Record Viewer button — When Display Record Viewer is enabled, the currently selected clip in the Record Area has a proxy displayed with a red border in the Source Area. When Display Record Viewer is disabled or if there are no clips in the Record Area, this clip does not appear in the Source Area.

Load Missing Clips button — When loading a saved setup from a module, Smoke searches for clips on the EditDesk, and then the clip library (if they are not found on the EditDesk). Enable to also load clips to the EditDesk when loading saved clips to a module from the clip library.

Untitled Clip Name

Set how untitled clip names are displayed in Smoke.



Untitled Clip Name box — Use an automatic timestamp to rename untitled clips to make it easier to distinguish multiple <Untitled> clips.

Select:	To name your clip:
Keep Untitled	<Untitled>
Use Date & Time	yyyy/mm/dd hh:mm
Use Date	yyyy/mm/dd
Use Time	hh:mm

After you set this preference, any new untitled clips are renamed according to your selection.

NOTE: When exporting a clip with a timestamp name, all unsupported characters (/, :, and spaces) are replaced by underscores.

Autosave

Use the Autosave field to specify how often all clips currently loaded on the EditDesk are saved. If your work session terminates due to a software or hardware failure, you can recover all the

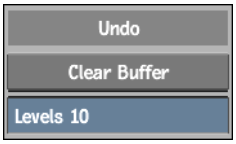
work done up to the last time an autosave was performed. The maximum interval is 30 minutes 0 seconds (1800 seconds). The default value is 2 minutes 30 seconds (150 seconds). Enter a value of 0 minutes 0 seconds to disable the Autosave function.



NOTE: You can do a forced autosave by pressing **CTRL+SHIFT+ALT+ENTER** from the EditDesk.

Undo

Use the Undo Levels field to specify how many levels (0-50) of information are saved to the undo buffer. This value determines the maximum number of actions you can undo when working on the EditDesk. For example, if the Undo Levels value is set at 5 and you delete 6 clips from the EditDesk, you can click Undo once for every clip you want to restore to the EditDesk, except the first one. Since the Undo Levels value is set to 5, the first deleted file cannot be restored.



When you delete clips from the EditDesk, they are temporarily stored in the undo buffer and occupy space in the framestore. To remove the clips from the undo buffer and free up disk space on the framestore, use Clear Buffer.

Burn Update Interval

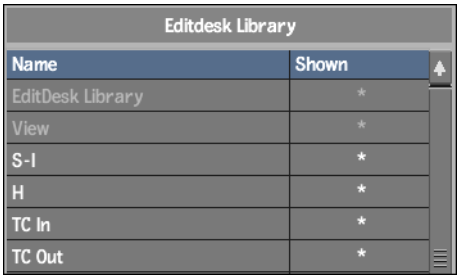
Enter a value to set the interval between which the Burn background rendering queue is checked.



NOTE: This option appears only if Burn is installed on your system.

EditDesk Library

Use this table to customize the extended List View of the EditDesk Library. See "Using List View" on page 74.



Name column — Lists all of the possible column header names for the extended List View. Drag rows up or down in the list to change its List View order. The selections displayed from top to bottom represent the order from left to right.

Shown column — Click a row selection to change its display in the extended List View. Selections with an asterisk (*) will be displayed in the extended List View.

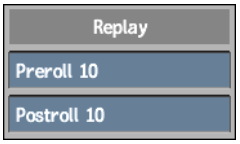
NOTE: The EditDesk Library and View columns must be displayed as the first two columns in the List View, and are therefore not editable in this table.

Player Preferences

Use the preferences in the Player tab to define the behaviour of the Player controls and displays.

Replay

Use these preferences to set preroll and postroll frames for use in the Player. See "Replaying the Timeline" on page 867.

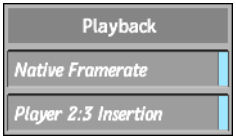


Preroll field — Set the number of preroll frames when using the Replay option in the Player.

Postroll field — Set the number of postroll frames when using the Replay option in the Player.

Playback

Use these preferences to set Player playback options.



Native Framerate button — When enabled, Native Framerate uses the clip's framerate as the Player's playback speed. Use this option to play back a clip that uses a different framerate than the project. Note that the playback is a close approximation and may not be completely accurate.

Player 2:3 Insertion button — Enable to allow viewing 23.97 fps clips at 29.97 fps in the Player and in the broadcast monitor. A virtual (temporary) 2:3 insertion is performed in real time. You can only play back with 2:3 insertion at normal speed. If you speed up or slow down playback, insertion is not applied.

This option only works if the project frame rate is 29.97 fps and the clip being played is a 24p clip.

Display

Use these settings to define the display of the Player.



a) Source Time Mode button

Auto-Toggle Player button — With Auto-Toggle Player enabled, the Player is opened automatically when the hot keys for Play (**V**), Reverse Play (**C**), Replay (**T**), and Reverse Replay (**SHIFT+T**) are used.

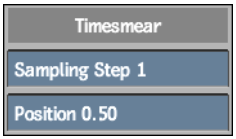
Proxy-Size Player button — Enable to change the size of the image in the Player's standard layout to the size of the proxies, if screen space permits. If the proxies are too large for the available space, or if the current project has no proxies, the option is ignored and the default image size is used.

When this option is disabled, if you are using Proxies resolution in the Player, and the proxy size is different from the default image window size, the image is zoomed in or out to fit the default size. See "Setting Playback Resolution and Mode" on page 97.

Source Time Mode button — Set the Player to display the timecode, keycode, or frame number of the source clip.

Timesmear

Use the Timesmear area to set preferences for working with the Timesmear.



Sampling Step field — Specify the number of frames that are sampled. The higher the number, the more accurate the Timesmear will be.

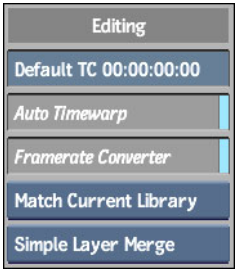
Position field — Specify which part of the frame will be sampled when the Timesmear is created. The default value (0.50) samples the centre of the frame.

Timeline Preferences

Use the preferences in the Timeline tab to customize the behaviour of various timeline controls and to control the information displayed on timeline elements.

Editing

Use the preferences when editing on the timeline.



Default Timecode field — You can specify the default start timecode value for new items overwritten or inserted into the Record Area. By default, the start timecode is 00:00:00:00.

Auto Timewarp — Enable when performing a four-point edit if you do not want to timewarp the frames from the source clip. Auto Timewarp is enabled by default. When Auto Timewarp is disabled, a four-point edit is treated as a three-point edit.

When you specify the number of frames in the record clip for the four-point edit, the same number of frames is used in the source clip. The source clip selection begins at the in point. If the source is shorter or longer than the number of frames specified in the record clip, a timewarp is applied to the source clip in order to match the duration of the record clip.

Framerate Converter — Controls non-native framerates. When enabled (default), this tool formats the source clip to the correct destination framerate by applying a video time warp or an audio timewarp to the source clip.

Match button — Use the Match options with the **MATCH** hot key to match record clips with their source clips. See "Matching Clips with Their Source Clip" on page 904. Select from the following options.

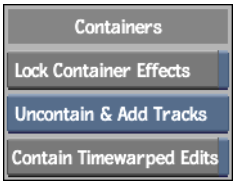
Select:	To:
Match Segment	Perform a copy of the selection with in and out points representing the edit.
Match Current Library	Match the selection to the original source clip (including all tracks of the source clip). For instance, if the element is video, the loaded source clip may contain sync audio as well. If the source clip is not located, a Match Segment is performed.
Match All Libraries	Match the selection to the original source clip. This option is the same as Match Current Library except that all project libraries are searched until the source clip is located. As a result, this match operation can take longer than the other two. If the clip is not found, a Match Segment is performed.

Merge Layers Mode button — Defines how a timeline will be 'flattened' when using the Merge Layers tool. This tool is used to create a one-layer version of a multilayer video track. See "About Managing Media on the Timeline" on page 1059.

Select:	To merge layers by:
Simple Layer Merge	Hard committing all soft transitions. Cut points between elements are preserved; clip handles are not.
Complex Layer Merge	Hard committing soft transitions but creating separate elements with clip handles for each.
Committed Layer Merge	Preserving editable soft transitions and clip handles.

Containers

Use the following preferences when working with containers on the timeline.



Lock Container Effects button — Use to control how effects associated with segments are processed when you create containers.

- Enable to prevent recalculation of multi-layer effects when you move their container. This is useful when containing a composite in which a background is outside the container.

  NOTE: When a soft effect is processed, it is locked. If the effect is part of a layered effect and the bottom part is moved, the effect is invalidated, and the result may differ once the effect is unlocked. Also, a locked effect does not display the soft effect quick menu when selected. To unlock the effect, you must either enter the editor, unlock it, or add an additional effect.

- Disable to reprocess any effects that have been invalidated or not yet rendered.

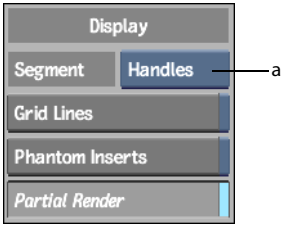
Uncontain Options box — Use to determine whether new layers and tracks are overwritten when a container segment is uncontained. See "Working with Containers" on page 933.

Select:	To:
Uncontain & Overwrite	Overwrite segments outside the container on layers and tracks that conflict with the container segments.
Uncontain & Add Tracks	Preserve tracks when you uncontain a container by adding sufficient new layers and tracks to house the previously contained segments. All tracks inside and outside the container are preserved.

Contain Timewarped Edits button — When you perform a fit-to-fill four-point edit, you can enable Contain Timewarped Edits to preserve the edits (including splices and/or transitions) in the incoming clip by containing the incoming clip and applying a timewarp to the container instead of the clip. The result element is a timewarped container, and the container contains the edited incoming clip—all its splices and/or transitions preserved.

Display

Use these setting to customize your timeline display.



a) Element Display Option box

Element Display Option box — Select Offsets, Handles, or No Info to change the information displayed on the first line of elements on the timeline. With Offsets or Handles selected, the following information appears:

- Record names (if any) of all shots on the timeline and the number of frames in the head and tail of each shot (displayed as the first line of information when Handles is selected).
- History indicator (a small H icon) if the segment contains clip history.
- Tape names (if any) and source names (if any) of all shots on the timeline, and the offset values of the shots (displayed as the first line when Offsets is selected).
- The record timecode of each shot on the timeline.
- The source timecode of each shot on the timeline.
- The offset value for elements out of sync with the master sync.
- Audio gain status and frame code mode on audio elements.
- If the element uses a soft-imported clip as a source, its source format and the path to the source files.
- Comment line (if any).
- Length, both source and record, of the clip.

  You can also display the information temporarily when No Info is selected by **ALT**-clicking on the timeline or the Source Area, and dragging the cursor over the elements (use the left **ALT** button). As you drag, the information on each element is displayed.

NOTE: You may have to enlarge the timeline view to see all the displayed information. See "Manipulating the Timeline" on page 862.

Grid Lines button — Use the Grid Lines button to control the number of grid lines that appear on the timeline:

- When this button is enabled, a grid line appears for every frame.
- When this button is disabled, a grid line appears at every 10 frames.

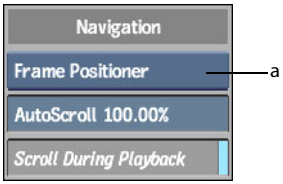
  Note that the grid lines are for visual reference only—they do not affect segments in any way.

Phantom Inserts button — Enable to see a pink preview of a segment when you insert edits on the timeline, so you can preview where your edit will go (enabled by default).

Partial Render button — Enable to display in a segment all instances of partial rendering (using Preview Fx or a partial selection). When disabled, only the first partially rendered instance is displayed as rendered.

Navigation

Use these preferences to help navigate on the timeline.



a) Positioner button

Positioner button — When the Frame Positioner option is selected, the timeline positioner snaps from frame to frame as it is moved. When the Sub-frame Positioner option is selected, the timeline positioner snaps on a sub-frame (one-tenth of a frame) basis. Use the sub-frame positioner for sub-frame editing of audio tracks.

Autoscroll Speed field — Adjust the speed at which the timeline scrolls. The timeline autoscrolls as you hold the positioner against either end of the timeline viewing area. The default speed is 100%.

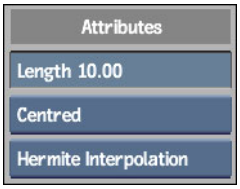
Scroll During Playback button — Enable to scroll the timeline during playback to keep the frame positioner visible.

Transition Preferences

Use the Transitions area to set defaults and other preferences for transitions.

Attributes

Set the following transition attribute preferences.



Length field — Set the default length for dissolve and wipe transitions. You create dissolve and wipe transitions using the Dissolve and Wipe buttons or the dissolve (**DISS** or **SHIFT+DISS**) or wipe (**WIPE** or **SHIFT+WIPE**) hot keys.

Transition Alignment box — Set the default alignment for dissolves, wipes, axis, and custom transitions to Centred, From Cut, or Up To Cut.

Transition Interpolation box — Set the default interpolation for transition curves to either Hermite or Linear.

Rendering

Set the render mode you want to use when you add a transition to a clip. You can select Interlaced, Progressive, or Clip Scan Mode. In Clip Scan Mode, Smoke automatically sets the render mode to that of the clip (either progressive or interlaced).



Editing

When you lift or extract an element that is part of a dissolve or wipe, the dissolve or wipe either stays attached to the lifted or extracted element, or remains attached to the record element, depending on how the Link on Extract/Copy option is set.



- When Link on Extract/Copy is disabled, associated dissolves remain on the timeline.
- When Link on Extract/Copy is enabled, associated dissolves are lifted along with the element that is lifted. The Link Transition button on the timeline must also be enabled.

Wipe

You can either set a wipe or import a wipe file to be used as the default wipe for transitions. Click the Default Wipe button to access the file browser, or specify an SMPTE wipe number in the Default Wipe field.

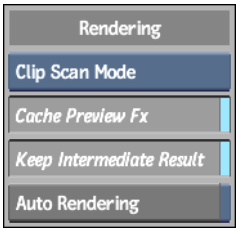


Modules/SoftFX Preferences

Use the Modules/SoftFX area to set preferences for adding soft effects and working in modules.

Rendering

Set render mode preferences for Soft Effects and Modules.



Render Mode box — Set the render mode you want to use when you add a soft effect to a clip. You can select Interlace, Progressive, or Clip Scan Mode. In Clip Scan Mode, Smoke automatically sets the render mode to that of the clip (either progressive or interlaced).

Cache Preview Fx box — Enable to cache frames already rendered on the timeline when frame-stepping through effects.

Keep Intermediate Result box — When enabled, intermediate rendered versions are created as you build a vertical edit and begin stacking soft effects. This is to optimize the workflow when entering soft effect editors and working on the timeline by eliminating the need to reprocess elements every time you change a soft effect. However, these intermediate renders take up additional space on the framestore and greatly increase the size of your archive. You should disable Keep Intermediate Result if you want to compact soft effects automatically as you render. See "Compacting Soft Effects" on page 1066.

Auto Rendering box — Use the Auto Rendering option to enable or disable the auto rendering of the background clip when you enter the Axis or Wipe Editor, Colour Corrector, or Sparks. If you want the background to render automatically when you enter these modules, enable Auto Render. If you do not want the background to render automatically, disable Auto Render.

Setups

You can load setups (such as Text setups, Keyer setups, and colour correction setups) that were created in a resolution different from that of your current project. For the setups to work correctly in your current project, you must scale them when you load them. To scale setups when loading them, enable the Scale Setups button.



Axis

Use the Axis area to set preferences shared by DVE and Axis soft effects, such as default blur methods, default surface blend modes, and default surface types.



Default Blur box — Select an option (Box or Gaussian) to specify the blur method used by default when applying blur to surfaces in DVE or in the Axis Editor.

Default Blend box — Select an option (Blend, Add, Multiply, Spotlight, SpotltBlend, Simple Add, Subtract, Screen, Min, Max, Negate) to specify the default blend mode used by surfaces in DVE or an Axis soft effect. See "Surface Blending Modes" on page 1585.

Default Surface box — Select an option (Flat, Bilinear, Bicubic, or Extended Bicubic) to specify the default surface type used by surfaces in DVE or an Axis soft effect. See "Changing the Shape of a Surface" on page 1583.

Blend

Set the default blend mode.

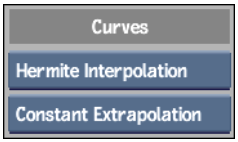


Default Blend Mode box — You can set the default Blend mode when you create Blend soft effectsblending transitions. See "Creating a Blend Soft Effect" on page 1017.

Select:	To:
Fade In	Create a mix curve that starts at 100% at the first frame and ends at 0% at the end of the clip.
Constant	Create a constant mix value of 50% for the length of the blend.
Fade In/Out	Fade in to the incoming clip for the first 0.5 seconds and fade out for the last 0.5 seconds. Clips shorter than 1 second fade in for the first 25% of the clip, and fade out for the last 25% of the clip.
Fade Out	Create a mix curve that starts at 0% at the first frame and ends at 100% at the end of the clip.

Curves

Use the Curves area to set the default interpolation and extrapolation modes for setting keyframes. See "Setting Interpolation" on page 1418 and "Setting Extrapolation" on page 1421.



Default Interpolation box — Set the default interpolation type to be Constant, Linear, Hermite, or Natural.

Default Extrapolation box — Set the default extrapolation type to be Constant, Linear, Cycle, or Rev/Cycle.

Soft Colour Correct

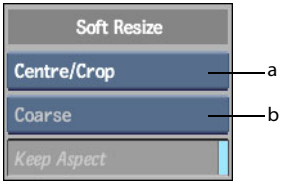
Use the Colour Corrector preferences to set the default behaviour when adding a Colour Correction soft effect. From the Default Menu box, select an option to determine the default menu used when the Colour Corrector is accessed through a soft effect in the timeline.



Select:	To:
Default: Colour Correct	Set the classic Colour Corrector as the default menu.
Default: Colour Warper	Set the Colour Warper as the default menu.

Soft Resize

Use the Soft Resize area to set the default resize behaviour.



a) Default Resize Method box b) Resize Filter box

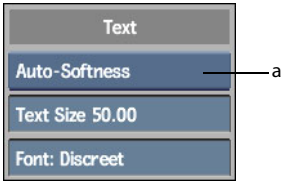
Default Resize Method box — Select the default resize method Smoke will use. You can select Letterbox, Centre/Crop, Crop Edges, or Fill.

Resize Filter box — If you select a resize method, such as Fill, that requires image re-sampling, the Resize Filter box appears. You can choose from Coarse, Medium, Quality, or Bicubic to determine the quality of the resize. This setting can be overridden when executing a resize operation. This option is not available if the Centre/Crop resize method is selected.

Keep Aspect Ratio — If you select Crop Edges or Letterbox as a resize method, the Keep Aspect button appears. Enable Keep Aspect to preserve the pixel aspect ratio of the source clip. This setting can be overridden when executing a resize operation. This option is not available when the Fill or Centre/Crop resize method is selected.

Text

Use the Text area to set the default values to be used when you create new text in the Text module or Soft Text.



a) Text Anti-aliasing box

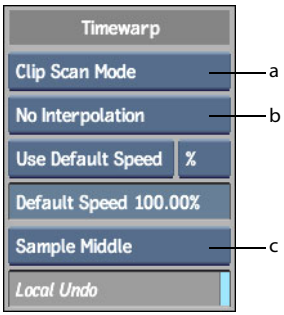
Text Anti-aliasing box — Set an anti-aliasing rate for Text and Soft Text. Auto-Softness mode is set by default and provides a softness equal to the display quality you see in the Text and Soft Text modules. An anti-aliasing rate of 4, 9, 16, 25, 36, 49, or 64 increases the sampling rate, but also increases processing time. An anti-aliasing rate of 1 means no anti-aliasing is performed and the result is a hard edge.

Default Text Size field — Enter a default text size.

Default Font box — Click the Default Font box to open the font browser. Select a font and click Load.

Timewarp

Use the Timewarp area to set preferences for creating timewarps.



a) Timewarp Render Mode box b) Timewarp Field Interpolation Option box c) Timewarp Sample box

Timewarp Render Mode box — Set the render mode you want to use when you add a timewarp to a clip. You can select Interlaced, Progressive, or Clip Scan Mode. In Clip Scan Mode, Smoke automatically sets the render mode to that of the clip (either progressive or interlaced).

Timewarp Field Interpolation Option box — When creating and editing timewarps in Interlaced mode, you can select a default interpolation. This setting can be overridden when in the Timewarp quick menu. See "Setting Interlace Interpolation Options" on page 1044.

Select:	To:
No Interpolation	Create a timewarp with no field interpolation.
Half Interpolation	Create a timewarp in which interpolation only takes place on displaced fields.
Full Interpolation	Create a timewarp in which all fields are interpolated. Note that this option has the least aliasing, but you may notice some softening of the image due to the blending of the fields.
Shift Up	Shift the image up by a single line. This may help reduce artefacts that appear in reverse timewarps of 100%.
Shift Down	Shift the image down by a single line. This may help reduce artefacts that appear in reverse timewarps of 100%.

Default/Last Timewarp Speed button — Select the timewarp speed used by default when you create a timewarp. Select Use Last Speed to use the speed of the last timewarp you created in the session. Select Use Default Speed to use the default timewarp speed specified in the Default Timewarp Speed field.

Timewarp Speed Display button — Define whether timewarp speed is displayed as a percentage (%) or in frames per second (fps).

Default Timewarp Speed field — Enter the default timewarp speed.

Timewarp Sample Option box — You can select whether the speed of the timewarp will be set in relation to the speed at the beginning, middle, or end of the timing curve for each frame or field. You can also change the Timewarp Sample option in the Timewarp Editor to override this selection.

Select:	To:
Sample Start	Sample the timewarp at the start of the first frame.
Sample Middle	(Default) Sample the timewarp at the middle of the first frame. Generally, you should use this setting. Depending on the timewarp speed and how other editing systems create timewarps, you may need to change the sampling to fit what was done elsewhere.
Sample End	Sample the timewarp at the end of the first frame.

Local Undo button — When enabled, all events in the Timewarp editor are added to the undo buffer in a linear sequence. When disabled, all events in the Timewarp editor are grouped into a single event once you exit the editor. Thus, all those events are "undone" with a single use of Undo.

Audio Preferences

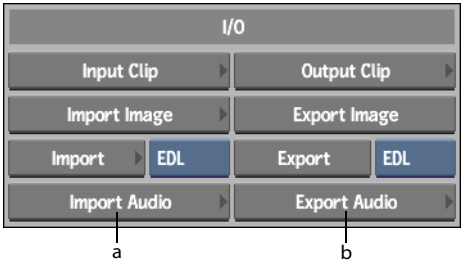
The Audio Preferences menu provides controls for synchronizing audio playback, setting audio I/O, controlling the Lucid ADAT converter (if applicable), and enabling audio waveforms.

Accessing the Audio Preferences Menu

You can access the Audio Preferences from the EditDesk (or by pressing **CTRL+ALT+F6** from anywhere in the application) as part of the overall Preferences menu. You can also access Audio Preferences from the clip library, and from the Engineering menu in the Input and Output Clip menus.

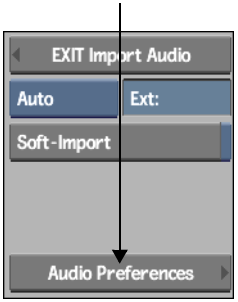
To access audio preferences from the clip library:

1. From the clip library, click Import Audio or Export Audio.



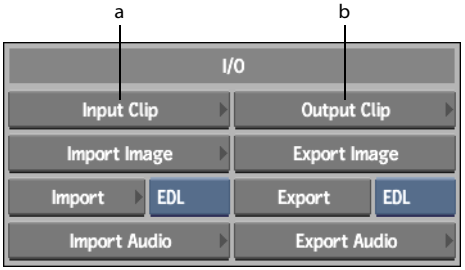
a) Import Audio button b) Export Audio button

2. Click Audio Preferences to display the Audio Preferences menu.



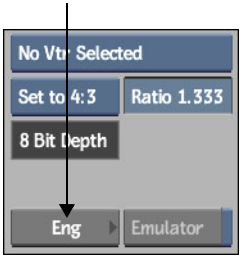
To access audio preferences from the Engineering menu:

1. From the clip library, click Input Clip or Output Clip.

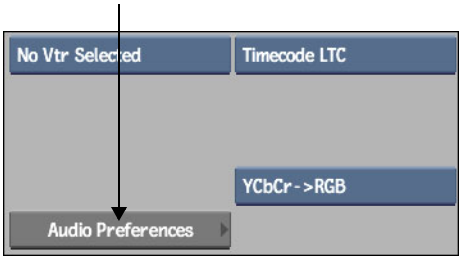


a) Input Clip button b) Output Clip button

2. In the Input Clip or Output Clip menu, click Eng to display the Engineering menu.

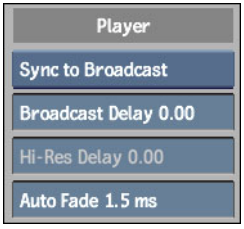


3. Click Audio Preferences to display the Audio Preferences menu.



Player

The Player area contains settings to define audio sync during playback.



Monitor Sync box — Indicates which monitor will have audio sync when you play back a clip—the broadcast monitor or the high-resolution monitor. Use this box to compensate for audio sync differentials between the two monitors. If necessary, specify the audio delay in the corresponding broadcast or high-resolution monitor.

When the Sync to Broadcast option is selected, audio is synchronized to the broadcast monitor during playback. When the Sync to Hi-Res option is selected, audio is synchronized to the high-resolution monitor during playback.

Broadcast Delay field — Sets the number of frames (-30.00 to 30.00) to delay the audio signal when syncing to the broadcast monitor.

HINT: For audio sync on an NTSC or PAL project, set the Monitor Sync box to Sync to Broadcast and the Broadcast Delay field to 1.

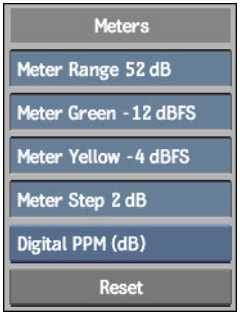
Hi-Res Delay field — Sets the number of frames (-30.00 to 30.00) to delay the audio signal when syncing to the graphics monitor.

Auto Fade field — Sets the amount of time (0 to 10 ms) that a fade is added to the start and end of each audio segment. Use this setting to avoid audible clicks between audio sources.

The fade is centered on the audio segment boundaries (provided that the segment has enough head and tail frames). If there are not enough head or tail frames in the audio segment, the fade is applied within the segment.

Meters

The Meters area of the Audio Preferences menu provides controls to configure the audio meters in the AudioDesk that you use to monitor inputs and outputs and ensure that audio does not exceed peaks.



Fader meters — Use the Fader Meter fields to specify the meter settings for the faders on the AudioDesk. Use the fader meters with the peak meter indicators to ensure clean audio when you output a clip.

Use this field:	To:
Meter Range	Specify the overall scale for the fader meters (12 - 144 db).
Meter Green	Specify the green meter range (-144 - 0 db).
Meter Yellow	Specify the yellow meter range (-144 - 0 dB).
Meter Step	Specify the step value (2 - 9 dB) for the meters. Enter a lower value to view a more detailed meter.

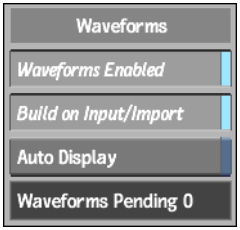
Meter Units box — You can change the meters to display either digital or analog units with the Meter Units box.

Select:	To:
Digital PPM (dB)	View the meter in dB.
Analog (VU)	View the meter in VU.

Reset button — Resets the meter settings to their default values.

Waveforms

The Waveforms area contains settings you can use to enable waveforms for display in the timeline.



Waveforms Enabled button — Enables or disables waveform display.

Build on Import/Input button — Enables or disables automatic waveform building on import from file or input from tape.

Auto Display button — Enable to display waveforms on all audio timeline segments by default.

Waveforms Pending field — If you captured a lot of audio and Build on Import/Input is enabled, waveforms may take time to process. In this case, use this locked field to determine how many clips have not yet had their waveforms built.

Tone

The Tone area allows you to set a default for creating an audio tone clip.



Audio Tone box — Sets the default audio tone for Smoke. Select SMPTE (US), EBU (Europe), or Custom.

Reference Level field — If you select a custom audio tone, set the reference level (from -96 dBFS to 0 dBFS).

General

Use these preferences to set audio head and tail behaviour, and to display supported audio tracks.

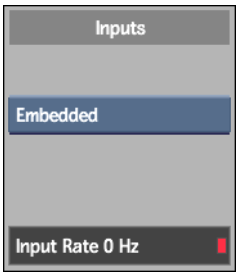


Consider Audio Head/Tail button — Enable to include audio that extends before or after video when exporting movie files. Black video frames are displayed for any sections where audio exceeds video. When disabled, audio is truncated to the same length as the video.

Supported Tracks — These locked fields indicate how many audio tracks are supported for input and output operations.

Inputs/Outputs

Depending on how your audio is set up, different input and output settings appear.



Input Source box — Use this box to select AES-BNC, AES-XLR, or Embedded. AES uses the device connected to the AES connection on the video I/O board (BNC or XLR). Embedded extracts the audio tracks from the video signal.

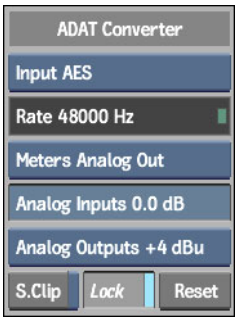
Input Sampling Rate field — This locked field displays the current input sampling rate.

Output Source field — This locked field displays all current outputs.

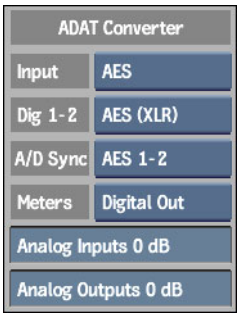
Output Sampling Rate field — This locked field displays the current output sampling rate.

ADAT Converter

The ADAT Converter area provides settings to configure the ADAT converter for audio I/O and monitoring. The ADAT Converter area and controls only appear if remote control of the ADAT converter is enabled in the software initialisation configuration file.



Lucid ADA 88192 Converter settings



Lucid ADA 8824 Converter settings

NOTE: Depending on the model of your ADAT converter, these controls may differ or provide slightly different functionality.

Input box — Select either AES or Analog, depending on the Audio I/O device you are using.

Dig 1-2 box — Select the type of I/O connection used for I/O channels 1 and 2: AES (XLR) or SPDIF (RCA).

A/D Sync box — Select the sync source used by the ADAT converter for analog/digital conversion.

Meters box — Select the signal that you want the LED meters on the ADAT to display.

Analog Inputs field — Enter an analog input value.

Analog Outputs field — Enter an analog output value.

NOTE: With the Lucid 88192 ADAT converter, you have the choice of -10 dBV or +4 dBu as analog output values.

S.Clip box — Enable to reset the peaking indication on the ADAT display. Peaks occur when the input signal is too hot for the ADAT converter.

Lock box — Enable to prevent modifications of the ADAT converter from its front panel.

Reset button — Resets ADAT converter parameters to their default values.

Storage Preferences

Storage preferences allow you to test disks, view volume statistics, and calculate available space.

Space Calculation

Use these preferences to view free space and volume statistics.



Available box — Click to display all available frames in the message bar.

Available & Purgeable box — Click to display all available frames, as well as all purgeable frames in the message bar.

Force Purge box — Click to purge frames before making the space calculation. Purged frames cannot be recovered.

The amount of available space on your storage device is displayed on the message bar, and is refreshed when an AutoSave occurs. If you turn AutoSave off, then the duration between storage space checks will occur according to the value set for the **DL_CHECKSPACE_DELAY** environment variable.

For example, to set the interval of the space check to 150 seconds, enter the following in the *.cshrc* file: **setenv DL_CHECKSPACE_DELAY 150**

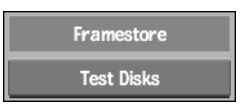
NOTE: You can also type the environment variable in a shell before launching Smoke to set the value for the current session only.

Volume Statistics button — The Volume Statistics utility is a quick way to review the clip libraries on your framestore and identify which ones contain the most clips. This can be useful when you are housecleaning and need to figure out which clip libraries are likely candidates for freeing up space.

When you click the Volume Statistics button, the Volume Statistics table appears after a few moments. It lists the number of frames, proxies, and audio sources stored in the clip libraries, desktops, and EditDesks of each project. You can also see the total percentage of storage used by each clip library.

Framestore

You can test the disk speed to verify the rate at which the framestore can read data.



Test Disks button — When you click the Test Disks button, a message appears in the message bar indicating: the number of frames read per second; the number of seconds required to read a single frame; and the amount of data, in megabytes, read per second.

For example: "Sequential Frame Read. 289.09 fps 0.14 spf 289.12 MBps."

The frame used in the calculations is the frame defined by the current project's default resolution.

NOTE: Click anywhere to abort the process.

36 Managing Hot Keys

Summary

[About the Hot Key Editor](#) 791
[Determining a Button's Current Hot Key](#) 793
[Hot Key Errors](#) 793
[Accessing the Hot Key Editor](#) 793
[Searching the Hot Key Catalogue](#) 795
[Editing Hot Keys](#) 796
[Creating New Local Hot Keys](#) 797
[Managing Hot Keys](#) 797
[JLCooper MCS-3800 (IRIX Only)](#) 799

About the Hot Key Editor

Use the Hot Key Editor to manage hot keys (keyboard shortcuts). The Hot Key Editor allows you to view listings of the current hot keys. You can also modify existing hot keys or create new ones. New and modified hot keys are saved as a user preference.

If you are using an optional JLCooper MCS-3800™ media command station, you can use the Hot Key Editor to map buttons and functions to the controls on this device (IRIX only).

Depending on your configuration, your system was equipped with either dedicated Smoke key caps (specially marked keys that are used to replace the default keys on your keyboard) or a sheet of key label stickers for customizing your current keyboard. The dedicated Smoke hot keys apply primarily to the EditDesk and Clip Input/Output menus.

Map-to-Button and Functional Hot Keys

There are two types of hot keys: *map-to-button* and *functional* hot keys.

Map-to-button hot keys are keystroke sequences that are mapped to a button or a field on the current menu. You can create and edit as many map-to-button hot keys as you like. You can even assign a hot key to options in a pop-up menu.

If you are using a JLCooper command station, you can map controls on this device to buttons or fields instead of keystroke sequences. You can even map a button or field to your system keyboard and the command station using the Clone feature (see "Managing Hot Keys" on page 797).

Functional hot keys are predefined hot keys for specific functions. You cannot create new functional hot keys, but you can redefine and remap the ones provided with the system. You can map functional hot keys to the controls on a JLCooper command station.

Hot Key Domains

There are three hot key domains: global, shared, and local.

Domain:	Used for:
Local	Hot keys that are available only from a specific module.
Shared	Hot keys that are available from several modules.
Global	Hot keys that are available from anywhere within the system.

Keystroke Conventions

When creating and editing hot keys, the following keystroke conventions apply:

- You are limited to four keystrokes per hot key operation.
- Keystrokes in a hot key operation are pressed at the same time.
- You cannot use a combination of keystrokes more than once.

Logical Ordering

Logical ordering means that the keystrokes in a hot key combination are organized to conform to conventions, regardless of the order in which you enter them. Keys are saved in alphanumeric order except for the following:

- **ALT**, **SHIFT**, **CTRL** are always saved in that order, regardless of the order in which you enter them.
- **ALT**, **SHIFT**, **CTRL** are always forced to the beginning of a keystroke sequence.
- **DEL**, **INS**, **HOME**, **PGUP**, **END**,**PGDN** are always forced to the end of a keystroke sequence.

Since logical ordering is applied to hot key combinations, you cannot use a combination of keystrokes more than once.

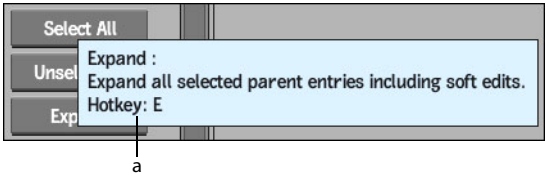
Determining a Button's Current Hot Key

You can determine the hot key assigned to a button from anywhere within Smoke.

To determine the hot key for a button:

➤ If auto display of tooltips is enabled in the Preferences menu, hover over the button for which you want to determine the assigned hot key. If you have disabled the auto display of tooltips, press and hold **ALT+CTRL+SPACEBAR** and hover over the button.

If a hot key exists for the button, it is displayed in the tooltip.



a) Current hot key message

NOTE: Hot key messages that begin with "MIDI" refer to controls on the optional JLCooper MIDI device (IRIX only).

Hot Key Errors

When you press a hot key, a white keyboard appears in the lower-right corner of the EditDesk. If a hot key becomes stuck at any time, the white keyboard remains until you unstick the hot key by pressing it. Click the white keyboard to display the name of the problematic hot key in the message bar.

Accessing the Hot Key Editor

Use the Hot Key Editor to view, modify, and create hot keys.

To access the Hot Key Editor:

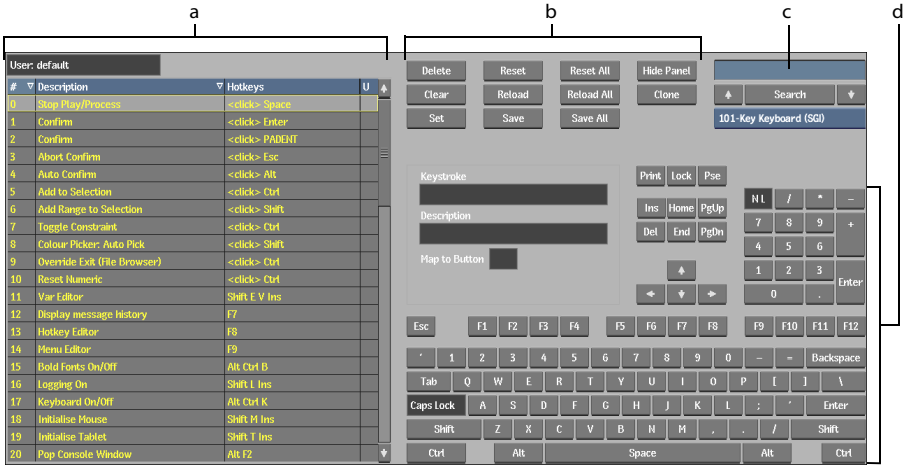
➤ Do one of the following:

- In the Miscellaneous section of the Preferences menu, click Hotkey Editor.
- On the EditDesk or in any module, press **ALT+CTRL+F8**.

To exit the Hot Key Editor:

➤ Do one of the following:

- If you entered the Hot Key Editor from the Preferences menu, click EXIT.
- If you entered the Hot Key Editor from the EditDesk or any module, press **ALT+CTRL+F8** again.



a) Hot Key Catalogue b) Hot Key Manager c) Search Field d) Keystroke Editor

Hot Key Catalogue

A catalogue of hot keys is maintained for every user. If the user profile was created in the default home directory, the catalogue is found in */usr/discreet/user/editing/<username>/hotkey*. If the user profile was created elsewhere, the catalogue is found in *<user home directory>/hotkey*. The hot keys in the hot key catalogue are stored in the following formats:

- *default.<component>.butt.hotkey*
- *default.<component>.func.hotkey*
- *factory.<component>.butt.hotkey*
- *factory.<component>.func.hotkey*

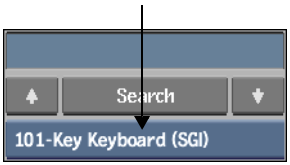
Where:	Means:
<component>	The module containing the hot key.
default	The keystroke that is currently in use.
factory	The Autodesk factory default.
butt	A button hot key.
func	A non-button function hot key.

User-modified hot keys are stored in a separate file: *default.<component>.butt.hotkey.user*. This file is loaded after the system hot key file, *default.<component>.butt.hotkey*. Entries in the user-modified hot key file replace the system hot key entries, with the exception of cloned hot keys, which are duplicated.

HINT: You can use user-modified hot key files to keep your customized hot keys when working on other machines. In a shell, manually copy the *default.<component>.butt.hotkey.user* file to the hot key directory on the new system.

Selecting Your Keyboard Type

In the Hot Key Editor you can select the type of keyboard you are using to take advantage of extra keys on certain keyboards.



You have the choice of the following keyboards:

- **107-Key Keyboard (Autodesk) —** The extra keys available are the Smoke key, the Fire key, the Blank key (beside the Fire key), and the F13, F14, and F15 keys.
- **104-Key Keyboard (PC) —** The extra keys available are the left and right Windows key, and the right Menu key.
- **101-Key Keyboard (SGI) —** This keyboard has no extra keys available.

When you select your keyboard, the onscreen keyboard is changed to reflect your choice, and entries in the Hot Key Catalogue are updated accordingly.

NOTE: If a hot key is set on a key not available for the keyboard selected, the Hot Key Catalogue displays the entry in black.

Searching the Hot Key Catalogue

You can search the Hot Key catalogue to find hot keys whose description match your search criteria.

To search the Hot Key catalogue:

1. In the Search field, enter the characters you want to search for.
2. Click Search.

The catalogue is searched and the hot keys whose description match your search criteria are highlighted.

3. If more than one hot key is highlighted, use the previous and next buttons located next to the Search field to move through the list of search results.

Editing Hot Keys

The Hot Key catalogue shows the global, shared, and local hot keys for the current module.

Editing Local Hot Keys

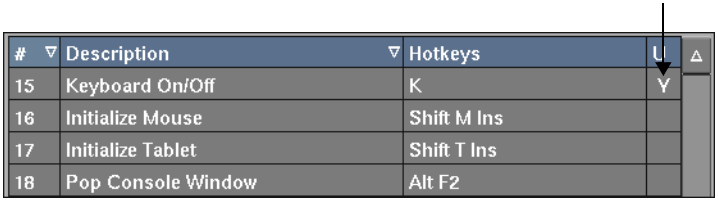
Almost every module has its own catalogue of hot keys. The hot keys listed in white are local hot keys, and can be customized to suit your needs without affecting other modules. Modified hot keys are saved as a user preference.

To edit a local hot key:

1. In the module where you want to use the new hot keys, access the Hot Key Editor (**ALT+CTRL+F8**).
2. Select the hot key in the Hot Key catalogue.

   The keystroke sequence and its description appear in the Keystroke Editor fields. If you select a map-to-button hot key, the word "Yes" appears in the Map-to-Button field.
3. Click Clear in the Hot Key Manager area to clear the existing keystroke sequence.
4. Enter the new keystroke sequence by clicking keys in the Keystroke Editor or by pressing keys on your computer's keyboard. If you are using a JLCooper command station, you can also press a key on the JLCooper instead of a keystroke from your system keyboard.
5. Click Set in the Hot Key Manager area.
6. Click Save to save the changes to the current user's Hot Key catalogue.

   The edited hot key is marked in the catalogue with a "Y" to show that it is user-modified.



NOTE: If you enter a keystroke sequence that is already in use, an error message is displayed.

Editing Global and Shared Hot Keys

You can edit global and shared hot keys wherever the Hot Key Editor is available. When you access the Hot Key Editor through the Preferences menu, click Global or Shared to view all current global or shared hot keys, respectively. In this menu, the names of these keys appear in yellow.

In other modules, the global and shared hot keys appear in yellow in the Hot Key catalogue. When changing a global or shared hot key, you are warned that the change will affect all modules, and are asked to confirm the action.

Creating New Local Hot Keys

You can create new map-to-button hot keys only. You cannot create new functional hot keys. New hot keys are saved as a user preference.

To create a map-to-button hot key:

1. With the Hot Key Editor open, click the menu button for which you want to create the hot key.

   NOTE: If the button you want to click is hidden by the Hot Key Editor, click the Hide Panel button.

   The name of the menu button appears in the Description field.

2. Enter the new keystroke sequence by clicking keys in the Keystroke Editor (or your computer's keyboard).
3. Click Set in the Hot Key Manager area.
4. Click Save to save the changes to the current user's Hot Key catalogue.

Managing Hot Keys

Use the Hot Key Manager area of the Hot Key Editor to manage the Hot Key catalogues.



Delete — Removes a hot key from the current Hot Key catalogue. Select the hot key in the catalogue and click Delete and then click Confirm. You must use Save to make the change permanent.

Clear — Clears the contents of the Keystroke field in the Keystroke Editor before you enter a new keystroke sequence.

Set — Is the second-to-final step when assigning a keystroke sequence to a button or function. You must use Save as the final step to make the change permanent. See "Editing Hot Keys" on page 796 and "Creating New Local Hot Keys" on page 797.

Reset — Resets the current local hot keys to their default settings.

Reload — Reloads the current catalogue of hot keys. This is useful if you made a change but have not yet saved it, and you wish to discard the change.

Save — Saves the current hot keys to the current user's Hot Key catalogue.

Reset All — Resets all hot keys to their default settings.

Reload All — Reloads all hot keys from the current user's Hot Key catalogue.

Save All — Saves all hot keys to the current user's Hot Key catalogue.

Hide Panel — Hides the Hot Key Editor panel when you want to select a menu button otherwise hidden by the panel. The panel reappears when you select a menu button. Alternatively, click in an open area to return to the Hot Key Editor panel without selecting anything.

NOTE: This button is only available when accessing the Hot Key Editor from a module.

Clone — Used to assign both a regular keyboard keystroke sequence and a JLCooper control (IRIX only) to a single button, field, or function. Although Clone is primarily intended for use with JLCooper MIDI devices, you can also use it to map multiple keystroke sequences to a single button, field, or function using the regular system keyboard. This feature does not provide macro functionality.

To clone a button, field, or function:

1. Select a button, field, or function in the Hot Key catalogue.
2. Click Clone in the Hot Key Manager area to create a second entry for this button, field, or function.

   A "Y" appears in the Hot Key catalogue indicating that the cloned hot key is user-modified.
3. Activate a control or enter a keystroke sequence on the JL Cooper command station (or the regular system keyboard).

   NOTE: You must enter a keystroke sequence that is not in use. Otherwise, an error message appears.
4. Click Set in the Hot Key Manager area of the Hot Key Editor.

5. Click Save to save the changes to the current user catalogue.

JLCooper MCS-3800 (IRIX Only)

If you are using an optional JLCooper MCS-3800 media command station, use the Hot Key Editor to map a button or a function to the controls on this device.

To create or edit a hot key assigned to a control on the JLCooper MIDI device, follow the regular hot key assignment procedure and press a single key, keystroke sequence, or activate a fader or knob on the JLCooper, instead of the regular system keyboard.

Many JLCooper controls are mapped automatically to buttons, fields, and audio faders. You can edit these default mappings to suit your needs. Refer to the *Hot Keys Reference Guide* for your application.

Faders and Knobs

Faders and knobs require that you set the Value Type using a pop-up menu. This setting determines the behavior of the knob or fader according to the type of button, field, or function being assigned to the control.

JLCooper Controls

The command station includes the following controls.

Section	Name
Mixer	• Motorized, touch-sensitive faders • Fader buttons • Rotary encoders • Page and Bank switches
Function Buttons	• F1 to F8 function buttons • Shift button • W1 to W5 buttons • M1 to M5 buttons • Cursor buttons

Section	Name
Transport	• Rewind • Fast Forward • Stop • Play • Record • Jog/Shuttle mechanism • Numerical keypad
System	• Cursor buttons • Rotary encoders • Assign button • LCD display • LED display

37 Installing Fonts

Summary

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[Installing Adobe Postscript Type 1 Fonts](#) 802
[Installing Other Supported Fonts](#) 804

About Fonts in Smoke

This chapter describes how to install additional fonts for use in DVE, Axis, Paint, and Text. Smoke comes with a few basic fonts, available the first time you start Smoke. Other fonts must be installed. If you are transferring fonts from a Windows or Macintosh machine, there are special considerations, particularly for Adobe Postscript Type 1 fonts, as discussed in this chapter.

Supported Fonts

The following font types are supported:

- **Adobe Postscript Type 1 fonts —** A single-byte font type designed for Roman language fonts; one of the earliest cross-platform (Macintosh and Windows) fonts. These fonts consist of an outline font file and an Adobe font metrics (AFM) file. On UNIX systems, the outline file must be a printer font ascii (*.pfa*) file, not printer font binary *(.pfb*) file as on Windows machines.
- **TrueType fonts —** A widely used cross-platform font format, easily installed on UNIX systems.
- **CID (Character ID) fonts —** A multi-byte adaptation of Adobe Postscript® Type 1 fonts, well-suited to representing the large character sets of Asian languages such as Japanese, Korean, and Chinese.
- **OpenType fonts —** A cross-platform font developed jointly by Adobe and Microsoft®, supporting expanded character sets and layout features such as the euro currency symbol and the broad range of accented characters required by eastern European languages.

Fonts Requiring Additional Work

The following font types require additional work before integration into Smoke:

- **TrueType Collection (.ttc) fonts —** These must be converted to (non-compressed) TrueType font (*.ttf*) files. Their conversion is beyond the scope of this document.
- **FontMonger fonts —** These are not Adobe Postscript Type 1 fonts. They can be used in Smoke, but must be converted first. See "Installing Adobe Postscript Type 1 Fonts" on page 802.

Font Locations

The following directories are used for fonts.

IRIX	Linux	Purpose
/usr/lib/DPS/outline/base	*/usr/lib/X11/fonts/Type1*	Contains the outline files for Adobe Postscript Type 1 fonts installed with the system or supplied by Autodesk. These files have the extension .pfb.
/usr/lib/DPS/AFM	*/usr/lib/X11/fonts/Type1*	Contains the Adobe font metrics (AFM) file for Adobe Postscript Type 1 fonts installed with the system or supplied by Autodesk. These files have the extension .afm.
/usr/discreet/font	*/usr/discreet/font*	Contains soft-links to the */usr/lib/DPS/outline/base* directory.
Other directories	Other directories	Can be used to store supported fonts as desired, and loaded into Smoke using the font file browser.

Installing Adobe Postscript Type 1 Fonts

There are two steps to installing Windows and Macintosh Adobe Postscript Type 1 fonts in Smoke. First, you transfer the font files to the Smoke system. Second, you convert them into a format recognizable by the software. The converter used depends on the source of the font (Windows or Macintosh.)

An Adobe Postscript Type 1 font consists of two files. The *.pfb* file contains the outlines for each character. The *.afm* file contains the Adobe font metrics. If the AFM file is not present, you can still use the font in Smoke; however, it is preferable to have the AFM file, since it supplies UNIX with additional font information, including kerning-pair data.

You can transfer the font files using an NFS or FTP utility. For fonts transferred from a Windows machine to an IRIX or Linux system, you can then use the *pfbtopfa* utility to convert the

Windows printer font binary (.pfb) file to a UNIX-friendly outline font (*.pfa*) file. The AFM file does not require conversion.

For fonts transferred from a Macintosh, the situation is more complicated. Prior to IRIX 6.5.23, the *convertmacfont* utility was included with the standard IRIX installation, and could be used to convert Adobe Postscript Type 1 fonts transferred from Macintosh machines. With 6.5.23, this is no longer the case. If you upgraded to IRIX 6.5.23, you can continue to use *convertmacfont*. (Keep in mind, however, that the *convertmacfont* utility does not work well with non-Latin typefaces.) Otherwise, you must install another font-conversion utility, such as the *t1utils*.

Similarly, if you are transferring Adobe Postscript Type 1 fonts from a Macintosh to a Linux system, you will need to install a font-conversion utility such as the *t1utils*, since the *convertmacfont* utility does not exist on Linux.

To use Adobe Postscript Type 1 fonts:

1. Use FTP Explorer or a similar file transfer utility to move the fonts from the Windows or Macintosh machine.
2. In the transfer utility, set the transfer format to *binary* mode.

   NOTE: In Mac OS 9 (and earlier) TCP programs, select the *MacBinary* option. In OS X, you will need to install a utility, such as BinJuggler, to encode the files before transferring.
3. Transfer the font files to the directory of your choice on the UNIX system, keeping the outline file and AFM file together.
4. On the UNIX system, go to the directory where you transferred the font files.
5. For files transferred from a Windows machine, convert the outline file from a printer font binary (*.pfb*) file to a printer font ascii (*.pfa*) file using the *pfbtopfa* utility:

   pfbtopfa <font name>**.bin**

   For example, to convert the Myriad font, type:

   pfbtopfa myriad.bin
6. For files transferred from a Macintosh, use the *convertmacfont* utility or another font conversion utility:

   convertmacfont <font name>**.bin**
7. After converting the font, clean up the directory by deleting the *<font name>.bin* files.
8. The next time you start Smoke, you can load and select the fonts.

Installing Other Supported Fonts

Most TrueType, CID and OpenType fonts that you use on a Windows or Macintosh machine can be copied to the UNIX system for use with Smoke.

NOTE: True Type Collection (.ttc) fonts are not supported directly. These must be converted to (non-compressed) TrueType font (*.ttf*) files. Their conversion is beyond the scope of this document.

To install other supported fonts:

1. Using an FTP or other file-transfer utility, copy the fonts from the Windows or Macintosh machine to the UNIX system.
2. In the transfer utility, set the transfer format to *binary* mode.

   NOTE: In Mac OS 9 (and earlier) TCP programs, select the *MacBinary* option. In OS X, you will need to install a utility, such as BinJuggler, to encode the files before transferring.
3. Log in to your UNIX system as *root*.
4. If necessary, in a UNIX shell, copy the fonts to the directory of your choice.
5. The next time you start Smoke, you can load and select the fonts.

38 Utilities

Summary

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About Utilities

This chapter presents the two types of utilities: a disk testing utility, accessed from the application, and command line utilities, accessed from a shell. In addition, the chapter discusses the volume integrity check and how to find and delete invalid frames.

Disk Testing Utility

Use the disk testing utility, Test Disks, to test your framestore bandwidth.

Command Line Utilities

Use the command line utilities, also known as the DL Tools, from a shell to move clips between files stored on local or remote filesystems and clip libraries stored on your framestore. The command line utilities can be used in the background without affecting the normal operation of Smoke.

The following table summarizes the command line utilities.

Utility	Purpose
cmtool	Provides a suite of tools for working with the contents of your volumes. Perform tasks such as adding and deleting clips, libraries, and projects.
dlfsdump -fs	Lists the contents of the specified framestore.
imcopy	Imports, exports, and copies images while performing operations such as cropping, resizing, and format conversion. The Network Filesystem (NFS) must be installed and configured in order to access images on remote systems.
iminfo	Lists clip information.
list	Provides a hierarchical view of the soft partitions, projects, and clip libraries on the framestore. This utility is for use by support personnel.
list_framestore	Lists the contents of the specified project or clip library.
from_framestore	Exports a clip stored in a clip library on the framestore of the local machine to a sequence of SGI image files in a filesystem on a local or remote system.
to_framestore	Imports uncompressed SGI image files from a local or remote filesystem to the framestore of the local machine.
fcof	Finds all clips using the specified frame—find-clip-of-frame (fcof).
publishTool	Publishes clips to the specified directory.
stonifiseTool	Writes clips to the framestore.
vstat	Provides statistics on usage of storage.
vic	(Volume integrity check) Corrects media referencing errors on the framestore.

Volume Integrity Check

When you start Smoke, a volume integrity check is performed automatically if a previous crash is detected. This check determines if there are any inconsistencies between the clip metadata stored on the system disk and the frames on the framestore and, when possible, repairs any problems that are found. Inconsistencies can occur if the application crashes before the metadata associated with a clip has been saved to the clip library on the system disk. Metadata for clips on the EditDesk is saved by the autosave process, while metadata for clips in the clip library is saved following various operations such as opening a new clip library.

How It Works

The volume integrity check compiles a list of all frame IDs in the clip libraries on the system disk. It then queries the framestore to verify the status of each frame, and compares it to the frame ID data in the list. Each frame on the framestore has one of three statuses—used, unused or free.

Used — The frame is used in a clip.

Unused — The frame has been deleted in the application (though it still physically exists on the framestore until that area of the framestore is needed for another frame).

Free — The storage associated with the frame ID is no longer available (the frame is no longer recoverable).

If the integrity check detects frames that have IDs in the library but have a status of unused on the framestore, it fixes them by changing their status to used.

Also, if the check finds any frames that are used in the framestore but are not listed in the compiled library list, it creates a clip out of them, which it places in the Lost+Found clip library. The order of these frames will be the order in which they were created.

NOTE: If the integrity check discovers empty soft partitions, they are automatically removed.

Lastly, if the check finds frame IDs in the library list for which there are no corresponding frames on the framestore, it reports them as invalid frames in an error message displayed at the end of the check. Invalid frames occur if Stone and Wire was prevented from writing new frames to the framestore during a work session, for example, because of a system failure or power failure. By default, Stone and Wire updates itself every 300 seconds or after 2000 changes occur, whichever comes first. A change includes the creation of a new frame or any change made to an existing frame. Therefore the maximum amount of work that could be lost from this situation is 300 seconds, or 5 minutes of work.

Forcing a Volume Integrity Check

You can force a volume integrity check using an environment variable in the shell where you launch Smoke or you can use the *vic* utility. See "vic" on page 836.

To force a volume integrity check on start-up:

1. In the shell where you plan to launch Smoke, turn on the volume integrity check by typing:

   ```
   setenv DL_FORCE_IC
   ```

2. Start Smoke. See "Starting Smoke" on page 839.

   A volume integrity check is run before Smoke starts.

Finding and Deleting Invalid Frames

When invalid frames exist on the EditDesk or in a clip library, they appear as black frames. These frames are not recoverable. If you get a message stating that invalid frames exist, you should delete them because their presence slows system performance. You have the option of deleting the entire clip to which they belong—if it is of no use to you—or deleting just the invalid frames in the clip.

The *vic* utility identifies invalid frames and lists their IDs in the system console and SYSLOG. They can then be used as arguments to the *fcof* utility (find-clip-of-frame) to find which clip or clips use them.

The following procedure explains how to locate and delete invalid frames in clips located on the EditDesk and in clip libraries.

To find and delete invalid frames:

1. Exit the application.
2. In the command shell where Smoke was launched, make sure */usr/discreet/io/<version number>/bin* is in your path.
3. Start the utility by typing:

   `fcof` `<framestore volume> <frameId> [-v]`

Option	Function
`framestore volume`	Specifies the volume to check (stonefs, stonefs1, stonefs2).
`frameID`	Specifies the frame's ID (0x1234abcd5678cdef).
`-v`	Enables additional verbosity.

   fcof scans all the libraries on the specified volume searching for clips referencing the given frame. The output tells you which clips use the frame and where they are located. When a large list of invalid frames is detected, it is usually more efficient to find the clip for a given frame, delete it, and perform another integrity check before searching for the next invalid frames. Very often all invalid frames are in the same few clips so finding affected clips for each invalid frame is unnecessary.

Disk Testing Utility

A disk testing utility, Test Disks, is accessible from the User Interface. Use it to assess the framestore's performance.

To verify framestore performance:

➤ In the Preferences menu, click Test Disks.

The raw performance of the framestore appears in the message bar. The display includes:

• The number of frames read per second

• The number of seconds it takes to read one frame

• The number of MB read per second

For example:

```
TEST DISKS: Sequential Frame Read.289.33 fps 0.14 spf. 289.16
MBps.
```

Log Files

You can access log files for Smoke. Log files are useful for tracking the success or failure of operations. For example, you can use a log file to find a problem that occurred on a particular date with Smoke.

Viewing Log File Messages

Use the following procedure to view the contents of a log file for Smoke.

To view the contents of a log file:

1. Change to the log directory for the application by typing:

   ```
   cd /usr/discreet/log/
   ```

2. When you are diagnosing when and why an error occurred, it can be useful to view the names of all the log files corresponding to a given application with the date that each log file was created.

   View the log files corresponding to the application by typing:

   ```
   ls -ltr /usr/discreet/log/<application>*
   ```

   Where `<application>` is an application such as Smoke.

   The following is an example of feedback for Smoke.

   ```
   -rw-rw-r--1 root user 8854 Mar 26 11:30
   smoke2007_suriname_app.log.1

   -rw-rw-r--1 root user 8787 Mar 26 11:37
   smoke2007_suriname_app.log
   ```

```
-rw-rw-r--1 root user 5785 Apr 5 09:52
smoke2007_suriname_app.log.4

-rw-rw-r--1 root user 146977 Apr 5 14:54
smoke2007_suriname_app.log.3

-rw-rw-r--1 root user 13765 Apr 7 10:15
smoke2007_suriname_app.log.2

-rw-rw-r--1 root user 2732 Apr 8 14:59
smoke2007_suriname_app.log.1

-rw-rw-r--1 root user 2732 Apr 8 15:54
smoke2007_suriname_app.log
```

Where the _app suffix indicates the log file is an application log file. See "Types of Log Files" on page 811. The <number> suffix distinguishes log files for the same application.

3. View the contents of the application log file:

   • On SGI workstations, type:

   ```
   nedit <application>.log.<log file number>
   ```

   • On Linux workstations, type:

   ```
   kedit <application>.log.<log file number>
   ```

   Where <application> and <log file number> vary depending on the file you want to view.

   The following is an example of feedback from the Smoke2007.log.1 file.

   ```
   # Discreet smoke2007_suriname_app log file - 1.0

   # Started - (EST) Mon Apr 19 13:56:52 2006

   # Hostname - suriname

   [notice] 2246 CoMsgLogger.C:86 06/19/04:13:56:51.978 Command
   line: 'smoke2007_suriname_app'

   [notice] 2246 log.C:235 06/19/04:13:56:52.070 smoke(r) - The
   Editor -

   [notice] 2246 log.C:236 06/19/04:13:56:52.070 Version 2007

   [notice] 2246 log.C:237 06/19/04:13:56:52.070 (c) Autodesk
   Canada Inc./Autodesk Inc., 1992-2006. All rights reserved.

   [notice] 2248 CoThreadSprocIRIX.C:145 06/19/04:13:56:52.077
   Registered process 'logger'
   ```

```
[notice] 2249 CoThreadSprocIRIX.C:145 06/19/04:13:56:52.084
Registered process 'Remote Command Server'

[notice] 2246 swClient.C:147 06/19/04:13:56:52.095 Using
Stone+Wire API 3.0.

[notice] 2246 swxStoneAdapter.C:798 06/19/04:13:56:52.220
Compatible S+W filesystem driver (990) and S+W API (988)
versions detected.

[notice] 2246 swxStoneAdapter.C:855 06/19/04:13:56:52.222
Compatible SWR driver (990) and S+W API (988) versions
detected.

[notice] 2246 SWCentralPath.C:40 06/19/04:13:56:52.222
Central path not specified.  Using default: '/usr/discreet'.

[notice] 2246 swxStandardFSAdapter.C:428 06/19/
04:13:56:53.532 Using StandardFS Path /usr/discreet/clip/
standardfs.links.
```

Where `[notice]` indicates the type of log file entry. See "Interpreting Application and VIC Log File Messages" on page 812.

Types of Log Files

There are four types of log files that are generated for Smoke.

Application — Contains all types of messages associated with the current application. The application log file name has the following format: `<application name>_<build type>_<host>_app.log[.<index>]`. For example, `Smoke2007_n32_maui_app.log.1`

NOTE: The current date is no longer part of the application log file name. For example, `Smoke2007_n32_maui_20060816_app.log` becomes `Smoke2007_n32_maui_app.log`.

Shell — Contains all messages that appear in the start-up shell where you launched the application.The shell log file name has the following format: `<application name>_<host name>_<date application was launched (year:month:day)>_<time application was launched(00:00:00–hour:minute:second–24 hour clock)>_shell.log`. For example, `Smoke2007_maui_20060729_170238.log.1`

Volume Integrity Check (VIC) — Contains the volume integrity check messages. See "Volume Integrity Check" on page 806. The log file name is `vic.log.<number>`.

Smoke error — Contains all the error messages generated by Smoke. The log file name is *ifffs.error.log*.

Interpreting Application and VIC Log File Messages

A log file is composed of separate entries. If the log file is an application or VIC log file, it contains a message level, time stamp, and a message. The following example, taken from an application log file, is used to illustrate the contents of a log file entry.

```
[notice] 2246 swClient.C:147 06/19/04:13:56:52.095 Using
Stone+Wire API 3.0.
```

Message level — Indicates the severity of the message, as described in the following table. In this example, `[notice]` is the message level.

Type of Message	Relays Information About	Example
User	An operation that was successful.	`Setup loaded successfully`
Error	An operation that was unsuccessful.	`Cannot delete file '/tmp/image.jpg': Permission denied`
Warning	An operation that was successful but had accompanying errors.	When you are loading a setup, you receive the following message: `Cannot find clip: 'PAL BARS.'`
Notice	An operation that was successful but completed slightly differently than expected.	`Stone+Wire client connection successful on port 7002.`

Time stamp — Indicates the time the application was launched. Time, including the date, is tracked by the hardware timer to the nearest one thousandth of a second. In this example, the time value is `06/19/04:13:56:52.095`.

Message — Indicates the success or failure of operations performed by an application. In this example, the message is `Using Stone+Wire API 3.0.`

Getting Started with the Command Line Utilities

The command line utilities, DL Tools, can be found in *usr/discreet/io/<version number>/bin*. This path is added to your *.cshrc* file when you install Smoke. You do not need to type the path name to execute the utilities.

NOTE: `<version number>` is the version of DL Tool and not the software version number.

The command line utilities can be used in the background without affecting the normal operation of Smoke.

Determining the Utilities Version

Since the command line utilities are stored in *usr/discreet/io/<version number>/bin*, it is useful to know what version has been installed.

To determine the utilities version:

1. Open a command shell.
2. Type:

   `versions -bn | grep -i dltools`

   This produces output in the following format:

   `I DLtools``<version_nbr> <package_nbr>` **`discreet tools, version`** `<version_nbr>`

   In this output, the last four digits of the package number represent the build. This number can be useful when reporting to technicians during troubleshooting.

Example

The following represents a typical output of the **`versions`** and **`grep`** commands when used in the previous procedure:

`I DLtools83 1658372105 discreet tools, version 8.3`

In this case, the `<package_nbr>` is 1658372105, the build number is 2105, and the `<version_nbr>` is 8.3.

Gaining Access to the Remote Machine

The *.rhosts* file defines which remote hosts can invoke commands on the local machine without requiring a password. To use the *to_framestore* and *from_framestore* utilities successfully, you must add an entry to the remote machine's *.rhosts* file. Otherwise, you will be denied access to it.

To modify the *.rhosts* file:

1. On the remote machine, log in to the account from which you will be running Smoke.
2. Open a command shell.
3. Change to the account's home directory by typing:

```
cd ~
```

4. Open the *.rhosts* file (or create one) using a text editor.

   If it does not exist, create a new one.

5. Add the following line (if it is not already present):

   + `<host name>`

   where `<host name>` is the name of the machine where you will be running the utilities.

6. Save the file and close the text editor.

7. For safety, ensure you are the only user that can write to the file:

   `chmod 644 .rhosts`

Command Line Parameters

The following sections describe the parameters required in the *list_framestore*, *from_framestore*, *to_framestore*, and *imcopy*, utilities.

Clip Directory Pathname

To use the *list_framestore*, *from_framestore*, *to_framestore*, and *imcopy*, utilities, you need to provide a path to a framestore clip as the source or destination of the operation. The format of this path is the following:

`/usr/discreet/clip/``<volume>/<project>/<library>@<clip name>`

where

- `<volume>` is the name of the volume you are using. The first volume on a system is stonefs. If you have multiple volumes on the system, you need to specify stonefs1, stonefs2 to access additional stonefs volumes.
- `<project>` is the name of the project containing the library you want to access. The command: **`ls -l /usr/discreet/clip/stonefs | grep "^d"`** lists the projects currently in use on volume stonefs.
- `<library>` is the name of the library in that project. The command: **`ls -l /usr/discreet/clip/stonefs/myproject/*.000.clib`** lists all the libraries currently defined in *myproject*. Only the leading part of the library filename should be used as the `<library>` part of the path to the clip; you should not add the `.000.` clip to it. For instance, assuming you have a library file *BigLib.000.clib* in project NTSC on framestore stonefs, the clip path format would be: **`/usr/discreet/clip/stonefs/NTSC/BigLib@myclip`**

- `<clip name>` specifies the name and location of the clip. See "Clip Name Format" on page 815.

Clip Name Format

The following clip naming formats are used to specify the location of clips in the *list_framestore*, *to_framestore*, *from_framestore* , and *imcopy*, utilities.

Absolute Paths

An initial **/** indicates that the path for the clip is anchored at the root of the library. The following three formats can be used to find or list clips:

`/EditDesk1/SourceArea1/Clip1`

where Clip1 is in the Source Area named SourceArea1 on EditDesk1.

`/SourceaArea2/Clip2`

where Clip2 is in the Source Area named SourceArea2.

`/Clip3`

where Clip3 is located at the root of the library.

Relative Paths

If you do not know the absolute path, you can omit the initial **/** and Smoke will search the library for the Source Area, Record Area, and/or clip. The following two formats can be used to find clips if you do not know the absolute path:

`SourceArea3/Clip3`

where Clip3 is in SourceArea3, which is located inside the library.

`Clip4`

where Clip4 is located inside the library.

Untitled EditDesks, Reels, and Clips

Smoke uses one or more **/** to refer to an unnamed clip, EditDesk, or reel.

`/`

is an unnamed clip in the library.

`//`

is an unnamed clip in an unnamed Source or Record Area in the library.

///

is an unnamed clip in an unnamed Source Area or Record Area in an unnamed EditDesk.

//SourceArea5/Clip5

Clip5 is in Source Area 5 in an unnamed EditDesk.

/EditDesk6//Clip6

Clip6 is in an unnamed Source or Record Area on EditDesk6.

/EditDesk7/SourceArea7/

is an unnamed clip in SourceArea7, which is located on EditDesk7.

File Template

In the *from_framestore*, and *imcopy* utilities, you can use a file template to specify a pattern from which the name of each destination image file will be derived. Similarly, in the *to_framestore* utility, you can use a template to specify a sequence of source image files. In the *imcopy* utility, both the source and destination can be image sequences specified by a file template.

The *from_framestore* utility (as well as *imcopy* when used to export from a framestore clip) stores each frame of a clip as a separate image file in a local or remote filesystem.

Image files are numbered sequentially so that the order of frames in the clip can be maintained in transfers. Specify the filename and the numbering format for the image files with the following file template:

`<clip name>%04d.sgi`

The `4` instructs the utility to use four digits when numbering the files; the `0` instructs it to use leading zeros before the file number.

For example, if you use the file template *example%04d.sgi* in the *from_framestore* utility, the following image files are stored in the specified destination directory:

- *example0001.sgi*
- *example0002.sgi*
- *example0003.sgi*, etc.

The *to_framestore* utility looks for matching filenames in the specified source directory.

cmtool

The *cmtool* utility includes options that you can use to work with the contents of your volumes. Without entering the application, you can perform activities such as opening, closing, deleting,

and renaming volumes, projects, partitions, archives, and libraries. Additionally, you can view the contents of volumes, projects, partitions, archives and libraries.

NOTE: You can use *cmtool* to determine the unique ID (UID) of a clip. Both *publishTool* and *stonifiseTool* accept a UID instead of the name and creation date of a source clip. To determine the UID of a clip, list the contents of the library in which it resides, locate the clip, and find its UID in the clip ID column. A UID has the format H_0000000000_S_0000000000_U_00000.

To start *cmtool*:

1. Make sure that */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

   `cmtool`

   The `>cmtool` prompt appears.
3. At the `>cmtool` prompt, type a *cmtool* option. See "cmtool Options" on page 817.

Example

`open volume stonefs`

To view the available cmtool options:

1. Make sure that */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

   `cmtool`
3. Type:

   `help`

cmtool Options

The following options may be used with *cmtool*.

Option	Function
`ls volume`	Lists the framestore, host name, amount of used and available frames, all partitions, and all projects for the current volume.
`ls project`	Lists the project management settings for the current project such as the resolution, aspect ratio, and scan mode. Additionally, all libraries are listed.
`ls library`	Lists the contents of the current library. You must open the volume, project, and library before you use this command.

Option	Function
ls partition	Lists the partition settings such as the address, size, percentage of the volume occupied, frame size, proxy depth, and aspect ratio.
ls archive	Lists device type, header name, segment file name, and all entries in the archive.
ls entry <entry index number>	Lists the entry name, its class and the date of creation.
delete <library name>	Deletes the library.
delete <project name>	Deletes the project.
delete <partition name>	Deletes the partition.
delete <entry index number>	Deletes the entry.
close volume <volume name>	Closes the volume.
close project <project name>	Closes the project.
close partition <partition name>	Closes the partition.
close archive <archive name>	Closes the archive.
close library <library name>	Closes the library.
close all	Closes all volumes.
open volume <volume name>	Opens the volume.
open project <project name>	Opens the project and sets it as the current project.
open partition <partition name>	Opens the partition and sets it as the current partition.
open library <library name>	Opens the library and sets it as the current library.
open archive -file <file name>	Opens the file archive.
open archive -tape <tape device name>	Opens the tape archive.
set volume <volume name>	Sets the volume as current.

Option	Function
set project <project name>	Sets the project as current.
set partition <partition name>	Sets the partition as current.
format archive -file <file name> <archive name> <capacity>	Formats the file archive. If a file archive exists with the same name, the contents are erased.
format archive -tape <tape device name> <archive name> <capacity> <block size>	Formats the tape archive. If a tape archive exists with the same name, the contents are erased.
format partition <partition name>	Formats the partition archive. If a partition exists with the same name, the contents are erased.
format project <project name>	Formats the project. If a project exists with the same name, the contents are erased.
rename partition <new partition name>	Renames the current partition.
generate <clip name> <number of frames> <frame width> <frame height>	Creates a clip within the current library.
generateTone <clip name> <number of frames> <number of tracks>	Creates an audio clip containing a tone within the current library.
importAudio <clip name> <file, file2,...>	Creates a clip and appends all the tracks specified by the list of audio files.
add library <library name>	Creates a library within the current project.
lock volume	Locks the current volume to prevent users on other hosts from accessing the volume.
get framestorename <host name>	Lists the name of the framestores.
show framestores	Lists the names of all framestores on the network.
quit	Exits the *cmtool* utility.

dlfsdump -fs

Use the *dlfsdump -fs* utility to obtain a list of the contents of a framestore. Some of the lists you can view include libraries, projects, tracks, and source clips.

Syntax

dlfsdump -fs <framestore name> <dlfsdump -fs option>

Where:	Is:
<framestore name>	The name of the framestore, for example, *stonefs*.

Example

dlfsdump -fs stonefs -projects

dlfsdump -fs Options

The following options may be used with *dlfsdump -fs*.

Option	Function
-projects	Lists all projects for the volume.
-libraries	Lists all libraries on the volume.
-path <path of project> **-libraries**	Lists all libraries in the project.
-libraries -desktopsonly	Lists all EditDesks in the project.
-path <path of project or library> **-clips**	Lists all clips in the project or library.
-tracks	Lists all tracks on the volume.
-sources	Lists all source clips on the volume.
-media	Lists all media on the volume.
-frameids	Lists all frame IDs for the frames on the volume.
-path <path of the project or library> **-frameids**	Lists all frames in the project or library.
-allids	Lists all IDs for libraries, EditDesks, reels, and clips.
-id <clip ID> **-frameids**	Lists the frame IDs of the clip with the given clip ID.

list_framestore

The *list_framestore* utility lists the contents of each clip library that you create in a framestore project. You can use the *list_framestore* utility to list the contents of the framestore before using the *to_framestore*, *from_framestore*, or *imcopy*, utilities.

The listing shows the absolute path to the clip, the clip name, its creation date and time, and its description. For a source clip, the description is the timecode and the number of frames.

Syntax

`list_framestore` `<clip directory pathname>`

Where:	Is:
`<clip directory pathname>`	The clip directory pathname of the clip library. For example: */usr/discreet/clip/stonefs/NTSC/paint*.

Example

The following command lists the contents of the framestore for a project called WARSHAW. It contains two libraries, the default, and *WARSHAW_ON_THE_MAIN*. Both libraries contain two clips:

```
list_framestore /usr/discreet/clip/stonefs/NTSC_50_FS0/
NAB02_LYCOS

LIBRARY /usr/discreet/clip/stonefs/NTSC_50_FS0/NAB02_LYCOS
/LYCOS/LYCOS_MASTER          02/03/23 01:32:3201:00:00:00-506
                               A
/LYCOS/                      02/03/23 13:27:1301:01:00:00-900A
  LYCOS_NATIONAL_FINAL
/LYCOS-24P/3:2--0001         02/03/23 01:32:3201:01:02+07 - 8
/LYCOS-24P/FM-0001           02/03/23 01:32:3201:01:09+11 - 17
/LYCOS-24P/3:2--0003         02/03/23 01:32:3201:01:14+00 - 19
/LYCOS-24P/3:2--0004         02/03/23 01:32:3201:01:15+00 - 24
/LYCOS-24P/0005              02/03/23 01:32:3201:01:16+06 - 2
/LYCOS-24P/3:2--0006         02/03/23 01:32:3201:01:17+11 - 25
/LYCOS-24P/                  02/03/23 01:32:3201:01:18+18 - 8
```

Note the order of information in the output: the reel name, clip name, creation date, creation time, start timecode and length in frames. An "A" at the end of a line indicates an audio clip.

to_framestore and from_framestore

This section describes the *to_framestore* and *from_framestore* utilities.

to_framestore

The *to_framestore* utility copies image files from the specified directory to the framestore.

Once the transfer is complete, the clip is available in the clip library. You can use the Load Clip command to load the clip to the EditDesk. See "Loading Clips to the EditDesk" on page 550.

from_framestore

The *from_framestore* utility copies clip information files from the framestore on the local machine and saves them as image files in the specified destination directory.

If you transfer two or more clips with the same name, the most recent clip is used unless you specify otherwise.

Before using the *from_framestore* utility, make sure the clip has been saved in the clip library. See "Saving to Clip Libraries" on page 524.

Syntax

```
to_framestore [-vlw] [-f
startframe]"<clip library pathname>@<clip name>" <hostname>:<
directory pathname>/<file template> [<starting frame
number>[<ending frame number>]]
```

```
from_framestore [-vl]
"<clip library pathname>@<clip name>" <hostname>:<directory
pathname>/<file template> [<starting frame number>[<ending
frame number>]]
```

Where:	Is:
`<clip library pathname>`	The directory pathname of the clip library. This pathname is displayed in the LIBRARY line of the *list_framestore* listing. For example: */usr/discreet/clip/stonefs/NTSC/paint*.
`<clip name>`	The name of the clip as shown in the first column of the *list_framestore* output.
`<hostname>`	The hostname of the local or remote machine where the destination filesystem resides.
`<directory pathname>`	The path of the destination directory on the local or remote machine.
`<file template>`	The template used to name and number the image files, for example, *example%04d.sgi*.
`<starting frame number>`	The number of the first frame in the clip that you want to copy (optional).
`<ending frame number>`	The number of the last frame in the clip that you want to copy (optional).

NOTE: If the message `remuser too long` appears when you initiate *from_framestore* or *to_framestore*, the current user name exceeds eight characters. In this case, use the **su** (substitute user identity) command to switch to another user's identity with a user name of eight characters or less. Note that you must enter the corresponding user password.

Example

`from_framestore /usr/discreet/clip/stonefs/NTSC/paint@jaune sgi2:/usr/tmp/jaune%04d.sgi`

This command retrieves the clip information for all frames in the clip *jaune* from the clip library */usr/discreet/clip/stonefs/NTSC/paint*, and creates the image files *jaune0001.sgi*, *jaune0002.sgi*, and so on in the directory */usr/tmp* on the remote machine *sgi2*.

to_framestore and from_framestore Options

The following options may be used with *to_framestore* and *from_framestore*.

Option	Function
`-v`	A flag that causes the utility to operate in verbose mode.
`-l`	A flag that overrides the default, when reading or writing 12-bit images, and causes the utility to use the 12 least significant bits. 12-bit images are stored in 16 bits. By default, image data is stored in the 12 most significant bits. This flag is used mainly when working with 16-bit SGI image files originating from an Oxberry film scanner.
`-w`	A flag that causes the utility to wait one second between reading each frame from the directory. This option applies to the *to_framestore* utility only.

Using 12-Bit Clips

You can use the *from_framestore* and *to_framestore* utilities with 12-bit clips. By default, when exporting a 12-bit clip, *from_framestore* creates 16-bit SGI image files with the 12 bits of data from the framestore in the 12 most significant bits of each 16-bit colour component. You can override this behaviour with the `-l` command line option, which forces the data to be stored in the 12 least significant bits of each 16-bit colour component.

Similarly, when importing 16-bit SGI image files, *to_framestore* expects to find the 12 bits of data in the 12 most significant bits of each colour component. You can use the `-l` command line option to tell it to look at the 12 least significant bits instead. These options are most commonly used when working with 16-bit SGI image files originating from an Oxberry film scanner. See "About Importing Media Files" on page 207.

Restrictions

The following restrictions apply to the *from_framestore* and *to_framestore* utilities:

- Only RGB non-RLE encoded SGI images can be used. On SGI workstations, if you have SGI images that use RLE encoding, you can use the */usr/sbin/verbatim* utility (which is installed as part of the *eoe.sw.imagetools* IRIX subsystem) to convert these to non-RLE encoding.
- The image files to be imported with *to_framestore* must be the same size as the default resolution for the project into which you will import the images.
- The *from_framestore* or *to_framestore* utility must be invoked from the machine on which the framestore resides.

If you specify the name of an existing clip as the destination clip name, *to_framestore* will create a new clip with the same name. You cannot overwrite or replace an existing framestore clip. See "File Template" on page 816.

imcopy

imcopy is a powerful utility that lets you import and export images or image sequences from the framestore and convert them to any image format supported by Smoke. It supports image operations such as cropping, scaling, and LUT conversion. In addition, *imcopy* allows you to select the output compression.

While *from_framestore* and *to_framestore* work with uncompressed SGI image files only, *imcopy* recognizes all the image file formats supported by Smoke. However, unlike *from_framestore* and *to_framestore*, this utility must have direct access to the image files, whether on a local filesystem or on a remote host accessed via NFS.

Use *imcopy* to:

- Convert image formats supported by Smoke. *imcopy* supports 8 bits per component or greater for image formats such as Cineon, SGI, Wavefront™, TIFF, Tdi/Maya, and DPX.
- Apply a LUT (Lookup Table) for linear-to-log conversion.
- Crop and resize images upon import/conversion.
- Extract the alpha channel from an RGBA image, and output it as a separate file.

To start imcopy:

1. Make sure that */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

```
imcopy <imcopy options> <in file name and path> <out file name
and path> <start index> <stop index>
```

Syntax:

imcopy [-f] <format> [-c] <channel format> [-m] <output image compression> [-o] <origin of source> [-s] <source width and height> [-d] <width and height of destination image> [-t] <destination aspect ratio> [-l] <full path of input lut file> [-w] <full path of output lut> [-v] [-b] <r,g,b values of background> [-i] <bits per pixel in internal buffer> [-e] <bits per pixel of output image> [-u] [-k] <crop setting> [-q] <resize quality> [-D] <scan mode> [-F] <framecode mode of clip> [-j] <jpeg compression factor> [-a] [-A] <audio file name> [-x] [-M] [-n] <physical device> [-p] <image pan x,y values> [-P] [-T] <timecode> [-O] [-g] <proxy generation setting> <in file name and path> <out file name and path> <start index> <stop index> <step factor>

Where:	Is:
<in file name and path>	The name of the file that you are inputting.
<out file name and path>	The name of the file that you are outputting.
<start index>	The start frame of the file.
<stop index>	The end frame of the file.
<step factor>	The frames of the file that you are outputting.

Example

imcopy -k fitall -d 2048,1556 -q quality -f Cineon

/usr/discreet/clip/stonefs/NTSC/video@clip_name

/usr/tmp/clip_name.%04d.cineon

NOTE: %04d means use 4 digits padded with zeroes; %d means do not use any padding for the numeric part of the name.

To view the available imcopy options:

1. Make sure that */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

   imcopy

imcopy Options

The following options may be used with *imcopy*.

Option	Function	Default
-f	Sets output file format.	Same as source image
-c	Sets output channel format (BW, RGB, or RGBA).	Same as source image
-m	Sets output image compression (default, none, rle, lzw).	Same as source image
-o	Sets (x,y) source origin in *infile*.	0,0
-s	Sets source width and height in *infile*.	Whole file
-d	Sets destination image width and height.	Same as source image
-t	Sets the destination aspect ratio. Accepts floating point values; i.e. 4:3 as 1.33, 16:9 as 1.77, etc.	Same as source image
-l	Maps input pixels through LUTs in the *inlut* file. Specify the full path to the LUT file.	No mapping
-w	Maps output pixels through LUTs in the *outlut* file. Specify the full path to the LUT.	No mapping
-v	Specifies verbose reporting.	Non-verbose
-i	Sets bits per pixel (bit depth) in the internal buffer (8 or 12).	8
-e	Sets bits per pixel in the output image (8, 10, 12 16).	8
-u	Stores 12-bit images in unpacked mode. By default, 12-bit images are stored using 12 bits of data. In unpacked mode, they are stored in 16 bits of data, the OpenGl® standard.	Packed
-b	Sets R,G,B, or a background colour between 0.0 and 1.0.	0.0, 0.0, 0.0, 0.0
-k	Sets cropping type (crop, fit, fitall, or fitboth): - *crop* centres and crops the image. - *fit* scales the longest edge to fit the frame size. - *fitall* scales the shortest edge to fit the frame size and crops the longest edge. - *fitboth* scales both X and Y to fit the new frame size and distorts the image. Use the -b option to specify the colour of the cropped part of the image (default is black).	crop
-q	Sets resize quality: coarse, medium, quality, bicubic.	quality
-D	Sets the scan mode for the media: F1, F2, or P.	None
-F	Sets clip frame code mode: 24, 25, 30, 30DF, 50, 60, 60DF.	30
-j	Sets JPEG compression factor (0-100).	75
-a	Combines alpha file: -a <file to go in alpha channel>.	None
-A	Specifies the audio files to add to the media. You can add more than one audio file by separating the audio file names with commas.	None
-x	“invert” or “noinvert”, extracts alpha channel to <filename>_alpha.	None
-M	Creates a matte container. You must use -x in conjunction with this command to create a matte.	None

Option	Function	Default
-n	Sets which physical device the media was captured from. For example, you can specify a tape name.	Imported
-p	Pans image by x and y.	0, 0
-P	Soft imports the media.	None
-T	Sets the start timecode of the media.	00:00:00:00
-o	Specifies an offset in the sequence of exported images.	Same as start index
-g	Generates proxies (first, all, or none): - *first* generates proxies for the first frame of the clip only. - *all* generates proxies for each frame.	None

Supported Formats (-f option)

The following formats are supported by *imcopy*.

Image Format	Default Extension
Alias	als
Cineon	(none)
DPX	(none)
Pixar	picio
Pict	pict
JPEG	jpeg
SGI	sgi
Softimage	pic
Targa	tga
TdiMaya	iff
Tiff	tif
Wavefront	rla

Converting File Formats

To convert an image from one format to another using *imcopy*, you must specify which file to convert, where the file is located, the format it should be converted to, and where to store the file on output.

Syntax:

`imcopy -f` `<output format> <in file name and path> <out file name and path> <start index> <stop index>`

Where:	Is:
`<output format>`	The file type of the output file.
`<in file name and path>`	The name of the file that you are inputting.

Where:	Is:
<out file name and path>	The name of the file that you are outputting.
<start index>	The start frame of the file.
<stop index>	The end frame of the file.

Example

```
imcopy -f tiff /usr/tmp/SGI/source%04d.sgi /usr/tmp/TIFF/
dest%04d.tif 1 100
```

This operation converts the SGI images into TIFF images.

Input	Output
/usr/tmp/SGI/ source0001.sgi	/usr/tmp/TIFF/source/dest0001.tif
/usr/tmp/SGI/ source0002.sgi	/usr/tmp/TIFF/source/dest0002.tif
/usr/tmp/SGI/ source0100.sgi	/usr/tmp/TIFF/source/dest0100.tif

Converting 10-bit Cineon Images

Digital film scans often consist of logarithmic data. Because Smoke algorithms are optimized for linear data, a LUT is often used on import to convert the gamma and correct the logarithmic data for a linear data environment. Since Cineon images contain 10-bit logarithmic data, you need to use a LUT to convert the 10-bit logarithmic data to 8-, 10- or 12-bit linear. You can use one of the LUTs provided, or create a custom LUT and use it with *imcopy* to import Cineon files directly into the framestore. See Chapter 31, "Colour Management with LUTs," on page 663.

Extracting an Alpha Channel from an RGBA Image

You can use the `-x` option to extract the alpha channel from your RGBA image. The RGBA infile will be split into two RGB outfiles; the *destination_alpha_filename file* will contain only the alpha channel of the *inRGBA_file*, and the *outRGB_file* will contain only the RGB components of the *inRGBA_file*.

NOTE: The `-x` option expects an additional parameter. "-x noinvert" means that the alpha component will be extracted as is. "-x invert" will extract and invert the alpha component.

Syntax:

```
imcopy -x noinvert <in RGBA file> <destination for RGB and alpha
files> <start index> <stop index>
```

Where:	Is:
<in RGBA file>	The name of the file that you are inputting.
<destination for RGB and alpha files>	The name of the file that you are outputting.
<start index>	The start frame of the file.
<stop index>	The end frame of the file.

Example

imcopy -x noinvert /usr/tmp/SGI/source%04d.sgi

/usr/discreet/clip/stonefs/NTSC/MyLib@myclip 1 100

This example takes the SGI RGBA images in the sequence and creates two clips in the *MyLib* library on the NTSC project of the framestore *stonefs*.

Input	Output
/usr/tmp/SGI/source0001.sgi	RGB in frame 1 of *myclip*, Alpha in frame 1 of *myclip_alpha*
/usr/tmp/SGI/source0002.sgi	RGB in frame 2 of *myclip*, Alpha in frame 2 of *myclip_alpha*
/usr/tmp/SGI/source0100.sgi	RGB in frame 100 of *myclip*, Alpha in frame 100 of *myclip_alpha*

On output, the clip *myclip* contains the RGB image, and the clip *myclip_alpha* contains the alpha channel of the original image.

Integrating an Alpha Channel into an RGB Image

You can use the `-a` option to combine an alpha (matte) infile and an RGB infile to produce an RGBA outfile.

NOTE: When reading a matte from the RGB framestore, *imcopy* will only take information from the image's red channel.

Syntax:

imcopy -a <in matte file> <in RGB file> <out RGBA file>

Where:	Is:
<in matte file>	The name and path of the source matte file.
<in RGB file>	The name and path of the source RGB file.
<out RGBA file>	The name of the result RGBA file.

Example

```
imcopy -a /usr/discreet/clip/stonefs/NTSC/MyLib@myclip_alpha /
usr/discreet/clip/stonefs/NTSC/MyLib@myclip /usr/tmp/SGI/
dest%04d.sgi 1 100
```

This example takes the RGB data from *myclip* in the *MyLib* clip library in project *NTSC* on framestore *stonefs*, combines it with the matte clip *myclip_alpha*, and generates an SGI RGBA for the first 100 frames.

Input	Output
RGB from frame 1 of *myclip* and Alpha from frame 1 of *myclip_alpha*	`/usr/tmp/SGI/ dest0001.sgi`
RGB from frame 2 of *myclip* and Alpha from frame 2 of *myclip_alpha*	`/usr/tmp/SGI/ dest0002.sgi`
RGB from frame 100 of *myclip* and Alpha from frame 100 of *myclip_alpha*	`/usr/tmp/SGI/ dest0100.sgi`

Cropping an Image

If you want to import a section of your source image only, you can specify the origin of this section with the `-o` (x position, y position) option. You can specify the size of this section with the `-s` (width, height) option.

The size of the internal buffer is specified with the `-d` (width, height) option. By default, the size of the internal buffer is the same as the width and height of the source image. If the buffer size differs from the source image, resize the selected rectangle from the source image into the internal buffer size using the `-k` (cropping type) option.

The `-q` option can be used to specify the quality of resizing: coarse, medium, quality or bicubic.

NOTE: If you are importing an image to the framestore, the specified width and height parameters of the framestore are used to define the destination size of your image.

Cropping the Frames

You can crop the source frames using the `-k` option. The available options are as follows.

Option	Function
`-k crop`	Centres and crops the image. -b r, g, b, or *a* can be used to specify the colour for the cropped part of the image (default is black).
`-k fit`	Scales the longest edge to fit the frame size. Unused parts of the frame are filled with black.

Option	Function
`-k fitall`	Scales the shortest edge to fit the frame size and crops the longest edge. The frame will be filled and part of the original image will be missing.
`-k fitboth`	Stretches or squeezes the image to fill the new resolution. This option scales the X and Y dimensions of the image non-proportionately to make it fit in the current frame. This changes the aspect ratio, which results in a distorted image.

Adjusting Bit Depths

By default, the internal buffer has a depth of 8 bits. If your source image has a depth greater than 8 bits, you should specify an internal buffer depth of 12 bits using the -i 12 option to avoid truncating data to 8 bits per component. This changes the buffer depth from 8 bits to 12 bits.

Once the desired area of the source image has been cropped and resized and the bit depth has been converted into the internal buffer, the image is written to the destination. If the destination is an image file, the image file format will be the same as the input format. You can use the `-f` (image format) option to specify a different image format. By default, *imcopy* outputs images with 8-bit depth. Use the `-e` (bit depth) option to override the default setting.

Source Image Bit Depth	Option Parameter
16-bit (TIFF, SGI, Wavefront, Tdi/Maya)	-e 16
10-bit (Cineon, DPX)	-e 10

NOTE: By default, if you write an image file with more than 8 bits per component into an 8-bit internal buffer, *imcopy* will only preserve the 8 most significant bits. To avoid this, specify an input LUT with the `-l` option to convert the source image bit depth to the internal buffer bit depth. For example, if using the default 8-bit internal buffer depth (-i 8), you could use the **`10logto8`** LUT provided. Or, for a 12-bit internal buffer depth (-i 12), you could use the **`10logto12`** LUT provided. See Chapter 31, "Colour Management with LUTs," on page 663.

iminfo

Use the *iminfo* utility to obtain image information. This is useful if you want to quickly check information about an image file without entering the application. The following information is listed for the file:

- Image format
- Width and height
- Channel type, such as RGB
- Bit depth
- Compression type

- Orientation, such as top-to-bottom, left-to-right
- Timecode
- Number of the clip within a sequence and the total length of the sequence

To list the image file information:

1. Make sure */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

   `iminfo`

Syntax:

`iminfo` `[-f] <format> <file path and name>`

Where:	Is:
`<format>`	The format of the clip for which you want the information. The format for the file can be `Alias`, `Cineon`, `Dpx`, `Jpeg`, `Pict`, `Pixar`, `Sgi`, `Softimage`, `Targa`, `Maya`, `Tiff`, `Wavefront`, or `Photoshop`. The utility will return the image information more quickly if you provide the format.
`<file path and name>`	The file path and name of the clip for which you want the information.

Example

`iminfo -f Jpeg /usr/tmp/girl.jpg`

fcof

The find-clip-of-frame (*fcof*) utility scans all the libraries on the specified volume searching for clips referencing a given frame. The output tells you which clips use the frame and where they are located. When a large list of invalid frames is detected, it is usually more efficient to find the clip for a given frame, delete it, and perform another integrity check before searching for the next invalid frames. Very often all invalid frames are in the same few clips so finding affected clips for each invalid frame is unnecessary.

Syntax

`fcof` `<framestore volume> <frameId> [-v]`

Where:	Is:
`<framestore volume>`	The volume to check (stonefs, stonefs1, stonefs2).
`<frameID>`	The frame's ID (0x1234abcd5678cdef).

Example

```
fcof stonefs 0x1234abcd5678cdef
```

fcof Options

The following option may be used with *fcof*.

Option	Function
`-v`	Enables additional verbosity

publishTool

Use the *publishTool* utility to publish clips from the shell using the Complex publish feature. See "Types of Publishing" on page 292.

NOTE: You cannot use the *publishTool* utility to perform a Simple or Lustre publish.

To start *publishTool*:

1. Make sure */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

   ```
   publishTool <options> <source clip path> <destination
   library> <destination path>
   ```

Syntax:

```
publishTool [-f <output file format>] [-m <output compression>]
[-v] [-j <jpeg compression factor>] [-o <output file name
format>] [-n <maximum number of source handles>] [-L] [-U
<uid>] <source clip path> <destination library> <destination
path>
```

`<source clip path>` has the syntax:

```
<project path>/<library name>@<desktop>/<reel>/<clip
name>@<clip creation date>
```

`<clip creation date>` has the format `"YYYY/MM/DD hh:mm:ss"`.

Examples

```
publishTool -f sgi -U H_0000054367_S_0000065473_U_00234 /mnt/
NAS/910/clip/stonefs/bluelune@mydesktop/myreel juneclips /usr/
tmp
```

```
publishTool /usr/discreet/clip/stonefs/MyProject/
MyLibrary@MyClip@”2006/01/01 12:12:12” MyPublishedClips /usr/
discreet/published
```

publishTool Options

The following options may be used with *publishTool*.

Option	Function	Default
-f	Sets the output file format. Possible values are Alias, Cineon, Dpx, Jpeg, Pict, Pixar, Sgi, Softimage, Targa, Maya, Tiff, Wavefront, Photoshop.	Dpx
-m	Sets the compression. Possible values are def (Default), none, rle (Runlength-encoded), and lzw (Lempel-Ziv & Welch).	None
-v	Turns verbose mode on.	Verbose mode is off.
-j	Sets the JPEG compression factor. Possible values are from 0 - 100.	50
-o	Sets the output file name format.	.%%04d (where 4 means use 4 digits and 0 means use 0 as a placeholder where applicable)
-n	Sets the maximum number of handles for the source clip to keep.	60
-L	Creates soft links to the image files instead of making copies, if the media is already soft-imported and in the same file format.	Off
-U	Specifies the unique ID (UID) of the source clip. You can use this instead of the clip name and creation date to retrieve the source clip. This is useful when you need to distinguish between two or more source clips with the same name and creation date. Use *cmtool* to determine the UID of a clip; the UID appears in the clip ID column when you list the contents of a library. It has the format H_0000000000_S_0000000000_U_00000. If you use this option, you omit the <clip name> and <clip creation date> in the <source clip path>.	Off

stonifiseTool

Use the *stonifiseTool* utility to write clips to the framestore.

To start *stonifise*:

1. Make sure */usr/discreet/io/<version number>/bin* is in your path.
2. Type:

```
stonifiseTool <option> <source clip path> <destination
library name>
```

Syntax:

```
stonifiseTool [-v] [-U <uid>] <source clip path> <destination
library name>
```

`<source clip path>` has the syntax:

```
<project path>/<clip library name>@<clip name>@<clip creation
date>
```

`<clip creation date>` has the format `"YYYY/MM/DD hh:mm:ss"`.

Examples

```
stonifiseTool -v /usr/discreet/clip/stonefs/experience/
juneclips@flowers@"2006/07/06 13:12:36" augustclips
```

```
stonifiseTool -U H_0070054367_S_0008065473_U_00265 /mnt/NAS/
910/clip/stonefs/bluelune@mydesktop/myreel juneclips
```

stonifiseTool Options

The following option may be used with *stonifiseTool*.

Option	Function	Default
`-v`	Turns on verbose mode.	Verbose mode is off.
`-U`	Specifies the unique ID (UID) of the source clip. You can use this instead of the clip name and creation date to retrieve the source clip. This is useful when you need to distinguish between two or more source clips with the same name and creation date. Use *cmtool* to determine the UID of a clip; the UID appears in the clip ID column when you list the contents of a library. It has the format H_0000000000_S_0000000000_U_00000. If you use this option, you omit `<clip name>` and `<clip creation date>` in `<source clip path>`.	Off

vstat

The *vstat* utility provides statistics on usage of storage. It lists the projects, number of full resolution frames, number of proxy frames, and number of megabytes of audio. It also lists the size of the volume and the amount of space used and available.

Volume statistics are also available in Smoke from the Preferences menu.

Syntax

```
vstat -v <volume> [-l] [-d] <verbose level>
```

Where:	Is:
<volume>	The name of the volume. For example: *stonefs*.
<verbose level>	Value for the reporting level.

Example

```
vstat -v stonefs -d 2
```

vstat Options

The following option may be used with *vstat*.

Option:	Function:	Default
-v	Determines the volume for which statistics are returned.	None
-l	Library mode. Displays the number of frames used per project and per library. If you add the number of frames for each library together, the total is usually less than the total number of frames per project. Each frame is counted for the project, but duplicate frames are only counted once for libraries.	None
-d	Sets the reporting level (0, 1, 2) where 0 provides essential information, 1 provides important information, and 2 provides informative information.	1

vic

Use *vic*, the command line integrity checking tool, to correct media referencing errors. For example, if a frame is used in two libraries, but it only has one reference count on the framestore, this is an error. The *vic* utility corrects the reference count.

Syntax:

vic [-h]

vic -v <volume> [-d <verbose level>] [-l] [-C] [-p <project name>] [-f] [-w]

Example

vic -v stonefs1 -d 2

vic Options

The following options may be used with *vic*.

Option	Function	Default
-h	Displays the usage syntax.	
-a	Checks all volumes currently available.	
-v	Specifies volume to check (stonefs, stonefs1, stonefs2).	
-d	Sets the verbosity or "reporting" level (0, 1, 2) where 0 provides essential information, 1 provides important information, and 2 provides informative information.	2
-l	"Lazy" mode. Will not decrement the reference count on a framestore.	
-C	Validates volume connections only. No content check is performed.	
-p	Specifies the project where Lost_+_Found would be created, in case unreferenced frames are found.	
-f	Deletes unreferenced material; that is, it frees up material that would normally be placed in Lost_+_Found. Use with caution.	
-w	Will skip integrity checking of audio waverforms.	

39 Command Line Start-up and Exit Options

Summary

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Starting Smoke

If you are running Smoke for the first time, make sure you have correctly installed and configured the application. There are several start-up options you can use to specify a particular setup or to enable a customized configuration.

To start Smoke on an SGI workstation:

1. Log in to the *Smoke* user account at your workstation.
2. Open a command shell.

   NOTE: When you log in to your workstation, a console shell opens, which displays system feedback sent from the Smoke application. Do not use the console to launch Smoke. Open another shell using the Toolbox.

3. With the cursor over the shell, type **`smoke`**.

   After a few moments, the Project Management menu appears.

4. Select the project and user you want to use or create new ones. See Chapter 25, "Managing Projects and Users," on page 489.
5. Click Start.

The application has finished loading when you see the yellow cross cursor, and the message "Startup Complete" appears.

NOTE: Smoke will not start if your system disk does not have enough space available. The system disk must have enough free space to accommodate the largest clip library plus an additional 10 MB.

6. Tap the pen, click the mouse, or press **ENTER** to display the EditDesk.

To start Smoke on a Linux workstation:

1. Log in to the *Smoke* user account at your workstation.
2. Do one of the following.
   - If you want to start Smoke normally, double-click the application's icon on the workstation's desktop.
   - If you want to start Smoke using start-up options, open a shell, and then type: **`smoke -<option>`**. See "Start-up Options" on page 840.

   After a few moments, the Project Management menu appears.
3. Select the project and user you want to use or create new ones. See Chapter 25, "Managing Projects and Users," on page 489.
4. Click Start.

   The application has finished loading when you see the yellow cross cursor, and the message "Startup Complete" appears.

   NOTE: Smoke will not start if your system disk does not have enough space available. The system disk must have enough free space to accommodate the largest clip library plus an additional 10 MB.
5. Tap the pen, click the mouse, or press **ENTER** to display the EditDesk.

Start-up Options

There are a number of start-up options that you can use with the **`smoke`** command under special circumstances. More than one start-up option can be specified on the command line. These start-up options are case-sensitive.

You can see an on-screen list of these start-up options by typing:

`smoke -H`

NOTE: The **`smoke -H`** command does not launch the application.

Framestore-Related Start-up Options

WARNING: When you use the **-v** option, all framestore data will be deleted with no possibility of recovery.

Type:	To:
smoke -v	Initialise the framestore volume (all projects).
smoke -i	Remove all clips from the project.
smoke -r	Initialise only the EditDesk for the selected project.

With Discreet® Native Audio configurations, audio sources are stored on the framestore, so initialising the framestore also removes all audio clips from the project.

Project Management-Related Start-up Options

Type:	To:
smoke -c <filename.cfg>	Use a configuration file other than the default, where <filename.cfg> is the name of the file. The specified file supersedes the default configuration file. If you do not use the option, Smoke looks first for *init.cfg*, and if that is not found, it looks for *smoke.cfg*.
smoke -J <project>	Define the project that appears in the Project Management menu when you start Smoke, where <project> is the name of the project you want to use. If you start Smoke with both the **-J** and **-U** options, Smoke bypasses the Project Management menu.
smoke -U <user>	Define the user that appears in the Project Management menu when you start Smoke, where <user> is the name of the user you want to use. If you start Smoke with both the **-J** and **-U** options, Smoke bypasses the Project Management menu.

Miscellaneous Start-up Options

Type:	To:
smoke -m	Initialise the mouse only (not the tablet and pen).
smoke -F	Force Smoke to install new fonts that you added to the directory */usr/lib/DPS/outline/base* (and */usr/lib/DPS/AFM* if you have also installed the corresponding font metric file). See Chapter 37, "Installing Fonts," on page 801.
smoke -B	Prevent the broadcast monitor from blanking when an image viewer or Player is not displayed. The broadcast monitor then displays the screen content that is displayed in the corresponding region. **NOTE:** This option is hardware dependent and may not work on all hardware configurations.

Type:	To:
smoke -L	Disable writing to the *.log* file. Smoke keeps a log file of your actions in a text file (*.log*) in your Smoke home directory. Usually this file is cleared and recreated every time Smoke is started. (Note that the log file is useful when reporting problems to Customer Support.)
smoke -l	Append the current session to the existing log file. (See description of the log file above.)
smoke -M	Define the amount of memory assigned to frame buffering. This option overrides the default settings, or if it has been uncommented, the value set by the MemoryApplication keyword in the file *init.cfg*.
smoke -p <n>	On multi-processor machines, start Smoke using less than the full array of processors, where <n> is the number of processors to be used. Normally, Smoke uses all available processors.
smoke -f <filename>	Use a custom menu file, where <filename> is the name of the menu file. For information on custom menus, see "Creating Custom Menus" on page 760.
smoke -Z	Starts Smoke and skips the integrity check.

Exiting Smoke

Click the Exit command in the Preferences menu to exit the current work session and save the status of the EditDesk and current menu preferences. Alternatively, press **ALT+F12** from any menu and confirm.

Initialising the Tablet

If you use the pen and tablet while the application is starting, the tablet will fail to initialise. Press **SHIFT+T+INSERT** to initialise the tablet if it does not function during a work session.

Killing Processes

If Smoke hangs but you can still interact with the operating system, you must use either the kill alias defined in the Smoke *.cshrc* file or the **kill** command in conjunction with the individual process IDs.

⚠ **WARNING:** These kill procedures should not be used to exit Smoke unless the application is hung or otherwise not responding. Killing processes indiscriminately can cause system problems. Under normal conditions, you should use one of the exit procedures described in "Exiting Smoke" on page 842.

Killing All Smoke-Related Processes

The *.cshrc* file that comes with your Smoke system contains the alias **ks** which can be used to kill all Smoke processes at once.

To kill all Smoke-related processes:

➤ In a shell, type **ks**.

To verify that all Smoke-related processes have been killed:

➤ Type **ps -fu** <smoke account name>.

This command displays information about all active processes, including the application with which each process is associated, and a process ID number. If all Smoke processes have been successfully killed, this command should return no results.

Never restart Smoke if there are still Smoke processes left over from a previous session. If some Smoke processes persist after using the kill alias, you must kill them independently.

Killing Processes Individually

Use the **kill** command to kill processes individually, using their process ID number.

To use the kill command to kill processes individually:

1. Press **ALT+F3** to send Smoke to the background.
2. Open a shell.
3. At the command line in the shell, type:

   ps -fu <smoke account name>

   This command displays information about all active processes, including the application with which each process is associated, and a process ID number.
4. Determine the process ID number for Smoke.
5. At the command line, type:

   kill <process number>

where `<process number>` is the process number you determined in step 4. This command terminates the Smoke process that is currently executing.

NOTE: There may be more than one Smoke process running at any time. For example, there may be one process per CPU, plus some additional processes to manage the framestore. You should kill each of these processes.

You can now restart Smoke.

Section 8
Editing

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Image courtesy of Envy Post Production

40 Editing Essentials

Summary

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Introduction

The editing chapters in this section of the user's guide explain how to perform all the editing functions you will need in Smoke, from how to make the most basic cuts and splices to creating composites through vertical editing.

This chapter introduces a typical editing workflow and points you to the chapters that explain the various editing operations. Basic editing concepts used in Smoke are described, as are some editing interface elements, and instructions for using tools that will come in handy during the editing process.

Editing Workflow

The following table outlines one way of editing. You may perform the steps in a different order, or you may not even need to use all the steps in your project.

Step:	Refer to:
1. Splice video and audio clips together to create a rough approximation of the final project.	Chapter 42, "Editing to the Timeline," on page 907.
2. Add dissolves and wipes to the clips.	Chapter 45, "Dissolves and Wipes," on page 961.
3. Refine the content of the clips by trimming frames.	Chapter 44, "Trimming," on page 941.
4. Adjust the playback rate of clips, reverse playback, or freeze frames.	Chapter 47, "Timewarps," on page 1039.

Step:	Refer to:
5. Edit to additional tracks or layers on the timeline to lay the foundation for compositing or audio mixing.	Chapter 43, "Vertical Editing," on page 927.
6. Create assorted effects such as composites, colour correction, and DVEs.	Chapter 46, "Soft Effects," on page 995.
7. Create a final audio mix.	Chapter 49, "Audio," on page 1069.

Basic Editing Concepts

This section describes some concepts that apply when editing in Smoke.

Gestural Editing

Editing operations in Smoke are done through the combination of hot keys and pen/mouse gestures. Gestures include dragging and dropping, clicking buttons, and selecting items. In many cases, gestural edits are enhanced when combined with keyboard entries.

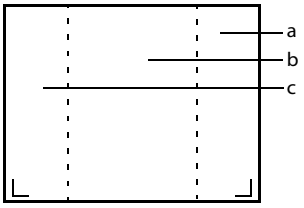
NOTE: Virtually all pen functions have mouse equivalents.

You can manipulate clips and timeline elements on the EditDesk using drag and drop gestures. You can drag clips between the Source Area and Record Area, rearrange clips in the Record Area, and edit clips in the Record Area.

When you are in Storyboard or Collapsed view, the cursor changes shape as you drag the source clip across the destination clip in the Record Area. The cursor shape depends on the type of reel view you are in, the location over the frame's "hot spot," and the type of edit you are performing. The edit is made when you release the pen.

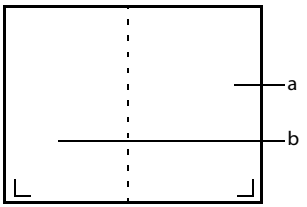
Hot spots are the areas of the frame in the Record Area that determine what type of edit takes place when you drop the source clip. Hot spots apply to Storyboard view and Collapsed view. When you drag to the timeline, the clip is placed on the track directly beneath the cursor.

In Storyboard view, you can use the following hot spots.



a) Splice after transition b) Replace c) Splice before transition

In Collapsed view, you can use the following hot spots.



a) Splice after transition b) Splice before transition

Although Smoke employs an extensive gestural editing interface, most editing features have keyboard equivalents. For a description of the Smoke hot keys, refer to the *Hot Keys Reference Guide* for your application.

Soft Edits

The edits you make in Smoke are known as *soft edits* because you can modify them later. A soft edit "remembers" the source clips and processes you used. This way, you can modify your edit easily, without having to start from scratch. The insert, overwrite, ripple replace, and replace edits all generate soft edits.

Transitions

The place where an edit takes place in an edit sequence is called a *transition*. Transitions are the junctions between clips and are composed of an outgoing shot and an incoming shot. In a dissolve, the outgoing shot is the shot that fades out, and the incoming shot is the shot that fades in. The outgoing shot, incoming shot, and the blending transition are all elements of the edit sequence.

When you view a clip in the Record Area, information on each element of each clip indicates transition handles. In Storyboard, Head/Tail, or Frames view, transition handles mark the focus point of a transition from one clip to the next. A yellow bar indicates a non-blending transition, such as a cut. A green bar indicates a blending transition, such as a dissolve or wipe. In Frames view, green brackets are also used to denote the start and end of a blending transition.

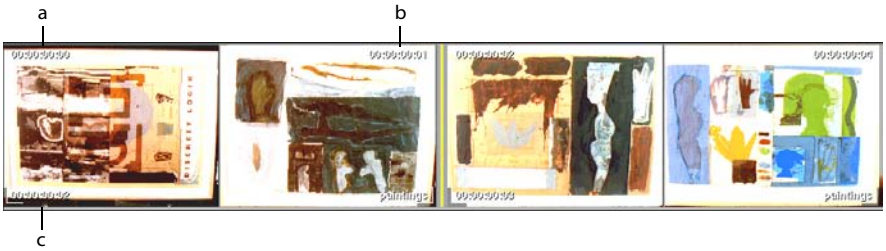


a) Non-blending transition (cut) b) Blending transition c) Transition handles

Timecode

The source timecode is the timecode for the source clip used in a soft edit. A source clip is either loaded from a VTR, an imported file, or created in Smoke. Source clips loaded from a VTR start with the timecode from the VTR cassette.

The following illustration shows an edit sequence composed of two five-frame clips with no head or tails displayed in Head/Tail view. The record in point, record out point, and clip duration timecodes are indicated.



a) Record in point b) Record out point c) Record clip duration

If you are working with clips at a different playback rate, you can view the timecode in any timecode mode. For example, if you are editing HD images, you may want to view the timecode for the HD standard in which you are working instead of viewing the NTSC or PAL timecode. The following timecodes are expressed one frame before roll-over (adding one frame to the timecode will roll the time count to the next second).

Framerate	Timecode Format
24	00:01:29+23
25	00:01:29:24
30 Non-drop	00:01:29:29
30 Drop	00;01;29;29

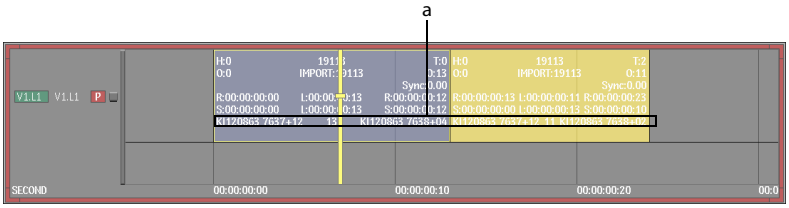
Framerate	Timecode Format
50	00:01:29#49
60	00:01:00#59
60 Drop	00;01;00#59

Keycode

Keycode contains reference numbers printed on the negative film at regular intervals by the manufacturer. It indicates the manufacturer name and film emulsion type, and identifies each frame by means of frame, footage, and unique reel number. Keycode can be used to track frames of film as it is digitized and moves through the post-production pipeline—including through Autodesk Editing products.

As you edit, the keycode for frames used in your composition can be monitored on clip proxies, in the Player, and in the timeline.

The following illustration shows keycode displayed in the timeline for two segments of a clip.



a) Keycode data for different timeline segments

For more information on keycode, see Chapter 20, "Timecode and Keycode," on page 395.

Virtual Sources

A virtual source is a clip consisting of a single frame that behaves as if it were repeated indefinitely. When edited into the timeline, it can be trimmed, slipped, or slid to any extent—the virtual source automatically generates new frames on an as-needed basis. The head and tail frame counts are usually numeric, but since virtual sources have unlimited heads and tails, these are indicated by an asterisk ("*").

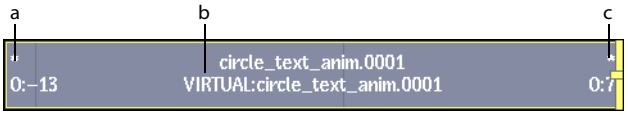
You can create a virtual source in any of the following ways:

- Using the Colour Source command in the A/V Tools menu. (Note that the Noise and Colour Noise frame types do not produce virtual sources since each frame is distinct.)
- Using the Repeat command in the A/V Tools menu with the Frame option.
- Creating a single-frame clip in any tool or module.

• When importing a still image (with or without using the Repeat option).

• When creating a matte container where the front and matte clips are both virtual sources.

To view information about a virtual source clip, zoom in on the timeline or **ALT**-click the timeline element.



a) Asterisk indicates unlimited head frames

b) Virtual source

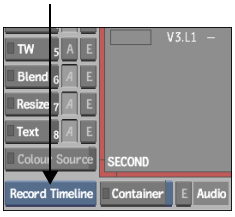
c) Asterisk indicates unlimited tail frames

Record Area View Modes

There are many ways to view material on the work reel in the Record Area. Some views are particularly well suited for certain types of editing. Timeline view, for example, is the main view for editing and is used for roughing out organizational edit sequences, for vertical editing, and for creating soft effects. Head/Tail and Trim views are both suited for trimming. Storyboard view is best for basic splicing.

To select a Record Area view mode from the View Modes box:

➤ Select an option from the View Modes box.



To select a Record Area view mode using hot keys:

➤ Do one of the following.

Press:	To display:
F1	Storyboard view.
SHIFT+F1	Frames view.
F2	Head/Tail view.
F3	Collapsed view.
F4	Trim view.

Press:	To display:
F5	Record Timeline view. **NOTE: SHIFT+F5** displays Large Record Timeline.
CTRL+F5	History View. **NOTE: CTRL+SHIFT+F5** displays Large History View.
F6	Source Timeline view. **NOTE: SHIFT+F6** displays Large Source Timeline.

Head/Tail View

In Head/Tail view, only the first and last frames of each clip are displayed. If the work reel contains a sequence of clips, the head and tail frames of each clip in the sequence are displayed. Shuttle through the sequence by dragging the cursor across the bottom of any frame.

If the clip contains just one frame, two frames are displayed to indicate the in point and out point of the clip.

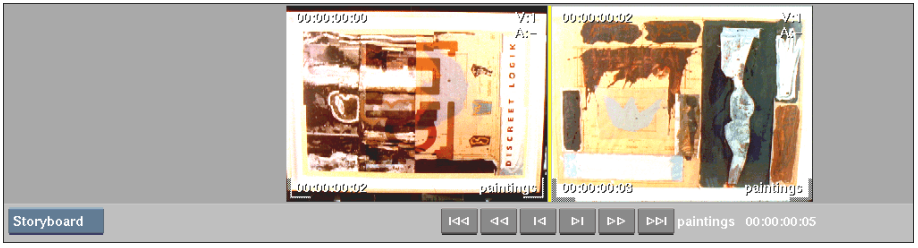
Head/Tail view is used most often when performing trims. See Chapter 44, "Trimming," on page 941.



Storyboard View

In Storyboard view, only the first frame of each clip in the edit sequence is displayed. Shuttle through the sequence by dragging the cursor across the bottom of any frame.

Storyboard view provides a quick overview of all the elements that go into a sequence and is useful for fast scene insertion, deletion, reordering, and picture-only editing.



Collapsed View

In Collapsed view, only the current frame of each edit sequence is displayed. The edit sequence appears in the form of a stack. Shuttle through the sequence by dragging the cursor across the bottom of the frame. When you release the cursor, the frame that is displayed becomes the current frame and remains in view. This helps give you a reference image for the clip when all other frames are collapsed.

Collapsed view is most useful for organizing multiple Record Area clips.



Frames View

In Frames view, every frame in the edit sequence is displayed. Although you cannot edit in this mode, it is useful for viewing your entire edit.

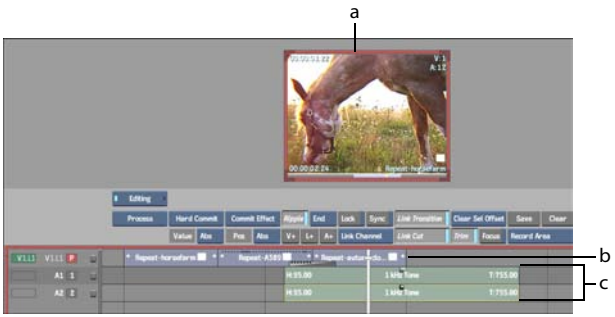


Timeline View

Timeline view organizes video and audio tracks into a timeline format with a positioner at the location of the current frame. You can view a timeline for a source or record clip although you can only edit a record clip timeline. You can view the regular timeline simultaneously with the Player, or you can use Large Timeline view to see more video and audio tracks at the same time.

Video tracks appear in grey; audio tracks appear in green. Use the scroll bars and pan and zoom buttons to move around the timeline. Rearrange video and audio elements on the timeline by dragging and dropping.

Timeline editing is useful for roughing out edit sequences, multitrack editing, and audio editing. For editing features that are specific to Timeline view, see Chapter 41, “Navigating the Timeline,” on page 859.



a) Record clip b) Video track c) Audio tracks

Containers View

In Record Timeline view, you can group elements together into containers. You can view the container timeline at the same time as the master timeline. You can view the containers in a horizontal timeline, in a vertical timeline, or as a large container. See "Working with Containers" on page 933.

Trim View

When trimming, it can be useful to view the edit sequence simultaneously in Head/Tail view and Timeline view. Do this using Trim view. The Timeline view is displayed in its normal location, and the Head/Tail view appears above it, in what is normally the Source Area.

NOTE: You can display the Player while in Trim view. The Player replaces the record reel above the timeline.

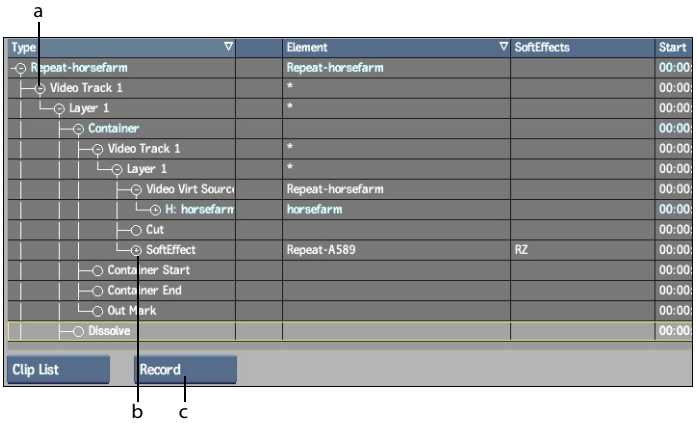
See Chapter 44, "Trimming," on page 941.

Record Area List View

List View mode displays a list of objects that make up the timeline. For example, the list gives information about each track, layer, element, cut, gap, container, and cue mark. You can see element names, whether the elements contain soft effects, when they start and end (using timecode), and how long they last.

You can display either the contents of the Record Area or the Source Area in List View.

The entries in the Type column contain a hierarchical representation of the media and metadata that make up a timeline. You can expand or collapse an entry to show or hide its contents.



a) Collapse icon b) Expand icon c) Record Area clip list

The following information is provided in List View.

Column:	Displays:
Type	Type of element on the timeline. You can expand an entry in the list to view the hierarchical contents that make up the timeline.
Element	Name of the element on the timeline if there is one.
Soft Effects	Type of soft effect applied to the element.
Start	Record timecode of the element's first frame.
Duration	Duration of the element in the Record Area.
TC In	Record timecode of the element's in point.
TC Out	Record timecode of the element's out point.
KC In	Keycode of the element's in point.
KC Out	Keycode of the element's out point.
Tape	Name of the tape from which the element was captured. If a clip was imported, the tape name is IMPORT. For virtual colour sources, the tape name is COLOUR.
Comment	The comment for the element or cue mark.
Head	Number of available head frames.
Tail	Number of available tail frames.

The selection state of elements in Record Area List View does not change when going back and forth between other view modes and Record Area List View.

Clip History View

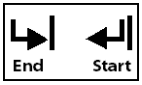
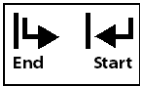
Clip history presents a schematic or list representation of the majority of operations performed on a clip or timeline element. Clip history makes it possible to easily return to a module and

tweak settings. It also simplifies collaboration: multiple users working on a single clip can use the clip history to navigate the changes made to it. Clip history is a convenient access point for modifying clips, since you can immediately jump to the module effect or soft effect of interest without disturbing any of the other effects.

Before you can use clip history, you must enable it in the Preferences menu. See "History" on page 766. Clips and elements that have an associated history are indicated in the clip library, EditDesk, and timeline by an H icon.

Editing Cursors

Depending on the Ripple mode, you will see one of the following cursors when you drag a clip over an edit point in the Record Area (in Storyboard or Collapsed view).

Cursor	Description
	These insert cursors indicate that the source clip is properly positioned over a transition on the record clip, ready to be inserted before the transition. The cursors also indicate if Ripple is set to Start or End (Ripple is enabled).
	These insert cursors indicate that the source clip is properly positioned over a transition on the record clip, ready to be inserted after the transition. The cursors also indicate if Ripple is set to Start or End (Ripple is enabled).
	This insert cursor indicates that the source clip is properly positioned over the record clip, ready to swap with the clip beneath the cursor (Ripple is enabled). See "Ripple Replace Edits" on page 919.
	This overwrite cursor indicates that the source clip is properly positioned over a transition on the record clip, ready to overwrite the clip before the transition (Ripple is off).
	This overwrite cursor Indicates that the source clip is properly positioned over a transition on the record clip, ready to overwrite the clip after the transition (Ripple is off).
	This overwrite cursor indicates that the source clip is properly positioned over the record clip, ready for a replace edit (Ripple is off). See "Replace Edits" on page 920.

41 Navigating the Timeline

Summary

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About Timelines

The timeline environment enhances the editing process by providing precise tools that allow you to control the view of, and work with, all the video and audio elements of your sequence.

When editing to the timeline, you are not restricted to using video or images of a particular frame rate or resolution. When you record a clip in a non-native project resolution to the timeline, the clip is automatically resized. You can continue to apply Resize options such as letterbox or cropping. When editing segment effects, the output resolution is based on the timeline resolution and not the project resolution.

For information on working with audio in the timeline, see "Working with Audio in the Timeline" on page 1075.

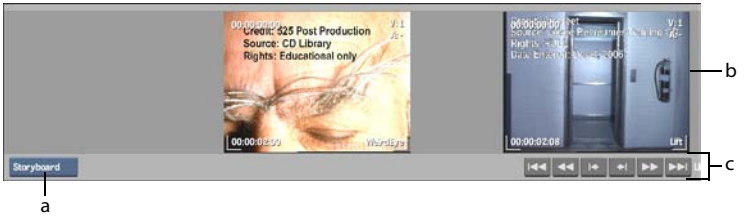
Accessing the Timeline

You can access the timeline of any source or record clip. If your Source or Record Area contains more than one clip, you must make a clip the current clip before you can display its timeline.

Only record clip timelines can be edited. You can see a source timeline's soft edits but you cannot modify the clip until it is made the record clip.

To access the timeline of a record clip:

1. If you have more than one record clip, select Storyboard view from the View Modes box (or press **F1**). Otherwise, go to step 3.



a) View Modes box b) Current clip c) Scroll buttons

Image courtesy of 525 Post Production

2. Make a record clip the current clip by dragging it over the Scroll buttons.
3. Select Record Timeline from the View Modes box (or press **F5**).

   The timeline of the current record clip is displayed.

To access the timeline of a source clip:

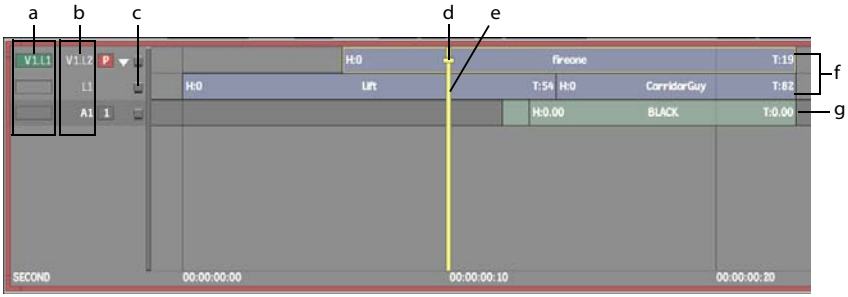
1. Select a clip in the Source Area.
2. Select Source Timeline from the View Modes box (or press **F6**).

   The timeline of the current source clip is displayed.

Timeline Interface

Timelines can contain multiple video and audio tracks. An edit sequence on a track is made of segments and transitions. Video and audio segments appear as a series of rectangles on their associated tracks. Transitions appear as cuts or icons between segments.

Video tracks can be made up of multiple layers. Layers are used to stack video vertically to create composite effects and transitions. If you have more than one layer or track, the positioner's focus point indicates which one is current.



a) Patch identifiers
b) Track identifiers
c) Selector icon
d) Focus point
e) Positioner
f) Video track (made up of two layers)
g) Audio track (made up of one layer)

Positioner — Is the "playhead" for playing the clip. The frame directly beneath the positioner is displayed in the Player or is the current location for an edit such as a dissolve or cut.

Focus point — Indicates the current track. In vertical editing, the positioner's focus point indicates the top layer (focus layer) in the vertical edit.

Patch and track identifiers — Indicate patching for video and audio tracks. See "Patching Video and Audio Channels" on page 886.

Selector icon — Click to select a layer or track.

Track — Contains the segments and transitions that you edit together.

Layer — Used for vertical editing and timeline compositing. See Chapter 43, "Vertical Editing," on page 927.

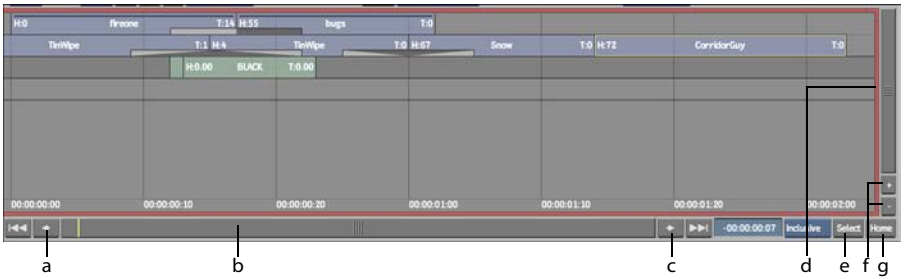
Element — Refers to the video segments, audio segments, and transitions that make up an edit sequence. Elements are colour coded to make them easier to identify, as illustrated in the following table. Coloured bars on top of the elements indicate their process and lock status. See "Identifying the Status of Soft Effects" on page 1059.

This interface component:	Is:
	A video segment. By default, this segment is pale blue. It represents a video clip in the edit sequence.
	A container. By default, this element is dark blue. It represents a container in the edit sequence.
	A matte container element. By default, this element is a purplish hue. It represents a container that holds a fill and matte.

This interface component:	Is:
	An audio segment. By default, this segment is pale green. It represents an audio clip in the edit sequence.
	An audio container.
	A dissolve transition.
	A wipe transition.
	A custom transition.
	An axis transition.

Manipulating the Timeline

As the complexity of your timeline increases, you may need to see some parts in more detail than others. You can control the area that is displayed by panning, zooming, and scrolling the timeline. As well, you can display an enlarged view of the timeline.



a) Jump forward button
b) Horizontal scroll bar
c) Jump back button
d) Vertical scroll bar
e) Select button
f) Vertical zoom buttons
g) Home button

Moving the Timeline Display

Move to a particular area of the timeline by panning or scrolling.

To scroll left or right:

➤ Do one of the following:

- Drag the horizontal scroll bar in the direction you want to scroll.
- Hold the positioner against the right or left side of the timeline viewing area.

HINT: You can change the speed at which the timeline scrolls when you hold the positioner against either side of the timeline. See "Navigation" on page 775.

To scroll up or down:

➤ Drag the vertical scroll bar in the direction you want to scroll.

To pan:

1. Hold down **SPACEBAR**.
2. Drag the hand cursor in the direction you want to pan.

Zooming the Timeline

Zoom in or out of the timeline to control the level of detail displayed.

To zoom in horizontally:

➤ Do one of the following:

- Drag the horizontal scroll bar up.
- Hold down **ALT+E** and drag the magnifying glass cursor to the left.

To zoom in vertically:

➤ Do one of the following:

- Click the  zoom control.
- Drag the vertical scroll bar to the left.

To zoom out horizontally:

➤ Do one of the following:

- Drag the horizontal scroll bar down.
- Hold down **ALT+E** and drag the magnifying glass cursor to the right.

To zoom out vertically:

➤ Do one of the following:

- Click the  zoom control.
- Drag the vertical scroll bar to the right.

To zoom into a selected area:

➤ Do one of the following:

- Hold down **ALT+R** and draw a box around the area of interest with the magnifying glass cursor.

  The view zooms into the area inside the box.

- Select an area or move the positioner over the area you want to zoom and then click Select.

  The view zooms in horizontally on the current selection.

  HINT: To return to the previous settings, click Select a second time.

To return to the default timeline coordinates:

➤ Do one of the following:

- To reset the entire timeline, click Home.
- To reset only the horizontal scale of the timeline, press **SHIFT** and click Home.
- To reset only the vertical scale of the timeline, press **CTRL** and click Home.

HINT: To return to the previous settings, click Home a second time.

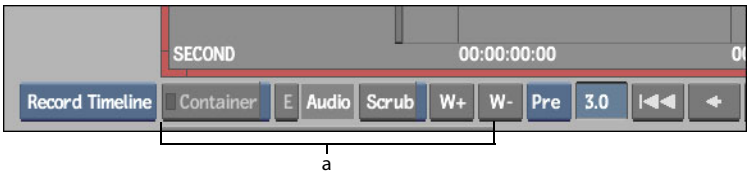
Displaying a Large Timeline View

If you have more tracks or layers than can be displayed simultaneously, you can display a large view of the either the source or record timeline.

To display a large view of the timeline:

➤ Do one of the following:

- To display a large view of the record timeline, press **SHIFT+F5** or select Large Record from the View Modes box.
- To display a large view of the source timeline, press **SHIFT+F6** or select Large Source from the View Modes box.
- To display a large view of the current timeline, hold **CTRL** and swipe the bar at the bottom of the screen.



a) Swipe bar

The Source Area is resized to fit into the remaining space at the top of the EditDesk.

Playing the Timeline

You can control how the timeline plays back. For example, frame-step through a shot to isolate a frame or jump to the start of an element to play a specific shot. The image window updates as the positioner moves on the timeline.

If the Player is displayed, you can use any of the playback controls to move through the timeline. See "Controlling Playback in the Player" on page 95.

To play the timeline:

➤ Press **V**.

NOTE: If you enabled Scroll During Playback in the Timeline section of the Preferences menu, frames might be dropped.

To control playback speed:

➤ Press **V** and then press the **DOWN ARROW** to decrease the speed or the **UP ARROW** to increase the speed.

To stop playback:

➤ Press **SPACEBAR**.

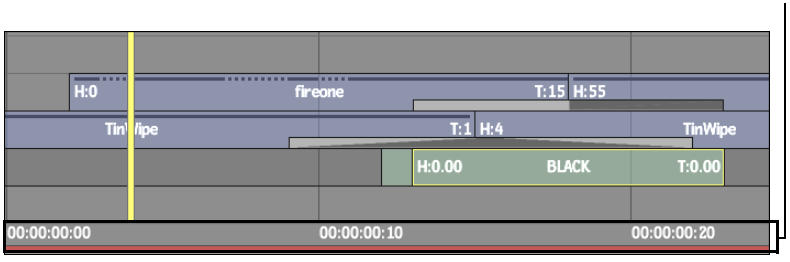
Scrubbing the Timeline

Use the scrub area to quickly move to any location on the timeline.

You can also scrub audio. See "Scrubbing Audio in the Timeline" on page 1076.

To scrub the timeline:

➤ Drag left or right in the scrub area.



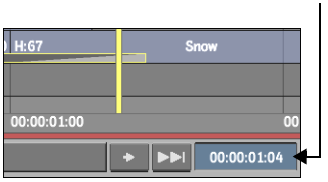
Jumping to a Particular Location

If you want to go to a particular timecode or frame, you can have the positioner jump to that location on the timeline.

To jump to a particular location:

➤ Do one of the following:

- Click the scrub bar at a particular location.
- Enter a value in the Current Timecode field.



NOTE: To enter a frame number instead of timecode, click the field to bring up the numeric keypad, click TC to change to FRM, and then enter a frame number.

Jumping between Elements

You can jump from one cut to another on any layer or track.

To jump between elements:

➤ Do any of the following.

To jump to:	Press:
The next transition on the current layer	**X**
The previous transition on the current layer	**Z**
The next transition on any layer or track	**SHIFT+X**
The previous transition on any layer or track	**SHIFT+Z**
The start of the current element	**CTRL+ALT+A**
The end of the current element	**CTRL+ALT+S**

Frame-Stepping the Timeline

If you are trying to isolate a specific frame, you can move the positioner frame by frame through the timeline.

To frame-step the timeline:

➤ Press the **LEFT** or **RIGHT ARROW** key.

HINT: To frame-step a specific number of frames, enter a number in the numeric keypad and then press the **LEFT** or **RIGHT ARROW** key.

Replaying the Timeline

You can replay a shot with a specified number of preroll and postroll frames. You can also view a shot in context with the outgoing and incoming shots.

To replay the timeline:

1. Set the Replay Preroll and Postroll values in the Player section of the Preferences menu.

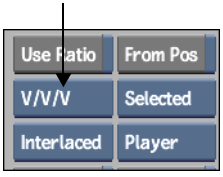
   NOTE: As an alternative to using Replay Preroll, enable the From Pos button in the Player to start Replay at the positioner.

2. In a timeline view, select the elements you want to replay by doing one of the following:

   • With no elements selected, move the positioner over the element you want to replay.

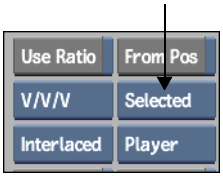
   • Select multiple elements on the track you want to replay.

3. Display the Player and select a replay mode.



Select:	To replay:
V/B/V	Video for the preceding shot, Black for the current shot, and Video for the following shot.
V/V/V	Video for the preceding shot, Video for the current shot, and Video for the following shot.
B/V/B	Black for the preceding shot, Video for the current shot, and Black for the following shot.

4. Select a playback mode to define the material to include in the replay.



Select:	To:
Track	Replay the entire track under the focus point.
Selected	Replay the selected elements on the timeline.
Centred	Use the positioner as the centre point for the replay. Postroll and preroll values are calculated from the positioner. Set the Replay Preroll and Postroll values in the Player section of the Preferences menu.
In/End	Replay all material from the in point to the end of the clip.
Start/Out	Replay all material from the start of the clip to the out point.
In/Out	Replay all material between the in and out points.

5. Do one of the following:

   • Press **T** to replay the shot.

   • Press **SHIFT+T** to replay the shot backwards.

Track Basics

The timeline supports multiple video and audio tracks. Having multiple video tracks on the same timeline is useful if you need quick access to different versions of your work.

For information on working with audio tracks, see "Working with Audio in the Timeline" on page 1075.

Adding Tracks

You can add as many audio and video tracks to a timeline as you want. Video tracks can have multiple layers.

To add a track to the timeline:

➤ Do one of the following:

• To add a video track above the current track, click 

.

• To add a video track below the current track, **CTRL**-click 

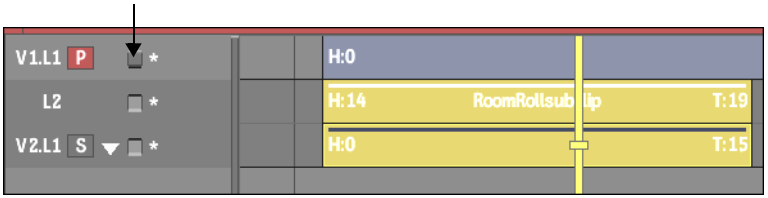
.

• To add an audio track, click A+ .

HINT: To add multiple tracks, type the number of tracks you want to add in the numeric keypad before clicking the V+ or A+ buttons. You can add up to 10 tracks at a time using this method.

To remove a track from the timeline:

➤ Click the Selector icon, drag it to the bottom of the screen and release it when the cursor changes to a green recycling icon.



NOTE: To remove all tracks, select Record Area from the Item box and then click the Clear button.

To move an audio or a video track to another location on the timeline:

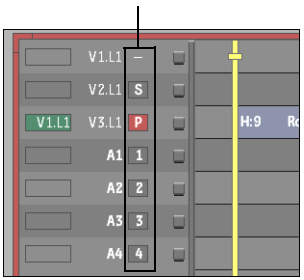
➤ Drag the Selector icon to a new location on the timeline.

Activating a Track's Output

Although you can add as many audio and video tracks as you want, only 1 video track can have an active output channel, and up to 32 audio tracks can be mapped to input strips on the AudioDesk.

To activate a track's output:

➤ Click the respective track's output indicator.



The inactive symbol (--) changes as follows:

- If you activated a video output channel, a "P" appears indicating it is the Primary video track. The previously active video output channel is deactivated.
- If you activated an audio track's output indicator, a number between 1 and 32 appears. You can assign an audio track to any of the 32 input strips on the AudioDesk by clicking the indicator and dragging left or right.

Changing the Current Track

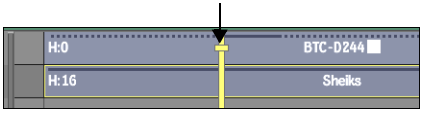
Editing operations are performed on the current track. The current track is indicated by the positioner's focus point and by patch identifiers.

If you do not see the output of the correct track, you may need to reassign the track as the primary track.

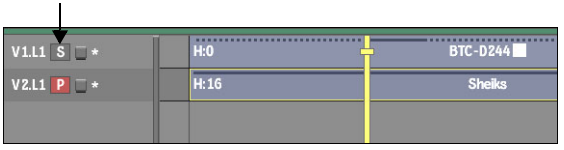
For information on patch identifiers, see "Patching Video and Audio Channels" on page 886.

To change the current track:

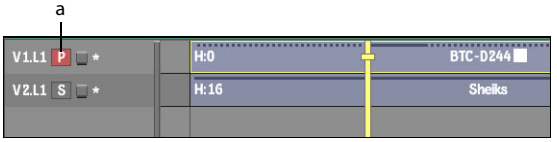
1. Use the **Up Arrow** or **Down Arrow** to move the focus point to the track you want to edit.



2. If you do not see the output of the track, click the track's channel indicator.



The channel indicator changes to P indicating it is the primary track, and the result clip is displayed in the image window.



a) Primary track channel indicator

Selecting Tracks

You can select one track at a time, multiple tracks, or all tracks. Selected tracks are yellow and their associated Selector icon appears recessed.

To select a track:

➤ Do one of the following:

- If the track has only one layer, click the Selector icon.
- If the track has multiple layers, click the Collapse arrow and then click the Selector icon, or **CTRL**-click each layer's icon.

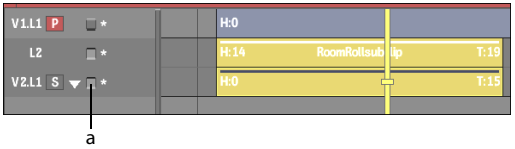


a) Collapse arrow b) Selector icon for V1.L1

To select multiple tracks:

➤ Do one of the following:

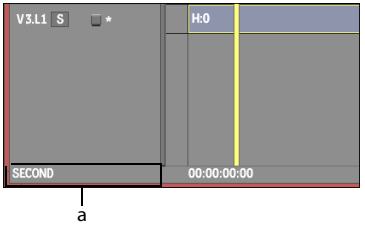
- To select a range of tracks, **SHIFT**-click the Selector icon of the first and last tracks.
- To select individual tracks, **CTRL**-click the Selector icon of each layer.



a) Selector icon for V2.L1

To select all tracks:

➤ Click the element selection hot spot.



a) Element selection hot spot

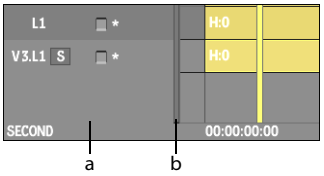
To deselect tracks:

1. Do any of the following:

   • Press * on the numeric keypad.

   • ALT-click the element selection hot spot.

   • Click in the empty space of the timeline to the right of the slider bar.



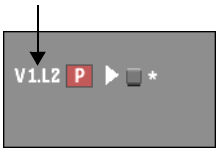
a) Element selection hot spot b) Slider bar

Locking Tracks

Lock tracks to prevent further editing operations from being performed on them.

To lock a track:

➤ Click the track identifier of the track you want to lock.



The track identifier turns black indicating it is locked.

To unlock a track:

➤ Click the track identifier of the track you want to unlock.

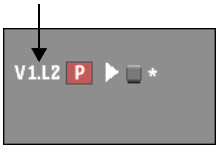
The track identifier turns white indicating it is unlocked.

Resizing Tracks

Resize tracks to display additional information about its elements.

To resize a track:

➤ Drag the track identifier down to increase the height of the track or up to decrease its height.



Naming Tracks

You can name any track on the timeline. All tracks are named "*" by default.

To name a track:

1. Place the focus point on the track you want to name.



a) Default track name

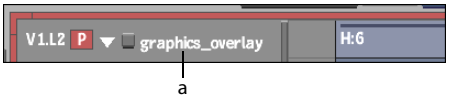
2. Select Layer from the Item box.



a) Item box b) Name field

3. Type a name in the Name field and press **ENTER**.

   The default track name is replaced by the one entered in the Name field.



a) Track name

NOTE: If you cannot see the complete track name, drag the slider bar to the right.

Element Basics

Video segments, audio segments, and transitions all make up the elements of a timeline sequence. You can easily control how you work with any of these elements.

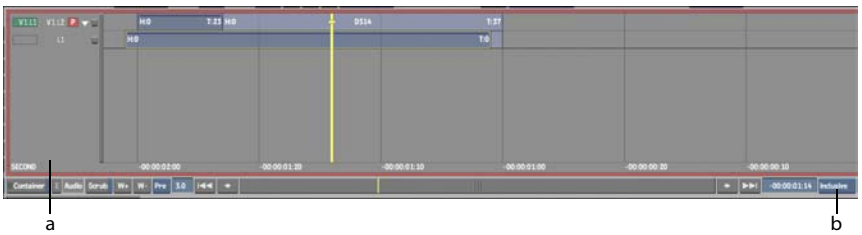
Selecting Elements

You can select a single element or any number of elements.

To select elements on the timeline:

1. Do any of the following.

To select:	Do this:
An element	Click the element.
Multiple elements	Press **CTRL** while clicking each element. To add or subtract from multiple selections, hold **CTRL** and select the element to be added or removed.
A range of elements on a layer or track	Click the first element, hold **SHIFT** and click the last element. All elements between the elements you clicked are selected.
A range of frames on the current track	Hold **CTRL** and drag the positioner. The frames on all layers of a track that the positioner passes over are selected.
A range of frames on all tracks	Hold **SHIFT** and drag the positioner. The frames on all layers of each track that the positioner passes over are selected.
All elements	Click the element selection hot spot or press / on the numeric keypad.
Any range of frames or elements	Select an option from the Selection Method box (see step 2) and then drag to draw a rectangle or bounding box around the elements that you want to select.



a) Element selection hot spot b) Selection Method box

2. If you want to use the cursor to draw a rectangle or bounding box, select an option from the Selection Method box to specify which elements are included in the selection.

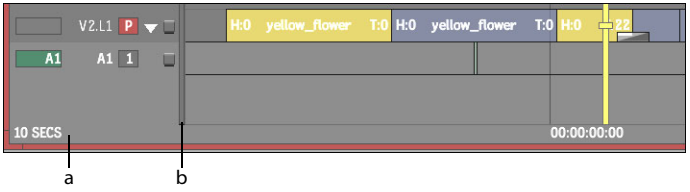
Select:	To select:
Inclusive	All elements that are partially or entirely included in the bounding box.
Partial	Only the portions of the elements that fall within the bounding box. Audio is selected on a sub-frame basis if Sub-frame Positioner is selected in the Timeline Preferences.
Partial A/V	Only the portions of the elements that fall within the bounding box. Audio is selected on a frame basis even if Sub-frame Positioner is selected in the Timeline Preferences.
Bounded	Only elements that are fully in the bounding box.

NOTE: More than half the height of an element must be included in the bounding box for the element to be selected. If elements are so tightly spaced that you cannot draw a bounding box without selecting an unwanted element, press **ALT+W** before drawing the rectangle.

To deselect elements on the timeline:

➤ Do any of the following:

- Press * on the numeric keypad.
- **ALT**-click the element selection hot spot.
- Click in the empty space of the timeline to the right of the slider bar.



a) Element selection hot spot b) Slider bar

Naming Elements

You can name video elements, audio elements, and transitions.

To name an element:

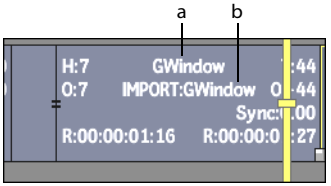
1. In Timeline view, select the element you want to name.
2. Select Element from the Item box.



a) Item box b) Name field

3. Type a name in the Name field and press **ENTER**.

   The element on the timeline is updated with the new name. Its original source name is displayed on the bottom, and its new name is displayed above the source name.



a) Renamed element b) Source name

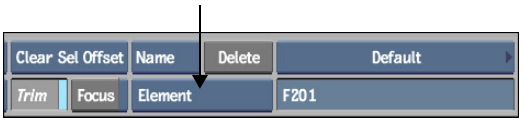
NOTE: If you do not see the name on the element, drag its track identifier down.

Adding Comments to Elements

You can add comments to the individual elements that make up a clip.

To add a comment to an element:

1. Select the element.
2. Select Element from the Item box.



3. Toggle the Name button to Comment and then enter a comment in the Comment field.



The element on the timeline is updated with the comment.

Displaying Element Information

You can display information about elements on the timeline by resizing tracks in any Timeline view or by displaying a clip information overlay in most Record Area views.

The information displayed when resizing tracks depends on the preferences set in the Preferences menu (see "General" on page 763). When you display a clip information overlay of video or audio segments, the following information is displayed:

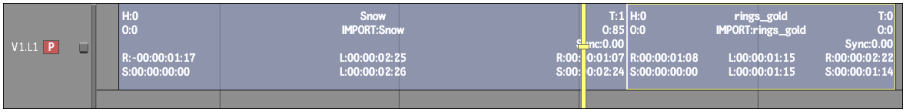
- The number of heads and tails associated with the element
- The source name and offsets
- The Sync Offset
- The record in/out points
- The source in/out points
- The type of soft effects applied to the element
- An FX indicator, if the segment contains any segment effects
- The audio gain status and frame code mode on audio elements
- Element length (appears between source in and out points)
- Comments
- A clip proxy that displays the source media of the first frame used in the segment. The proxy appears in Record, Source, and Container Timeline views

To display element information:

➤ Do one of the following:

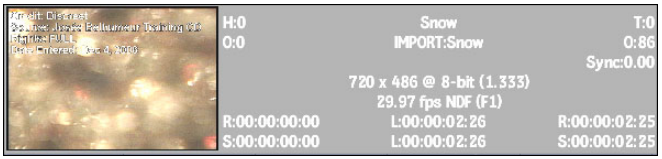
• To increase the size of a track, drag the track identifier down or drag the vertical scroll bar towards the left.

Information about each element on a track is displayed.



• To display a clip information overlay, **ALT**-click an element, transition or cue mark.

An overlay of the selected element containing element information and the clip proxy is displayed.



Removing Elements from the Timeline

You can remove elements from the timeline without removing their track.

To remove elements from the timeline:

➤ Select the elements, drag them to the bottom of the screen and release when the cursor changes to a green recycling icon.

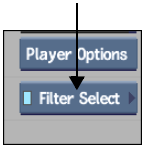
The selected elements are deleted. Unselected elements remain on the track.

Searching for Timeline Elements

Although you can search for elements by scrolling the timeline and displaying information about each element, Filter Select options make it easier to find specific elements. You can also refine your search if you are searching specifically on segments.

To search for video elements:

1. Select and enable Filter Select from the Menu Priority box.



2. Select Video.



3. Enable any of the following filter options.

Enable:	To select:
Mark	Cue marks.
Gap	The gaps that exist between elements. You can then choose to filter only gaps, only gap effects, or both gaps and gap effects.
Cont	Container elements.
Fx	Segment effects.
All Segs	The clip elements (regular audio or video frames).
Axis	Elements with Axis soft effects.
Wipe	Elements with Wipe soft effects.
Spark	Elements with Sparks soft effects.
CC	Elements with Colour Correction soft effects.
TW	Elements with Timewarp soft effects.
Blend	Elements with Blend soft effects.
Resize	Elements with Resize soft effects.
Text	Elements with Text soft effects.
Cut	Cuts.
Dissolve	Dissolves.
WipeTn	Wipe transitions.
AxisTn	Axis transitions.

If you selected an option that searches segments, the following segment filter options appear.

This option:	Filters:
Tape	Segments with the tape name you specify.
Source Clip	Segments with the source name you specify.
Element	Segments with the element name you specify.

This option:	Filters:
Comment	Segments with the comment you specify.
From/To	Segments with the source or record timecode you specify.
MixedRes Seg	Segments whose sources are not the same resolution as the master clip.
MixedRes Hist	Segments whose sources are not the same resolution as the master clip in their history.
Soft-Import	Segments that were soft imported.
Has History	Segments with a clip history.
Unlinked	Segments with unlinked media.
Locked	Segments with locked soft effects.

4. To filter only on segment selections, enable the appropriate filter option and enter filtering information in the associated field. For the Tape, Source Clip, Element, and Comment fields, you can enter wildcards such as * to match any number of characters before or after the string or ? to replace a specific character.

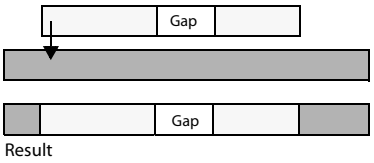
   For example, to search for all clips whose names end with *rings* such as *blue_rings* and *red_rings*, you would enter **rings* in the Source Clip field. To search for all clips whose names end in a different letter such as *clipA* and *clipB*, you would enter *clip?* in the Source Clip field.

   NOTE: You can also populate segment information directly into the appropriate fields by pressing **ALT+T** and clicking a segment, and then refine your search accordingly.

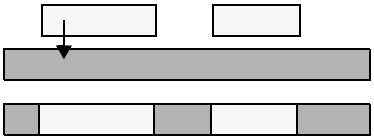
5. Draw a bounding box around elements on the timeline, click the element selection hot spot, or press **/** on the numeric keypad.

   The specified elements are selected.

   If you disabled Dissolve and Wipe, you can select a group of elements excluding the transitions that occur within the selection. Similarly, if you disabled Gap, you can select a group of elements excluding any gaps between them. For example, if you move a selection of elements from one track and use them to overwrite the elements in another track, the space between the incoming elements does not overwrite the material where it is placed. If Gap is enabled, the original material is overwritten with the gaps.

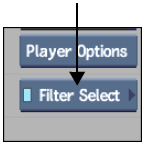


If Gaps is disabled, the original material is not overwritten, as shown in the following illustration.

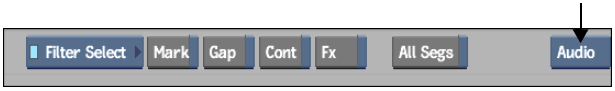


To search for timeline audio elements:

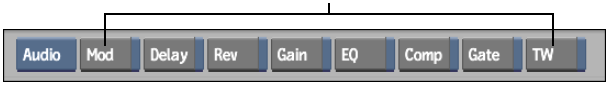
1. Select and enable Filter Select from the Menu Priority box.



2. Toggle the Video/Audio button to Audio.



3. Enable any of the following filter options.



4. To filter only on segment selections, enter filtering information in any of the associated fields that appear.
5. Draw a bounding box around elements on the timeline, click the element selection hot spot, or press **/** on the numeric keypad.

   The specified elements are selected.

Maintaining Sync between Elements

Create edit sync groups to preserve the relationship between video and audio elements. For example, if you have a video clip with two tracks of audio, you can create an edit sync group for all tracks. When you edit one segment that is part of an edit sync group, all segments in the group are edited in the same way.

You can also create an edit sync group to maintain the timing for multiple video elements. For example, if you have a multitrack that contains front and matte elements, you can create an edit sync group for all related elements so that the sync relationship between front and matte is maintained if you trim or slip one of the elements.

When you create an edit sync group, you define a master element and all child elements to include in the edit sync group. The master element is the reference element that defines the original sync.

When the edit sync group is enabled, any edit you perform to any element in an edit sync group affects all elements within that group. When the group is disabled, you can edit all tracks independently, regardless of the edit sync group.

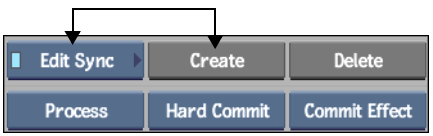
Elements in an edit sync group have one of the following symbols.

Symbol	Description
m	This is the master element of the edit sync group.
=	This is a child of the master element and it is in sync.
+	This is a child of the master element and it has lost sync to the right. To regain sync, edit the element until the = sign appears, or use the Resync option.
-	This is a child of the master element and it has lost sync to the left. To regain sync, edit the element until the = sign appears, or use the Resync option.

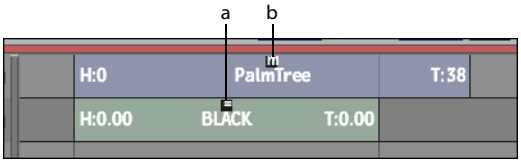
You can create edit sync groups manually, or have Smoke create them automatically during clip input or EDL assembly. See "Setting Video Input and Output Engineering Menu Controls" on page 177.

To create an edit sync group:

1. Select the video or audio elements to include in the edit sync group. The first element you select is the master sync element; the others are children.
2. Do one of the following:
   - Press **SHIFT+CTRL+LEFT ARROW**.
   - Select and enable Edit Sync from the Menu Priority box, and then click Create in the Edit Sync menu that appears.



The edit sync group is created.

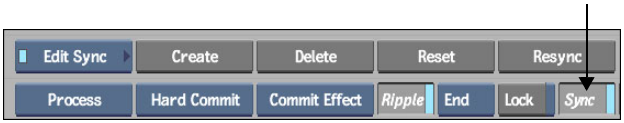


a) Child sync element icon (in sync with master element)

b) Master sync element icon

To work with an edit sync group:

1. Enable Sync in the EditDesk menu.



2. Select any element in the edit sync group.

   All elements in the edit sync group are selected.

3. Edit the element.

   All elements in the edit sync group are edited by the same amount.

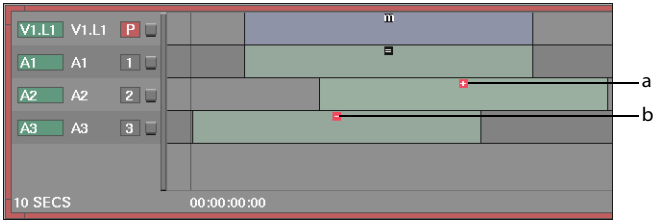
Regaining and Resetting Sync

If an editing operation removes the sync for a track in an edit sync group, a red plus (+) or minus (-) symbol appears in the element and the Sync offset appears on the element.

You can either resync the elements or reset the offsets, creating a new sync relationship based on the current position of the segments.

To regain sync:

1. Select the element that is out of sync.



a) This child is out of sync to the right.

b) This child is out of sync to the left.

2. Click Resync in the Edit Sync menu.

   The element is re-synced, if possible, and the out-of-sync symbol turns to an "=" sign.

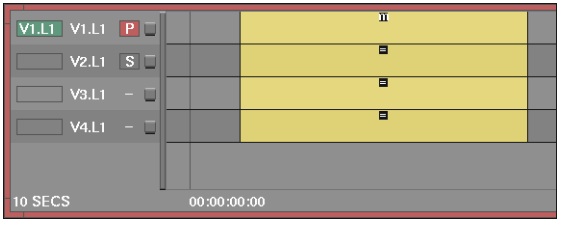
To reset sync offsets:

1. Select any element in the edit sync group.
2. Click Reset in the Edit Sync menu.

   The segments remain in their current positions. The sync offsets are removed creating a new edit sync group.

Creating Edit Sync Groups for Multiple Video Tracks

You can include elements from multiple video tracks in an edit sync group. The following illustration shows a multitrack that includes front and matte elements for two layers and a background. You should create an edit sync group for both layers so that any edit you perform to a front, for example, does not throw off the timing of the corresponding matte. By creating an edit sync group for V1, V2, V3, and V4, you maintain the timing for the front and matte layers while working on the timeline.

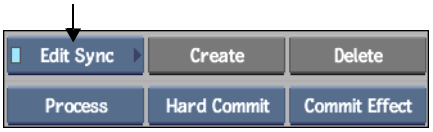


If you are manually creating edit sync groups, the first element you select becomes the master sync element. If the edit sync groups were created automatically during input, the element used as the master sync element depends on the assignment of Primary and Secondary video tracks:

- If a track to be included in the edit sync group is assigned as the Primary video track, the first element on the Primary video track automatically becomes the master sync element for the edit sync group.
- If a track to be included in the edit sync group is assigned as the Secondary video track, and no other track is assigned as the Primary video track, the first element on the Secondary video track automatically becomes the master sync element.
- If no tracks to be included in the edit sync group are assigned as either Primary or Secondary video tracks, the first element on the highest video track in the stack becomes the master sync element.

To create an edit sync group with multiple video tracks:

1. Select and enable Edit Sync in the Menu Priority box.



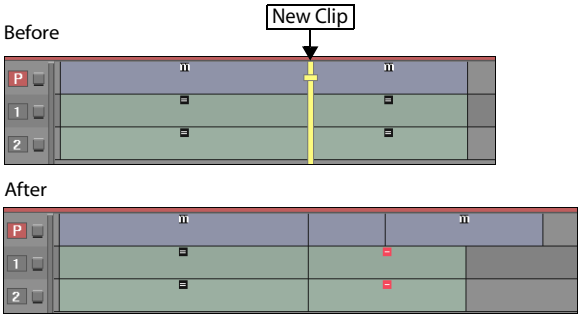
2. Select the element you want to use as the master sync element.
3. Hold down **CTRL** and click the other video elements that you want to include in the sync group.
4. Click Create.

   The sync group is created.

Using Edit Sync for Insert and Overwrite Edits

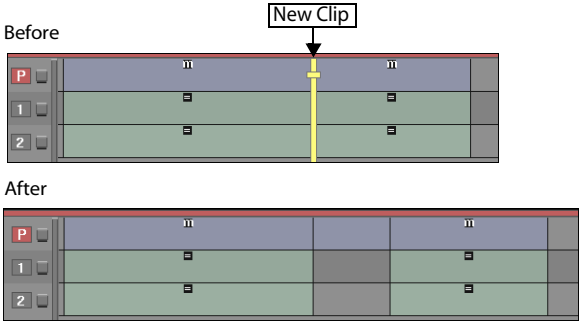
Edit sync groups can also maintain video and audio sync while you perform insert and overwrite edits. When the Sync button is enabled, you can perform any insert or overwrite edit without removing the sync for the video and audio tracks. When the Sync button is disabled, insert and overwrite edits will remove the sync for video and audio tracks. The following examples illustrate the difference between inserting a video clip onto the timeline with Sync enabled and with Sync disabled.

The first example illustrates what happens when you insert a clip with Sync disabled.



The second example shows what happens when you insert a clip with Sync enabled.

NOTE: A cut is placed on A1 and A2 to maintain sync.



Deleting and Disabling Edit Sync Groups

When you delete an edit sync group, the sync is removed from all elements that were part of the edit sync group. You can also temporarily disable an edit sync group.

To delete an edit sync group:

1. Select one of the elements that make up the edit sync group.

   All edit sync group elements are selected.

2. Do one of the following:

   • Press **SHIFT+CTRL+RIGHT ARROW**.

   • Click Delete in the Edit Sync menu.

To temporarily remove edit sync:

1. Disable Sync.
2. Select an element in the edit sync group.

   No other elements in the edit sync group are selected.

3. Edit the selected element.

   No other elements in the edit sync group are affected. A red plus (+) or minus (-) symbol appears on every element that is put out of sync with the master sync element.

Patching Video and Audio Channels

When you record a source clip to the Record Area, you have to decide what source clip channels you want to use, and to which tracks in the Record Area you want to record them. To connect the source channels to the timeline tracks, you use patching. You can use the patch identifiers on the timeline or you can use the patch panel.

For instance, assume you have a source clip with one video channel and two audio channels. You want to record it to a timeline that has two video tracks and eight audio tracks. Use patching to point the source channels to the destination timeline tracks. Perhaps you usually insert video on track V1 and audio on tracks A1 and A2, but now you want to switch destination tracks to V2, A3, and A4. Patching allows you to do this.



Source patched to V1, A1, and A2.



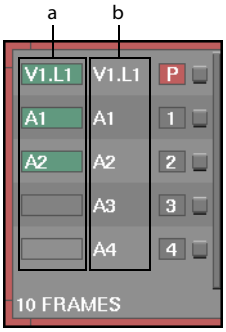
Source patched to V2, A3, and A4.

When you use the patch identifiers, patching information is kept with the record clip. If you patch a source clip, then add a new layer to the timeline, the source clip follows the track to which it was originally patched. This allows for a natural workflow of setting up the patch for a source clip, adding a new layer, then setting up the patching for another source clip. For a protocol in which the source does not move with its destination track, use the patch panel instead.

Patching on the Timeline

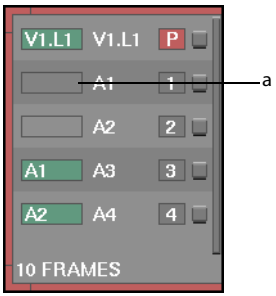
Use the patch identifiers on the timeline to quickly and easily connect source channels to record tracks. When you select a source clip, patch identifiers indicate what channels you can record from the source to the timeline.

In the following example, a clip has one video track and two audio tracks. When you select the clip, green patch identifiers appear next to the V1.L1, A1, and A2 tracks on the timeline. If you record the selected clip to the timeline, it is edited to the indicated tracks.



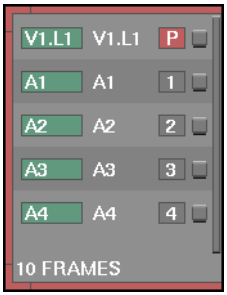
a) Patch identifiers b) Track identifiers

You can adjust the patching to record the source audio channels to A3 and A4. You would then see the following patch identifiers. Empty grey patch identifiers next to a track indicate that nothing is patched to that track.



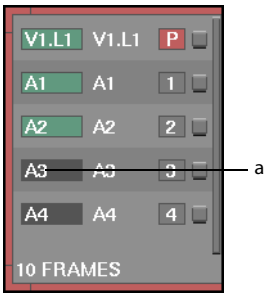
a) Unpatched track

In the next example, the selected source clip has one video track (patched to V1.L1) and four audio tracks (patched to A1, A2, A3, and A4).



NOTE: If the source clips have more tracks than the record clip, you have to add video/audio tracks to the timeline to see the patching of the "hidden" source tracks.

If you disable source channels, in the Player, the disabled tracks appear in the patch identifiers as dark grey boxes. They show that the source contains channels, but these channels are not recorded to the timeline. Similarly, you can disable a track on the timeline so that a record operation does not affect the track.

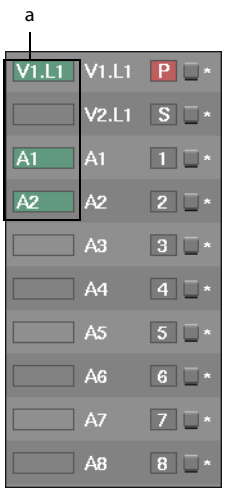


a) Disabled source channel/disabled track

To patch a source channel to a record track:

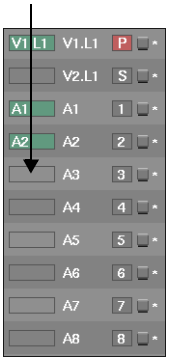
1. Select a source in the Source Area.

   Source track patch identifiers appear in the Record Area for each channel in the source.



a) Source track patch identifiers

2. Create the patch:
   - Drag left on the source track patch identifier to decrease the source track number, or drag right to increase it.
   - Type a source track number using the keypad and then click on a record track patch identifier to create the patch. Assigning a value of zero unpatches the track.
   - Click on a patch identifier to lock the patch; that is, to prevent the patch from occurring when you record the clip to the Record Area.
3. Drag right on grey patch identifiers to record channels to unpatched tracks.



To disable a track:

➤ Click the patch identifier.

The patch identifier turns black indicating you cannot record to it.

HINT: Click again to enable the track.

Keyboard Patching on the Timeline

You can set up video and audio patching using the keyboard. When patching to a video track with the keyboard, you are always patching to the Primary video track.

To patch a source video channel to a record track using the keyboard:

1. Press the number on the numeric keypad that corresponds to the source channel (in most cases this will be 1 for source video channels).
2. Press the **VIDEO** key (**TAB**).

   The Patch identifier is routed to the Primary video track.

To patch a source audio channel to a record track using the keyboard:

1. Press the number on the numeric keypad that corresponds to the source channel.
2. Do one of the following:

Press:	To patch the selected channel:
Q	To record track A1.
W	To record track A2.
E	To record track A3.
R	To record track A4.

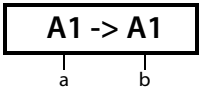
The specified source channel is patched to the appropriate record track.

Using the Patch Panel

Use the patch panel to "lock" video and audio signals between the Source Area and the Record Area. Normally, when a source clip is used in an editing operation, the Primary video track in the source clip is applied to the Primary video track in the record clip; the first audio track in the source clip is applied to the first audio track in the record clip, and so on. You can change this default mapping in the patch panel.

The maximum number of audio tracks that you can patch simultaneously depends on your system configuration.

Each field in the patch panel shows the Source track and the Record track.



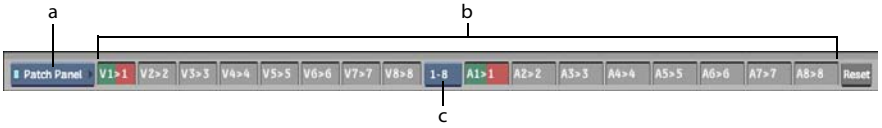
a) Source output channel b) Record output channel

Patch panel fields are colour coded according to the availability of tracks on the record clip.

Colour:	Indicates:
Light grey	The track does not exist.
Dark grey	The track exists but is locked.
Blue	The track is unlocked.

To display the patch panel:

➤ Select and enable Patch Panel from the Menu Priority box.



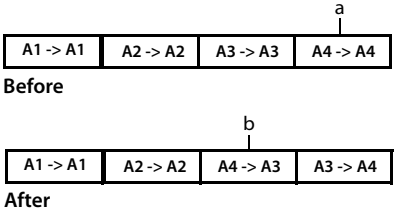
a) Menu Priority box b) Patch panel c) Audio Track Selection box

To use the patch panel:

1. Display the patch panel.
2. Make sure the appropriate Record Area tracks exist and are unlocked. For example, if you want to reassign source track A4 to record track A8, make sure the record clip has an A8 track, and it is unlocked.
3. Use the Audio Track Selection box to switch between the following groups of audio tracks:
   - 1-8
   - 9-16
   - 17-24
   - 25-32
4. Click the field that contains the track you want to change, and set the new path. Note that the corresponding field updates automatically.

   NOTE: Always modify the destination and not the source. For example, if you want to reassign A3->A4, click in the box that has A4 as the record and then drag until A3 is the source.

   The following figure illustrates patching source track A3 to record track A4.



a) Enter the new track in this field b) Corresponding field updates

5. Insert or overwrite the source clip onto the record clip.

   When you perform the edit, the video and audio signals are routed using the assignments in the patch panel.

NOTE: Patch panel settings are global and not based on individual clips. When you reassign tracks using the patch panel, the new settings apply to all edits until the patch panel is reset. You can reset to the default assignments by clicking the Reset button. Keep in mind that resetting the patch panel does not affect clips with track assignments that have already been modified.

Patching in the Player

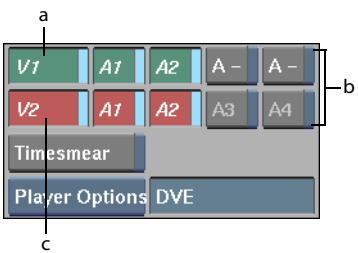
Reassign video and audio signals between the Source Area and the Record Area using the patch controls in the Player. When a source clip is used in an editing operation, the Primary video track in the source clip is applied to the Primary video track in the record clip. You can change which track is assigned as the Primary video track in the Player.

The top row of patch boxes corresponds to the video and four or eight audio tracks of the source clip. Source tracks are green. The bottom row corresponds to the record tracks and is red. Grey fields represent deactivated channels. In the Player, the source Primary video track is mapped to the Primary video track on the timeline. The Primary source and video tracks can be any existing video track.

NOTE: The patch panel overrides all patching in the Player.

To patch in the Player:

1. Display the Player.
2. Make sure the appropriate Record Area tracks exist and are unlocked. For example, if you want to reassign source track A4 to record track A8, make sure the record clip has an A8 track, and it is unlocked.
3. Specify how the tracks are recorded using the patch boxes to the left of the Player.



a) Source Primary video track b) Patch boxes c) Record Primary video track

4. Press the appropriate edit hot key to record the source clip to the timeline.

Setting In Points and Out Points

Use in points and out points to determine where and how edits are inserted on the record clip, and to determine what part of a source clip is used when inserting or overwriting material.

For example, assume you have a 200-frame source clip, but are only interested in frames 50-125. By using these frames as your in points and out points, only the frames that lie between them are visible after making the edit. The remaining frames are still available as head and tail frames if you want to trim the edit or create a dissolve.

In points and out points appear both on the timebar under the Player's image window and on the timeline. An in point appears as a white left square bracket and an out point appears as a white right square bracket.

The timeline positioner acts as an implicit in point when performing overwrite and insert edits. If there is no in or out point in the record clip, the positioner in the record clip is used as an implicit in point. The new material from the source clip is inserted at the frame where the positioner is located.

If there is no in point or out point in the source clip, the positioner in the source clip is used as an implicit in point. If there is an in point and/or an out point in the source clip, the positioner is ignored.

Marking In and Out Points

You mark in and out points directly in the timeline or on the clip itself using the cueing controls found in the Player.

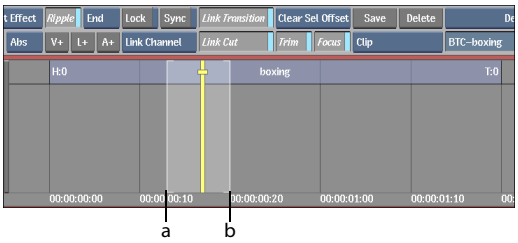
In the Player, the timecode for the in and out points appears in the fields next to the In and Out buttons. The duration between the in and out points appears in the Duration field.

On the timeline, the material between the in and out points is highlighted.

To mark in points and out points on the timeline:

1. Display the frame where you want to insert the in or out point.
2. Do any of the following:
   - To mark an in point, press **ALT** (right side of keyboard).
   - To mark an out point, press **CTRL** (right side of keyboard).

In points and out points appear on the timeline.



a) In point b) Out point

HINT: You can also add in points and out points "on the fly" (while the clip is playing).

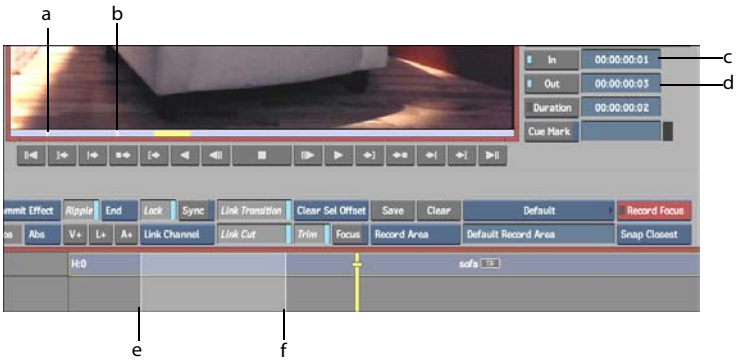
To mark in and out points based on the current timeline selection:

1. Make a selection on the timeline.
2. Press **SHIFT + /**.

   The incoming frame of the selection is marked with an in point and the outgoing frame is marked with an out point.

To mark in and out points using the Player:

1. In the Player, display the frame where you want to mark the in point.



a) In point in timebar
b) Out point in timebar
c) In point timecode
d) Out point timecode
e) In point in timeline
f) Out point in timeline

2. Click In.

   An in point is added at the current frame in the timebar and timeline. The blue LED indicates that the field is constrained; the in point will not change regardless of any changes made to the out point or duration.

3. Display the frame where you want to mark the out point.
4. Click Out.

   An out point is added at the current frame in the timebar and timeline. The blue LED indicates that the field is constrained. You cannot change the duration now that both the in point and out point are constrained.

To toggle the constraint for any field on or off:

➤ **CTRL**-click the label.

NOTE: The In and Out buttons can be constrained. When two of the three buttons are constrained, the unconstrained one cannot be modified. Constraining in points and out points is useful when creating timewarps.

To edit in and out points:

➤ Do one of the following:

- In the Player, drag the cursor in the In and Out fields to the right of the In and Out buttons.
- In the Player, click the In, Out, or Duration field to open the numeric keypad and then enter a timecode.
- On the timeline, move the positioner to a new location and then press **ALT** to move the in point or **CTRL** to move the out point.

  The original in or out point is replaced by the one at the new location.

Deleting In Points and Out Points

You can delete in and out points individually or all at the same time.

To delete in or out points:

➤ Do one of the following:

- In the Player, click Clear and then click the In or Out button.
- On the timeline, press **SPACEBAR+ALT** to delete the in point or **SPACEBAR+CTRL** to delete the out point.

The in point or out point is deleted.

To delete in and out points:

1. Click Clear All in the Player.
2. Click the In, Out, or Duration button.

   The in points and out points are deleted.

Enabling Phantom Marks

When explicit in and out points are not set, you can have phantom marks appear either on the source clip or on the timeline.

Phantom marks on the timeline indicate the result of an overwrite edit before the edit is performed. Phantom marks in the source clip indicate the material that will be used for an overwrite edit.

For example, if your source clip has both an in and out point, and the currently selected record clip has an in point, a phantom out point appears on the timeline. If you change the in point of the source, the phantom out point updates to reflect the same duration as the source duration between in and out points.

Phantom marks appear as a light pink bracket.

To enable phantom marks:

➤ Do one of the following:

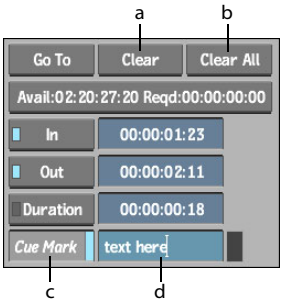
- Press **ALT+H**.
- In the Preferences menu, click General, and then enable the Display Phantom Marks button in the EditDesk section.

Marking Frames of Interest

Use cue marks to mark frames of interest on a clip. You can then quickly go to the marked frames. Cue marks are for reference purposes only; they do not affect the clip and are not used in any editing operations.

On the timeline, you can add a mark to all tracks (*cue mark*), or you can add a cue mark to a single track or layer (*segment mark*). Segment marks move on the timeline as you trim, slip, or slide a clip whereas cue marks stay at the same position on the timeline.

You can also add cue marks and cue mark comments using the cueing controls in the Player, shown in the following example.

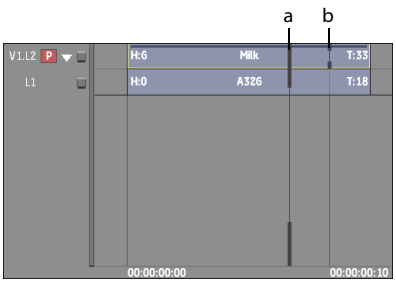


a) Clear button b) Clear All button c) Cue Mark button d) Comment field

To insert marks:

1. Go to the frame where you want to insert the cue mark.
2. Add a mark by doing one of the following:
   - Enable Cue Mark in the Player to insert a cue mark on the clip.
   - Press **SHIFT+ALT** (right side of keyboard to insert a cue mark on the entire timeline.
   - Press **SHIFT+CTRL** (right side of keyboard to insert a segment mark on the current track or layer.

   Cue marks set on the entire timeline appear on the timebar and on the timeline. Segment marks set on a track or layer appear only on the timeline.



a) Cue mark on entire timeline b) Segment mark on V1.L2

NOTE: You can add marks while the clip is playing.

To move between marks:

➤ Do any of the following:

- Press **ALT+S** to move to the next cue mark on the clip.
- Press **ALT+A** to move to the previous cue mark on the clip.

- Press **SHIFT+ALT+S** to move to the next segment mark on the current track or layer.
- Press **SHIFT+ALT+A** to move to the previous segment mark on the current track or layer.

NOTE: You can also use playback controls to move between marks.

To delete a cue mark:

1. Go to the marked frame.
2. Do one of the following:
   - In the Player, click Clear and then disable Cue Mark.
   - Press **SHIFT+SPACEBAR+ALT** (right side of keyboard).
   - Drag the cue mark to the bottom of the screen.

To delete a segment mark:

1. Go to the marked frame.
2. Holding down **SPACEBAR+ SHIFT**, press **CTRL** (right side of keyboard).

To delete all cue and segment marks:

➤ Do one of the following:

- In the Player, click Clear All and then disable Cue Mark.
- Hold down **SPACEBAR+ SHIFT** and press **ALT+CTRL** (right side of keyboard).

All cue marks in the clip are deleted.

Lifting Cue and Segment Marks

You can lift segment and cue marks with a clip. To lift cue marks, you must either select them or have an in or out point in the record clip before you perform the lift operation.

To lift marks:

➤ Do one of the following:

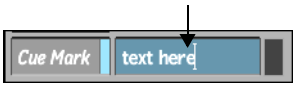
- To lift only segment marks, select the element you want to lift and press the Lift hot key (>).
- To lift cue marks and segment marks, select the cue marks, select the element you want to lift, and then press the Lift hot key (>). Alternatively, set in and out points on the record clip.

Adding Comments to Cue and Segment Marks

You can add comments to cue marks and segment marks to provide yourself or another editor with notes about the clip. For example, add a comment about a shot that you want to insert at a particular frame.

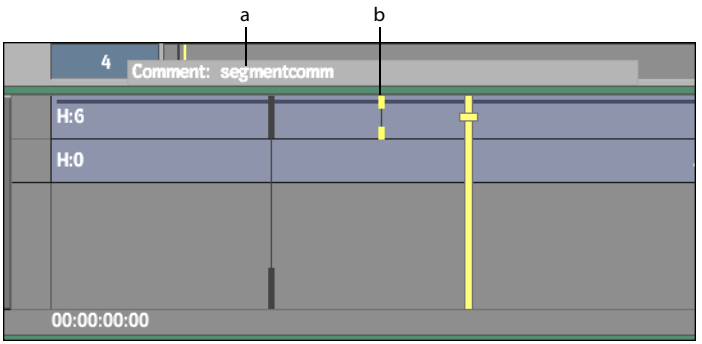
To add comments to marks:

1. Go to the mark.
2. In in the Player, type a note in the Comments field and press **ENTER**.



To view comments on marks:

➤ Hold **ALT** and click the mark.



a) Comment for selected segment mark b) Segment mark

To remove comments from marks:

1. Go to the mark.
2. Erase the text in the Comments field in the Player and press **ENTER**.

Setting Cue and Segment Mark Colours

You can customize the colour of cue and segment marks.

To set the colour of a mark:

➤ Click the cue mark colour box and set a colour.



To change the colour of an existing mark:

1. Make sure the Player is showing, or select and enable Editing from the Menu Priority box.
2. Select the mark.

   The colour selector appears.



3. Set the colour, and then click Set Mark.

   The mark changes colour.
4. To reset a mark to its default colour, click Reset and then click Set Mark.

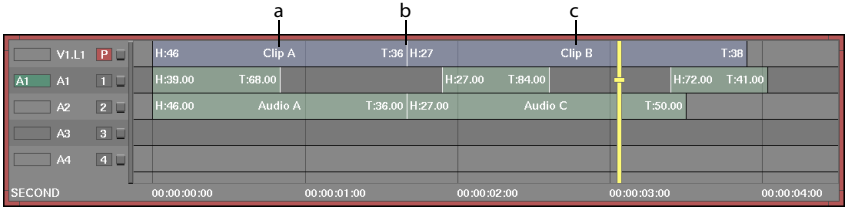
Creating a Cut

When you splice clips together, the location at which one clip changes to another is called a cut. A cut is useful when, for example, you want to extract part of an element or end a shot at a given frame.

You can make a cut at any point on a the record clip. A cut creates a transition with a head equivalent to the duration of the segment before the cut and a tail equivalent to the duration after the cut. For example, if you make a cut after the 5th frame in a 10-frame clip, the cut has a tail of 5 frames and a head of 5 frames.

In a match frame cut, the outgoing and incoming shots are from the same source and the outgoing and incoming frames are consecutive. Match frame cuts are indicated by an "=" on the cut point.

In Head/Tail, Frames, and Storyboard views, the cuts between clips in the edit sequence are indicated with yellow lines. In Timeline and Trim views, the cuts between elements in the edit sequence are indicated with white lines.



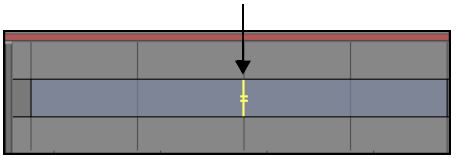
a) Outgoing clip b) Cut c) Incoming clip

To add a cut on the timeline:

1. Move the positioner over the frame where you want to add a cut.
2. Make sure the focus point is over the appropriate track.
3. Press **DELETE**.

   A match frame cut is added at the specified location.

   HINT: You can add cuts on-the-fly by pressing **DELETE** while playing the clip. To make it easier to add the cuts, first decrease the playback speed by pressing **V** and then the **DOWN ARROW**.



4. To add a cut to all tracks at the same frame, press **SHIFT+DELETE**.

To remove a match frame cut:

1. Select the element on both sides of the match frame edit or select the cut.
2. Press **CTRL+DELETE**.

   The cut is removed and the two elements are joined together.

Swapping Timeline Elements

You can quickly swap elements on a timeline. If segments contain softeffects, they are swapped as well.

The following elements can be swapped:

- Video segments
- Audio segments
- Video containers
- Audio containers
- Tracks
- Layers
- Contiguous sequences of elements
- Video transitions (unless they start or end a contiguous sequence of elements)
- Audio transitions

• Gap effects

Elements must be compatible to be swapped. Compatible elements are:

• Video: video segments, video containers, gap effects

• Audio: audio segments, audio containers

• Video transitions

• Audio transitions

• Tracks and layers

The following elements cannot be swapped:

• Gaps (unless they are between elements in a contiguous sequence)

• Cuts

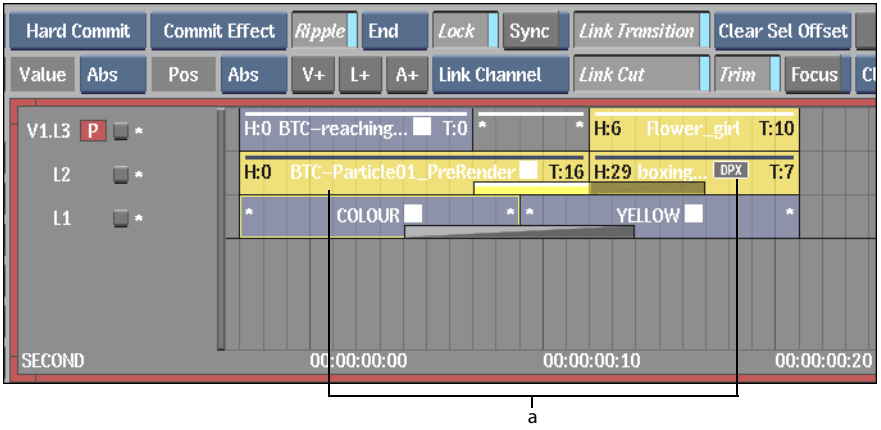
• Cue marks

• Individual soft effects

To swap timeline elements:

1. Select two elements belonging to the same family.

   A contiguous sequence of elements is treated as a single element as long as the transition between the elements is selected. A gap can be part of a contiguous element as long as it is not at the beginning or end of the sequence.



a) Both elements on L2 are considered a single element because the transition between them is also selected

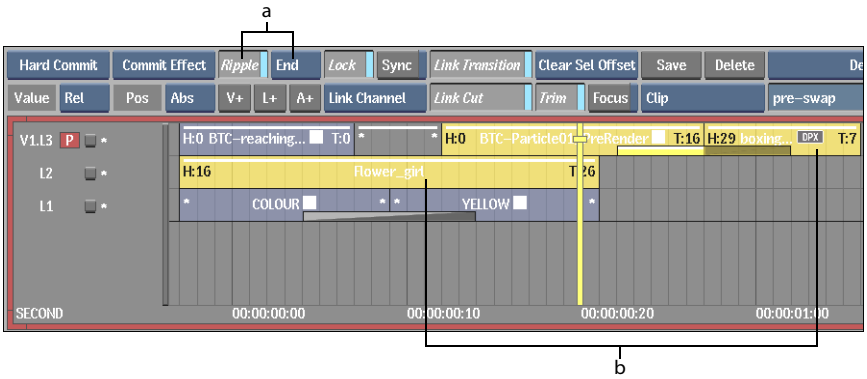
2. Press **SHIFT+'** (apostrophe).

The elements are swapped according to the ripple setting. If the segments contain any soft effects, they are swapped as well.

If Ripple is disabled, the segments are timewarped using a Constant Fit-to-Fill timewarp to fill each other's location. If there is already a timewarp on the segment, the timewarp is replaced by the Constant Fit-to-Fill timewarp.

Gap effects, Matte containers, and contiguous sequences ripple regardless of Ripple status because they cannot be timewarped.

Transitions keep their alignment but their duration changes based on the head and tail frames of the destination segments.



a) Ripple setting

b) Selected elements are swapped. Segment on L2 ripples according to the Ripple setting. Elements on L3 ripple regardless of Ripple setting since contiguous elements cannot be timewarped.

Matching Clips with Their Source Clip

When you need a copy of the source clips associated with a Record Area clip, you can match the clip in the Record Area with its source clip. If a match is found, a copy of the clip is put in the Source Area.

You can also match a Source Area clip with an element in the Record Area.

The Match option in the Timeline section of the Preferences menu determines where Smoke looks for the source clip.

NOTE: Smoke has one level of Match. If you process a source clip, the new clip becomes the source clip, which can be found with the Match command. It is therefore a good idea to always keep a copy of the un-edited original material.

To match a clip with its source clip:

1. Select the elements that you want to match in the Record Area.

   HINT: If you do not make a selection and the Record Area is set to Record Timeline view, the clip under the positioner's focus point is matched.

2. Do one of the following:

   - Press **/** to create a matching source clip with trimmed head and tail. The matching source clip appears in the Source Area including all handles. If your selection included transitions, the source clips and handles are included in the match results.
   - Press **CTRL+/** to create a matching source clip with in and out points that mark the section of the source used in the Record Area. The matching source clip appears in the Source Area, without handles. If your selection included transitions, only those frames that are used by the transition are included in the match results.

To match a source clip to a timeline element (Reverse Match):

1. Select the source in the Source Area.
2. Press **CTRL+SHIFT+/**.

   The instance of the selected source is highlighted on the timeline.

42 Editing to the Timeline

Summary

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About Editing to the Timeline

Editing clips to the timeline allows you to stack video vertically to create composite effects and transitions. You can also create audio mixes where similar types of audio are grouped together by track. You can conform to an offline version as well as load clips to and from an Effects product with all edits and effects preserved.

There are several ways to edit clips to the timeline. You can perform insert edits where the timeline changes length to accommodate new material. You can also overwrite existing material with new material such that the timeline duration does not change. You can edit entire clips as well as specific frames to any location on the timeline.

For some edits, you may have to be in a view other than Record Timeline view, but your results will appear in the affected clip's timeline.

You can edit clips to the timeline gesturally or using hot keys. When you use hot keys, the Ripple mode is implicit in the editing function. For example, the timeline will always ripple with the

insert hot key (**G**) and will never ripple with the override hot key (**H**) regardless of the Ripple mode.

When you edit gesturally, note the following:

- The Ripple mode determines whether gestural edits are performed as inserts (Ripple button is enabled) or as overwrites (Ripple button is disabled).
- The edit cursors do not appear when dragging clips to the timeline. They appear in Storyboard and Collapsed view.
- The edit cursors are green when Ripple is disabled and red when Ripple is enabled.
- Edits that involve using in and out points such as three-point and four-point edits cannot be done with gestural editing.
- Patch panel settings are not observed when dragging to the timeline.
- You must use Snap options to align gestural edits on the timeline.

Adding Clips to an Empty Record Area

You can add as many clips to the Record Area as you need. You can then select any clip and edit its timeline as well as switch between timelines to work on multiple versions of clips. The first clip you add to an empty Record Area can only be added in Storyboard view. You will not be able to display a Record Timeline view until a clip is in the Record Area.

To add clips to an empty Record Area:

1. Select Storyboard from the View Modes box (or press **F1**).
2. Do one of the following:
   - Drag a clip from the Source Area to the Record Area.
   - Select a clip in the Source Area and press **G**.
   - Load a clip from a clip library. See "Loading Clips to the EditDesk" on page 550.
3. Add subsequent clips. If you use the **G** hot key, make sure you first drag the clip already in the Record Area to the right until the Record Viewer is no longer displayed. Otherwise, the clip will be added to the timeline of the current clip.

Placing Shots Gesturally on the Timeline

When you drag a source clip to the timeline or move a segment to another location on the timeline, the shot is placed on the track directly beneath the cursor. If you drag a shot below the

last track on the timeline, a new track is created. You can drag entire source clips as well as specific frames to any location on the timeline.

You control where your shot will be placed on the timeline using Snap options and whether your edit sequence changes duration by setting the Ripple mode.

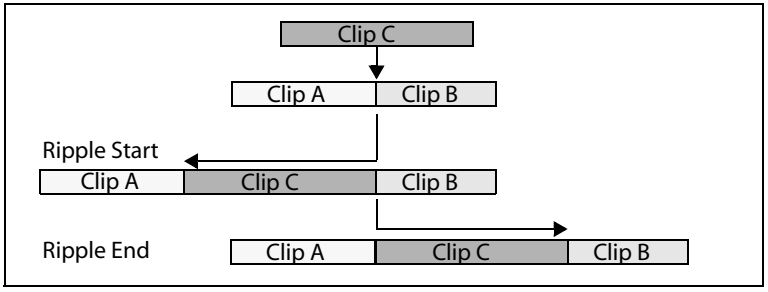
Setting the Ripple Mode

When you gesturally insert new material into a timeline or overwrite existing material with new material, you determine what happens to your edit sequence with the Ripple mode.

When Ripple is on, the overall length of the edit sequence is affected when you add a clip to the edit sequence. The duration increases ("ripples") to accommodate the added material.

When Ripple is off, the overall length is not affected when you add a clip to the edit sequence. The timecode and frame count are unaffected. Depending on the type of edit, the new clip either overwrites the underlying clip, or the new clip is timewarped (expands or contracts) to fill the same number of frames as the clip it is replacing.

The Ripple mode also affects what happens when you remove material from the edit sequence. When Ripple is on, the edit sequence collapses to fill the gap left by the removed clip. When Ripple is off, removing a clip leaves a gap.



To enable Ripple mode:

1. In the EditDesk menu, enable Ripple.



a) Ripple button b) Ripple Direction box

2. Select an option from the Ripple Direction box.

Select:	To:
Start	Ripple all clips preceding the selected clip or transition. The clips following the selected clip or transition are unaffected.
End	Ripple all clips after the selected clip or transition. The clips preceding the selected clip or transition are unaffected.

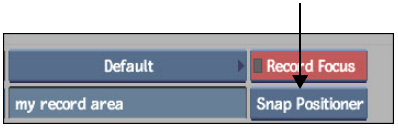
NOTE: You only need to enable Ripple mode when editing gesturally. If you edit using hot keys, the hot key determines whether your edit ripples (regardless of the status of the Ripple button).

Setting Snap Options

To properly align gestural edits on the timeline, you must select a Snap option.

To set up the alignment of shots on the timeline:

➤ Select one of the following Snap options (or press **ALT+M** to cycle through the Snap options).



Select:	To snap:
Snap Closest	To the closest of the following: transition, positioner, in point, out point. The cursor must be within a given range of these elements on the timeline for this option to work.
Snap Marks	To the closest in or out point.
Snap Positioner	To the positioner.
Snap Transition	To the closest transition.

NOTE: To drop the clip at the current location on the timeline, select Snap Off. If you selected Snap Transition and you want to snap to the closest transition on all layers and tracks, press **CTRL** as you drag to the timeline.

Dragging Shots from the Source Area

You can edit entire shots to the timeline as well as specific frames of a shot by setting in and out points on the source clip.

To drag a shot from the Source Area to the record timeline:

1. Set a Ripple mode.
2. Select a Snap option.
3. Do one of the following:
   - To move the source clip, drag it to the timeline.
   - To copy the source clip, press **F** and drag the copy to the timeline.
4. Release the cursor when it is over the appropriate location on the timeline.

   The source clip snaps to the specified location.

To drag specific frames of a shot from the Source Area to the record timeline:

1. Create a subclip by setting in and out points around the material in your source clip that you want to place on the timeline.
2. Set a Ripple mode.
3. Select a Snap option.
4. Press **SHIFT+F** and drag the subclip to the timeline.
5. Release the cursor when it is over the appropriate location on the timeline.

   The subclip snaps to the specified location. The material beyond the in and out points is also moved but as head and tail frames. These frames can be retrieved by trimming.

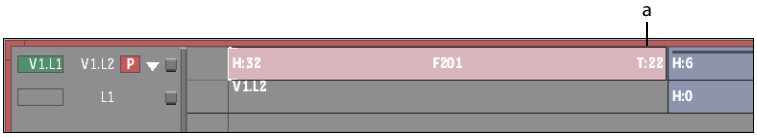
Previewing the Placement of Shots on the Timeline

When you drag a source clip to an existing track or drag a segment to another location on an existing track, you can preview where it will be placed by displaying a phantom segment. The phantom segment appears in all Snap modes including when Snap is off.

To preview the placement of shots:

1. In the Timeline section of the Preferences menu, enable Phantom Inserts.
2. Select a source clip in the Source Area or a segment on the timeline and drag until the cursor is close to where you want to make an insertion. Note that the location of the cursor on the timeline determines whether your shot's head or tail snaps to the element.

The segment turns pink as a preview of where it will go after you release the cursor.

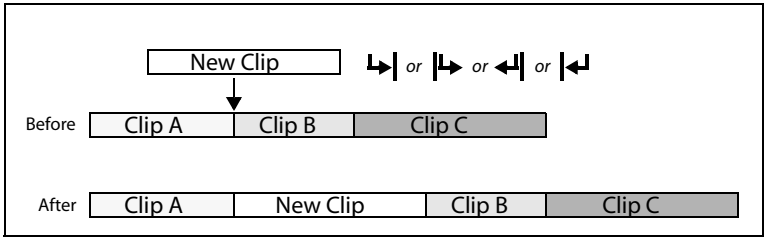


a) Tail of shot will snap to segment

3. Release the cursor when you are satisfied with the location of the phantom segment.
   The timeline is updated with the new material.

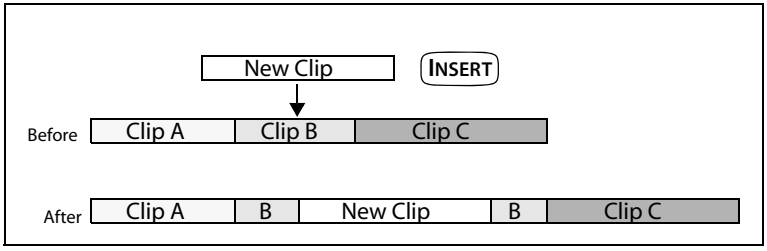
Inserting Clips into an Edit Sequence

When you insert material between existing material in the record clip, the overall length of the record clip may be modified. The result of the insert depends on how you perform the edit. In the following illustration, New Clip is inserted gesturally at the transition between Clip A and Clip B. Everything after the transition is moved ahead in order to make room for New Clip.



You can insert a source clip anywhere in a record clip—you can append it to the end of the clip as well as insert it at any frame of an element. You can also insert a video clip at a predefined point in the timeline where you want it to sync with an audio clip.

The following illustration demonstrates the result of inserting New Clip at a frame in the middle of Clip B. Every frame after the edit point is moved ahead to accommodate New Clip.

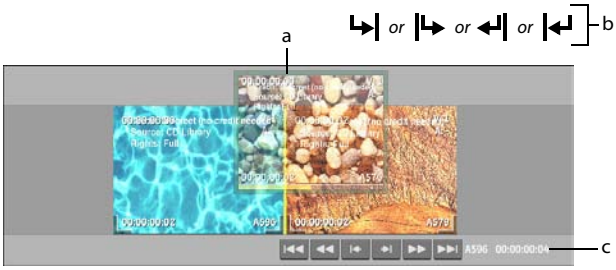


To insert a clip at a transition gesturally:

1. Enable Ripple and set the ripple direction.
2. View the edit sequence in Storyboard view.

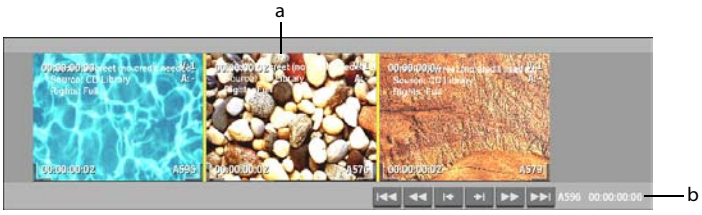
   NOTE: In Storyboard view, use the edit cursors to guide where your clip will go.

3. Scroll the edit sequence so you can see the transition where you want to make the insert edit.
4. Select a source clip and drag it over the edit sequence. As you drag, the cursor changes shape depending on where it is in relation to the underlying clip.



a) Source clip b) Insert cursors (red) c) Duration of sequence before the insert

5. Drop the source clip at the transition where you want to insert it.



a) Inserted source clip b) Duration of sequence after the insert

To insert a clip at a frame between transitions using the hot key:

1. Select a source clip.

   NOTE: To insert the source clip starting at a specific frame, move the source timeline positioner to the frame that you want to use as the beginning of the insert.

2. Do one of the following:

   - In the Record Area, scroll through the edit sequence until you reach the frame where you want to make the insert.
   - In any viewing mode, play the edit sequence in the Player until you reach the frame where you want to make the insert.

3. Press **G**.

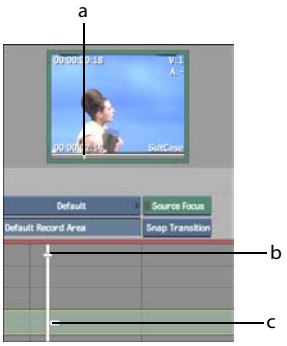
To insert a clip at the end of an edit sequence:

1. Select a source clip.
2. Press **;** (semicolon).

   The source clip is appended to the record clip.

To perform an aligned edit of a video and audio clip:

1. Place the positioner in the source video clip at the location where you want it synced with audio.
2. Place the positioner in the record audio clip at the location where you want it synced with the video.
3. Place the positioner focus point on the layer where you want to insert the video.



a) Source video clip positioner b) Focus point c) Record audio clip positioner

Image courtesy of Behavior Communications Inc.

4. Press **L**.

The source clip is inserted into the timeline such that the positioner of the source clip is aligned with the positioner of the record audio clip.

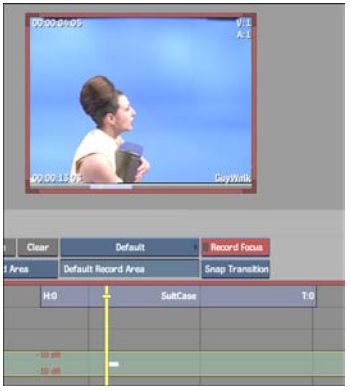
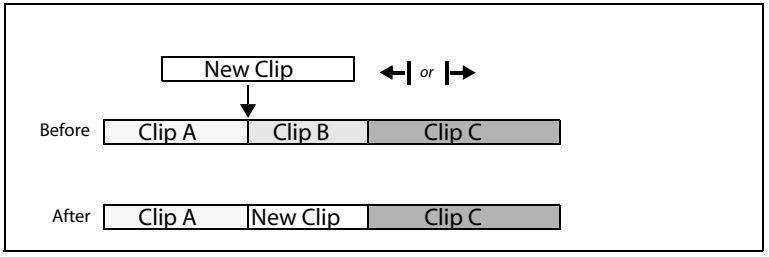


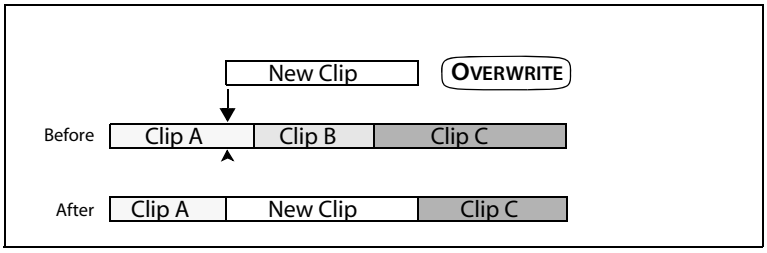
Image courtesy of Behavior Communications Inc.

Overwriting Clips in an Edit Sequence

When you overwrite existing material in the record clip with new material, the overall length of the record clip does not change. The result of the overwrite edit depends on how you perform the edit. In the following illustration, New Clip is edited gesturally at the transition between Clip A and Clip B. Clip B is overwritten. Clip A and Clip C are unaffected.

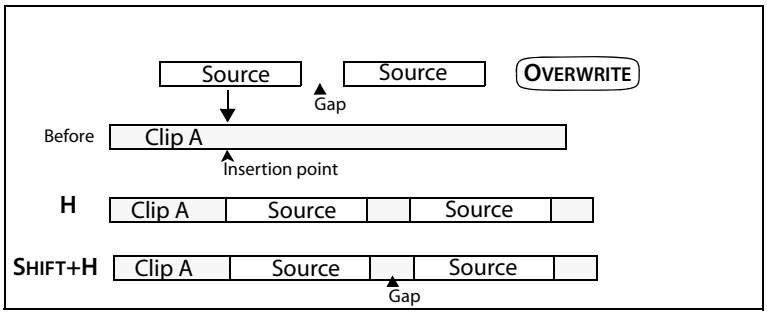


You can also edit a source clip into the record clip at any frame. The source will overwrite all existing material for its duration. In the following illustration, New Clip is edited into the record clip at a frame in Clip A. Frames after the insertion point are overwritten by New Clip. All of Clip B and some of Clip C are overwritten.



When you overwrite a section of the timeline with a source clip that contains gaps, there are two options:

- Press **H** to fill gaps in the source clip with the media already on the timeline.
- Press **SHIFT+H** to preserve the gaps in the source clip as gaps.



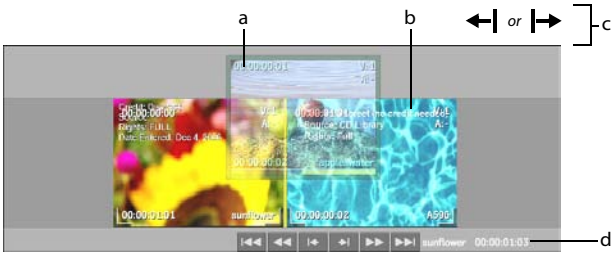
To overwrite a clip at a transition gesturally:

1. Disable Ripple.
2. View the edit sequence in Storyboard view.

   NOTE: In Storyboard view, use the edit cursors to guide where your clip will go.

3. Scroll the edit sequence until you can see the transition where you want to make the overwrite.

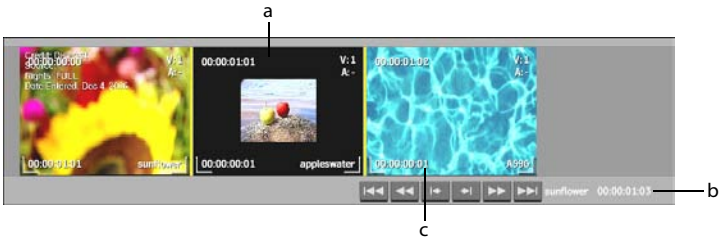
4. Select a source clip and drag it over the edit sequence. As you drag, the cursor changes shape depending on where it is in relation to the underlying clip.



a) Source clip (1 frame) b) Clip beneath cursor (2 frames) c) Overwrite cursors (green) d) Duration of sequence before overwrite

5. Drop the source clip where you want to make the overwrite.

   The edit sequence does not change duration to accommodate the new clip.



a) Source clip b) Duration of sequence after overwrite does not change c) One frame of clip is overwritten by source clip

To overwrite a clip at a frame between transitions using the hot key:

1. Select a source clip.

   NOTE: To overwrite with material that starts at a specific frame, move the source timeline positioner to the frame that you want to use as the beginning of the overwrite.

2. Do one of the following:

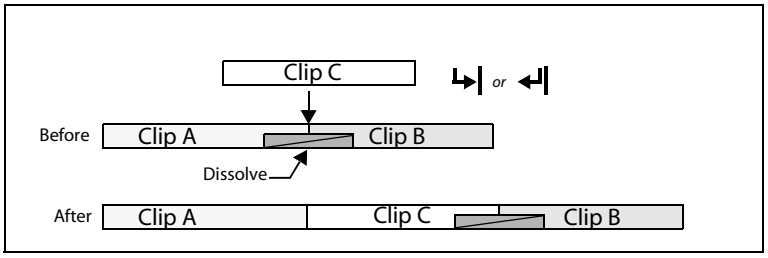
   - In the Record Area, scroll through the edit sequence until you reach the frame where you want to make the overwrite.
   - In any viewing mode, play the edit sequence in the Player until you reach the frame where you want to make the overwrite.

3. Press **H**.

Inserting or Overwriting on Dissolves and Wipes

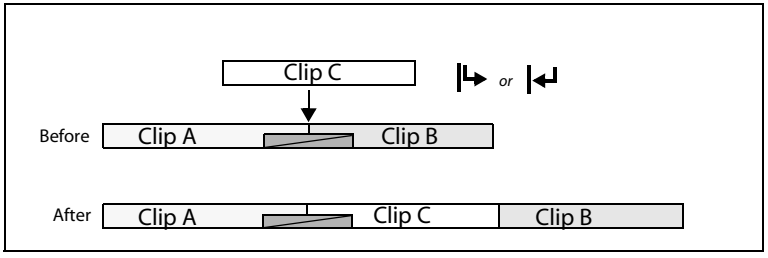
When an edit is made on a cut, there is no difference between an "Insert/Overwrite Before Transition" edit and an "Insert/Overwrite After Transition" edit.

However, when the transition contains a dissolve or wipe, editing before or after the transition does make a difference. The following illustration shows what happens to the dissolve when you insert Clip C *before* the cut between Clip A and Clip B.



After inserting the clip, Clip B and the dissolve are moved after Clip C. The dissolve takes place between Clips C and B.

The following illustration shows how the dissolve is affected when you edit Clip C to the timeline *after* the cut between Clip A and Clip B.



After inserting the clip, Clip B only is moved after Clip C. The dissolve takes place between Clips A and C.

Replacing Shots

When you replace shots on the timeline, you can decide whether the edit sequence changes duration if the shot being replaced is of a different duration than the shot replacing it. If the clip you are replacing contains a soft effect, you can choose to keep the soft effect with the new clip.

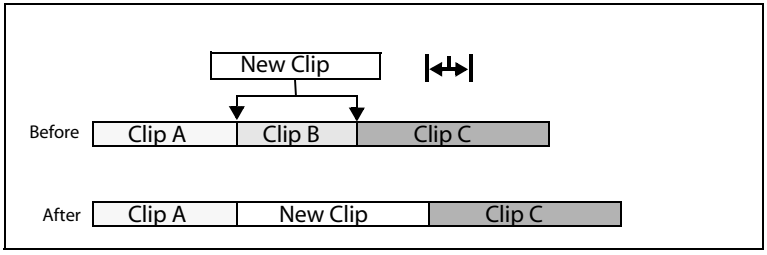
You replace shots gesturally in Storyboard view, or with hot keys in either Timeline or Storyboard view.

Ripple Replace Edits

A ripple replace is an insert edit in which an element that lies between two transitions is "swapped" for the incoming source clip. As the name implies, ripple replace edits ripple, meaning the edit sequence changes duration if the source clip is of a different length than the element it replaces.

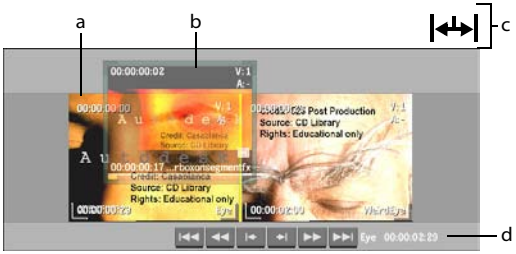
To ripple replace gesturally, Ripple must be on. The ripple replace hot key always ripples regardless of the Ripple mode.

In the following illustration, New Clip replaces Clip B. As New Clip is longer than Clip B, everything after Clip B is moved ahead to accommodate the duration of New Clip.



To ripple replace gesturally:

1. View the edit sequence in Storyboard view.
2. Enable Ripple.
3. Scroll the edit sequence until you see the shot you want to replace.
4. Drag the source clip to the middle of the shot in the edit sequence and release when you see the ripple replace cursor.



a) Clip to be replaced b) Source clip c) Ripple replace cursor (red) d) Duration of sequence before ripple replace

Images courtesy of 525 Post Production and Casablanca

The edit sequence changes duration to accommodate the replaced clip.



a) Source clip b) Duration of sequence after ripple replace

Images courtesy of 525 Post Production and Casablanca

To ripple replace using the hot key:

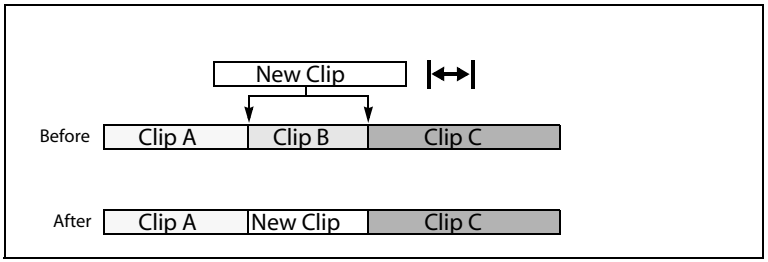
1. View the edit sequence in Storyboard or Record Timeline view.
2. Select the new source in the Source Area.
3. Select the element you want to replace:
   - In Storyboard view, centre the shot on the record reel.
   - In Record Timeline view, select the element, or move the focus point over the element with no other elements selected.
4. Press **K**.

Replace Edits

Replace is an overwrite edit where the edit sequence does not ripple. If the source clip is a different length than the element it replaces, the source clip is shortened or lengthened proportionally to fit the duration of the replaced element. This creates a timewarp effect with a mix value of 0.

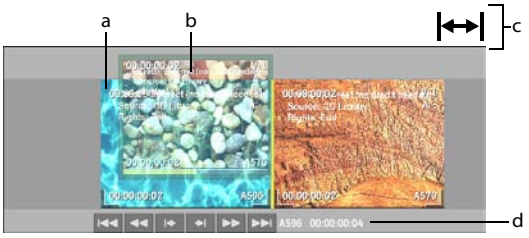
To replace elements gesturally, Ripple must be off. The replace hot key never ripples regardless of the Ripple mode.

In the following illustration, New Clip replaces Clip B. Although New Clip is longer than Clip B, the overwrite operation does not change the duration of the record clip. Only the exact number of frames in New Clip that are needed to fill Clip B are used.



To replace gesturally:

1. View the edit sequence in Storyboard view.
2. Disable Ripple.
3. Scroll the record clip until you see the shot you want to replace.
4. Drag the source clip to the middle of the shot in the record clip and release when you see the replace cursor.



a) Clip to be replaced b) Source clip c) Replace cursor (green) d) Duration of sequence before replace

The edit sequence does not change duration to accommodate the new clip.



a) Source clip b) Duration of sequence after replace does not change

To replace using the hot key:

1. View the edit sequence in Storyboard or Record Timeline view.
2. Select the new source in the Source Area.

3. Select the element you want to replace:
   - In Storyboard view, centre the shot on the record reel.
   - In Record Timeline view, select the element, or move the focus point over the element with no other elements selected.
4. Press **J**.

   NOTE: To replace the media in multiple selected elements, press **CTRL+J**.

Source-Only Replace Edits

You can replace only the source to the timeline without removing soft effects from the replaced shot. The soft effects are reapplied to the new source on the timeline.

To perform a source-only replace, the source shot must be as long as the record element being replaced.

To perform a source-only replace edit:

1. View the edit sequence in Record Timeline view.
2. Select the new source in the Source Area.
3. Move the positioner over the element with soft effects you want to replace on the timeline.
4. Press **SHIFT+J**.

   The new source is replaced on the timeline, and the soft effects are retained. If you selected multiple elements on the timeline, they are all replaced.

Performing a Three-Point Edit

A three-point edit is one in which a source clip is marked with both in and out points and a record clip is marked with either an in or out point. The points on the source clip mark the shot that is to be brought into the record clip, and the point on the record clip marks where it will go. The remaining material in the source clip is entered into the record clip as head and tail frames.

If you mark an in point on the record clip, the edit goes forward from that point. If you mark an out point on the record clip, the edit back-times from that point.

You can perform a three-point edit as either an insert or an overwrite edit.

You can also do a three-point edit with in and out points marked on the record clip, and either an in point or an out point marked on the source clip. In that case, the length of the source clip insert or overwrite is determined by the length between the in and out points on the record clip.

To perform a three-point edit:

1. Mark an in point and an out point on the source clip.
2. Mark an in point on the record clip for a forward-timed edit, or an out point for a back-timed edit.

   NOTE: Instead of marking an in point on the record clip, you can place the positioner at the frame where you want the forward edit to start.

3. Do one of the following:

   • Press **G** for an insert.

   • Press **H** for an overwrite.

   The source clip is recorded to the timeline.

Performing a Four-Point Edit

In a four-point edit, in and out points are marked on both the source clip and the record clip. The in and out points on the source clip mark the material that will be used for the edit. The in and out points on the record clip mark where the source material will go.

You can perform a four-point edit as either an insert or an overwrite edit.

With an insert edit, if the source material differs in length from the marked duration of the record clip, the overall length of the record clip changes to accommodate the difference.

With an overwrite edit, the length of the record clip stays the same. The source material timewarps (expands or contracts) to fit into the space between the in and out points on the record clip.

If you do not want to create a timewarp when performing a four-point edit, disable the Auto Timewarp option in the Preferences menu. Excess source clip frames are brought in as head and tail frames. If there are fewer source clip frames, the source selection only overwrites the equivalent number of frames in the record clip, essentially treating the edit as a three-point edit.

To perform a four-point edit:

1. Mark in and out points on the source clip.
2. Mark in and out points on the record clip.

3. Do one of the following:

   • To do an insert four-point edit, press **G**.

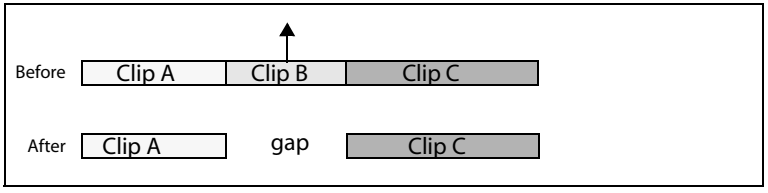
   The material between the in and out point on the source clip is inserted and the edit sequence of the record clip changes length to accommodate any difference in the duration of the material between the source and record in and out points.

   • To do an overwrite four-point edit, press **H**.

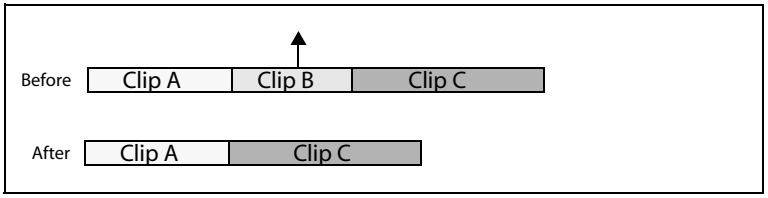
   The material between the in and out point on the source clip is used in a fit-to-fill edit between the in and out points of the record clip. Also, a timewarp is applied if their lengths are different.

Removing Elements from an Edit Sequence

When you remove an element from an edit sequence gesturally, the effect depends on whether Ripple is on or off. When Ripple is off, you *lift* an element, leaving a gap in place of the lifted element.



When Ripple is on, you *extract* an element, and the edit sequence collapses to fill the gap left by the extracted element.



You can lift or extract elements from the timeline independently of the Ripple mode using hot keys.

To lift or extract an element from an edit sequence using hot keys:

1. In Timeline view, select the element you want to lift or extract or mark in and out points around the material.
2. Do one of the following:
   - Press **SHIFT+.** (period) to lift the element from the timeline, leaving a gap in place of the lifted element.

     The lifted element is placed in the Source Area.
   - Press **.** (period) to extract the element from the timeline and ripple the remainder of the timeline to fill the gap.

     The extracted element is placed in the Source Area.

   HINT: To delete the element, hold down **CTRL** when pressing the hot key.

To gesturally remove an element from an edit sequence:

1. Do one of the following:
   - Turn off Ripple to lift.
   - Turn on Ripple to extract.
2. In Timeline view or Storyboard view, select the element that you want to lift or extract and drag it out of the Record Area.

   NOTE: You can also lift or extract gaps on the timeline.

To gesturally copy an element to the Source Area:

➤ Press **F** and drag the element to the schematic.

Removing an Element That Is Part of a Dissolve or Wipe

When you lift or extract an element that is part of a dissolve or wipe, the dissolve or wipe either stays attached to the lifted or extracted element or remains attached to the record element depending on your preferences. In the Transitions section of the Preferences menu:

- Disable Link on Extract/Copy to have the associated dissolves remain on the timeline.
- Enable Link on Extract/Copy to lift the associated dissolves with the element that is lifted. The Link Transition button on the timeline must also be enabled.

43 Vertical Editing

Summary

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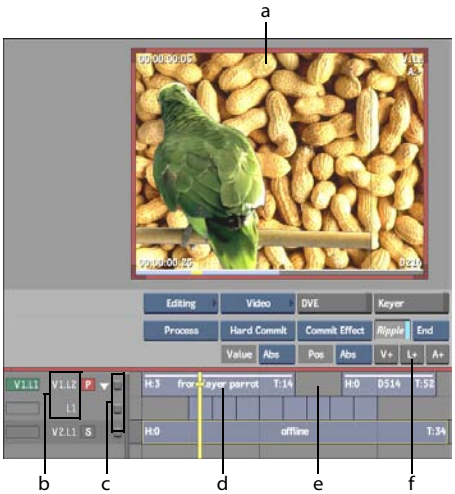
About Vertical Editing

With vertical editing, you combine multiple stacked layers of one track into a single output. You can create complex effects using vertical transitions and DVE soft effects.Vertical editing can only be done between layers; it cannot be done between tracks.

All edits done with vertical editing are soft, so you can modify them at any time. By adding soft effects to your clips, you can create an entire edit without having to leave the timeline or process intermediate results.

Vertical Editing Interface

The following interface components are specific to vertical editing.



a) Front layer (parrot) keyed over background layer (peanuts).

b) Layer identifiers. L2 is front layer. L1 is back layer. Both layers are on track V1.

c) Selector icons.

d) Focus layer.

e) Gap.

f) New Layer button.

Image courtesy of Quietman

Layer identifier — Indicates the number of the layer and to which track it belongs.

Selector icon — Click to select a layer.

Focus layer — Indicates the layer that has focus. All layers below the focus layer are included in the vertical edit. To change the focus layer, use the **Up Arrow** and **Down Arrow** to move the focus point.

New Layer button — Adds a new layer.

Gap — By default, all gaps are transparent, meaning clips on lower layers become visible in the edit. If you do not want to see through a gap, you can make it opaque. Opaque gaps are a light shade of grey.

Track shading — To make it easier to identify groups of tracks and layers, the shading of tracks alternates between light and dark grey.

Creating Layers

You can create as many layers as you need for vertical editing. Vertical editing works from the top layer to the bottom layer. The topmost layer must be assigned as the focus layer for it and all layers below it to be visible in the output.

To create a layer for vertical editing:

1. In Timeline view, do one of the following:

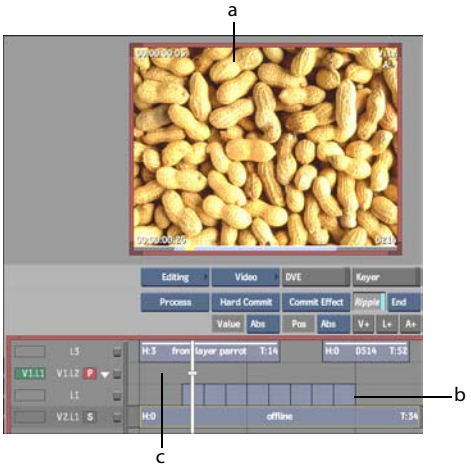
   • To add a layer above the current layer, click the L+ button.

   • To add a layer below the current layer, **CTRL**-click the L+ button.



Image courtesy of Quietman

An empty layer is created and it becomes the focus layer. Only the layers below it on the same track are visible in the output.



a) Keyed parrot layer is no longer visible in the output.

b) Peanut layer.

c) Empty layer is the focus layer. Peanut layer is visible in the output since it is below the focus layer.

2. Add a clip to the empty layer.
3. Press the **UP ARROW** to move the focus point to the topmost layer.

   The topmost layer becomes the focus layer, the channel indicator updates to the primary layer, and the image in the Player is updated.



a) Parrot layer keyed over new bug layer.
b) Primary layer channel indicator.
c) New bug layer.
d) Parrot layer is the focus layer. Any layer below the focus layer (on the same track) can appear in the vertical edit.

Image courtesy of Quietman

If you want to change the focus point without updating the Player, hold **CTRL** while moving the focus point.

Layer Basics

Collapse layers to help organize your timeline without affecting the results of your vertical edit. Mute layers to temporarily remove them from the vertical edit.

You can generate multilayer clips from EDLs as well as by importing AAF or FCP files created in third-party applications.

You make layers current as well as resize, select, name, and lock them in the same way as tracks. See "Track Basics" on page 868.

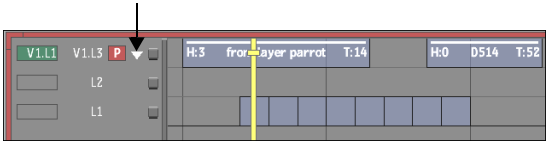
Collapsing Layers

If you have a track with more than one layer, you can collapse the layers into a single element on the timeline. You can still cycle through layers when they are collapsed.

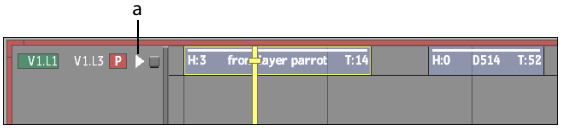
You can also flatten timeline layers into a single committed layer that retains its soft properties (such as handles and dissolves). See "Merging Timeline Layers" on page 1063.

To collapse a group of layers:

1. Click the Collapse arrow.



All three layers are collapsed into a single track.



a) Collapse arrow changes to Expand arrow to indicate track contains collapsed layers.

2. To cycle through each layer, click the Layer Selection icon to select all the layers and then press the **Up** or **Down Arrow** key.

   The timeline and Player update to reflect the current layer.

   Note: To uncollapse the layers, click the Expand arrow.

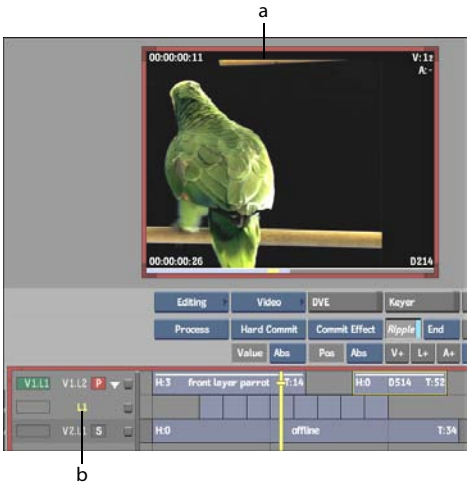
Hiding Layers

If you want to temporarily hide a layer from a vertical edit, you can mute it. You can mute any layer except the topmost layer.

To mute a layer:

1. Do one of the following:
   - To mute one layer, **Ctrl**-click the Layer identifier.
   - To mute all layers in a track (except the topmost one), **Shift+Ctrl**-click a Layer identifier.

The identifiers of the muted layers turn yellow and the layers are removed from the output.



a) Peanut layer is temporarily removed revealing black since there is no other layer beneath it

b) Yellow identifier for muted layer

Image courtesy of Quietman

NOTE: To make layers visible again, **CTRL**-click or **SHIFT+CTRL**-click the Layer identifier.

Creating Multilayer Clips

You can automatically generate a multilayer clip using the multi-assemble options in the EDL module. You can load multiple EDLs and assign each EDL to a layer before assembly. See Chapter 16, "Importing EDL Files," on page 319.

You can also create multilayer clips by importing AAF or FCP files from third-party applications. See Chapter 23, "Importing AAF Files," on page 457 and Chapter 21, "Importing Final Cut Pro XML," on page 419.

Controlling the Transparency of Gaps

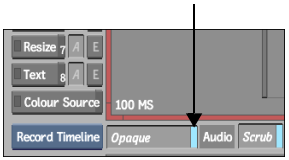
Gaps are spaces in a layer or track that do not contain media. Create gaps so that you can see through one layer to another or to apply soft effects to all layers beneath the gap. If a gap exists in a layer, the next layer that contains video media is included in the edit as long as it is also below the focus layer.

You can create many types of vertical effects using gaps to move from one layer to the next. You can also apply soft effects to gaps. See "Creating Gap Effects" on page 1024.

By default, all gaps are transparent. However, you can make a gap opaque if you do not want to see through to the next layer. You can only make gaps that do not contain soft effects opaque.

To make a gap opaque:

1. Select the gap or move the positioner's focus point over the gap.
2. Enable Opaque.



Working with Containers

Containers are a convenient way to group elements on the timeline. The elements, which can come from different layers or tracks, are treated as one unit yet remain individually editable. Containers behave like any other element but they appear on a separate timeline when you enter their Editor to edit the individual layers. You can add an unlimited number of containers to a container.

Containers remove clutter from the timeline. You can add soft effects to an entire container or to any of its contents. For example, create a container for a front and back clip and apply a soft text to the container. Within the container, colour correct the front and back clips individually.

Containers can also be used to take a clip and matte that are separate and add them to the timeline as a single element. See "Creating Matte Containers" on page 1003.

You set the Player to reflect the contents of the container timeline or of the record timeline.

To set preferences that affect container behaviour, see "Containers" on page 772.

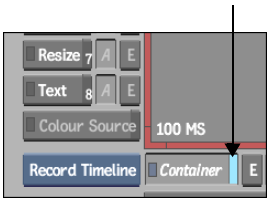
NOTE: You cannot contain audio across tracks, but you can contain adjacent audio elements.

To create a container:

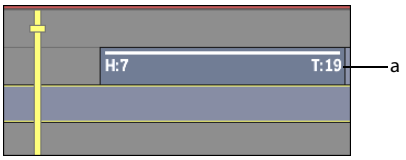
1. Select all the tracks or layers on the timeline that you want to collapse into the same container.

   NOTE: The bottom layer will always be trimmed out so that you can dissolve from an element to a container.

2. Enable Container (or press **ALT+'** [**TILDE**]).



All the selected elements are collapsed into a container and the element changes to a dark blue. If you did not make any selections and you have in and out points, the container will be created between the in and out points.

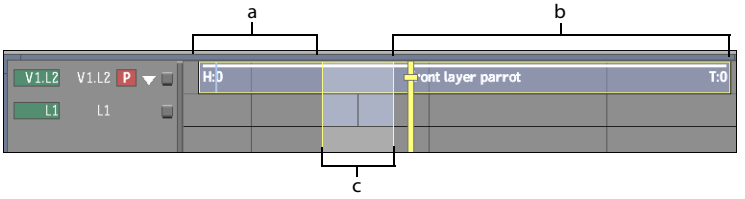


a) Container

3. To edit the contents of the container individually, double-click the container, or click E beside the Container button.

HINT: If you do not see the Container button, select the container.

The layers in the container appear on their own timeline. The duration of the container is indicated by yellow marks.



a) Head frames of front layer b) Tail frames of front layer c) Duration of layers in container

4. Select an option from the View Modes box for how you want to display the container. You can display both the container timeline and the record timeline or just the container timeline.

To navigate in a container:

1. To move to the beginning of the container, press **CTRL+SHIFT+A**.
2. To move to the end of the container, press **CTRL+SHIFT+S**.

3. If you are displaying both the record timeline and the container timeline, you can scrub with the positioners synchronized by pressing **CTRL+SHIFT** while scrubbing.

To remove a container:

1. Select the container.
2. **ALT**-click the LED on the Container button.

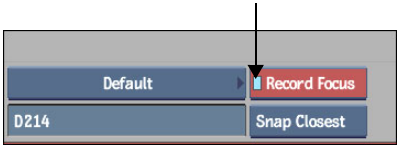
   The container is removed from the timeline and its contents are restored to the record timeline.

In-Context Editing

You can work in a container and see the results in context of the record timeline.

To edit a container in context of the record timeline:

1. From the record timeline, lock the Player focus to Record focus by selecting Record from the Focus box and then clicking the LED on the Record Focus button.



2. Make sure Preview Fx is selected in the Player.
3. Double-click a container to enter it.
4. Add or edit soft effects or transitions.

   The container's result is displayed in the Player in context of stacked layers in the record timeline.

Previewing Vertical Edits

As you create vertical edits, you can monitor your results in the Player. Due to hardware limitations, complex vertical edits may not play back in real time. If the system is unable to play results in real time, some frames may be dropped during playback in order to maintain sync. For information on the preview modes you can use in the Player, see "Setting Preview Options" on page 99.

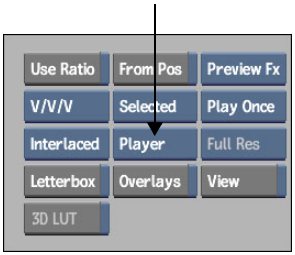
Using the Triptych Player with Vertical Editing

The Triptych Player displays three windows simultaneously. It is useful for monitoring and editing several layers of a vertical edit. For example, if you are working with a multi-camera setup and need to monitor three different cameras at the same timecode to decide your cuts, you can view each layer in a different window of the Triptych Player. You can then move the focus points to different layers and perform editing operations to any layer by making a different Triptych Player window active.

You can also use the Triptych Player to monitor outgoing, current, and incoming shots simultaneously, or to do quick colour matching.

To display the Triptych Player:

1. From the record timeline, select Triptych from the Player Type box.



   The Triptych window appears.

2. Select an option from the Triptych View Mode box to control the material displayed in the Triptych windows.

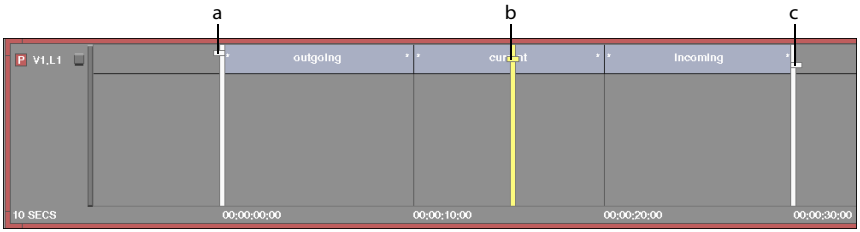


Use:	To view:
Prev/Next	The last frame of the previous clip and the first frame of the following clip.
In/Out	The first and last frames of the current element.
Free	Any clip at any point in time. Set the view by moving the positioners and focus points.

Use:	To view:
Locked	The positioners with fixed offsets as you move them through the timeline.
Aligned	All three focus points at the same timecode.

In Timeline view, three positioners appear, one for each Triptych Player window. In Free mode, each Triptych Player window has its own transport controls. In Lock or Aligned mode, only the centre Triptych Player window has transport controls. You can use Free mode to move each positioner independently, or Lock or Align mode to move all positioners simultaneously.

The focus point for the Triptych positioners looks slightly different than that of the standard positioner. The focus point for the left Triptych Player window appears only on the left side of the positioner, and the focus point for the right Triptych Player window appears only on the right side of the positioner.



a) Focus point for left Triptych Player window

b) Focus point for centre Triptych Player window

c) Focus point for right Triptych Player window

To move the focus point to another layer:

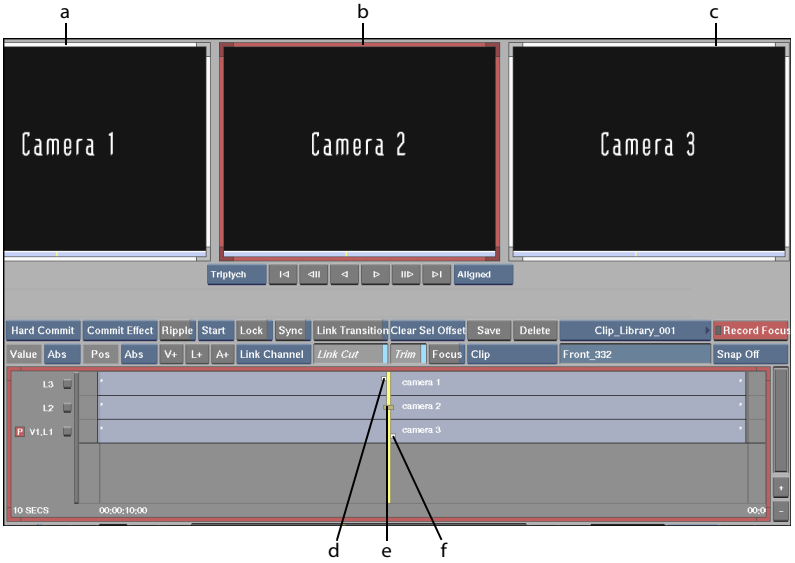
1. Make the positioner active by clicking it or by clicking anywhere in the Triptych Player window.
2. Use the **UP** or **DOWN ARROW** to move the focus point to a new layer.

   The focus point moves and the image updates in the Triptych Player window.

   NOTE: When you move the focus point with the **UP** or **DOWN ARROW**, or by dragging it, the focus layer is also updated. Depending on the preview mode you are using, you may need to refresh the Player view for the entire vertical edit. To change the focus point without also updating the focus layer, hold **CTRL** while using the **UP** and **DOWN ARROWS**.

Using the Triptych Player for Multi-camera Edits

If your timeline contains a multi-camera setup, use the Triptych Player to monitor three layers simultaneously to make your vertical edits. For example, if you have three layers, use the Triptych Player to monitor each camera in a different Player window to make your edit decisions.



a) Left Triptych Player window
b) Centre Triptych Player window (active)
c) Right Triptych Player window
d) Left focus point
e) Centre focus point
f) Right focus point

To use the Triptych Player for multi-cam edits:

1. Display the Triptych Player.
2. Click anywhere in a Player window to make it active.

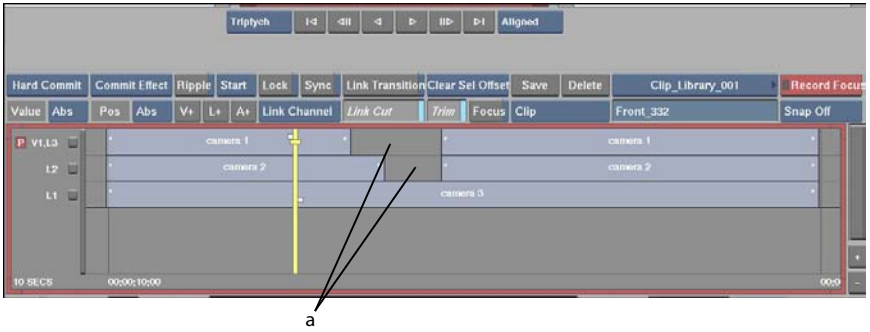
   A red border appears.
3. Move the focus point to the layer you want to use by dragging it or using the **UP** and **DOWN ARROWS**.
4. Select Aligned in the Triptych View Mode box.

   All three Triptych positioners snap to the same timecode.
5. Move the positioner.

   All three positioners move and the image in each Player window updates.

6. Add gaps when you want to reveal other layers in the vertical edit as in the following illustration.

   HINT: Remember to make the top layer of the vertical edit the focus layer when you want to preview the final output.



a) Gaps reveal lower layers in the vertical edit.

Monitoring Multiple Elements Simultaneously

You can use the Triptych Player to monitor multiple elements simultaneously by locking all Triptych positioners together. For example, you can view the outgoing, current, and incoming shots simultaneously to see each shot in context. By locking the positioners, you can scrub through the timeline while each Triptych Player window updates. This is useful when you need to see the results of edits to the current shot, for example, when you have dissolves at the head and the tail of the shot and want to see the result of slipping the current shot.

To use the Triptych Player to monitor elements on the same layer:

1. Select Triptych from the Player Type box.

   The Triptych Player appears.

2. Select Free in the Triptych View Mode box.

3. Click anywhere in a Player window to make it active.

   A red border appears.

4. Move the focus point to the layer you want to use by dragging it or using the **UP** and **DOWN ARROWS**.

5. Select Locked in the Triptych View Mode box.

6. Move the positioner.

   All three positioners move simultaneously and each Triptych Player window updates.

Using the Triptych Player for Colour Matching

The Triptych Player is useful for colour matching when you use the Colour Correction soft effect. You can view the source and the current shot at the same time and see the shots dynamically update as you make changes.

To use the Triptych Player for colour matching:

1. Select Triptych from the Player Type box.

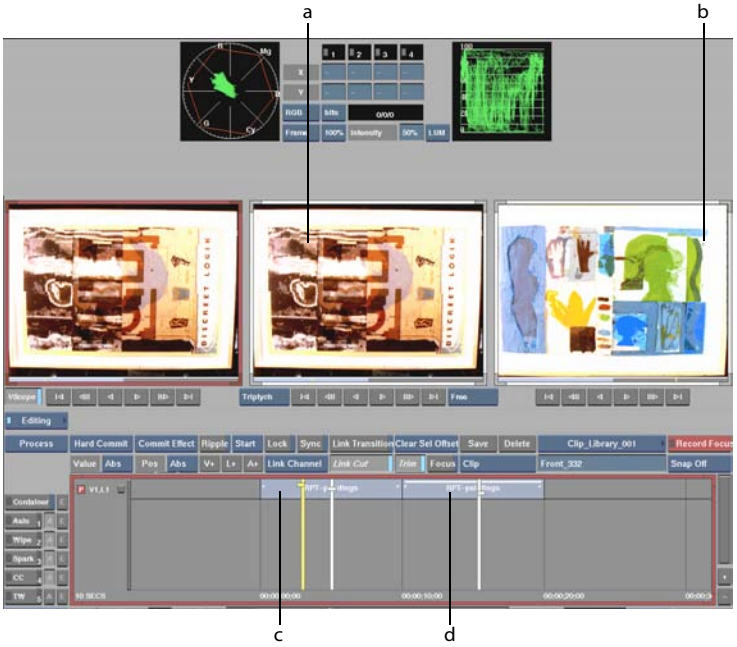
   The Triptych Player appears.

2. Click anywhere in a Player window to make it active.

   A red border appears.

3. Move the focus point to the layer you want to use by dragging it or using the **UP** and **DOWN ARROWS**.

4. Use the Match command in the Colour Correction Editor while monitoring the results in the Triptych Player. See "Colour Matching" on page 1012.



a) View the source shot in this Triptych Player window

b) Monitor the colour correction shot in this Triptych Player window as you make changes

c) Source element for colour matching

d) Element with Colour Correction soft effect

44 Trimming

Summary

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About Trimming

Trim a clip to add frames to, or remove frames from, a clip's head or tail. Slide a clip to trim the clips before and after it without changing the frames used in it. Slip a clip to offset the frames in a clip without trimming the clips before or after it. Smoke keeps track of the source material that goes into trimmed shots, so you can go back and reintroduce material you had previously trimmed out.

You can trim using hot keys or gesturally. Gestural trimming can only take place when the Trim button is enabled in the Editing menu and the Record Area is displayed in one of the following views:

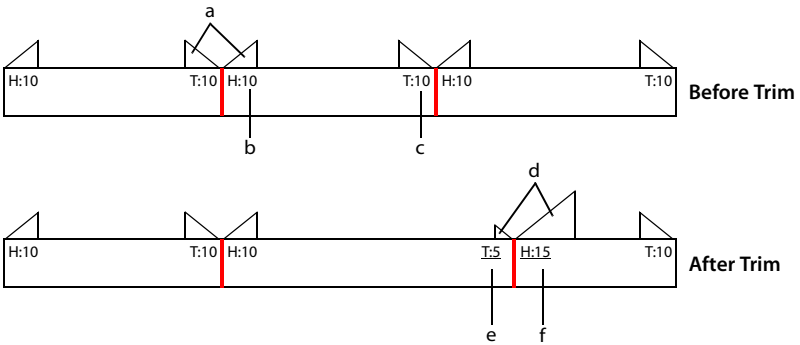
- Head/Tail
- Timeline
- Trim View

Hot key trimming is available in Timeline, Head/Tail, and Trim View modes regardless of the status of the Trim button.

The viewing modes are described in Chapter 40, "Editing Essentials," on page 847.

Trimming Examples in This Chapter

This chapter contains illustrations that demonstrate the effects of various five-frame trim operations. The numbers in the illustrations refer to the number of frames in the clip's head and tail. Before trimming, the clips in the edit sequences are numbered "H:10 - T:10," indicating that each clip has a 10-frame head and a 10-frame tail. Changes to the head and tail count are underlined in the illustrations for emphasis.



a) Visual indicator of head/tail size (for illustration purposes only)

b) Indicates 10 frames are in the head

c) Indicates 10 frames are in the tail

d) Visual indicator of the change in head/tail size (for illustration purposes only)

e) Result of 5 tail frames trimmed into clip (underlined number indicates a change)

f) Result of 5 frames trimmed out of clip and into the head (underlined number indicates a change)

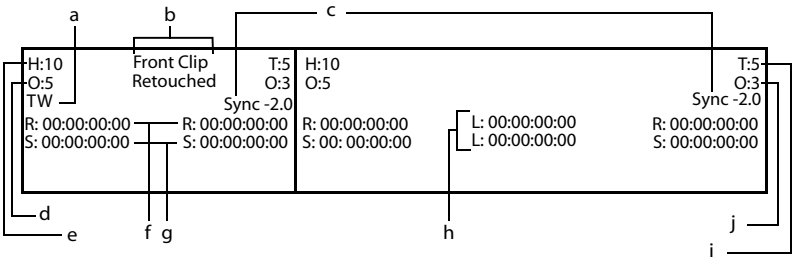
NOTE: The illustrations in this chapter are conceptual representations of the timeline, and are not meant to be exact reproductions of the Timeline view. Throughout the chapter, references are made to the video track, but the trim operations described work on any track.

There are several variables that affect what happens when you perform trim operations, such as the status of the Link Transition and Link Cut buttons, the Ripple status, and the Lock status. Most illustrations show the effect of the trim operation both when ripple is on and off, and when Lock is on and off.

NOTE: For the purpose of brevity, not all Link status variations are illustrated. Unless otherwise noted, assume that Link Transition is off and Link Cut is on. For more information on Link Transition and Link Splice, refer to "Linking Transitions and Cuts" on page 946.

Viewing Head, Tail, and Offset Information

Head, tail, and offset information is part of the clip information provided in Timeline, Trim, and Head/Tail views.



a) Soft effect
b) Clip/element name
c) Edit sync offset
d) Head frame count
e) Head frame count
f) Record timecode (head and tail)
g) Source timecode (head and tail)
h) Record and Source clip duration
i) Tail frame count
j) Tail offset

HINT: To display clip information in any view, **ALT**-click an element. In Timeline and Trim view, you can also expand the layer on the timeline.

Head and tail frames are the soft properties of a clip. These are the frames that are part of the original clip, but not used in the current edit, or are used for blending transitions such as dissolves and wipes.

Offsets are reference numbers that indicate the change, in frames, that takes place when you trim. Offsets are displayed at both the head and tail of each clip. Although Head and Tail numbers change correspondingly, offsets are easier to use for calculation and reference because they start at zero, and you can reset them to zero at any time.

Head offsets are created as follows.

Action	Result Offset
Trimming frames out of a clip's head	Negative
Trimming frames into a clip's head	Positive

Tail offsets are created as follows.

Action	Result Offset
Trimming frames out of a clip's tail	Positive
Trimming frames into a clip's tail	Negative

For example, if you trim 10 frames out of a clip's head, the offset at the head of that clip is -10. If you trim 10 frames into a clip's head, the offset at the head of the clip is 10.

To reset offsets:

➤ In the EditDesk menu, select one of the following from the Offsets box:

- To clear only the offsets for the currently selected elements, select Clear Sel Offsets.
- To reset the Offset indicators to zero for all elements, select Clear Offsets.



To view additional timeline information:

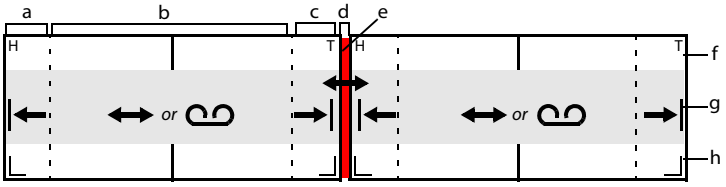
➤ In the Timeline area of the Preferences menu, select an option from the Handles box.

Select:	To display:
Handles	Handles values at the Head and Tail for timeline elements.
Offsets	Offset value above the Handles value.
No information	Only soft effects tags on timeline elements.

Using the Trim Cursors

You can trim using trim cursors in Timeline view, Head/Tail view, and Trim view. For a specific trim cursor to appear, it must be in the appropriate area for the trimming operation you want to perform.

The following illustration shows the trim cursors and the locations in Head/Tail view where they appear.



a) Trim Head cursor
b) Slide or Slip cursor
c) Trim Tail cursor
d) Slide cursor
e) Transition
f) Clip Selection area (for moving the clip in the Record Area)
g) Trim Cursor area
h) Clip Shuttle area

NOTE: The same cursors appear in the corresponding locations in Timeline and Trim view. In Head/Tail view, the trim cursors only appear when the cursor is in the Trim Cursor area.

To use the Trim Head and Trim Tail cursors, note the following:

• Drag in the direction of the arrow to add frames to the element.

• Drag away from the direction of the arrow to remove frames from the element.

The frames are added to or removed from either the head or the tail of the clip, depending on the location of the cursor and whether the Lock is on or off.

Locking Clips While Trimming

Enable Lock to lock the clip or transition under the cursor to the cursor. Locking clips controls whether the head or tail frames are affected during trimming. This is useful if you want to trim without affecting transitions such as dissolves.

To enable locking:

1. In the EditDesk menu, enable Lock.



2. Perform the trim operation.

Operation	Result
Trim Tail	The tail is locked, so the head of the clip is trimmed.
Trim Head	The head is locked, so the tail of the clip is trimmed.
Slide	The segment is slid, but the head and tail are not modified.
Slide Transition	The transition is slid, but the head and tail of the transition are not modified.
Slip	No effect.

The effects of using Lock are also described and illustrated in the trimming operations throughout this chapter.

Viewing Frames While Trimming

You can view frames in the Player while trimming.

To view the trimmed frame in the Player:

1. Switch to Timeline or Trim view.
2. In the EditDesk menu, enable Focus.



As you trim, the positioner snaps to the transition and the Player updates.

Linking Transitions and Cuts

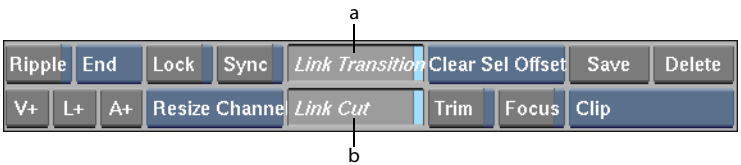
Use the Link Transition and Link Cut buttons to affect how dissolving transitions (dissolves and wipes) and cuts behave during slide and trim operations.

When Link Transition or Link Cut is enabled, the transition or cut is linked to the element you slide or trim. This is useful if you have transitions such as dissolves that you want to keep with the trimmed element. For examples of slide operations using Link Transition and Link Cut, see "Trimming Dissolves and Wipes" on page 953.

The Link Transition button also affects the result of Hard Committing a selection of adjacent elements. If you select adjacent elements and Hard Commit with Link Transitions enabled, all elements are committed into a single element and the handles are removed. If Link Transitions is disabled when you Hard Commit adjacent elements, all the elements remain independent but they are committed and their handles are removed.

To enable Link Transition or Link Cut:

➤ In the EditDesk menu, enable Link Transition or Link Cut.



a) Link Transition button b) Link Cut button

Hot Key Trimming

You can do most trimming operations with hot keys (including trimming video, transitions, and audio). Hot key trimming applies to the current element. When trimming with hot keys:

- The Lock, Ripple, and Link settings have the same effect as in gestural trimming.
- In Head/Tail view, the transition that is closest to the centre of the Record Area is the one that is trimmed.
- You can trim by a preset number of frames or assign a frame number to the trim.

To trim a clip with hot keys in Timeline, Trim, or Head/Tail view:

1. Select the timeline element in Timeline or Trim view, or put the cursor in the appropriate trimming hot spot in Head/Tail view.
2. To assign a value to the trim, enter a value in the numeric keypad.
3. Do one of the following.

To:	Press and hold:	Then press:
Trim the tail	**B**	**LEFT** or **RIGHT ARROW** key to add or subtract frames from the clip being trimmed.
Trim the head	**N**	**LEFT** or **RIGHT ARROW** key to add or subtract frames from the clip being trimmed.
Slide a transition	**M**	**LEFT** or **RIGHT ARROW** key depending on the direction you want to slide the transition.
Slip a clip	**,**	**LEFT** or **RIGHT ARROW** key depending on the direction you want to slip the clip.

HINT: You can hold the arrow key to continuously trim.

Your clip is trimmed according to the value defined in the numeric keypad. For example, to trim the tail by 5 frames, enter 5 in the numeric key pad, hold the **B** key, and then press the **RIGHT ARROW** key. Every time you press the **RIGHT ARROW** key, the tail is trimmed by 5 frames.

To trim a clip with hot keys in Timeline or Trim view:

1. Select the timeline segment in Timeline or Trim view.
2. Move the cursor until the Trim Head, Trim Tail, or Slide cursor appears, and then **CTRL+ALT**-click the segment.
3. Enter a value in the numeric keypad.
4. Press the **LEFT** or **RIGHT ARROW** key depending on the direction of the trim.

   The clip is trimmed according to the value entered in the numeric keypad. For example, to trim the tail by 5 frames, **CTRL+ALT**-click the tail of the segment, enter 5 in the numeric key

pad, and then press the **RIGHT ARROW** key. Every time you press the **RIGHT ARROW** key, the tail is trimmed by 5 frames.

Trimming and Sliding to Marks

You can use hot keys to trim or slide a clip to an in point, an out point, or to the positioner. It is trimmed or slid only if the element has enough handles.

To trim or slide to an in or out point:

1. Select the element you want to trim or slide.
2. Set an in or out point at the location where you want to trim or slide.
3. Use the trim hot key for the operation you want to perform.

To:	Press:
Trim the head to the in point	**N+MARK IN**
Trim the head to the out point	**N+MARK OUT**
Trim the tail to the in point	**B+MARK IN**
Trim the tail to the out point	**B+MARK OUT**
Slide the element to the in point	**M+MARK IN**
Slide the element to the out point	**M+MARK OUT**

To trim or slide to the positioner:

1. Select the element you want to trim or slide.
2. Move the positioner to the location where you want to trim or slide.
3. Use the trim hot key for the operation you want to perform:

To:	Press:
Trim the head to the positioner	**N+SPACEBAR**
Trim the tail to the positioner	**B+SPACEBAR**
Slide the element to the positioner	**M+SPACEBAR**

Trimming Symmetrically

When trimming with hot keys, you can trim both the head and tail of a transition at the same time.

To trim both the head and tail of a transition symmetrically:

➤ Hold **SHIFT+M** while trimming.

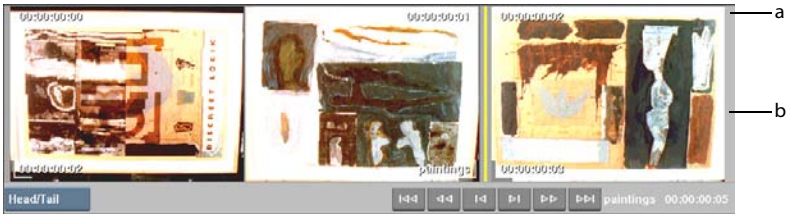
NOTE: This does not work for gestural trims.

Trimming Clips Gesturally

The following section describes how to use the Trim Tail and Trim Head cursors for gestural trimming, both when Lock is on and when Lock is off. Gestural trim operations are the same in Timeline view, Head/Tail view, and Trim view.

You can also gesturally trim dissolves, wipes, and audio elements.

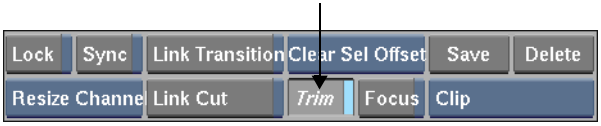
When the Record Area is in Head/Tail view and the Trim button is enabled, be careful when using the cursor to move the clip around the reel. The trim cursor appears over most of the Record Area, so you might inadvertently trim your shot. To move the clip around the reel, hold the cursor near the top of the frame in the Record Area to regain the normal EditDesk cursor.



a) EditDesk cursor area b) Trim cursor area

To trim five frames into a clip using the Trim Tail cursor:

1. Enable Trim.

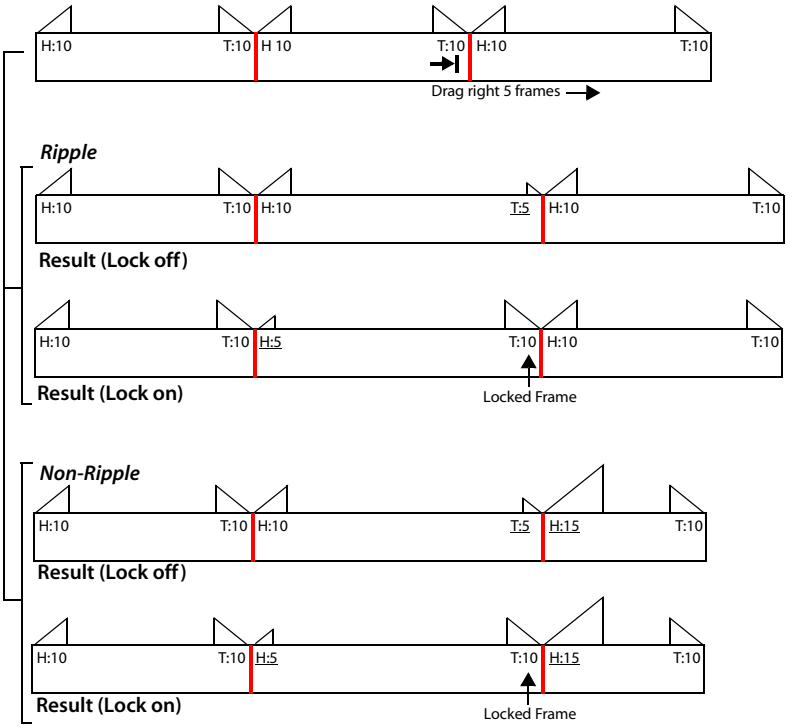


2. Position the cursor at the tail of the clip.

   The Trim Tail cursor appears.

3. Drag right five frames.

The results, which vary according to how Lock and Ripple are set, are shown in the following illustration. Underlined numbers indicate trimmed heads and tails.

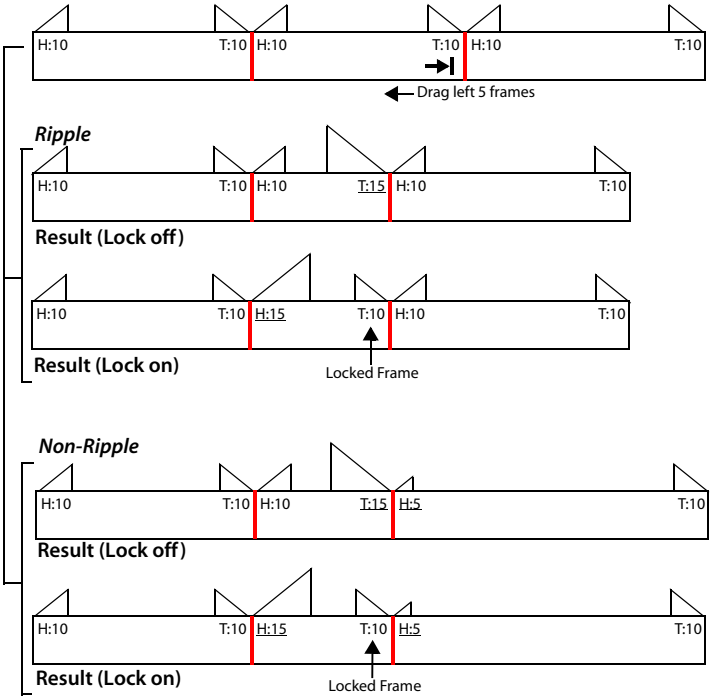


To trim five frames out of a clip using the Trim Tail cursor:

1. Enable Trim.
2. Position the cursor at the tail of the clip.

   The Trim Tail cursor appears.
3. Drag left five frames.

The results, which vary according to how Lock and Ripple are set, are shown in the following illustration. Underlined numbers indicate trimmed heads and tails.

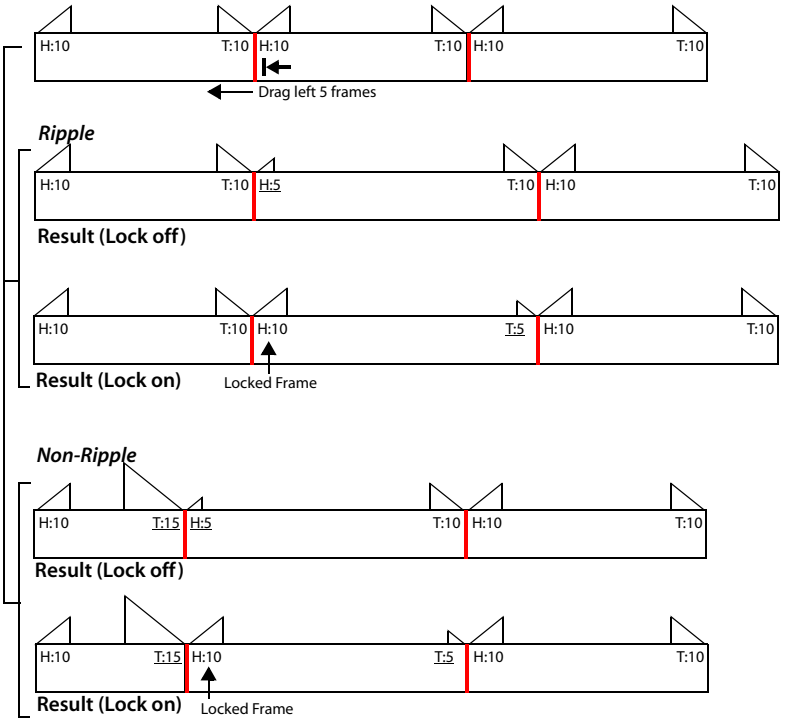


To trim five frames into a clip using the Trim Head cursor:

1. Enable Trim.
2. Position the cursor at the head of the clip.

   The Trim Head cursor appears.
3. Drag left five frames.

The results, which vary according to how Lock and Ripple are set, are shown in the following illustration. Underlined numbers indicate trimmed heads and tails.

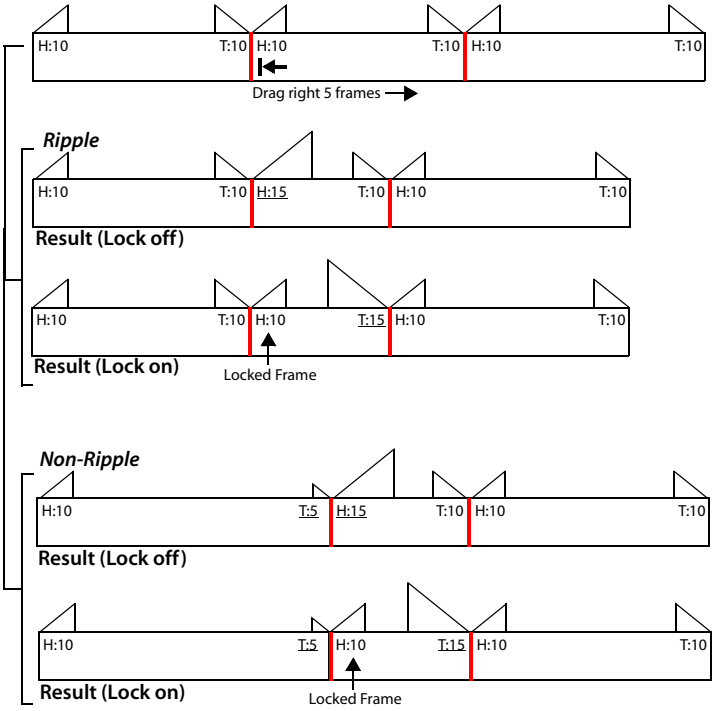


To trim five frames out of a clip using the Trim Head cursor:

1. Enable Trim.
2. Position the cursor at the head of the clip.

   The Trim Head cursor appears.
3. Drag right five frames.

The results, which vary according to how Lock and Ripple are set, are shown in the following illustration. Underlined numbers indicate trimmed heads and tails.



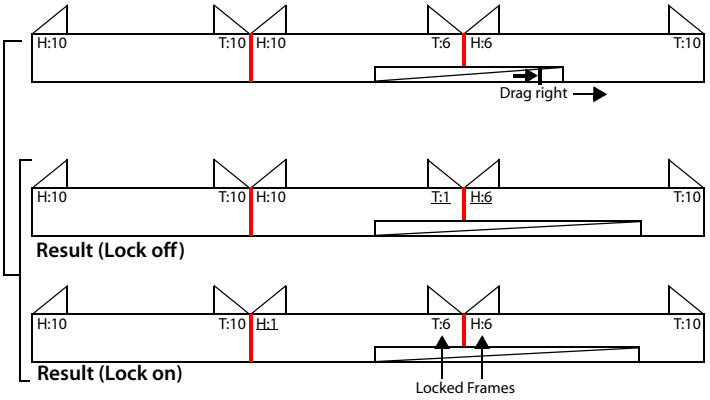
Trimming Dissolves and Wipes

You can trim transitions such as dissolves and wipes in Trim, Timeline or Head/Tail view.

In Timeline view and Head/Tail view, you can trim the clips on either side of the dissolve or wipe. In Timeline and Trim view, you can trim the dissolve or wipe itself (i.e., increase or decrease the duration of the dissolve or wipe). You cannot gesturally trim the dissolve or wipe itself in Head/Tail view.

For information on sliding dissolves and wipes, see "Sliding a Splice or Transition Gesturally" on page 955. For more information on dissolves and wipes, see "About Dissolve and Wipe Transitions" on page 961.

NOTE: The examples in the following illustrations use the same three-clip sequence that is used throughout this chapter. In these cases, however, an eight-frame centred dissolve has been added to one of the transitions. As the dissolve uses 4 head and 4 tail frames, the head and tail on the surrounding clips in the "before" cases have been reduced from 10 to 6.



Edit sequence does not ripple when a transition is trimmed.
Link Transition and Link Cut have no effect when trimming a transition.

Trimming Audio Tracks

Audio tracks are divided into subframes. There are 100 subframes of audio for every frame of video. When trimming audio tracks, you can trim on a subframe level by holding down the **SHIFT** key while you trim.

NOTE: You cannot trim on a subframe level when simultaneously trimming audio and video tracks.

Sliding a Clip Gesturally

Sliding changes a clip's position in the edit sequence. It simultaneously slides the clip under the cursor and trims the head and tail of the surrounding clips. With Lock off, the head and tail of the slid clip are trimmed. With Lock on, the head and tail of the slid clip are not trimmed.

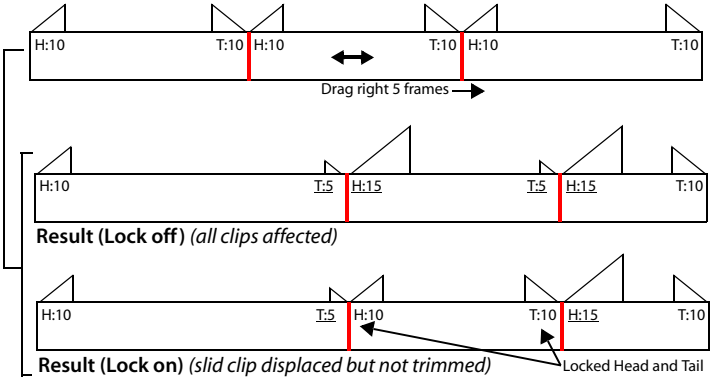
You can slide a video or audio element, a cut, or a transition.

NOTE: Sliding is a non-rippling action. The total length of the edit sequence does not change.

To slide a clip using the Slide cursor:

1. Enable Trim.
2. Position the cursor on the clip that you want to slide.
   The Slide cursor appears.
3. Drag right or left.

The results of dragging right, which vary according to how Lock is set, are illustrated below. Underlined numbers indicate trimmed heads and tails. Dragging left produces similar (but inverse) results.



Sliding a Splice or Transition Gesturally

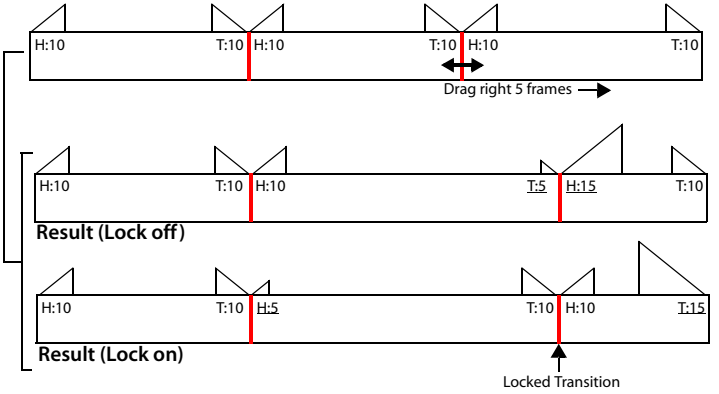
When you slide a splice or transition in Head/Tail view, the slide operation affects that splice or transition only, not the splices and transitions at either end of the clip.

To slide a splice or transition using the Slide cursor:

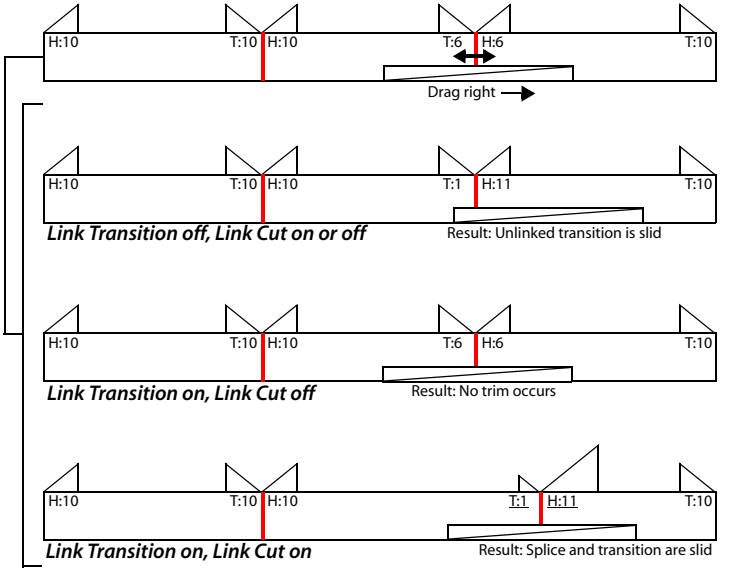
1. Enable Trim.
2. Position the cursor on the splice or transition that you want to slide.

   The Slide cursor appears.
3. Drag right or left.

The results of dragging right, which vary according to how Lock is set, are shown in the following illustration. Underlined numbers indicate trimmed heads and tails. Dragging left produces similar (but inverse) results.



The following illustration shows the effect of sliding a dissolve five frames to the right. In this example, assume that both Ripple and Lock are off. Use the results as a guide when trying other combinations.



NOTE: If you slide a dissolve or wipe with Ripple, Link Transition, and Link Cut all on, this combination of variables causes the same effect as a standard trim on the linked elements. The edit sequence ripples, as this is not a true dissolve or wipe slide.

Sliding Audio

You can slide audio elements on the timeline on a subframe basis by holding down the **SPACEBAR** while sliding.

If you select a video element with a group of audio subframes, you cannot slide on a subframe basis.

Slipping a Clip Gesturally

Slipping simultaneously trims the head and tail of the clip without changing its position in the edit sequence. The duration of the clip is not altered. Other clips in the edit sequence are not affected and the total duration of the sequence does not change.

You can slip video or audio elements.

To slip a clip with the Slip cursor:

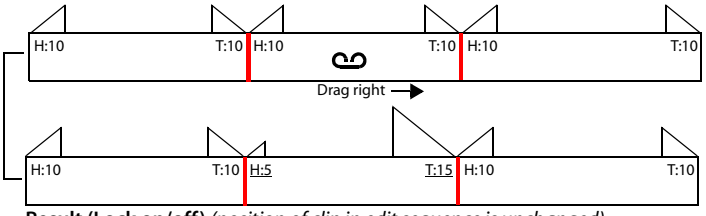
1. Enable Trim.
2. Position the cursor on the clip that you want to slip.

   The Slide cursor appears.
3. Hold down the **,** key.

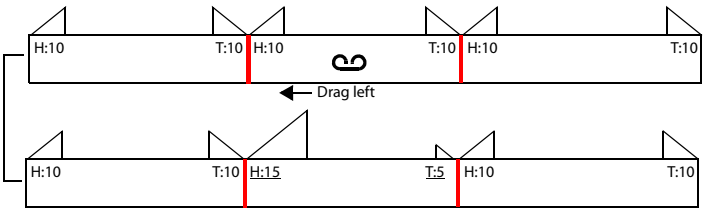
   The Slide cursor changes to a Slip cursor.
4. Drag right or left.

   To perform subframe audio slipping, hold the **SHIFT** key while you slip.

The following illustration shows the result of slipping a clip to the left or right.



Result (Lock on/off) *(position of clip in edit sequence is unchanged)*



Result (Lock on/off) *(position of clip in edit sequence is unchanged)*

Trimming Animated Soft Effects

When you trim, slip, or slide an element that has animated soft effects, you need to specify how the animation channel is affected. You can choose to resize the animation channels, link them to the original frame numbers, or unlink them during the trim operation.

To indicate how animated soft effects are trimmed:

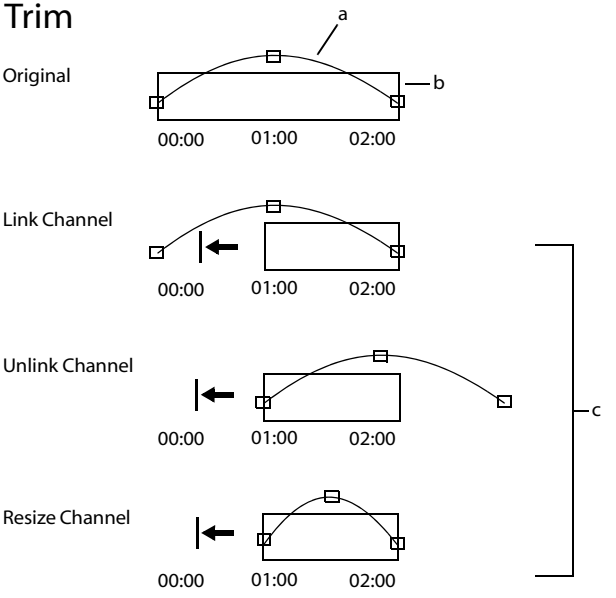
➤ In the EditDesk menu, select an option from the Trim Channel box.



Select:	To:
Resize Channel	Resize the channel as you trim. The animation channel is scaled to fit into the timeline element. This option has no effect when you slip or slide.
Link Channel	Link the keyframes to their original frame numbers. The animation channel moves to follow the original frames as you trim.
Unlink Channel	Unlink the keyframes from their original frame number. The animation channel remains with the timeline element as you trim.

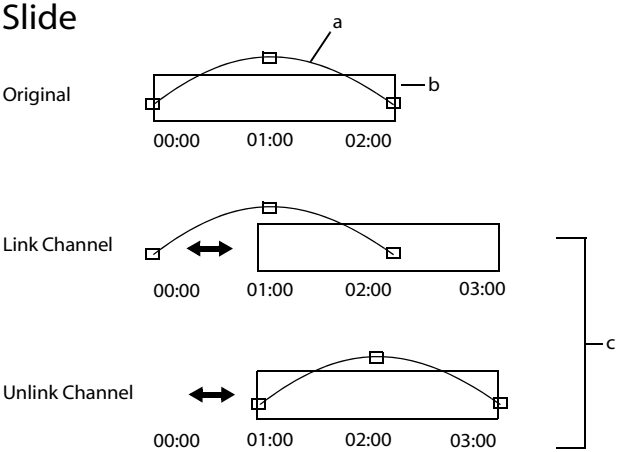
The following illustrations show the effect of the various options during trim, slip, and slide operations. The effect is the same regardless of the Ripple status.

Trim

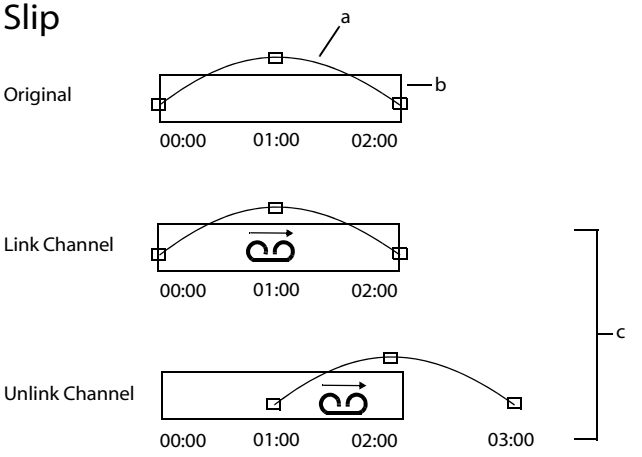


a) Animation channel b) Timeline element c) Trim head 30 frames to the right

Slide



a) Animation channel b) Timeline element c) Slide 30 frames to the right



a) Animation channel b) Timeline element c) Slip 30 frames to the right

Trim Cursor Review

The following table illustrates the various cursors that appear with gestural trimming. If they do not appear, make sure the Trim button is enabled.

Cursor	Action
Trim Tail	Drag *right* to *add* frames to the tail of a clip. Drag *left* to *remove* frames from the tail of a clip. (Locked) Drag *right* to *add* frames to the head of a clip. (Locked) Drag *left* to *remove* frames from the head of a clip.
Trim Head	Drag *left* to *add* frames to the head of a clip. Drag *right* to *remove* frames from the head of a clip. (Locked) Drag *left* to *add* frames to the tail of a clip. (Locked) Drag *right* to *remove* frames from the tail of a clip.
Slide	Drag *right* to slide a clip or transition *forward*. Drag *left* to slide a clip or transition *backward*.
Slip	Drag *right* to slip a clip *forward*. Drag *left* to slip a clip *backward*. **HINT:** Hold down the **,** key to turn the Slide cursor into the Slip cursor.
Symmetrical Trim	Drag left or right to trim the same amount from the head and tail of a transition. (Hold **SHIFT+M** to see this cursor.)

45 Dissolves and Wipes

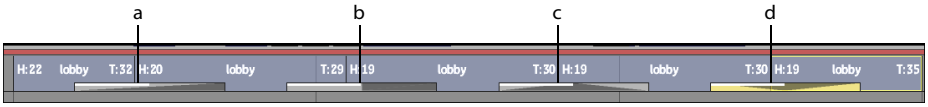
Summary

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About Dissolve and Wipe Transitions

Dissolves are blending transitions between elements on the timeline. Wipes are non-blending transitions that use masks to hide or reveal the outgoing and incoming shots. You can create several types of dissolves and wipes, including SMPTE and custom transitions. To create a transition, you must have enough head and tail frames in the outgoing and incoming shots.

When you create a transition, its corresponding icon appears on the timeline to indicate the transition type, duration, and alignment. The following figure illustrates a timeline with centred transitions.



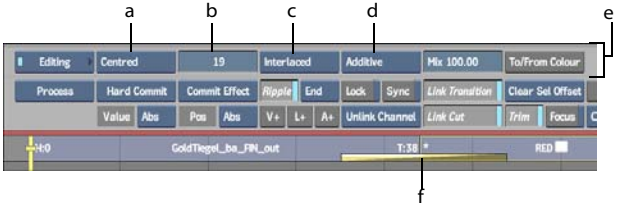
a) Dissolve icon
b) Wipe icon
c) Custom icon
d) Axis icon

Transitions Workflow

Using hot keys, you can create transitions in any Record Area view. To create a transition gesturally, you must be in Timeline view. The following is the basic workflow for creating transitions.

To create a basic transition:

1. In any Record Area view, select a cut. See "Selecting a Cut" on page 962.
2. Click one of the Transition buttons or press the corresponding hot key. See "Selecting the Transition Type" on page 963.
3. Display the quick menu for the transition.



a) Alignment box
b) Duration field
c) Transition mode
d) Dissolve mode
e) Dissolve quick menu
f) Dissolve icon

4. Select an alignment. See "Selecting the Alignment" on page 963.
5. Enter a transition duration. See "Entering a Transition Duration" on page 964.
6. Select a dissolve mode or SMPTE wipe pattern. See "Selecting a Dissolve Mode" on page 964, or "Adding a SMPTE Wipe" on page 968.

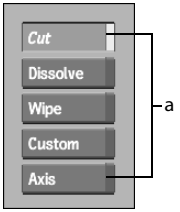
Selecting a Cut

To change a cut into a dissolve or a wipe, you first must select the cut.

To select a cut:

1. In a Record Area view, navigate to the cut where you want to create the dissolve or wipe.
2. Click the cut to select it, or, in a timeline view, move the positioner over the cut.

   The Transition buttons appear.



a) Transition buttons

Selecting the Transition Type

After you select a cut or transition on the timeline, select the type of transition you want to create.

Click:	To create:
Cut (or press **DELETE**)	A cut (a zero-length transition). The Cut button changes a blending transition to a cut; the **DELETE** hot key creates a new zero-length cut.
Dissolve (or press **END**)	A dissolve between two clips on the same track. See "Creating Dissolves" on page 964.
Wipe (or press **PAGE DOWN**)	A SMPTE or user-defined wipe from the incoming clip to the outgoing clip. See "Adding a SMPTE Wipe" on page 968 and "Editing Wipes" on page 969.
Custom (or press **CTRL+PAGE DOWN**)	A customized transition such as a push wipe. See "Creating a Custom Transition" on page 967.
Axis (or press **INSERT**)	An axis transition between two clips. See "Creating an Axis Transition" on page 991.

Selecting the Alignment

There are four alignments that determine how a transition aligns with the cut, which is the focus point of the transition. Select the alignment from the Transition Alignment box.

Select:	To:
Up To Cut	Start the transition at the number of frames before the focus point, as indicated in the Duration field. Thus, the transition ends at the focus point.
Centred	Centre the transition over the focus point with an equal number of frames before and after the transition. If the transition has an odd length, the extra frame is always placed after the focus point.

Select:	To:
From Cut	Start the transition at the focus point and have it proceed into the incoming clip by the number of frames indicated in the Duration field.
Custom	Create an asymmetric transition that can be offset from the cut point.

Entering a Transition Duration

The transition duration is the number of frames over which a transition occurs. You set the number of frames in the Duration field. You cannot use a negative transition duration.

Because a transition uses frames from the tail of the outgoing clip and the head of the incoming clip, the duration of the edit sequence does not change.

Selecting a Dissolve Mode

The dissolve mode determines how the pixels in the source clips are combined to create the transition.

Select:	To:
Additive	Add the colour value of a pixel in the first source clip to the colour value of the corresponding pixel in the second source clip. This value is assigned to the pixel in the resulting dissolve.
Non-Add	Evaluate the corresponding pixels in the first and the second source clips to determine which has the higher colour value. This value is assigned to the pixel in the resulting dissolve. Non-additive dissolves must be rendered in order to play them.
Inv Non-Add	Evaluate the corresponding pixels in the outgoing and incoming source clips to determine which has the lower colour value. The pixel in the resulting dissolve is assigned the lower of the two values. Inverse non-additive dissolves must be rendered in order to play them.

Creating Dissolves

When creating a dissolve, you can specify the transition duration, alignment, dissolve mode, and whether to render in fields or frames.

To create audio fades, see "Creating Audio Fades in the Timeline" on page 1080.

When adding a dissolve using the keyboard, the dissolve alignment depends on the location of the transition.

Transition Location	Resulting Dissolve
A cut between two elements	According to the default type and duration settings.

Transition Location	Resulting Dissolve
The beginning of the first element of a track, *or* a cut between a gap and a element.	A From Cut dissolve with the default duration. The result is a fade from black.
The end of the last element of a track, *or* a cut between a element and a gap.	An Up to Cut dissolve with the default duration. The result is a fade to black.

To create a dissolve:

1. Select the cut where you want to make the dissolve or place the positioner directly over the cut.
2. Click Dissolve or press **END**. You can also press **SHIFT+END** to put a dissolve on all tracks that have a cut at the point where the positioner is located.

   A dissolve icon is added to the timeline.

   HINT: You can type a value in the numeric keypad before pressing **END** to specify the duration for the dissolve on the record clip.
3. Select the dissolve mode.
4. Select the alignment.
5. Set the transition duration.

Fading to Black or Fading from Black

The following instructions show how to create a fade to black. To create a fade from black, follow the same instructions but work at the head of the video clip instead of the tail.

To create a fade to black:

1. Move the positioner to the end of the timeline or before a gap.
2. Add a dissolve to the track by pressing **END**.

   A dissolve is added using the default dissolve length specified in the Preferences menu. For information on setting default lengths, see "Transition Preferences" on page 775.
3. Adjust the dissolve length. The alignment is set automatically to Up to Cut.

   NOTE: You can add a fade to black to multiple tracks simultaneously by moving the positioner to the end of the timeline, then pressing **SHIFT+END**. All unlocked tracks that end at the same timecode will fade to black.

Dissolving to or from a Colour

Instead of fading to or from black, you can specify a custom colour for the dissolve. You can use a custom colour for fade-ins, fade-outs, and crossfades.

To dissolve to or from a custom colour:

1. Select the dissolve you want to modify.

   The Dissolve quick menu appears and the custom colour option appears at the right of the menu, depending on the type of dissolve you selected:

   • If you selected a fade-in, a From Colour button appears.

   • If you selected a fade-out, a To Colour button appears.

   • If you selected a crossfade, a To/From button appears.

2. Click the custom colour button.
3. Select the custom colour with the colour picker.
4. The custom dissolve is created.

   HINT: If you selected a dissolve that is between two elements (not a fade-in or fade-out), the dissolve is split into a fade-out for the outgoing shot and a fade-in for the incoming shot.

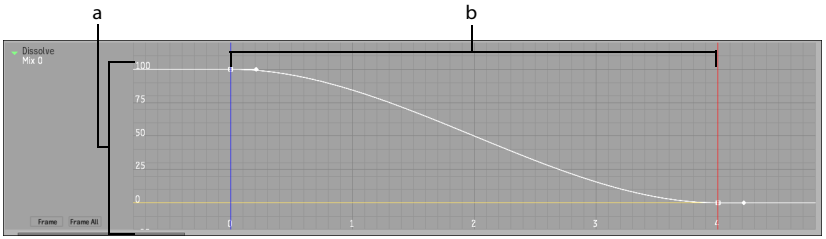
Editing Dissolves

Use the Dissolve Editor to animate the blending effect of a dissolve over time. Curves in the Dissolve Editor are Hermite or Linear—as set in the Transitions section of the Preferences menu. The Dissolve Editor is only available for video dissolves, not audio dissolves.

To display the Dissolve Editor:

1. Select a dissolve.
2. Click E beside the Dissolve button, or double-click the dissolve icon.

   The Dissolve Editor appears.



a) Dissolve mix b) Dissolve duration

3. Modify the dissolve curve to create a complex blending effect that changes over time. For information on using the Dissolve Editor, see Chapter 59, "Animation," on page 1403.

Creating a Custom Transition

In a conventional wipe, the incoming clip appears as if it was keyed in from a background clip. In a custom transition, new outgoing and incoming clips are created and added to the Source Area. These new "dummy" sources can then be modified in any module. For example, use the Paint module to create a transition where the outgoing clip is erased by brush strokes to reveal the incoming clip or use the DVE module to create push wipes.

To create a custom transition:

1. Select the cut where you want to place the custom transition.
2. Click Custom.

   A custom transition icon appears on the timeline.
3. Select the alignment.
4. Set the transition duration.
5. Select the transition icon on the timeline.
6. Press **CTRL+/** to copy the material under the transition icon to the Source Area.
7. Swap the resulting clip from the module used to create the customized transition with the custom transition icon. See "Swapping Transitions from the Source Area to the Timeline" on page 967.

Swapping Transitions from the Source Area to the Timeline

You can swap sources from the Source Area to a transition on the timeline.

To swap a transition from the Source Area to the timeline:

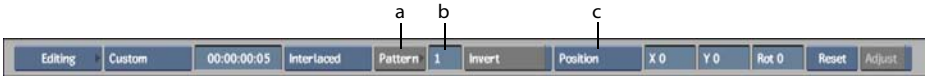
1. Select the custom transition icon.
2. Select the source in the Source Area.
3. Press **'** (apostrophe).

   The material under the custom transition icon is replaced by the selected source material.

   NOTE: If the source material differs in duration from the selected transition icon, only the first frames are used.

Adding a SMPTE Wipe

Smoke contains a number of predefined SMPTE wipe patterns. When creating a wipe, you can choose a wipe pattern from the file browser or enter the SMPTE pattern number in the Pattern Number field.



a) Pattern button b) SMPTE Pattern Number field c) Global Axis box

To add a SMPTE wipe:

1. Select the transition where you want to create the wipe.
2. Click Wipe or press **PAGE DOWN**. You can also press **SHIFT+PAGE DOWN** to add a wipe on all tracks that have a cut at the point where the positioner is located.

   The default wipe specified in the Preferences menu is added to the cut.
3. If you want to change the default wipe, click Pattern.

   The file browser appears allowing you to browse through a list of available SMPTE wipe patterns.

   NOTE: If you know the identification number of a specific SMPTE wipe, you can enter that number in the Pattern Number field to apply the wipe to the selected transition.
4. Select a pattern from the list of available SMPTE wipes. Selecting a pattern causes you to exit the file browser.
5. Select the alignment.
6. Set the transition duration in the Duration field.

Adjusting the Global Axis of a SMPTE Wipe

After adding a wipe to the timeline, you can modify its position, rotation, scaling, and softness in its quick menu.

The global axis gives you control over all masks that are created for any given SMPTE wipe. If you create a wipe that requires two separate masks, you can adjust them both simultaneously in the Player.

To adjust a wipe's global axis values from the Wipe quick menu:

1. Select the wipe icon on the timeline and display its quick menu.
2. Select an option from the Global Axis box.

Select:	To adjust:
Position	The position of the SMPTE wipe.
Motion	The rotation of the SMPTE wipe.
Softness	The edge softness of the SMPTE wipe.
Options	The scaling and blending options of the SMPTE wipe.

Editing Wipes

If the preset SMPTE wipes do not offer enough flexibility, you can create customized wipes with the Wipe Editor. Starting from one or multiple garbage masks of any shape, you can create wipes that, for example, follow on-screen motion or mimic the shape of an object in a clip.

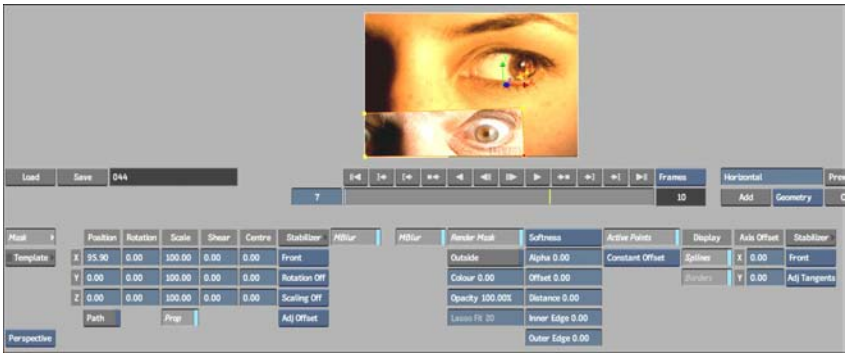
Use the Wipe Editor to:

- Create wipes that follow the motion of an object as it uncovers the incoming clip.
- Create wipes that resemble shapes in your frames.
- Create wipes that act as complex dissolves.
- Modify existing SMPTE wipes.

To create or modify a customized wipe:

1. Add a SMPTE wipe to a transition on the timeline.
2. Set the transition duration.
3. Set the alignment.
4. Select the SMPTE wipe icon on the timeline and then click E beside the Wipe button.

The Wipe Editor appears and a garbage mask in the form of the SMPTE wipe pattern is displayed over the outgoing and incoming clips.



Images courtesy of 525 Post Production and Casablanca

5. Modify the vertices of the garbage masks to change the wipe. See "Altering a Mask's Shape" on page 972.
6. Click Exit to return to the EditDesk.
7. Process the wipe.

Creating Customized Wipes with Garbage Masks

Use masks on the incoming clip to create a customized transition that wipes into the outgoing clip. Depending on the type of wipe you are creating, perform some or all of the following procedures:

- Set the mask drawing options. See "Setting the Mask Drawing Options" on page 970.
- Draw the mask. See "Creating a Mask" on page 971.
- Adjust the mask's shape. See "Altering a Mask's Shape" on page 972.
- Set the mask effect. See "Controlling a Mask's Effect" on page 973.
- Adjust the position, rotation, and scaling of the mask. See "Changing a Mask's Position, Rotation, and Scaling" on page 976.
- Animate the mask parameters. See "Animating Masks" on page 978.

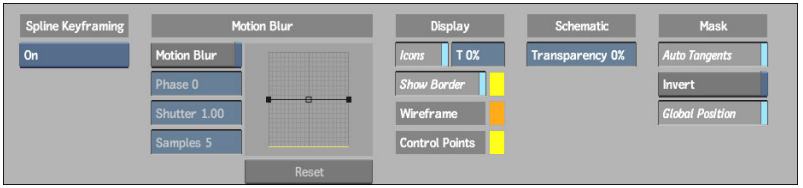
For more information about working with garbage masks, see Chapter 55, "Garbage Masks," on page 1285.

Setting the Mask Drawing Options

Before you create a mask, set how the points of the mask are drawn.

To set the drawing options:

1. From the Wipe Editor, click Setup.
2. Specify the setup options.



Enable:	To:
Auto Tangents	Create tangents for every new point you set.
Show Border	View the border defined in the Offset field of the Shape menu. The colour pot next to the Show Border button defines the colour of the border.
Invert	Reverse your wipe. For instance, if you originally create an expanding box wipe, enabling Invert creates a shrinking box.
Spline Keyframing	Allow animation of points on the mask.

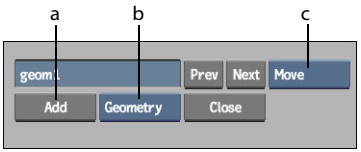
3. To change the colour of the mask's wireframe, colour points, or offset border, click a colour pot and pick a new colour. See "Colour Picker" on page 82.

Creating a Mask

Masks are controlled using the Wipe schematic. When you create a mask, an Axis node and Geom node are added to the schematic. The Axis node contains all the rotation, scaling, and position data, and the Geom node contains all the information about how the mask will affect the image (softness, opacity, alpha, axis offset).

To create a wipe mask:

1. From the Wipe Editor, click Mask.
2. Select Geometry from the Element box.



a) Add button b) Element box c) Edit Mode box

3. Click Add, or select Create from the Edit Mode box.

   HINT: You may want to display the outgoing or incoming clip while drawing the mask since the composite is created in Result mode.

4. Click the image to create the first point.

   NOTE: If you are drawing a mask freehand, press **SHIFT** and then press down on the cursor to draw the mask. When you release the cursor, the mask closes automatically.

5. Click again to draw the second point.



a) Tangent b) Vertex

   NOTE: If you are not in Auto Tangents mode, you can still create a tangent while setting a point by clicking and dragging the cursor.

6. To close the mask, click Close or click the first point.

Altering a Mask's Shape

You can manipulate points on a mask while displaying the incoming or outgoing clip.

Selecting Points

Select points using the Select option in the Edit Mode box. You can select individual points, individual tangents, or a group of points:

- To select a point or tangent, click it.
- To select additional points, press **SHIFT** and click the point. You can also press **SHIFT+CTRL** and drag across a series of points.
- To select multiple points, press **CTRL** and drag the selection box over a series of points.

Breaking Points

You can break or modify a tangent using the Break option in the Edit Mode box:

- Click a point to remove any tangents connected to that point.
- Click a tangent and hold down the cursor to edit it separately from its opposite tangent. You can also select the Move option to edit the tangent without editing its continuity. Click the tangent again and hold down the cursor to edit the continuity of the tangent. Click the tangent again and hold down the cursor to edit the continuity of both tangents.
- Click a point to remove any tangents connected to that point.

Calculating Tangents

Use the Auto option in the Edit Mode box to calculate the tangent for a point according to the curve the point is on. Select the Auto option and click a tangent.

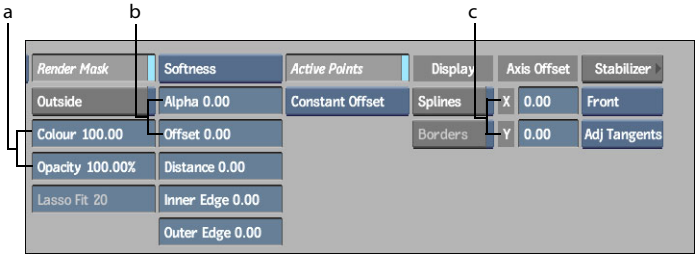
Controlling a Mask's Effect

The Geom node contains all the information about how a mask affects the final transition. You can change this information in the Mask menu.

To control a mask's effect:

1. Select Matte or Result.
2. Select the mask in the image window.
3. Click Mask.
4. Set the mask opacity in the Opacity field.

The Opacity field defines the effect the mask has on the matte. A value of 100% means the inside of the mask is completely opaque. A value of 50% means the inside of the mask is 50% transparent. A value of 0% has no effect on the image.



a) Colour and Opacity fields b) Alpha and Offset fields c) Axis Offset fields



Mask with 0% opacity



Mask with 100% opacity

5. Set the mask colour in the Colour field.

   The Colour field defines the blend between the outgoing and incoming image inside the mask. A value of 50% is a 50/50 blend between the outgoing and the incoming clip. A value of 100% displays only the outgoing clip. A value of 0% displays only the incoming clip.



Mask with 25% colour and 100% opacity



Mask with 75% colour and 100% opacity

6. Set the mask softness. See "Smoothening the Gradient of a Mask" on page 975.

7. Set the axis offsets in the Axis Offset fields.

The Axis Offset fields defines how much a mask is offset from its axis.

8. Enable Outside if you want to apply the effect to the part of the image outside the mask shape.

Smoothening the Gradient of a Mask

You can adjust the softness gradient of a mask to smoothen the edges of your wipe. You can create a uniform gradient around the edge of the mask or use an advanced gradient to control the shape of the gradient at different parts of the mask.

To create a uniform gradient, you define how far you want the gradient to be offset from the edge of the mask and then set its transparency. To vary the shape of the gradient, you move vertices on inner and outer softness splines. The gradient will be based on how far each vertex point is offset from the mask.

For either type of gradient, you can smoothen the gradient towards the inside edge, the outside edge, as well as the area where the inside and outside adjustments have an effect.

To smoothen the gradient of a mask:

1. From the Wipe Editor, click Mask.
2. To create a uniform gradient around your mask, do the following:
   - If necessary, toggle the Advanced Gradient button to Softness.
   - Set the border of the softness gradient using the Offset field. Your gradient will be affected by how far the softness border is offset from the edge of the mask.
   - Set the transparency of the gradient using the Alpha field.
3. To change the shape of a gradient at different parts of the mask, do the following:
   - If necessary, toggle the Softness button to Advanced Gradient.
   - Adjust the distance of the inner and outer splines from the mask by adding and moving vertex points on the splines. If you do not see the inner and outer splines, enable Splines.
4. Use the Inner Edge field to smoothen the softness gradient towards the inside.
5. Use the Outer Edge field to smoothen the softness gradient towards the outside. Adjusting this value is especially noticeable if you are smoothening a transition from a black inside edge to a white outside edge.
6. Use the Distance field to modify the area over which the Inner and Outer Edge adjustments have an effect.

Changing a Mask's Position, Rotation, and Scaling

An Axis node contains all the rotation, scaling, and position data for the mask. You can change all this information in the Mask menu. The Axis controls are identical to those in the DVE Axis menu. See Chapter 64, "DVE: Axis," on page 1571.

Tracking with Masks

You can track a point on your clip and apply that data to the axis of a piece of geometry or a hierarchy of objects. You can also track individual points on the mask. For information on tracking, see Chapter 56, "Tracking and Stabilizing," on page 1319.

NOTE: The points in the mask are not affected by the tracking data. The tracking data is applied to the entire mask.

To track the entire mask:

1. After creating a wipe, access the Wipe Editor and click Mask.
2. Select the wipe's mask axis.
3. Select Front or Back from the Layer box to specify whether you want to track on the outgoing clip (Front) or the incoming clip (Back).

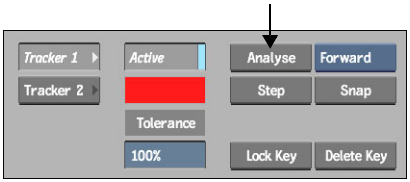


a) S (Stabilizer) button b) Layer box c) Adjust option box

4. Select an option from the Adjust option box.

   Select Adjust Offset if the selected mask is parented to one axis. Select Adjust Axis if the selected mask is parented to a hierarchy of objects.
5. Go to the first frame of the transition.
6. Click Stabilizer.
7. Set up the tracking point as needed.

8. Click Analyse.



Fine-tune your analysis if necessary.

9. Click Return.

The Wipe Editor reappears.

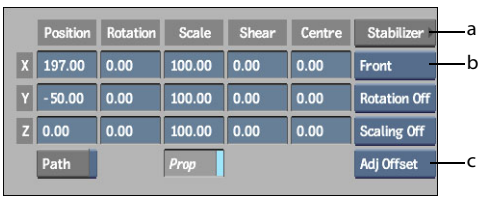
10. Fine-tune your mask if necessary.

Tracking Individual Points on a Mask

You can also track individual points on a mask so that portions of the mask follow a point in the clip. Each point you select is assigned a tracker box in the Stabilizer. The points are repositioned according to the reference point you set in the Stabilizer. For more information on using the Stabilizer, see Chapter 56, "Tracking and Stabilizing," on page 1319.

To track individual points on a mask:

1. After creating a wipe, access the Wipe Editor.
2. Select a vertex or a group of vertices on a wipe's mask.
3. Click Mask.



a) S (Stabilizer) button b) Layer box c) Adjust option box

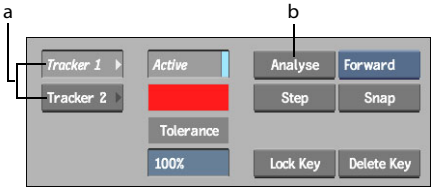
4. Select Front or Back from the Layer box to specify whether you want to track on the outgoing clip (Front) or the incoming clip (Back).
5. Select an option from the Adjust option box.

Select Adjust Tangents if you want the tangents for the selected points to be adjusted while the points are being tracked.

6. Go to the first frame of the transition.

7. Click Stabilizer.

   The Stabilizer appears. A Tracker button appears for each selected vertex.



a) Tracker buttons b) Analyse button

8. Click Tracker 1, and then set up the first tracking point.
9. Click Tracker 2 to set up the second tracking point, and then continue setting up tracking points for all remaining vertices.
10. Click Analyse.

    Fine-tune your analysis if necessary. For example, disable problem trackers and analyse again.
11. Click Return.

    The Wipe Editor reappears.
12. Fine-tune your mask if necessary.

Animating Masks

You can animate the following mask properties:

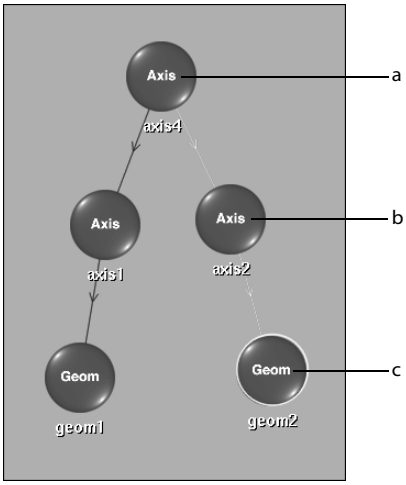
- The characteristics of the camera in the scene
- The position, rotation, scaling, and shearing
- The mask shape
- The offset, border offset, border alpha, colour, and opacity

To display the Animation menu, click the Animation button.

Using the Wipe Schematic

The schematic uses nodes to represent the elements in the scene. The schematic also shows the relationship between a garbage mask and its axis.

Use the schematic, for example, to create new relationships between elements in complex animations.



a) Axis4 is the parent of axis2 and geom2

b) Geom node represents a wipe mask

c) Axis for geom 2

To view the schematic:

➤ Do one of the following:

- Press **Esc**.

  NOTE: Pressing **Esc** a second time returns to the previous view.

- Select Schematic from the World View box.



Nodes

In Schematic view, there is one node for each element in the scene.

Axis Nodes

Axis nodes are added to the scene when you create a garbage mask. These node types are used to control a mask's position, rotation, scaling, and shape, for example.

Geom Nodes

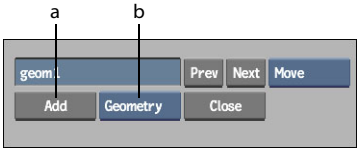
Geom nodes are added to the scene when you create a garbage mask. This type of node contains information about how the mask will affect the image (softness, opacity, alpha, and axis offset).

Adding Elements

You can add Axis nodes or Geom nodes.

To add an element to the wipe:

1. Select the type of element you want to add from the Element box.



a) Add button b) Element box

You can add the following elements to the scene.

Select:	To add:
Geometry	A garbage mask to the scene.
Axis	An axis to the scene.

2. Click Add.

   The element is added to the scene and a node representing the element is added to the schematic.

Selecting Elements

You must select an element before you can edit or animate it. You can select an element in any of the following ways:

- Click the element in the scene.
- Go to Schematic view and click the node for the element.
- Display the Channel Editor and select the element's name or one of its channels.

You can also use the Prev and Next buttons to select the next or previous element.

Naming Elements

Each element you add to a wipe is automatically assigned a default name. The default name identifies the element and the order in which it was added. For example, axes are named axis1, axis2, axis3, and so on.

An element's name appears beneath its node in the schematic and as a folder in the Channel Editor. For example, if you add an axis to a wipe, its name appears both beneath the node in the schematic and in the Channel Editor.

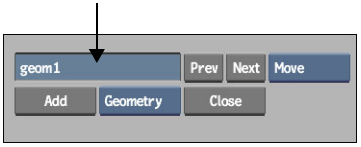
You can assign more meaningful names to the elements using the Name field. If you rename an element, the schematic updates to show the new name. The element is also renamed in the Channel Editor.

To change the name of an element:

1. Select the element in the scene.

   The current name for the element appears in the Name field.

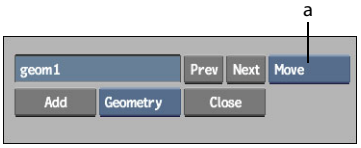
2. Enter a new name in the Name field.



Modifying the Schematic

Select a mode from the Edit Mode box while in Schematic view to move, parent, unparent, or delete elements. The selected mode remains in effect until you select a different mode. The modes in this box may be used in other views in the Wipe Editor.

You can perform some types of edits in the schematic using hot keys regardless of the edit mode.



a) Edit Mode box

Move Mode

Use Move mode to move nodes in the schematic.

NOTE: Moving nodes in Schematic view has no effect on the relationships between elements, nor does it affect the position of the elements in the scene.

To move a node in Schematic view:

1. Select Move in the Edit Mode box.
2. Click the node you want to move and drag it to a new position.

   To move an element and its children, press and hold **ALT** while dragging the parent.

Deleting Elements

You can delete elements from an entire scene or just remove them from an existing branch.

To delete an element from an entire scene:

➤ Do one of the following:

- To maintain the links between other nodes in the branch, select the node and **SHIFT**-drag to the bottom of the screen.
- To break the links between other nodes in the branch, select Delete in the Edit Mode box and click the node corresponding to the element you want to delete, or select the node and drag to the bottom of the screen.

  The element is removed from the scene.

NOTE: You can also delete nodes using the Delete button. See "Deleting Elements" on page 984.

To remove an element from an existing branch:

➤ Press **CTRL+ALT** and drag the node away from the branch.

The node is removed from the branch but remains in the schematic. Existing links between other nodes in the branch are maintained.

Parent and Cut Modes

There are two options in the Edit Mode box that you can use to change the relationship between nodes in the schematic:

- Use Parent to make one element the parent of another element.
- Use Cut to undo the parent/child relationship between two elements.

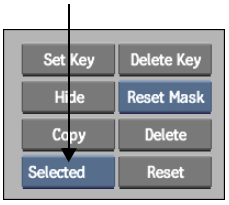
These options are used when creating branches. See "Creating Branches" on page 985.

Copying Elements

Use the Copy button to copy an element or a branch (element and its children).

To copy a single element or branch:

1. Go to Schematic view.
2. Select the element you want to copy.
3. Select an option from the Selection box.



Select:	To:
Selected	Copy the currently selected element. For example, this option copies a geometry node without copying its parent axis, or an axis without copying its surface.
Branch	Copy the selected element and all its children. To avoid copying elements by mistake, use the schematic to determine which elements you are copying.

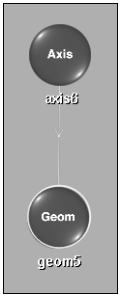
NOTE: The All Nodes option has no effect when copying. Use this option when hiding, deleting, or resetting elements.

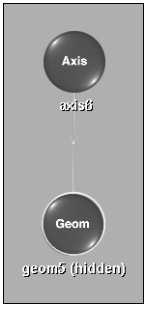
4. Click Copy.

Hiding Elements

Use the Hide button to hide or unhide selected elements or branches. For example, when you are working on a specific surface, you may want to temporarily remove other elements from the scene without deleting them.

Hidden elements are marked "(hidden)" in Schematic view, and do not appear in the scene. For example, in the following *Before* schematic, both axis6 and geom5 are shown in the scene. In the *After* schematic, geom5 is hidden and does not appear in the scene.





Before: geom5 is not hidden. It appears in the scene (below) as a wipe mask.



After: Geom5 is hidden. Its mask does not appear in the scene (below).



To hide a single element:

1. Go to Schematic view.
2. Select the element you want to hide.
3. Select Selected in the Selection box.
4. Click Hide.

To hide a branch:

1. Go to Schematic view.
2. Select the parent of the branch you want to hide.
3. Select Branch in the Selection box.
4. Click Hide.

To unhide an element or branch:

1. Select the hidden element or branch.
2. From the Selection box, select Branch if you are unhiding a branch or Selected if you are unhiding an element.
3. Click Hide.

Deleting Elements

Use the Delete button to delete elements from the scene.

To delete elements:

1. Select an option from the Selection box.

Select:	To delete:
Selected	The currently selected element. For example, this option deletes a geometry node without deleting its parent axis, or an axis without deleting its surface.
Branch	The selected element and all its children. To avoid deleting elements by mistake, use Schematic view to determine which elements you are deleting.
All Nodes	All elements in the scene.

2. Click Delete.



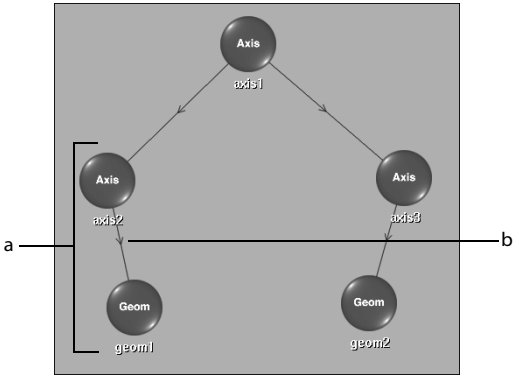
NOTE: You can also use Delete mode to delete elements from the scene. See "Deleting Elements" on page 982.

Creating Branches

With the Wipe Editor you can create complex animations where movements applied to one element are passed down to all connecting elements.

The relationship between elements is referred to as a *parent-to-child* relationship where the *parent* element passes its animations down to its child *element*. The structure of one parent and one or more child elements is referred to as a *branch*.

When you add certain elements to the scene, a parent-to-child relationship is created automatically. For example, when you add a surface to the scene, it is automatically parented by an axis.



a) When you add a wipe mask to the scene, an axis is automatically added and made the parent of the Geom node.

b) An arrowed line indicates that axis2 is the parent of geom1.

In the schematic, arrowed lines between elements indicate parent-to-child relationships.

NOTE: You can use the Parent and Cut modes in Perspective, Top, Side, or Front view, but it is easier to use these modes in Schematic view.

Adding a Parent Axis

You can add an axis to the scene by itself, and then make it the parent of another element. Use this method of parenting additional axes to create complex wipes.

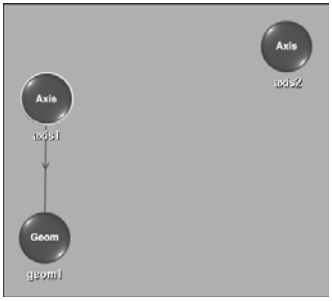
For example, you can create two masks that change shape and size independently but are parented to another axis translation in the same direction at a constant rate.

To create a branch:

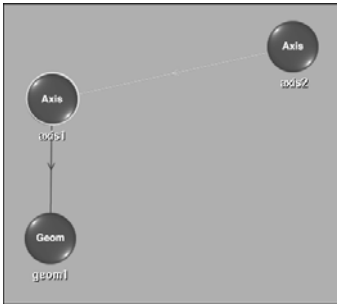
1. Add an axis (axis2) to the scene. See "Adding Elements" on page 980.
2. In the World View box, select Schematic view. The Schematic view should be similar to the *Before* figure in step 4.
3. Select Parent in the Edit Mode box.

4. Drag the cursor from axis2 to axis1. Axis2 becomes the parent of axis1, as shown in the *After* figure.

   HINT: To add a node between two linked nodes, hold **SHIFT** and drag the node on top of the link. To link one node to another, select the node and **SHIFT**-drag so that it touches the other node. You can perform these actions regardless of the edit mode.



Before: The schematic shows axis1 as the parent of geom1.



After: Axis2 is made the parent of Axis1 (and geom1) using Parent mode.

Any transformations applied to axis2 are applied to axis1 and its surface (image1). If axis1 has any transformations, they are added to the transformations from axis2. For example, if axis2 is set to 500, 100, 0 and axis1 is set to -50, 20, -30, the positions are accumulated and applied to the surface. In this case, image1 is positioned at 450, 120, -30.

Removing Branches

Use Cut or Parent mode to undo the relationship between elements. For example, the following steps show how to sever the relationship between axis2 and axis1 that was established in "Creating Branches" on page 985.

To cut a parent-to-child relationship:

1. Select Cut or Parent in the Edit Mode box.
2. Go to Schematic view.
3. Drag the cursor across the arrowed line that joins the two axes.

   The connecting line is deleted, indicating that the relationship between the two axes has been undone.

   HINT: You can also hold **ALT**+**CTRL** and drag the object away from the link to remove an object between two linked nodes.

Using Templates for SMPTE Wipes

Templates are included with the preset SMPTE wipes that come with your application.

If you modify the start position or increase the duration for a SMPTE wipe, the interpolation for the transition may not be as even as it should be. For example, if you load a preset SMPTE pattern and change its default start position by a large number of frames, the transition may appear to jump at the last frame. Or, if you increase the duration of the transition by a large number of frames, the interpolation may also appear to jump between some frames. Use Adjust to fix this problem.

Adjusting a Preset SMPTE Wipe

If you modify the start position for the wipe, you can adjust the interpolation for the transition.

To adjust a preset SMPTE wipe:

1. Select the SMPTE wipe transition icon on the timeline and display its quick menu.



a) Pattern button b) Global Axis box c) Adjust button

2. Click Pattern, and then select a wipe pattern in the file browser.
3. Move the positioner to the first frame of the transition.
4. Select Position from the Global Axis box, and then change the start position of the transition of the wipe using the X and Y Position fields.

   If you scrub the transition, you should see the wipe make a large jump at the last frame.
5. If the Adjust button is not greyed out, enable it.

   NOTE: If the Adjust button is greyed out, a template does not exist for the wipe and you must select a different pattern in order to use the Adjust feature.

   The jump in the wipe should be gone and the interpolation for the wipe should be fairly even.

Adjusting a Custom Wipe

With custom wipes, you may need to create a template if:

- You intend to change the default start position for the wipe by using the X and Y Position fields in the Wipe quick menu.
- You intend to increase the duration of the transition by a large amount.

• You intend to use the custom wipe often.

• The custom wipe has no tracking data.

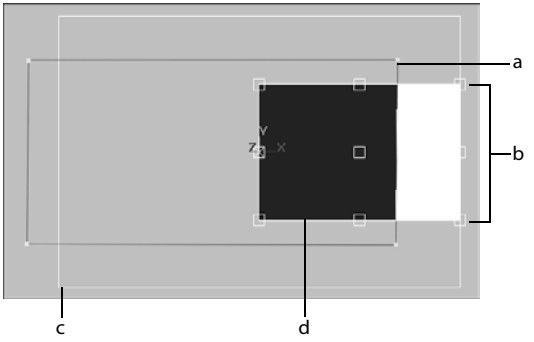
When you create a template, you must specify the default start position and then define an End Bias for all nine possible end positions. Once you create the template, you must enable the blue light on the Template button to make the Adjust option available.

To set the start position for a custom wipe:

1. Create your wipe. See "Creating Customized Wipes with Garbage Masks" on page 970.
2. Select the transition on the timeline and click Pattern.

   The file browser appears.
3. Select Custom in the SMPTE wipes box to view saved custom transitions.
4. Select the custom transition you want to use.

   Your custom wipe is applied to the transition icon on the timeline.
5. Click E beside the Wipe button to enter the Wipe Editor.
6. Click Template to display the Template menu.
7. Enable the Template Mode button to view the template in the image window.



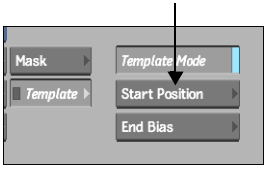
a) Mask

b) Default start positions

c) Maximum Mask size box

d) Minimum Mask size box

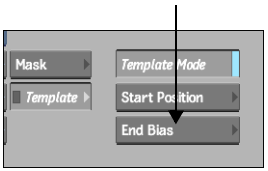
8. Click Start Position.



9. Set the default start position by enabling a Start Position button, for example, Top Left.

To set the end bias for a transition:

1. Click End Bias.



   The positioner goes to the last frame of the wipe.

2. Set the value in the currently enabled End Bias box to 0. (The currently enabled End Bias box should be the same as the default start position.)

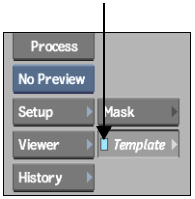
   On the last frame, the point closest to the centre of the axis should be just outside the image. This ensures that the mask fully covers the incoming image. If it does not, click the Mask button and proportionately increase the scale of the mask.

3. Set an End Bias for every End Bias position:

   • Click each End Bias box and drag the value until the mask is just large enough to encompass the entire image.

To adjust the custom wipe:

1. Enable Template.



2. Exit the Wipe Editor.

3. Change the X and Y position for the wipe in the Wipe quick menu, or increase the duration of the transition.

4. Scrub the transition.

   Notice how the interpolation causes the last frame of the wipe to jump.

5. Enable Adjust in the Wipe quick menu.

6. The interpolation of the transition should be much smoother.

Creating an Axis Transition

When you create an Axis transition, you modify the scaling, rotation, and position for the axis of one image to create the transition effect.

With an Axis transition, you can quickly swap the incoming and outgoing sources to reverse the animation. Swapping sources accommodates applications such as Apple's Final Cut Pro and Avid's editing and finishing products, where the effect is applied to the outgoing source rather than the incoming one.

The Axis Transition menu is the same menu as the Axis Soft Effect menu, allowing you to add 3D text, and camera motion, as well as track any element within the image.

NOTE: There is a palette of predefined Axis transitions located in */usr/discreet/<product name>/setups_edm*. These setups fit the duration of the selected Axis transition.

To create an Axis transition:

1. Select a cut and then click Axis.

   The Axis transition icon appears.

2. Display the Axis Transition quick menu and create the effect.

3. If you want more control over the transition, enter the Axis Editor by clicking E beside the Axis button. See "Creating Axis Soft Effects" on page 1002.

To reverse the animation using the swap source option:

1. Select a cut point between two video elements.

2. Press **INSERT** to apply a soft Axis transition.

3. Create the transition. For example:

   • At the first frame of the transition, set the Scale X and Y values to 0.

   • At the last frame of the transition, set the Scale X and Y values to 100.

4. Play the transition.

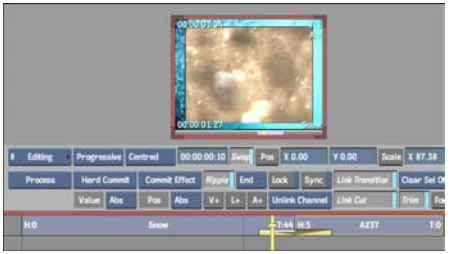
5. In the Axis Transition quick menu, enable Swap.



NOTE: The Swap button also appears in the Axis Transition Editor.

6. Play the transition again.

   The incoming and outgoing sources are switched and the animation is reversed.



Removing Transitions

When you remove a transition from the timeline, it is turned into a cut.

To remove a transition:

➤ Select the transition on the timeline, and then do one of the following:

- Drag it off the timeline.
- Click Cut.
- Press the **DELETE** hot key (or **SHIFT+DELETE** for multiple tracks).
- Select Element from the Item box and then click Delete.

Copying Transitions to the Source Area

As with any element, a transition icon can be lifted off the timeline and dragged to the Source Area. It can then be pasted on other cuts on the timeline. To copy a transition, press **F** and drag

the icon to the Source Area. Make sure you name the new source after dropping it in the Source Area; otherwise, it may be difficult to identify.

Processing Transitions

Transitions must be processed in order to ensure that no frames are dropped during playback.

To render only one element on the timeline:

➤ Select it and click Process.

To render all transitions on the timeline:

➤ Do one of the following:

- To render all transitions as well as elements, select the entire timeline and click Process.
- To render only transitions, select and enable Filter Select from the Menu Priority box. Enable Dissolve, WipeTn, and/or AxisTn and click the element selection hot spot to select the transitions. Disable Filter Select and then click Process.

46 Soft Effects

Summary

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Creating Axis Soft Effects 1002
Creating Wipe Soft Effects 1010
Creating Sparks Soft Effects 1011
Creating Colour Correction Soft Effects 1012
Creating a Timewarp Soft Effect 1016
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Creating a Resize Soft Effect 1018
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About Soft Effects

Soft effects bring the power of the Smoke effects modules to the timeline. Unlike module effects, soft effects accelerate the creation and tweaking of effects because you apply the effect directly to the timeline.

Applying a module effect involves three main steps. First, you match the element in the timeline to its source clip in the Source Area. Next, you apply the module effect to the source clip in the

chosen module, creating a new clip. Finally you replace the old element in the timeline with the new clip. Using soft effects, the element you are modifying remains in the timeline; there is no need to match or replace clips. Similarly, all changes are made in-place to the media element that has already been modified. However, not all module effects are available as soft effects.

If you want to reuse a soft effect created on a segment, you can copy it to other timeline segments, to the Source Area, or to other clips that use the same media.

Soft effects are commonly applied to video and audio elements. They can also be applied to gaps in the timeline, including layers that are completely empty. Gap effects allow you to create an effect that spans more than one element.

If proxies have been enabled for your project, you can switch between full resolution and proxy mode in both the soft effects quick menus and the editors. Working with proxies speeds up processing time in projects with high-resolution images.

If you have many soft effects, you can preview them as you make changes to see them in context of the current frame. See "Preview Fx" on page 99.

If an interface element is not described for a soft effect in this chapter, refer to the corresponding effect in the module chapter.

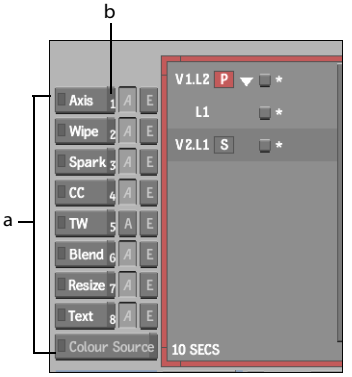
For information on audio soft effects, see "Working with Audio in the Timeline" on page 1075.

Creating Soft Effects

You apply soft effects to timeline elements through either a soft effects quick menu or an editor. The quick menu provides access to the basic controls for each soft effect. For greater control and customization, use the editor.

To create a soft effect:

1. Select the element on the timeline.
2. Click the button of the soft effect you want to apply, or press **ALT** plus the corresponding hot key.



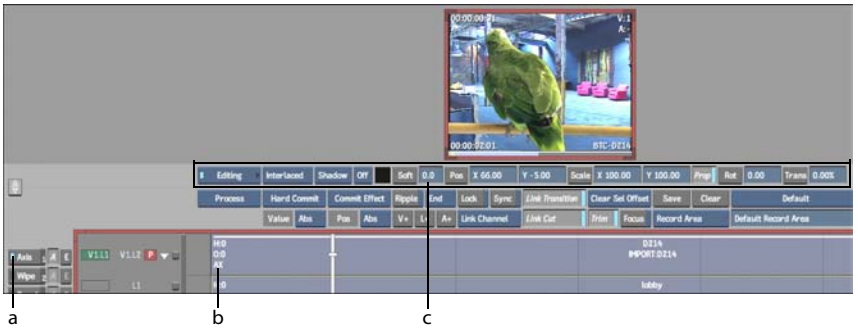
a) Soft effect buttons b) Hot key number of Axis soft effect button

NOTE: On a 21-inch monitor, not all the soft effect buttons are visible at once. Click the down arrow to view the second page of buttons.

Click:	To:
Axis (or press **ALT+1**)	Perform 2D and 3D axis DVE moves, which are animatable on a segment basis directly on the timeline. This includes X,Y,Z position, scale, shear, and rotation; shadow and blur; surface controls such as bilinear and bicubic shapes; garbage masks; light sources and motion tracking; and multiple layers of 3D text. You can also access the Keyer to perform chroma or self keys for the selected layer. See "Creating Axis Soft Effects" on page 1002.
Wipe (or press **ALT+2**)	Add wipe effects to layers. This uses the same Wipe Editor as the editor for wipe transitions, but the incoming and outgoing shots exist on different layers on the timeline. See "Creating Wipe Soft Effects" on page 1010.
Spark (or press **ALT+3**)	Apply video Sparks to an element on the timeline. See "Creating Sparks Soft Effects" on page 1011.
CC (or press **ALT+4**)	Perform colour correction and colour warping to elements directly on the timeline, which are animatable on a segment basis. See "Creating Colour Correction Soft Effects" on page 1012.
TW (or press **ALT+5** or **HOME**)	Apply a timewarp to a clip on the timeline. You can also apply a timewarp to an audio element. See "Creating a Timewarp Soft Effect" on page 1016.

Click:	To:
Blend (or press **ALT+6**)	Control the transparency of a segment, which enables parts of the background to be exposed through overall transparency. This blend occurs between elements on different layers on the timeline. See "Creating a Blend Soft Effect" on page 1017.
Resize (or press **ALT+7**)	Resize a segment to standardize its resolution with the project. Resize can also be used to correct blanking problems and to add a soft letterbox (this is much faster than using the soft Axis). See "Creating a Resize Soft Effect" on page 1018.
Text (or press **ALT+8**)	Add text to a video element. See "Creating a Soft Text Effect" on page 1019.
Colour Source	Modify the colour of a colour source directly on the timeline. See "Creating and Changing Colour Sources" on page 1022.

The soft effect quick menu is displayed, the LED on the soft effect button turns blue, and the soft effect indicator appears on the timeline segment.



a) Axis LED b) Axis soft effect indicator c) Axis quick menu

Image courtesy of Quietman

3. If you want more control of the soft effect, click E beside the soft effect button to open the editor or double-click the element. See "Accessing the Soft Effect Editors" on page 1000.

Editing with Soft Effect Quick Menus

When changing a soft effect's value from the quick menu, the change affects all selected elements. In addition, all elements that have a linked soft effect are also affected.

You can display the quick menu below the Player or the EditDesk.

To display the quick menu of a soft effect:

1. If you applied more than one effect to an element, click the soft effect button so that it is locked (it turns light grey and its letters are italicized when locked).

   The quick menu for the locked soft effect appears.

2. If the quick menu does not appear, do one of the following:

   • From the Player or the EditDesk, press **SHIFT+~**.

   The quick menu appears below the Player or EditDesk, depending on from where you accessed it.

   • From the EditDesk, access the Player.

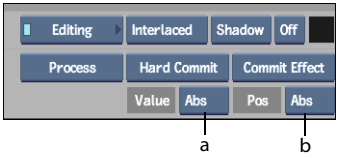
   The quick menu appears below the Player.

To reset quick menu values:

➤ Click the button to the left of a field or **CTRL**-click inside a field.

To determine how soft effects are applied from the quick menu:

➤ Select from the following options.



a) Value box b) Position box

Select:	To apply:
Value Abs	A value directly to all soft effects.
Value Rel	A relative change from the previous value. The change will apply to all soft effects.
Position Abs	The change on all soft effects at the current position of the positioner.
Position Rel	A change on all soft effects. The change is the frame difference from the start of the selected effect and the positioner. For example, if the positioner is at frame 10, all soft effects will have a keyframe applied at frame 10.
Position Prop	A change on all soft effects. The change is the proportional frame difference from the selected effect start and the positioner. For example, if the positioner is in the middle of the soft effect, all soft effects will have a keyframe applied in their middle.

Soft Effect Mini Editor — Widescreen Only

When working in HDTV or film resolution, it is useful to have access to a mini editor for the soft effect to maximize your viewing area, especially to accommodate large formats.

You can access the editor from the regular or full-screen Player.

To access the soft effect mini editor:

1. Select an element on the timeline that has a soft effect applied to it.
2. Open the full-screen Player.

   The soft effect mini editor appears below the full-screen Player.

   HINT: Press **CTRL+ESC** to display the soft effect's mini editor menu and the full-screen Player.
3. Click the Edit soft effect button (for example, Edit CC) to open the standard soft effect editor menu.

Accessing the Soft Effect Editors

Use the soft effect editors for greater control of your soft effects. Soft effect editors are similar to those found in the full modules with some differences. For example, the Axis Editor is similar to DVE but allows control of only one layer at a time.

For Axis, Sparks, and Resize, you must process the effect to see the final result in real time. For processing options about the background layer, see "Auto Rendering When Entering Soft Effect Editors" on page 1060.

You can only access a soft effect editor after the corresponding soft effect has been applied to an element.

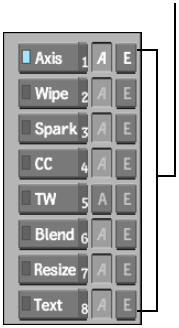
To access a soft effect editor:

1. Select an element on the timeline that has a soft effect applied to it.
2. Do one of the following:

   • Double-click the timeline element.

   • Press ' (**TILDE**)

• Click the Editor button (E) for the soft effect you want to modify.



3. Click the **A** button to enable Autokey. When enabled, a keyframe will be created on each frame where soft effect parameters are modified.

Navigating in the Soft Effect Editors

When you enter the Timewarp, Blend, or Colour Corrector editors, a blue bar appears in the Player to indicate the location of the segment in context of the entire timeline. This allows you to shuttle through the entire sequence and quickly return to the element you are currently working on. When the positioner is over the blue bar, you are monitoring the current element.

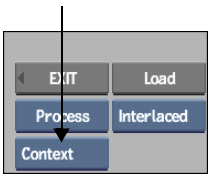
You can use the previous and next keyframe hot keys from any menu in the editors to navigate between all keyframes on all channels. Use **CTRL+Z** to go to the previous keyframe and **CTRL+X** to go to the next keyframe in your animation. All the other Player navigation hot keys are also available in these editors.

Soft Effects Context View

The soft effect editors (Axis, Wipe, Resize, Text, and some Sparks) provide a Context view option so you can monitor your soft effect in the context provided by the focus point of the timeline positioner. When context view is not selected, you can monitor timeline layers at or below the current soft effect only.

To use a soft effect editor's Context view:

➤ From the soft effect editor, select Context from the Preview Options box.



The current view is displayed in the Player, using the focus point of the timeline positioner as its context.

HINT: If you are in the Axis Editor, Context view disables the display of axis icons and control points, along with the ability to work with them gesturally. You can toggle between PreviewFX and Context views to get the advantages of Context view without losing the interactivity with objects.

Creating Axis Soft Effects

Use a soft Axis to create a single-layer DVE effect directly on the timeline. For example, scale an element with a soft Axis to reveal an element on another layer.

NOTE: Adding a soft Axis to a soft Resize will mute the soft Resize.

To create a soft Axis:

1. Select an element on the timeline.
2. Move the focus point over the layer you want to use as the top of the vertical edit.
3. Click the Axis soft effect button (or press **ALT+1**).
4. The Axis quick menu appears.



a) Rendering options b) Layer Selection box

Image courtesy of Quietman

5. Set rendering options. You can set these options for both the result and the current clip. See "Axis Rendering Options" on page 1009.
6. To define surface attributes, select Surface from the Layer Selection box and then set the softness, position, scaling, and rotation for the surface.

7. To add a matte, select Surface or Matte from the Layer Selection box, click Matte and load a matte.

   NOTE: To temporarily turn off a matte as you work, select Matte from the Layer Selection box and then Off from the Matte box.

8. To add a shadow, select Shadow from the Layer Selection box, select On, and then set the position, scaling, and rotation for the shadow.

Creating Matte Containers

Containers provide a convenient way of grouping elements together in the timeline. The elements, which can come from different layers, can be edited as a unit, yet remain individually editable. A matte container is a container with the RGB portion of an image on one track and its matte on another. If the matte for a clip exists separately from it, you can add the clip and its matte to the timeline as a single element by creating a matte container for them.

For single-frame mattes and virtual sources, there are special considerations. If the matte consists of a single frame, it is automatically repeated to match the duration of the front clip. If both the front and matte clips are virtual sources, the matte container is created as a virtual source as well, and you can trim, slip or slide it to any extent.

You can create a matte container in the following ways:

- Using the Axis soft effect quick menu or editor.
- Using the **CTRL** hot key.
- By importing the RGBA file directly into a matte container. See "Importing RGBA Files" on page 231. (This option does not repeat single-frame mattes to match the front clip.)
- Using the Container Fx tool. See "Fx Tools" on page 1123.

You can mute a matte from the timeline or from the Axis Editor.

NOTE: For more information on containers, see "Working with Containers" on page 933.

To create a matte container using the quick menu:

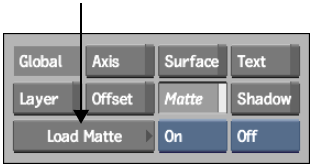
1. Load your fill to the timeline.
2. Make sure your external matte is in the Source Area.
3. Select the fill on the timeline and apply a soft Axis.
4. In the quick menu, click Matte.
5. Select your external matte from the Source Area.

   NOTE: You cannot use a timeline element as your matte selection.

A matte container is created.

To create a matte container using the editor:

1. Load your fill to the timeline.
2. Make sure your external matte is in the Source Area.
3. Select the fill on the timeline and apply a soft Axis.
4. Enter the Axis Editor.
5. Click Load Matte.



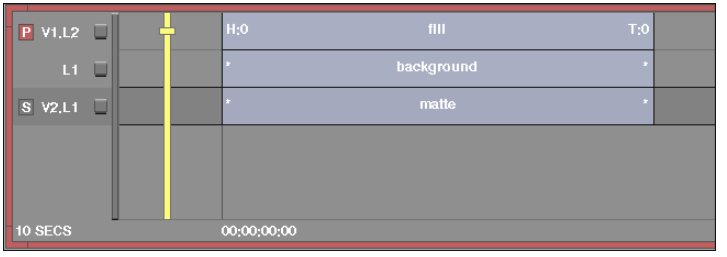
6. Select your external matte from the Source Area.

   NOTE: You cannot use a timeline element as your matte selection.

   The matte container is created.

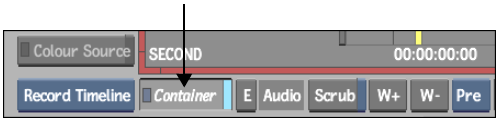
To create a matte container using the CTRL hot key:

1. Make sure your fill is on the Primary video track.
2. Make sure your matte is on the Secondary video track.



3. Select the element(s) you want to use for the fill.
4. Select the element(s) you want to use for the matte.

5. **CTRL**-click the Container button.



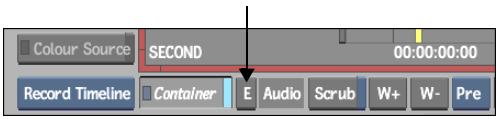
The matte container is created on the Primary video track.

6. Apply a soft Axis to the matte container.

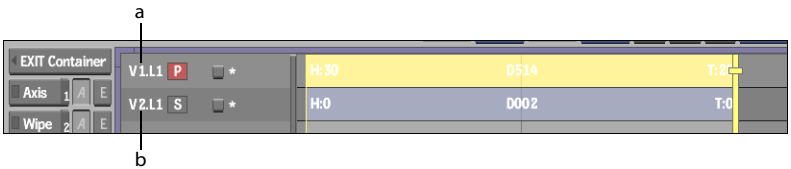
You now see the result of the external matte with the matte container.

To enter a matte container:

➤ Double-click the matte container or click E beside the Container button.



The matte container contains two tracks: your fill on V1 and the external matte you selected on V2. You can edit the contents of a matte container the same way you modify a normal container.



a) Fill on V1 b) External matte on V2

To mute a matte from the Axis Editor:

1. Select the matte container.
2. Enter the Axis Editor.
3. Select Off from the Matte box.

The matte is temporarily removed from the vertical edit.

To mute a matte from the timeline:

➤ Click the purple Container LED button.

The LED turns yellow when muted.

NOTE: To unhide the matte, click the Container LED button so that it turns purple.

Axis Editor

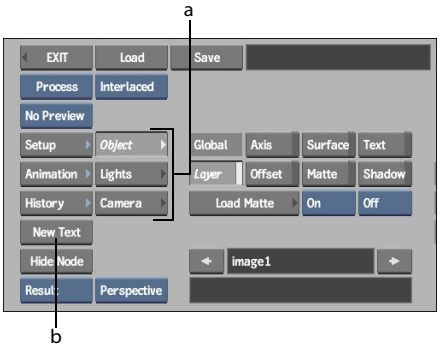
If you want more control over an Axis soft effect, use the Axis Editor to create a DVE-like effect that includes 3D text, motion tracking, and keyed components. The Axis Editor is similar to DVE; however, you can only manipulate a single layer, and you cannot apply textures to 3D text. This section only discusses components specific to Axis soft effects. For complete information on menus and controls, see one of the DVE chapters in this guide.

Settings defined in the Axis quick menu are carried over to the Axis Editor, and vice versa. For example, if Matte is set to On in the quick menu, it will be set to On in the Axis Editor.

To use the Axis Editor:

1. Add a soft Axis to the element.
2. Double-click the element or click E beside the soft effect button.

   The Axis Editor appears.



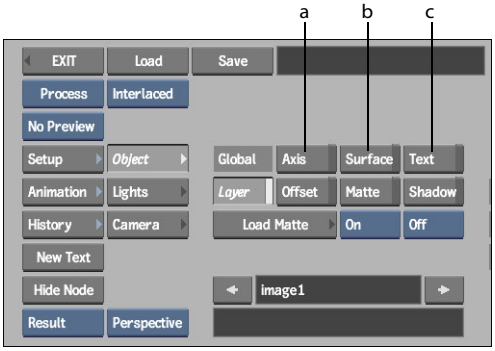
a) Object, Lights, and Camera buttons b) New Text button

3. Access any of the following Axis menus.

Menu	Description
Object	The Object attributes are similar to the corresponding attributes in DVE. However, you cannot load additional layers; you can only transform the clip that has the Axis soft effect. As well, there is no 3D displacement.
Lights	The Lights attributes are identical to the corresponding attributes in DVE. However, you only have access to one light in the Axis soft effect.
Camera	The Camera attributes are identical to the corresponding attributes in DVE. However, you only have access to one camera in the Axis soft effect.
New Text	The Text attributes are identical to the corresponding attributes in DVE with the exception of texture controls.

Working with Axis Soft Effect Layers

Working with global and specific axis transitions is slightly different in the Axis Editor than in DVE because only one layer is available in the Axis soft effect.



a) Axis button b) Surface button c) Text button

To work with a specific axis:

1. Click Object.
2. Select the axis you want to modify, or click Surface, Text, or Axis.
3. Modify the attributes of the selected axis. You can modify attributes using the respective fields or select an option from the Edit Mode box and work directly in the image window.

To work with the layer:

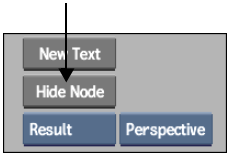
1. Click Object.
2. Click Layer
3. Click the border of the layer to select it.
4. Modify the layer attributes, You can modify attributes using the respective fields or select an option from the Edit Mode box and work directly in the image window.

Hiding Nodes

You can hide the current axis. For example, you can enter the Axis Editor with a black source and add 3D text. You can then hide the black source so that the only element used in the soft effect is the 3D text.

To hide a node:

1. Select an element on the timeline.
2. Apply a soft Axis.
3. Enter the Axis Editor.
4. Click New Text.
5. Type a text string and click Enter.
6. Click Create.
7. Select the image by clicking its border.
8. Click Hide Node.



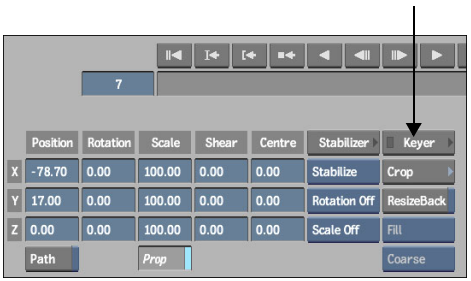
The image is hidden, and only the 3D text remains.

Axis Keyer

You can create chroma keys directly on the timeline using the Keyer in the Axis Editor. When you enter the Axis Keyer, the clip loaded as the Front is the clip with the Axis soft effect, and the clip loaded as the Back is the next available layer on the timeline.

To use the Axis Keyer:

1. Build a multilayer timeline with a front layer and background.
2. Select the layer you want to key, and click Axis (or press **ALT+1**).
3. Double-click the element or click E beside the soft effect button.
4. In the Object menu, click Keyer.



The Axis Keyer appears.

The Front clip is provided by the clip with the Axis soft effect, and the Back is provided from the next available clip in the multilayer timeline.

5. Create the key.

Axis Rendering Options

When rendering a soft Axis, you can specify some render options for the image and others for surfaces in the Axis effect such as 3D text elements. You can set these options from the Axis quick menu below the Player or from the Axis Editor.

To set the rendering options from the quick menu:

➤ Select one of the following.

Select:	To render:
Interlaced	The surface and 3D text elements in fields.
Progressive	The surface and 3D text elements in frames.

To set the rendering options from the Axis Editor:

1. Click Setup.
2. Select one of the following.

Select:	To render:
Interlaced	The image in fields.
Progressive	The image in frames.

NOTE: Each Axis soft effect can have its own rendering option.

Wireframe Mode

You can use the Wireframe option in the Setup menu and in the Object menu to display a wireframe preview of your setup. You can also render a soft Axis in wireframe mode.

To render in wireframe mode:

1. Enter the Axis Editor.
2. Do one of the following:
   - To view only the image in wireframe mode, click Object and enable Wireframe.
   - To view the entire scene, including 3D text in wireframe mode, click Setup and enable Wireframe.
3. In the Setup menu, set the Resolution value for the wireframe.

4. Click Process.

Creating Wipe Soft Effects

Use the Wipe soft effect to create a vertical wipe directly on the timeline. A Wipe soft effect is similar to a wipe transition; however, the Wipe soft effect occurs vertically between layers.

To create a Wipe soft effect:

1. Select the element you want to use as the incoming shot of the vertical wipe.
2. Set the focus layer by moving the focus point over the layer you want to use as the top of the vertical edit.
3. Click the Wipe soft effect button (or press **ALT+5**).

   The Wipe quick menu appears.



a) Pattern selection b) Wipe options

4. Enter the wipe pattern number, or click Pattern and select one from the SMPTE wipe library.
5. Specify the wipe attributes for each option.

Select:	To adjust:
Position	The position of the SMPTE wipe.
Motion	The spin factor of the SMPTE wipe.
Softness	The edge softness of the SMPTE wipe.
Options	The scaling and blending options of the SMPTE wipe.

Wipe Editor

If you want more control over the Wipe soft effect, use the Wipe Editor.

To use the Wipe Editor:

1. Add a Wipe soft effect to the element.
2. Double-click the element or click E beside the soft effect button.

   The Wipe Editor appears.
3. Edit the wipe as you would SMPTE wipe transitions. See "Editing Wipes" on page 969.

Creating Sparks Soft Effects

Use the Sparks soft effect to apply video Sparks to video elements on the timeline. Sparks soft effects are applied below Axis and Wipe effects. If you want to apply a Sparks effect to an element that contains an Axis or a Wipe effect, you need to contain it first if the result of the Axis or Wipe effect is required by the Sparks. Or, you can apply the Sparks soft effect to a gap above the element containing an Axis or a Wipe effect.

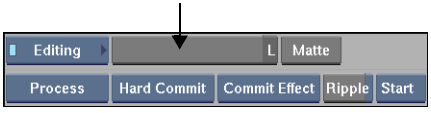
You can use Sparks that require up to four inputs, but you cannot use desktop Sparks. With desktop Sparks, you do not enter a module to create the effect. For example, the SparkBroadcast Sparks that is shipped with the system does not have an editor. It applies the effect directly to a clip you select on the EditDesk and therefore cannot be used as a Sparks soft effect.

NOTE: You cannot use the Audio VST Sparks on the timeline.

To use a Sparks soft effect:

1. Select the element to which you want to apply the Sparks soft effect.
2. If the Sparks you are using requires a matte, click Matte in the Spark quick menu and load the matte from the Source Area.

   A matte container is created.
3. Click the Spark button and load your Sparks.



   HINT: To change a currently loaded Sparks, hold **ALT** when you click the Spark button.
4. Set the input for each layer.
5. Click the Spark button again, or the E button next to the Spark, to enter the Spark Editor.

Preview Fx in the Spark Editor

The Preview Fx option works the same as in every other editor and on the timeline. However, if the element to which you are applying the Sparks also has an Axis or a Wipe effect, you will not see the result of the Axis or Wipe effect in the Sparks module while using Preview Fx because these soft effects are upstream of the Sparks effect. If you want to preview all effects, you must exit the Spark Editor and use the Preview Fx option in the Player.

Creating Colour Correction Soft Effects

Use the Colour Correction soft effect to add colour corrections to elements directly on the timeline or combine this soft effect with the Triptych Player for colour matching. You can also colour correct segments on the timeline using the Colour Warper™ tool. 2D and 3D vectorscopes are available from the EditDesk to help you match colours accurately.

To create a Colour Correction soft effect:

1. Select the element to which you want to apply the colour correction.
2. Click the CC soft effect button (or press **ALT+4**).

   The Colour Correction quick menu appears.



a) Contrast b) Offset c) Gain d) Saturation e) Hue f) CC/CW button

3. Modify any of the values for contrast, offset, gain, saturation, or hue.

Colour Correction Editor

If you want more control over the Colour Correction soft effect, use the Colour Correction Editor. The Colour Correction Editor is similar to the standard colour corrector; however, it does not accept a matte, background, or reference buffer. Only components specific to the Colour Correction soft effect are explained in this section.

To use the Colour Correction Editor:

1. Add a Colour Correction soft effect to the element.
2. Double-click the element or click E beside the soft effect button.

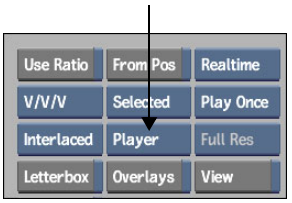
   The Colour Correction Editor appears.
3. To navigate between all elements on a layer that have soft colour corrections without exiting the editor, press **ALT+Z** to navigate backwards or **ALT+X** to navigate forwards.

Colour Matching

Use the Colour Correction soft effect in conjunction with the Triptych Player for interactive colour matching. You can view up to three different sources in the Triptych Player windows and view the result of the colour match interactively.

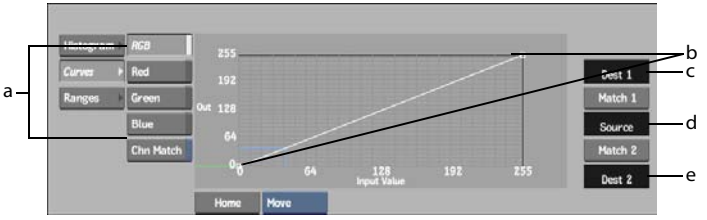
To use colour matching:

1. Select Triptych from the Player Type box.



2. Move the positioners over the elements you want to use for the colour match. See "Using the Triptych Player with Vertical Editing" on page 936 and "Using the Triptych Player for Colour Matching" on page 940.
3. Select the element you want to colour match.
4. Click the CC soft effect button (or press **ALT+4**).
5. Double-click the element or click E beside the soft effect button.
6. Click Curves in the Colour Correction Editor.

   The Curves menu appears.
7. Click the Source colour pot.



a) Channel Selector buttons
b) Curve handles
c) Dest 1 button
d) Source button
e) Dest 2 button

8. Plot the colour you want to modify by selecting it with the eyedrop cursor.
9. Plot the match colour in Dest 1 or Dest 2.
10. Enable the channel buttons to specify the Match parameters.

Enable:	To:
Channel Match	Modify selected channels by the same amount during the match. When disabled, each channel is modified independently.
RGB	Match using all colour channels.

Enable:	To:
Red	Match using only the Red channel.
Green	Match using only the Green channel.
Blue	Match using only the Blue channel.

11. Click either Match 1 or Match 2.

The Match curves update. You can fine-tune the result by adjusting the curve handles.

Creating Colour Correction Soft Effects with the Colour Warper

Use the Colour Warper soft effect to colour correct elements directly on the timeline. You can also use the Colour Warper in combination with the Triptych Player for colour matching.

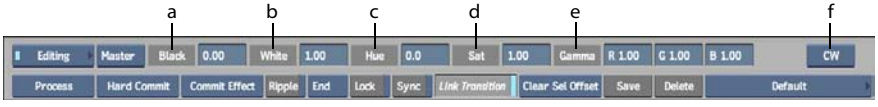
You can apply colour corrections with the Colour Warper tool from the Colour Correction quick menu or the Colour Correction Editor. Access the Colour Warper from the Colour Correction quick menu to make basic colour corrections. Access the Colour Warper from the Colour Correction Editor for more control over the Colour Correction soft effect.

With the soft effect preferences, you can also define which colour correction tool (Colour Corrector or Colour Warper) is applied by default. See Chapter 51, "Colour Corrector," on page 1147.

To access the Colour Warper from the Colour Correction quick menu:

1. Select the element to which you want to apply the colour correction.
2. Click the CC soft effect button.
3. Click CC.

   The Colour Warper quick menu appears.



a) Black b) White c) Hue d) Saturation e) Gamma f) CC/CW button

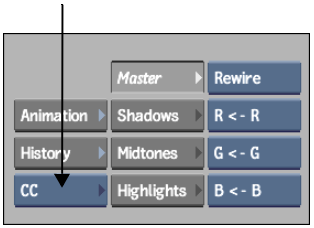
4. Modify the values for black level, white level, hue, saturation, and gamma.

To access the Colour Warper soft effect from the Colour Correction Editor:

1. Select the element to which you want to apply the colour correction.
2. Click the CC soft effect button (or press **ALT+4**).
3. Double-click the element or click E beside the soft effect button.

The Colour Correction Editor appears.

4. Click CC.



The Colour Warper editor appears. In the Preferences menu, you can specify whether the Colour Corrector or the Colour Warper editor is shown by default in the Colour Corrector soft effect menu. Once a Colour Correction soft effect is applied, the selected menu will appear in the editor.

Use the Basics, Selective, and Subsetups menus to apply colour corrections to the selected element. For instructions, see Chapter 52, "Colour Warper," on page 1179.

Vectorscope Display Options

You can display a 2D vectorscope and 3D vectorscope on the EditDesk while you use the Colour Correction soft effect. You can use these vectorscopes to help match colours, adjust shadows and highlights, view colour distribution, and ensure that broadcast standards are met. Because the vectorscopes appear in the Player, you can access them when you use the Colour Correction Quick menu or the Colour Correction Editor.

To view colour information in either the 2D or 3D vectorscope:

1. Show the Player.
2. From the Player Display box, select Vectorscope.

   The last selected vectorscope appears.
3. To display the 2D or 3D vectorscope, select Interactive from the Standard/Interactive box.

4. From the Scope box, select the vectorscope you want to use to view the clip.

Select:	To view:
2D	The 2D vectorscope. Use the 2D vectorscope to analyse the colour content of the clip and locate specific colours in terms of their chroma values. When you view a clip in the 2D vectorscope, you see it in terms of hue and saturation. The size and placement of the colour squares in the 2D vectorscope show the distribution of all the colours in the clip—like a colour wheel; the distance from the centre to the perimeter of the scope maps colour saturation, with the outside edge of the scope delineating pure colour.
3D	The 3D vectorscope. Use the 3D vectorscope to both analyse the colour content of the clip and to locate specific colours in terms of their chroma and luma values. When you view a clip in the 3D vectorscope, you see it in terms of HLS (hue, lightness, and saturation). Its X, Y, and Z axes represent red, green, and blue, and the size and placement of the colour cubes show the distribution of all the colours of the clip in RGB colour space.

5. Set the following options to customize the display of the 2D or 3D vectorscope.

Enable:	To:
Canvas	Show the vectorscope canvas. When the canvas is off, the vectorscope is transparent, but can be outlined.
Lines	Show the vectorscope outline.

6. To set SMPTE bars for the 2D vectorscope, select an option from the Bars box.

Select:	To match:
Bars 75%	75% SMPTE bars. If the current project is NTSC, the bars are set to 75% by default.
Bars 100%	100% SMPTE bars.

7. From the Size box, select the size of the coloured squares or cubes that make up the histogram. You can display 8x8, 16x16, or 32x32 coloured dots.

8. Click Home to reset the size of the vectorscope.

Creating a Timewarp Soft Effect

Use the Timewarp soft effect to apply timewarps to video or audio elements in the timeline. There is a different Timewarp soft effect button for video and audio elements.

To apply a Timewarp soft effect to video:

1. Select the video element.

2. Click the TW button (or press **ALT+5** or **HOME**).

The Timewarp quick menu appears.



a) Timewarp Type box
b) Speed field
c) Reverse button
d) Timewarp Processing option box

3. Set the properties for the timewarp. See Chapter 47, "Timewarps," on page 1039.

Creating a Blend Soft Effect

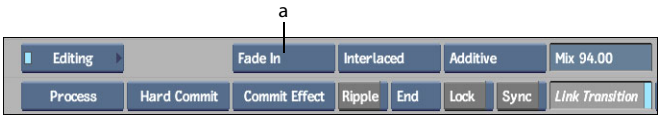
Use Blend soft effects to add blending transitions between layers. Blend soft effects are similar to dissolve transitions except that the Blend soft effect occurs vertically across layers.

To create a Blend soft effect:

1. Select the element you want to use as the incoming shot of the vertical blend.
2. Set the focus layer by moving the focus point over the layer you want to use as the top of the vertical edit.
3. Click the Blend soft effect button (or press **ALT+6**).

   HINT: You may need to click the down arrow on the Soft Effects menu to see the Blend soft effect button.

   The Blend quick menu appears.



a) Blend Mode box

4. Select the Blend mode.

Select:	To:
Fade In	Create a mix curve that starts at 100% at the first frame and ends at 0% at the end of the clip.
Constant	Create a constant mix value of 50% for the length of the blend.
Fade In/Out	Fade in to the incoming clip for the first 0.5 seconds and fade out for the last 0.5 seconds. Clips shorter than 1 second fade in for the first 25% of the clip, and fade out for the last 25% of the clip.
Fade Out	Create a mix curve that starts at 0% at the first frame and ends at 100% at the end of the clip.

5. Set the rendering and mix options.

Blend Editor

If you want more control of the Blend soft effect, use the Blend Editor. With the Blend Editor, you can modify the shape of the blend curve for more complex results.

To use the Blend Editor:

1. Add a Blend soft effect to the element.
2. Double-click the element or click E beside the soft effect button.

   The Blend Editor appears.
3. Modify the animation channel for the Mix value to get the result you want.

Creating a Resize Soft Effect

A soft Resize is automatically applied to clips added to the timeline that do not have the same resolution or scan mode as the current clip on the timeline. You can easily perform pan and scans and animate the image position to achieve optimal resizing.

A soft Resize can also be applied to a same-resolution segment of the timeline and be used to correct blanking problems or to add a soft letterbox. You can even use a soft Resize to apply a soft Axis and have a surface with a border.

If you apply a soft Axis on a segment that is already soft resized, you can work on the resized version of the segment or on the original resolution by muting the soft Resize. The muting is done automatically when you apply a soft Axis to a soft resized segment to allow you to work on the native resolution clip in the Axis Editor.

A segment with a soft Resize can be played back in real time if the quality option is set to Coarse. Other options may require rendering.

When you mix clips of different resolutions on the timeline, a soft Resize is automatically applied using the following attributes:

- Resolution
- Bit Depth
- Scan mode (field 1 and field 2 only)

Applying a Soft Resize

All clips on the timeline can be resized using a soft Resize. If you apply a Resize soft effect to a container that has nested containers, the resize settings of the parent container are automatically

applied to the nested containers as well. This ensures that all clips in the timeline and its nested containers are the same resolution.

To apply a soft Resize:

1. Select the element you want to resize.
2. Click the Resize soft effect button (or press **ALT+7**).

   HINT: You may need to click the down arrow on the Soft Effects menu to see the Resize soft effect button.

3. In the Resize quick menu that appears, set the resize settings. See "Resize Settings" on page 620.

Soft Resize Editor

The Soft Resize Editor has a two-Player display: source resolution (left) and destination resolution (right). This interface layout is useful for performing pan and scan. Press **CTRL+ALT+M** on either Player to lock the view on the broadcast monitor. Using the lock feature can let a client monitor the final framing while you continue working on the source image.

Creating a Soft Text Effect

Soft Text effects are an easy, flexible way to add graphics to the timeline. Most Soft Text effects can be previewed in real time. As a rule, you can add several, stacked Soft Text effects to a timeline without significantly affecting performance. The Soft Text module differs from the regular Text module in a few ways. Soft Text includes:

- An RGB/RGBA option
- The ability to create a matte key
- The ability to add gap Soft Text effects. See "Adding Soft Text to an Empty Layer" on page 1027.

NOTE: Soft Text does not include logos. To work with logos, use the regular Text module.

You can also import XML files containing subtitles to a timeline, and edit attributes such as colour and font directly in the XML file. See Chapter 22, "Importing Subtitle XML," on page 443.

Soft Text Quick Menu

You can access certain Soft Text features from the timeline using the Soft Text quick menu.

To access the Soft Text quick menu:

1. Select an element on the timeline and then click the Text soft effect button (or press **ALT+8**).

   HINT: You may need to click the down arrow on the Soft Effects menu to see the Text soft effect button.

2. Select an option from the Soft Text Quick Menu box.



Select:	To access controls for:
Basic	Changing text attributes such as font size, and determine whether a matte is created.
Layer Axis	Changing the orientation of the text layer. If you are working in proxy mode, the values correspond to the proxy.
Fill/Under	Changing the fill or underline attributes for the text.
Out/Shad	Changing the outline and shadow of the text.

RGB/RGBA Box

In the Soft Text menu, you can create a text layer with a matte by selecting the RGBA option. A text layer with a matte can be used to place a layer of text on a background. Use the RGBA option when you are planning to use the text with a soft effect that requires a matte to composite a foreground on a background. You use the composited text as an input for Sparks or when adding an axis.

When using the RGBA option to create a matte, the transparency of the text's fill attribute receives special treatment. By default, the transparency value is transferred to the matte. In the composite, this yields an image in which the text has the expected transparency. Further, if you enable the Matte Key button, all static (that is, non-animated) fill colours are set to a transparency of zero percent. Disabling it sets them to 100%.

To create a text layer with or without a matte:

1. Work with text in the Soft Text editor.
2. Make a selection from the RGB/RGBA box to determine whether or not a matte is created from the text layer.

   NOTE: The RGB/RGBA box is in the Basic menu of the Soft Text quick menu.

Select:	To:
RGB	Create a text layer that does not include a matte.
RGBA	Create a text layer that does include a matte.

   HINT: When you use the RGBA option with text to create a matte layer, you must select Context to see the text layer with the matte.

Soft Text Matte Key

A matte key allows you to create a text effect in which the text's fill is, in fact, a background clip. When used with an Axis effect (or a Sparks effect that takes a matte), it can be used to layer text made of one background on top of another background.

To create a text matte key:

1. Work with text in the Soft Text editor.
2. Enable the Matte Key button.

   Notice the fill is set to zero and the RGBA/RGBA box is set to RGBA.
3. Add an Axis effect to the element containing the Soft Text.
4. Preview the effect in any of the following ways:
   - Select Preview Fx in the Player.
   - Select Preview Fx in the Axis editor.
   - Select Context in the Soft Text editor.
5. To preview the effect over a background:
   - Place the element containing the Soft Text and Axis on one layer in the timeline, and the background on the layer beneath it.
   - Put the focus point of the timeline positioner in the element containing the Soft Text and Axis.

Soft Text Editor

The Soft Text editor provides access to a more complete set of functions and parameters for adding text to a clip. For details, see Chapter 57, "Text," on page 1355.

To access the Soft Text editor:

1. Add a Soft Text effect to the element.

   NOTE: You can also add text to a gap effect. See "Adding Soft Text to an Empty Layer" on page 1027.

2. Double-click the element or click E beside the soft effect button.

   The element is opened in the Soft Text editor.

Soft Text and Proxy Mode in the Mini Editor

When proxies have been enabled for a project, you can switch between full-resolution mode and proxy-resolution mode in all soft effects quick menus and editors. The mini editor is a means for working with soft effects while giving as much screen real estate to the image as possible. When displaying the mini editor for a text soft effect, switching to proxy mode causes the Layer menu to update to show the scale and position in terms of the proxy size, rather than the full-resolution image.

Creating and Changing Colour Sources

The Colour Source controls allow you to create and alter colour sources, including noise, colour bars and tones.

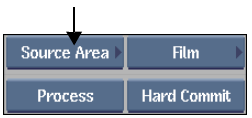
Creating a Colour Source

You can create a colour source using the Video menu or hot keys. You can only use the Colour Source soft effect button to create a colour source on a gap or empty layer.

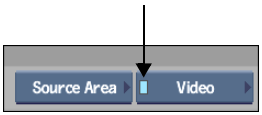
To create a colour source:

1. Do one of the following:

   - From the EditDesk, make sure that the current option in the Menu Priority box is disabled or select and enable the Effects option.
   - From the Player, select and enable the Effects option from the Menu Priority box.



2. Select and enable Video in the A/V Tools box.



3. Display the Colour Source controls:
   - Select Colour Source from the Video menu.
   - Press the Colour Source button (**F10**).
   - Press the Black Source button (**F11**).
   - Press the Bars and Tone button (**F12**).
4. Set the source type, colour, audio, duration and timecode, as desired.
5. Click in the Source Area or Record Area to create the clip.

Changing Colour Sources in the Timeline

You can change the properties of a colour source directly in the timeline.

To change the properties of a colour source:

1. Select the colour source in the timeline.
2. Click the Colour Source soft effect button.

   HINT: You may need to click the arrow on the Soft Effects menu to see the Colour Source soft effect button.

   The Colour Source controls appear.

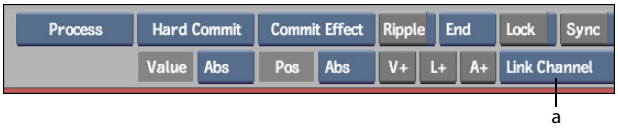


3. Select the new colour and click Replace.
4. To return to the original colour, click Reset.

Trimming Animated Soft Effects

When you apply animated soft effects to timeline elements, you have three trimming options. Access these options from the soft effect's Channel box in the EditDesk menu. The selected option applies to all soft effects unless they are locked.

NOTE: The trimming options do not apply to Timewarp soft effects.



a) Soft Effect Channel box

Resize Channel — Locks the animation relative to the element's duration. If you change the duration of the element by trimming, the animation and all its keyframes scale to fit the duration of the element after trimming.

Link Channel — Links the animation to the media. When you trim, slip, or slide the element to which the soft effect has been applied, the animation moves with the media. Keyframes move with the media as well.

Unlink Channel — Unlinks the animation and the media. When you trim, slip, or slide the element to which the soft effect has been applied, the media moves relative to the animation. In this case, keyframes retain their position relative to the beginning of the element. They do not move with the media.

Creating Gap Effects

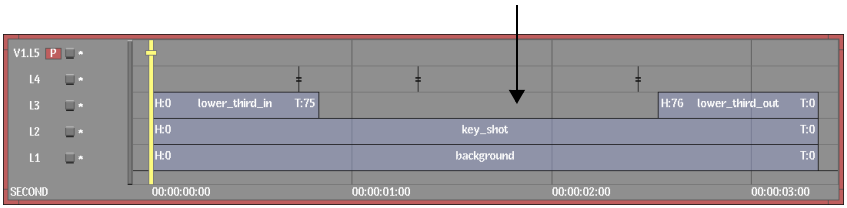
Gaps are the empty spaces between elements in an edit sequence. They can result from removing a portion of a clip with Ripple set to off, for example. When you apply a soft effect to a gap, you are creating a gap effect.

A gap effect is similar to a soft effect on an element with media. However, while a soft effect is restricted to the clip to which it is applied, gap effects are independent of all media. They affect the media under them. If you colour correct an empty layer, for example, the colour correction is seen on the layer beneath it. With gap effects, you can apply effects at a splice or transition, or add an effect to several clips at once. You can treat a gap effect like any other element, trimming and moving it, or copying it for use in another timeline.

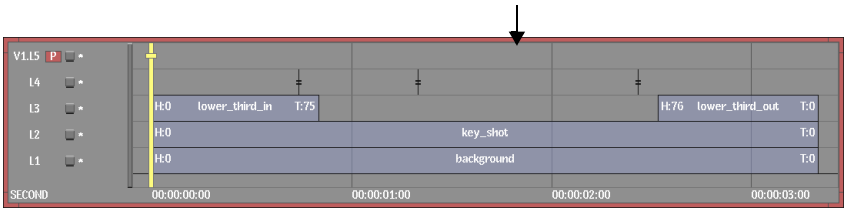
NOTE: Because a timewarp is closely tied to the media to which it is applied, you cannot apply a Timewarp soft effect to a gap.

Gaps can appear in different places in the timeline:

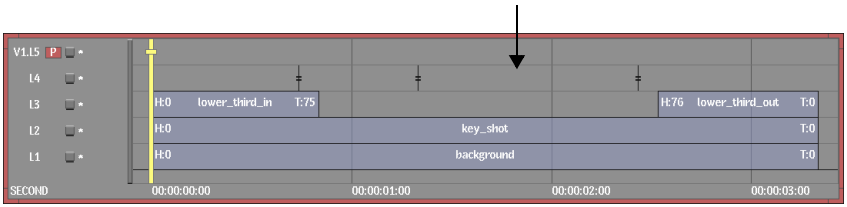
• The empty space between media elements on a video layer



• An empty video layer



• The space between splice points on an empty video layer. Splice points are useful for containing a gap effect applied to an empty video layer. The areas to either side of the splice points are also gaps.



Because a gap effect is not restricted by in points, out points, splices and transitions, it is easily trimmed, moved and duplicated. You can trim a gap effect over the entire duration of the video track, for example, regardless of the underlying splice points.

You can also freely edit splices and transitions between elements on video layers under the gap effect. You can splice an element, add a transition at the splice point, and then replace the incoming element without affecting the gap effect. In addition, gap effects can be treated as if they were clips. They can be copied and placed over different media in the timeline, or copied to the Source Area for later use.

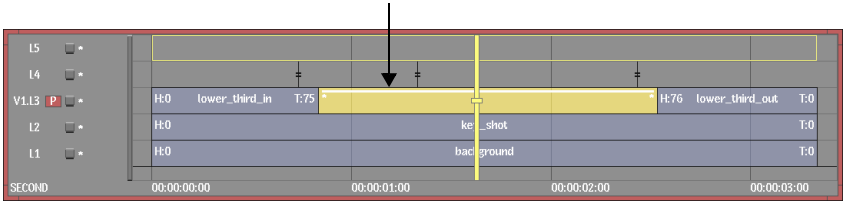
For information on creating gaps, see "Removing Elements from an Edit Sequence" on page 924.

To apply a soft effect to a gap:

1. Determine the element to which you want to apply the soft effect. Do one of the following:
   - Move the positioner and its focus point over the gap.
   - Select the gap.
   - Select the entire video layer.
2. Click the appropriate soft effect button or use the appropriate soft effect hot key.

Press:	To create this soft effect:
ALT+1	Axis
ALT+2	Wipe
ALT+3	Sparks
ALT+4	Colour Correction
ALT+6	Blend
ALT+7	Resize
ALT+8	Text

A white bar appears along the top of the gap element indicating an unrendered soft effect.

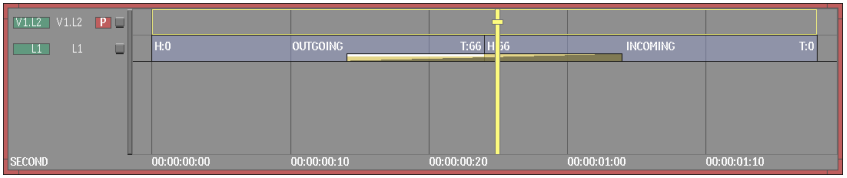


Creating a Soft CC over a Transition

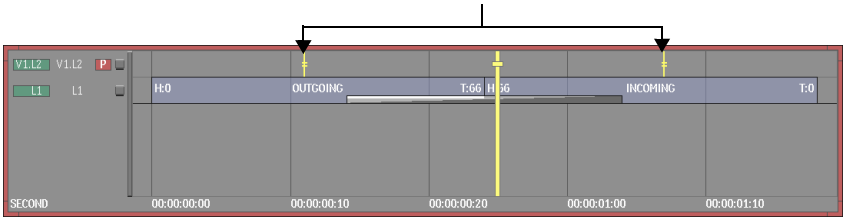
Creating a gap effect over a transition has three advantages. First, like other gap effects, it keeps the effect separate from the underlying elements. You can modify the transition without interfering with the effect, and vice versa. Second, you only need to apply the effect once rather than to each element separately, greatly simplifying fine-tuning the effect. Finally, you can restrict the effect to just a portion of the underlying elements.

To apply a Soft CC to a gap over a transition:

1. Working with any timeline that has a transition (such as a dissolve) between two media elements, add an empty video layer above the layer with the transition.



2. Move the focus point of the positioner to the empty layer.
3. Add splices before and after the start and end points of the transition.



4. Select the gap.
5. Press **ALT+4** to add a Soft CC effect.
6. Using the Soft CC quick menu (or, optionally, by entering the Soft CC editor), add a reddish hue to the gap.

   You can now trim the gap effect independently of the transition, or edit the animation of the Soft CC effect without being restricted by the relative location of the cut point or the start and end frames of the transition.

Adding Soft Text to an Empty Layer

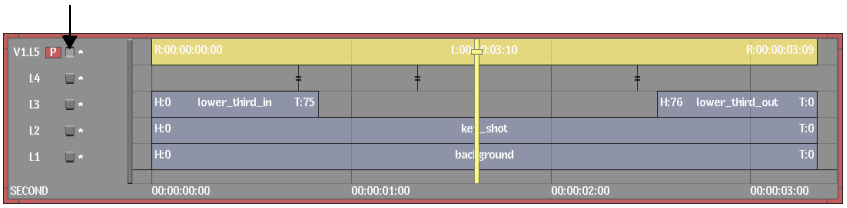
Soft Text adds text to elements in the timeline. Creating a Soft Text effect as a gap effect adds additional flexibility. Assume you want to add the same text to several clips. With a simple Soft Text effect, you would have to duplicate the effect on each clip. By creating a gap effect, you create the effect once, on an empty layer above the clips.

If you decide to put the text on a bicubic surface so that you can warp it, there is an additional consideration. To warp text, you must use the Axis soft effect, placing the text on a bicubic surface. By default, Axis soft effects use an RGB surface that contains the media of the current layer and all those beneath it. This is the case even when applying Soft Text as a gap effect. Thus, by default, warping the text will warp all the media beneath it. To restrict the warp, select the

RGBA option. The RGBA option adds a matte to the gap effect, restricting the Axis effect to just the text.

To apply a Soft Text effect to an empty layer:

1. With the focus point of the positioner over the uppermost video layer of a current video track, click L+ to add an empty video layer.
2. Click the new video layer's selection box.



The entire layer is selected.

3. Click Text or press **ALT+8** to apply a Soft Text effect.

   A white bar appears, indicating an unrendered soft effect has been applied to the gap.

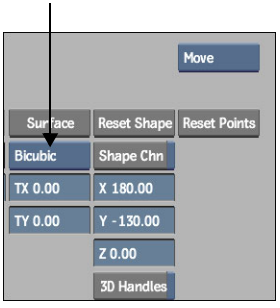
4. Click New Layer (or press **ALT+N** in the editor) to add a text layer, and type your text.

   The text layer appears for the duration of the timeline. You can easily trim the gap effect or add fade-in and fade-out transitions. You can also edit the media elements below the gap effect without affecting the text layer.

5. Click outside the text layer to defocus it.
6. Press **ALT+1** to add an Axis soft effect so you can work with the text graphic as a 3D surface.
7. Click the "E" button next to the Axis button to enter the Axis Editor.

   HINT: If the Axis button is enabled, you can press **~ (TILDE)** to enter the Axis Editor.

8. From the Shape box, select Bicubic.



Four control points with tangent handles appear at the corners of the surface.

HINT: If you do not see the control points and axis icons, Context is selected from the Preview option box. Select PreviewFX to view control points and icons.

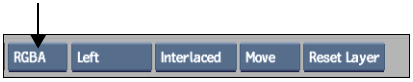
9. Use the control points to modify the shape of the surface.

   By default, the Axis soft effect uses an RGB surface that contains the media of the current layer and all those beneath it. However, in this case, you only want to modify the shape of the text on top of the layers below it.

10. Exit the Axis Editor.

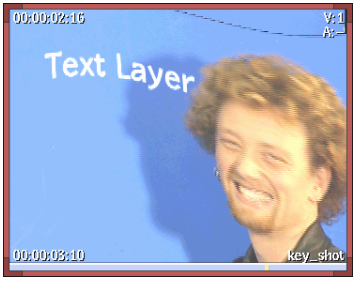
11. Enable Text to display the Soft Text quick menu.

12. From the Alpha Processing Mode box, select RGBA.



The RGBA option processes the Text soft effect using the text layers as an alpha channel. You can now modify and animate the text in 3D space independently of the video layers below it.

RGB option



RGBA option



Linking Soft Effects

You can link multiple segments in order to apply or edit several segments at once. For example, if you apply the same colour correction to multiple segments or move multiple soft Axis segments, all the soft effects applied to the selection can be edited at once.

To link soft effects:

1. Select multiple segments on the timeline.

2. Add a soft effect.

3. Edit the settings for the entire selection using the soft effect quick menu.

For details on how changing a parameter affects linked soft effects, see "Editing with Soft Effect Quick Menus" on page 998.

Slipping Soft Effects

When animating soft effects, you can change the timing of the soft effect directly on the timeline without having to enter the Track Editor. Slip soft effects by any amount from either the Record timeline or the Container timeline and see the Player update as you make changes.

You can slip the timing of only one soft effect, several soft effects on one segment, or all soft effects on multiple segments. Slipping soft effects can be done on either segments or gaps. The entire soft effect is slipped; you cannot slip only selected keyframes or only selected channels.

When you animate a soft effect, keyframes appear in blue on the segment. However, keyframes can only be displayed for one soft effect at a time. If your timeline contains more than one soft effect, the keyframes of the currently selected soft effect are automatically displayed.

A soft effect can be slipped whether or not its keyframes are displayed as long as the soft effect is selected. You can change which soft effect's keyframes are displayed if you want to use them as a visual guide when slipping a soft effect.

To slip soft effects directly on the timeline:

1. Select the soft effects that you want to slip:
   - To select all soft effects on specific segments, select the desired segments.

     The selected segments turn yellow.
   - To select all soft effects on all segments, press **/** on the numeric keypad or click the element selection hot spot.

     All the segments turn yellow.
   - To select specific soft effects on one segment, expand the segment and **CTRL**-click the soft effect indicator of each effect you want to slip. Alternatively, select a timeline segment or move the focus point of the positioner over a segment and then press **CTRL** and the

associated hot key to select a particular soft effect. For example, press **CTRL+1** to select the Axis soft effect.

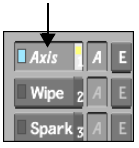
The yellow square above the hot key number on the soft effect button turns yellow. As well, the soft effect indicator turns yellow.



a) Hot key number of Axis soft effect b) Axis soft effect indicator

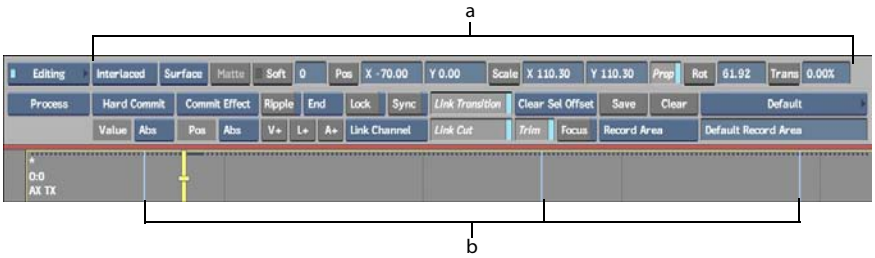
NOTE: If a segment contains only one soft effect, you do not have to select the soft effect as long as the focus point of the positioner is over the appropriate segment.

2. To change which soft effect's keyframes are displayed, click its soft effect button so that it is locked (it turns light grey and its letters are italicized when locked).



HINT: If a soft effect button is locked and you want to display the keyframes of a soft effect on another segment, you must select that segment before selecting the soft effect.

The timeline segment displays the keyframes of the selected soft effect and the corresponding quick menu appears. If you do not see the keyframes, make sure that either the segment is selected or the focus point of the positioner is over the segment. Segment selection has priority over the location of the focus point.



a) Axis soft effect quick menu b) Axis soft effect keyframes

3. Slip the selected soft effects by doing one of the following:
   - Press **SHIFT+ ,** (comma) and drag inside the segment in the direction in which you want to slip the soft effect.
   - If you know the number of frames by which you want to slip the soft effect, enter the number in the numeric keypad, press **SHIFT+,** (comma) and then **LEFT ARROW** or **RIGHT ARROW**, depending on the direction of the slip.

   HINT: You can undo any slip operation with the Slip Effect option in the Undo list.

   The Player updates interactively as you slip the selected soft effects and all values are updated in the corresponding soft effect editor. If you slip an effect outside of a segment, any visible keyframes turn white.

To navigate between keyframes on the timeline:

1. Display the quick menu for the appropriate soft effect.
2. With the Player showing, do any of the following:
   - To jump to the previous keyframe, press **CTRL+Z** or click the navigation control  .
   - To jump to the next keyframe, press **CTRL+X** or click the navigation control  .

Copying Soft Effects

If you want to reuse a soft effect in another element in an edit sequence, you can copy it as follows:

- From the timeline to the Source Area for use in another timeline
- From one segment to another for use in the same timeline
- From one clip to another if you are using the same source media

You can also replace a source to the timeline without removing soft effects from the replaced shot. See "Source-Only Replace Edits" on page 922.

Copying Soft Effects from the Timeline to the Source Area

You can copy multiple soft effects from the timeline to the Source Area at the same time as long as they are from the same segment. When you want to reapply the soft effect to a segment, you just have to drag the effect on top of the segment.

You can preview a soft effect by loading it into the Player and viewing it in Preview Fx mode. See "Preview Fx" on page 99. Alternatively, you can create the soft effect as a segment and then render it.

To copy a soft effect from the timeline to the Source Area:

1. Resize the video track containing the soft effect you want to copy.
2. Do one of the following:
   - Press **CTRL** and drag the soft effect indicator to the Source Area.
   - Select a timeline element, press **CTRL+#** to select a particular soft effect and drag to the Source Area. (**CTRL+1** copies the Axis soft effect, **CTRL+2** copies a Wipe, and so on).

   NOTE: Soft effect indicators turn yellow when selected.

   HINT: You can press **CTRL+#** and drag directly to the Source Area without expanding the segment.

   The soft effect proxy appears in the Source Area. It displays the Front view of the effect, the effect you copied, and the name of the effect. If you copied multiple soft effects, they may appear as a single black proxy displaying the names of the soft effects.

   If you save the soft effect to the clip library, it will be saved as a grey proxy displaying the name of the soft effect.

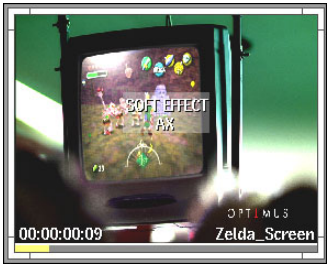


Image courtesy of Optimus

To apply a soft effect from the Source Area to a timeline element:

➤ Do one of the following:

- To apply the soft effect and leave a copy in the Source Area, press **F** and drag the soft effect proxy to the appropriate timeline element.
- To apply the soft effect and remove it from the Source Area, drag the soft effect proxy to the appropriate timeline element.

To create a soft effect as a segment:

1. Drag the soft effect proxy to an empty video track on a new timeline.
2. Process the segment.

The processed soft effect proxy displays the Front view of the effect, the effect you copied, and the name of the soft effect. If you save the processed soft effect to the clip library, the proxy appears with the same information.

Copying Soft Effects between Timeline Segments

Copying soft effects between segments on the same timeline can speed up your work since you do not have to recreate the soft effect for each segment. You can copy a soft effect from a video segment or from a gap.

To copy a soft effect between timeline segments:

1. Resize the video track containing the soft effect you want to copy.
2. Do one of the following:
   - Press **CTRL** and drag the soft effect indicator to any other element, or to a selection of elements, on the timeline.
   - Select a timeline element, press **CTRL+#** to select a particular soft effect and drag to any other element, or to a selection of elements, on the timeline. (**CTRL+1** copies the Axis soft effect, **CTRL+2** copies a Wipe, and so on).

   NOTE: Soft effect indicators turn yellow when selected.

   HINT: You can press **CTRL+#** and drag directly to another element without expanding the segment.

Copying Soft Effects between Clips

You can quickly copy soft effects from one clip to another as long as the sources used to create the soft effects are the same sources to which you want to copy the soft effect. This can speed up your work if you need to reapply soft effects to an updated offline or are working with multiple versions of a timeline since you do not need to copy each effect separately.

You can copy soft effects from a source clip to an entire record timeline, thereby copying all soft effects from matching sources. Or, you can limit which soft effects from matching sources you copy by selecting specific timeline elements instead of the entire record timeline.

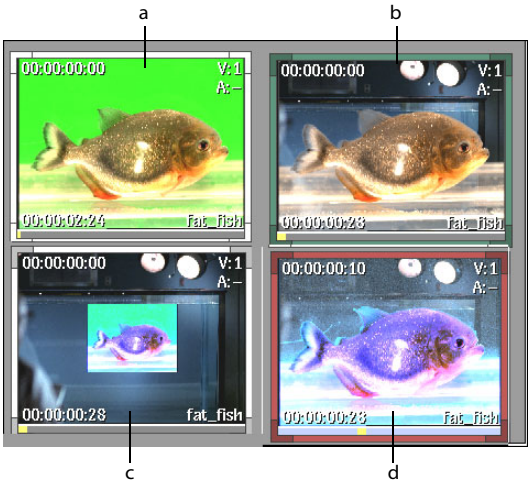
If you are using EDLs, make sure you capture your material creating one clip per event. Select the source clip containing the soft effects you want to copy and then the record clip to which you want to apply the soft effects. If matching sources are found, the soft effects of the first instance of a source are automatically applied to the corresponding source in the record clip. For Smoke

to be able to detect the same sources in source and record clips, the following information must be identical between sources:

- Tape Name
- Source Timecode In
- Source Timecode Out

The following attributes affect how soft effects are copied between matching sources:

- All soft effects from the source clip are applied to the matching sources in the record clip. If the same type of soft effect exists on both the source and record clips, the source clip's soft effect overrides the record clip's soft effect. Any soft effects on the record clip that are not on the source clip will be preserved. This is illustrated in the following example.



a) Source clip

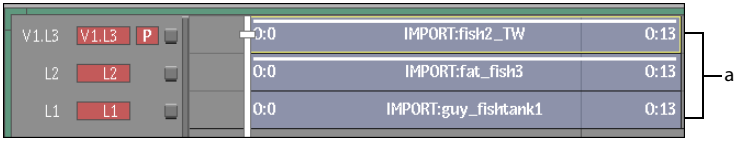
b) Source clip with Axis Key soft effect

c) Updated offline with Axis Resize and Colour Corrector soft effects

d) Record clip after copying source clip effect with Copy Effect option. Axis Key from source clip is copied. Colour Corrector from updated offline is preserved. Axis Resize is not copied.

Image courtesy of Technicolor (formerly Toybox)

- If the source clip's timeline contains multiple layers and the record clip's timeline contains only one layer, elements that are above the source elements on the lowest matching layer of the source timeline are transferred to the record timeline such that their relationship to the media is maintained. This is illustrated in the following example.

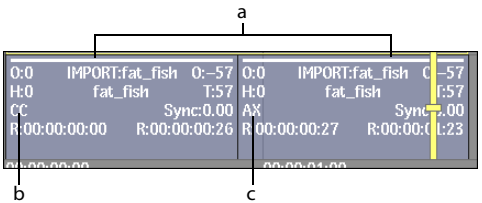


a) Source timeline with three layers.



a) Record timeline with one layer. All layers above the lowest matching layer — guy_fishtank1—from the source timeline will be transferred to the record timeline with the Copy Effect option.

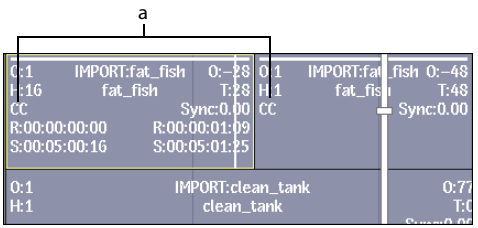
- If a source is used more than once in a source clip but with a different soft effect, the soft effect of the first instance of the source is the one copied, as shown in the following example.



a) Two identical sources are used in source clip.

b) First instance of source uses Colour Corrector soft effect.

c) Second instance of source uses Axis soft effect.



a) Soft effects from the source clip are copied to the new record clip. Only the soft effect from the first instance of the source—Colour Corrector—is copied to each instance.

- If a layer on a record clip is locked, no soft effects from the corresponding source clip's layer are transferred to it. However, any matching unlocked video elements above the locked layer are transferred.
- Timewarps and containers are copied.
- Matchframe edits are not copied.

- Basic transitions such as dissolves and wipes are not copied. Gap effects are not copied since they are not associated with sources.
- Audio is not copied.

To copy soft effects between clips:

1. Select the source clip whose soft effects you want to copy.
2. Select the record clip or timeline elements containing the sources to which you want to apply the copied soft effects.
3. Select Copy Effect and Confirm.



The selected element or every element on the primary video track of the record timeline is compared against every element on the primary video track of the source timeline. If a match is found, the source's soft effects are applied to the corresponding sources in the record clip. The soft effects are slipped such that their relationship to the media is maintained.

Muting Soft Effects

To temporarily remove a soft effect from the vertical edit, you can mute it. To put the soft effect back into the vertical edit, simply un-mute it. Muted soft effects are indicated by yellow LEDs on the soft effect button. When the soft effect is enabled, the LED is blue.

NOTE: If you mute a Timewarp soft effect, only mix and trail values are muted. You cannot mute timing effects with the mute button.

To mute a soft effect:

1. Select the element that has the soft effect you want to mute.
2. Click the blue LED (or press the corresponding hot key number).

   The LED turns yellow, and the soft effect is temporarily removed from the vertical edit.

To enable a muted soft effect:

1. Select the element that has the muted soft effect you want to enable.
2. Click the yellow LED (or press the corresponding hot key number).

   The LED turns blue, and the soft effect is reapplied to the vertical edit.

Deleting Soft Effects

You can delete any soft effect from the timeline.

To delete a soft effect:

➤ Do one of the following:

- **ALT**-click the blue LED button on the left side of the soft effect button.
- Resize the video track and **CTRL**-drag the soft effect indicator to the bottom of the screen.

47 Timewarps

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About Timewarps

A timewarp is an effect in which the speed of the action taking place appears faster or slower than when it was originally recorded. A freeze-frame effect, in which a single frame is repeated, is another form of a timewarp. Timewarps can have a constant or variable speed.

A timewarp occurs when the number of frames or fields in a clip is expanded or contracted, and the action is interpolated over the new number of frames. The following formula illustrates the basic principle of timewarping.

$$\text{Timewarp Speed (\%)} = \frac{\text{Source Duration}}{\text{Record Duration}} \quad x\ 100$$

You can create timewarps in the record timeline, the Player, or by performing fit-to-fill four-point edits.

Using the Player you can create a timewarp by adjusting the playback speed of a source clip explicitly. When you edit the clip to the Record Area, it appears as a timewarp soft effect.

A fit-to-fill four-point edit is one in which you set the in and out points of a clip in the Source Area and of its destination in the Record Area. When Ripple is off, this results in a fit-to-fill edit. Here, the timewarp is calculated implicitly based on the difference between the duration of the source clip and its destination. There is no need to explicitly set values. A fit-to-fill edit is a convenient means to create a freeze-frame effect.

To create a timewarp in the record timeline, you can use the Timewarp quick menu or the Timewarp Editor. Simple enhancements, such as blending frames to produce smooth timewarps, can be done using the quick menu. More complex effects, including variable speed timewarps and strobe effects, are created using the Timewarp Editor.

Timewarps whose values have been set implicitly take precedence over explicit timewarps. In other words, if you fit-to-fill a source clip for which a timewarp has been specified explicitly, the explicit timewarp is ignored. For example, if you reduce the playback speed of a clip by 50% in the Player, and then drop it into the timeline using a fit-to-fill edit, the 50% reduction is ignored.

A constant timewarp does not change over the duration of the clip. In the Timewarp Editor, the Speed channel is displayed as a straight line with one keyframe. A constant timewarp is commonly used to create a slow- or fast-motion effect. By adding keyframes, you can create a timewarp that varies over its duration. For example, you can create a clip that plays at its normal rate until a particular event occurs, decreases dramatically during the event, and then returns to normal for the rest of the clip. In addition, timewarps can have either positive or negative values. A negative value has the effect of reversing the clip.

A timewarped element's head and tail frame counts are determined by the speed and duration of the source. For variable speed timewarps, heads and tails are infinite; that is, source frames are reused infinitely, as determined by the timing curve. Note that only visible frames are processed. Head and tail frames are not.

Creating Constant Speed Timewarps from the Record Timeline

When creating constant speed timewarps from the record timeline, you select a timeline element and then apply a timewarp to it.

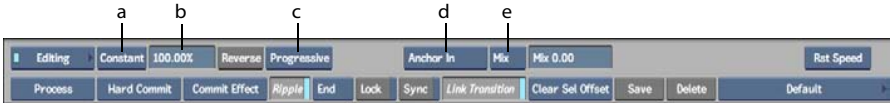
NOTE: When timewarping a virtual source, there is no limit to how long a source can be.

To create a constant timewarp from the record timeline:

1. From the record timeline, select the element you want to timewarp.
2. Do one of the following:
   - Enable the Timewarp soft effect button (or press **ALT+5** or **HOME**) and then enter the speed for the timewarp in the Speed field.

     NOTE: You can change the default timewarp speed from the Module / Soft FX section of the Preferences menu. The **HOME** key is affected by the last or default speed preference.

   - Enter a speed value in the numeric keypad and then enable the Timewarp soft effect button (or press **ALT+5** or **HOME**).
3. Adjust the timewarp parameters using the Timewarp quick menu.



a) Timewarp Type box
b) Speed field
c) Transition Render mode box
d) Anchor box
e) Timewarp Processing option box

4. Click Process to process the timewarp.

Creating Timewarps in the Player

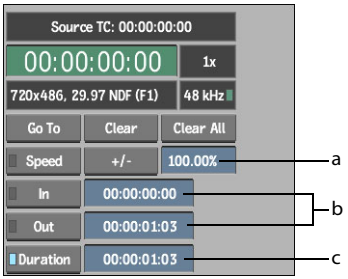
You can create a timewarp in a source clip using the Player by adjusting the speed of the source clip or the duration of the timewarp. You cannot adjust the speed of the source clip independently from the duration of the timewarp.

The timewarp is created when you edit the clip from the Source Area to the Record Area. When an edit is performed using a source clip with a speed change, the source clip is first timewarped according to the speed specified, then the edit is performed.

If you mark an in and out point on the source clip and in the Record Area, and then edit the clip to the timeline, a fit-to-fill edit occurs and the source clip is timewarped so that it fits into the specified region. You can also fit-to-fill a one-frame clip (without marking the source) into a marked region in the Record Area. The edit results in a freeze-frame.

To create a timewarp in the Player:

1. View the source clip in the Player.



a) Speed field b) In and Out Point fields c) Duration field

2. Set the in and out points for the timewarp.

   NOTE: The in point and out point frames of the source clip are not guaranteed to be exactly the same after an explicit timewarp. The amount of slippage is proportional to the change in the source after the speed change is applied.

3. Define the timewarp value:

   • To change the speed of the source clip, enter a value in the Speed field.

   • To change the duration of the timewarp, enter a value in the Duration field.

   NOTE: The result of editing the values in the Player depends on the constrain setting for each field. For example, if you constrain the Duration field, changing the value in the Speed field does not change the duration of the timewarp. See "Constraining Source Clip Timewarp Values" on page 1044.

4. To change the direction of the source clip, click the **+/-** button. The speed value is preceded by a negative sign (-) when the effect is in reverse.

5. Exit the Player.

A percentage speed value appears in the lower-right corner of the source clip indicating that a timewarp has been applied.

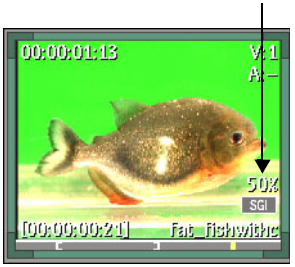


Image courtesy of Technicolor (formerly Toybox)

6. Edit the source clip to the Record Area.

   The timewarp is created.

Creating Timewarps Using Fit-to-Fill

A fit-to-fill edit is a convenient means for quickly creating a timewarp that exactly fits a pre-determined space in the timeline. You mark in and out points in both the source clip and the record clip, and edit the clip into the timeline. The timewarp is calculated automatically based on the difference between the source and record durations.

The speed change of a fit-to-fill edit is calculated according to the following formula.

$$Source\ Speed = \frac{Record\ Duration\ -1}{SourceOut\ -\ SourceIn\ -\ 1}$$

If the source clip includes edits such as cuts or transitions, you must choose how you want them treated in the timewarp. To preserve the edits so you can continue to work with them, you create a container for the clip. The timewarp will be applied to the container, and the edits will be preserved. If you choose not to create a container, the resulting element in the timeline is a timewarped, hard-committed version of the source clip. See "Containers" on page 772. In either case, the heads and tails of the source clip are retained.

NOTE: A fit-to-fill edit with a negative speed change can be achieved by reversing the in and out points in the source clip or by entering a negative value in the Player's Speed field.

To create a timewarp using a fit-to-fill edit:

1. Mark a source clip with an in and out point.
2. Mark a record clip with an in and out point.

3. Press **H** to edit the source clip into the timeline.

   A timewarp is automatically applied to the source clip so that it fits inside the marked area in the timeline.

4. Click Process to process the timewarp.

To create a freeze-frame timewarp using a one-frame clip:

1. Select a one-frame clip in the Source Area.
2. Mark a record clip with an in and out point.
3. Press **H** to edit the source clip into the timeline.

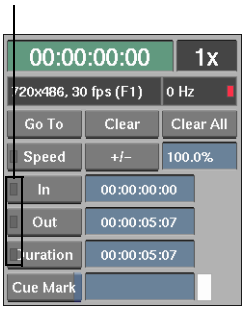
   The source clip is timewarped to fit into the marked region of the timeline.

Constraining Source Clip Timewarp Values

Use the constrain boxes when creating a timewarp to prevent values from changing when you change other values. For example, if you do not want to change the duration of the timewarp, enable the Constrain button for the Duration field. When you edit the speed value, in point, or out point with the Duration field constrained, the duration of the timewarp does not change.

To constrain a field:

➤ Hold down **CTRL** and click the Constrain box on the button you want to constrain.

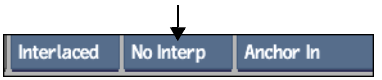


Setting Interlace Interpolation Options

When creating timewarps in Interlaced mode, you can choose from five interpolation options. Interpolation helps remove field jitter artefacts that are produced when a reversal of fields occurs during the timewarp.

To set an interpolation option:

1. Display the Timewarp quick menu.
2. Select Interlaced from the Transition Render mode box.
3. Select an interpolation option from the Interpolation Mode box.



Select:	To:
No Interp	Create a timewarp with no field interpolation.
Half Interp	Create a timewarp in which interpolation only takes place on displaced fields.
Full Interp	Create a timewarp in which all fields are interpolated. Note that this option has the least aliasing, but you may notice some softening of the image due to the blending of the fields.
Shift Up	Shift the image up by a single line. This may help reduce artefacts that appear in reverse timewarps of 100%.
Shift Down	Shift the image down by a single line. This may help reduce artefacts that appear in reverse timewarps of 100%.

Reversing a Clip

You can reverse a clip using the Player or the timeline.

To reverse a clip in the Player:

1. View a source clip in the Player.
2. Do one of the following:
   - Press the **+/-** button.
   - Enter a negative value in the Player's Speed field.

To reverse an element in the timeline:

1. Select an element in the timeline.
2. Enable the TW soft effect button (or press **ALT+5** or **HOME**).
3. In the Timewarp quick menu, enter a negative value in the Speed field or click Reverse.
4. Click Process to process the timewarp.

Creating Variable Speed Timewarps

Variable speed timewarps contain an animated Speed and Timing channel. You can create custom timewarp effects by adding and modifying keyframes for the timewarp.

To create a variable speed timewarp from the Timewarp Editor:

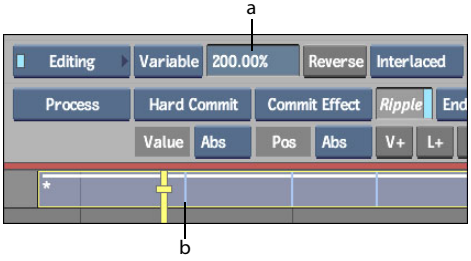
1. Select an element in the timeline, and then press **ALT+5** or **HOME**.
2. Click E beside the Timewarp soft effect button or double-click the timeline element.

   The Timewarp Editor appears. A white Trim box denotes the limits of the selected element. Head and tail frames appear outside the Trim box.
3. Move to the desired frame and set a keyframe.
4. Select the Speed channel and adjust its value to the new level.

   NOTE: The timing curve also moves as you adjust the speed curve.
5. Move to a new frame, and then click the Set button in the Animation controls.
6. Adjust the speed value.
7. Click Process.
8. Click the  button to view the timewarp effect in the Player.

To create a variable speed timewarp from the record timeline:

1. Select an element in the timeline, and then press **ALT+5** or **HOME**.
2. Enable Auto Key in the Timewarp Editor and then exit.
3. Move to the desired frames and change the speed in the Speed field.



a) Speed field b) Keyframe indicating 200% speed

4. Click Process.
5. Click the  button to view the timewarp effect in the Player.

NOTE: After you create a variable timewarp, it is identified in the timeline by a "*" in place of the element's head and tail information.

Editing Variable Speed Timewarps

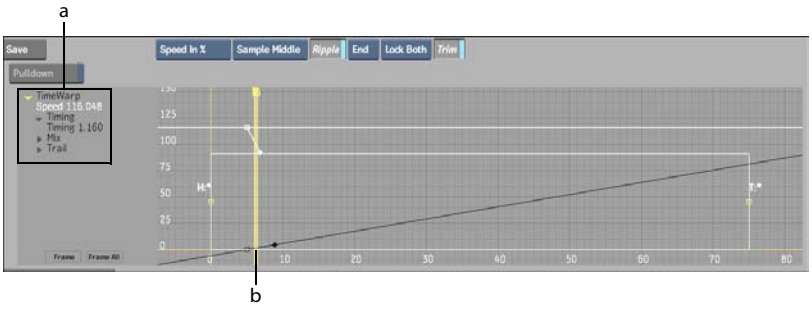
To edit a timewarp, use the Timewarp Editor.

To access the Timewarp Editor:

➤ Click E beside the Timewarp soft effect button or double-click the timeline element.



The Timewarp Editor appears.



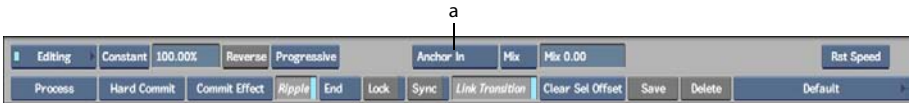
a) Timewarp channels b) Positioner

The result clip frame number is mapped along the X, or horizontal, axis. The range is from 0 at the origin to the total number of frames at the right of the graph. You can add frames to the trail of the timewarp.

The source clip frame number is mapped along the Y, or vertical, axis. The range is from 0 at the origin to the total number of frames at the top of the graph. You cannot add frames to the source clip in the Timewarp Editor.

Editing Constant Speed Timewarps

When editing a constant timewarp, you can anchor a frame so that its timing is not affected. For example, to modify a timewarp without creating a bad match frame, you can anchor the in or out frame as you edit the timewarp. Select an anchoring option from the Anchor option box.



a) Anchor option box

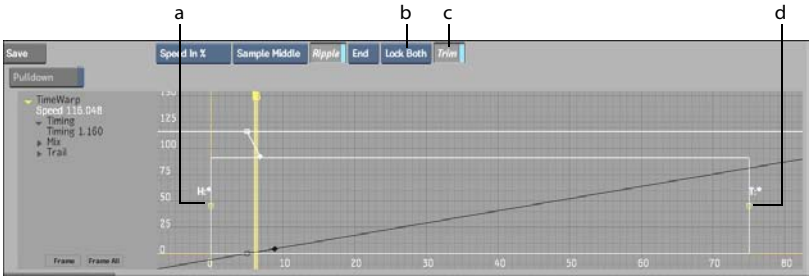
Select:	To:
Anchor In	Keep the in frame from changing when modifying timewarps. The element's out frame is adjusted accordingly to conform to the playback speed specified by the timewarp.
Anchor Out	Keep the out frame from changing when modifying timewarps. The element's in frame is adjusted accordingly to conform to the playback speed specified by the timewarp.
Anchor Pos	Keep the frame at the positioner from moving when modifying timewarps. The element's in and out frames are adjusted to conform to the playback speed specified by the timewarp.

Trimming Timewarps

Trim a timewarp using the Timewarp Editor to change its length. This is useful if you change the speed of a timewarp, thereby changing the duration of the clip. You can then trim either the in or out point to include more or less of the timewarped material.

NOTE: Trimming timewarps is the same as trimming any element. If you cannot trim all the repeating frames out of a timewarp that has been reset, it is likely due to a Ripple setting constraint. Change the Ripple setting, if necessary.

The Trim box, denoted by a white border, represents the in point and the out point of the element being timewarped. The Trim box can be trimmed to change a timewarp's length. Head and tail frames appear outside the box.



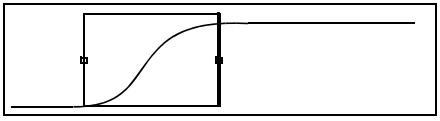
a) Trim box in point b) Lock option box c) Trim button d) Trim box out point

All settings in the Timewarp quick menu and Timewarp Editor are carried over to each other. For example, the on or off state of the Trim button in the Timewarp Editor is linked to the Trim button in its quick menu. Trim must be on in order to trim gesturally in either the Timewarp Editor or Timeline view.

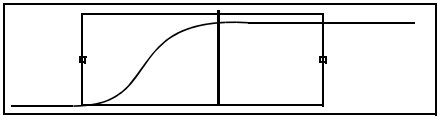
Use the lock options to determine the effect of trimming in the Timewarp Editor.

Select:	To:
Lock Off	Trim the in point or out point of the timewarp without locking any frames in position. The Timewarp Channel curve is unaffected.
Lock One	Lock the frame on the current in point or out point when trimming a timewarp.
Lock Both	Lock the frames on both transitions when trimming the in point or out point of the timewarp. This is useful for changing the speed and duration of a timewarp while respecting the in point and out point.

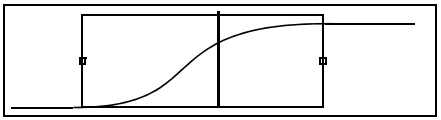
The following illustrations show the effect of trimming a timewarp's record out point when the curve is locked and unlocked. The first illustration shows the timewarp clip before trimming.



The next illustration shows what happens to the timewarp when trimming the record out point with *Lock Off* selected.



The last illustration shows the effect to the timewarp when trimming the record out point with *Lock One* selected.



NOTE: A freeze-frame occurs for variable timewarps if some of the timewarp curve is moved outside the source's in or out point while trimming or editing the timewarp curve. You can also move an entire timewarp curve outside the in and out points.

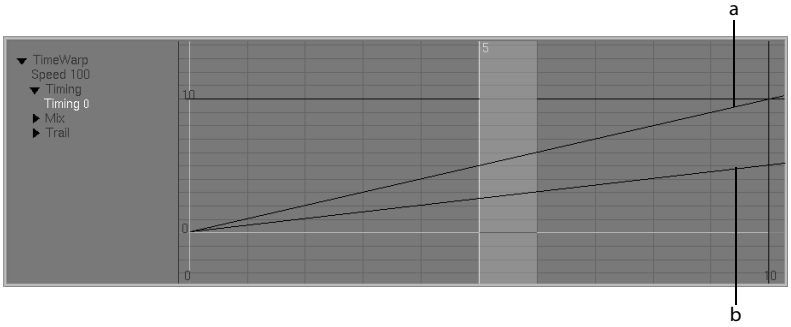
The Timewarp Editor provides two methods of trimming a timewarp (in both cases you must enable Trim mode):

- By changing timecode in the Record In or Record Out Timecode fields.
- By dragging one of the Timewarp Trim box handles.

Speed Curves Versus Timing Curves

When you make changes to a clip's timing, you are essentially changing the time that it takes for a clip to reach a given frame. Take, for example, a 100-frame clip. You could adjust the timing so that only the 50th source frame is reached by the end of the clip's 100 frames. This effectively halves the clip's playback rate. A negative playback rate can be achieved by reversing a clip's timing curve (by changing the value at the last keyframe to the value of the first keyframe and the other way around).

A steeper timing curve results in a faster playback rate.



a) Timing curve corresponding to a speed value of 100%

b) Timing curve corresponding to a speed value of 50%

Adjusting the clip's speed has a different result. Setting the speed to 200% doubles the playback rate. A speed value of 50% plays the clip at half speed (or in slow motion). A negative speed value corresponds to playing the clip in reverse (where a -100% speed value creates a clip that plays at the normal rate, but backward).

In the Channel Editor, you can see that the speed curve and timing curve are, by definition, dependent on each other. You cannot change the speed without affecting the timing. Any action performed on one curve results in a corresponding action on the other. If you add a keyframe to the speed curve, then a keyframe is automatically added to the timing curve at the same frame.

To lengthen a clip using a timewarp:

1. Select an element in the timeline, and then press **ALT+5** or **HOME**.
2. In the Timewarp Editor, select an option from the Anchor option box.

   In the Channel Editor, a white Trim box appears to denote the limits of the selected element. Head and tail frames appear outside the Trim box.
3. Select the Timing channel.
4. To add frames to the result clip, do one of the following:
   - Set a keyframe and move it before the in point of the element (denoted by the left vertical line of the Trim box).
   - Move the last keyframe after the out point of the element (denoted by the right vertical line of the Trim box).

   NOTE: The speed curve also changes as you modify the timing curve.

   New frames are added to the tail of the clip.
5. Trim the tail until the timewarp is the desired length.
6. Click Process.

   The timeline appears with the timewarp selected. The timewarp has new tail frames as defined by your changes to the Timing channel.

Changing the Timing of a Timewarp

Edit the timing curve in the Timewarp Editor to adjust the timing of the timewarp. You can adjust the speed of the timewarp independently of its duration. For example, if you are satisfied with the duration of your edit and want to modify the speed of the element without changing the overall duration of your clip, adjust the timing curve without changing the position of the first and last keyframes.

The previous and next transition hot keys **Z** and **X** are disabled in the Timewarp Editor. To go to the in point and out point, or the previous or next keyframes, use the arrow buttons in the keyframe editing shortcuts area.

The timewarp speed updates dynamically as you edit. Use the positioner to scrub the timewarp and see the results of your edits or click the  button in the Player.

Mix and trail values do not update dynamically.

To adjust the playback rate of the timewarp using the speed curve:

1. From the Timewarp Editor, select the Speed channel.
2. Change the value of the Speed channel to a constant value across the entire timewarp.

   NOTE: Animating the speed value creates a variable timewarp.

Blending Timewarped Frames

Blending frames allows you to create a fluid motion in timewarped clips. This is useful when you increase the speed of a clip. By blending frames, you are essentially interpolating motion between frames, taking what may appear to be staggered movement, and creating an appearance of fluidity. You can mix frames together or create a trail effect that either precedes or follows the motion. You can also blend frames using an advanced motion estimation option.

When mixing frames, you are combining multiple frames together to create one blended frame using an additive mix. Each result frame is a blend of an *equal* number of frames from both sides of the given frame.

With Pre Trail and Post Trail blending, you have more control than in a simple mix. You can blend the frames before and after a given frame by different amounts. Do this to create a trail that comes before or after any motion in the clip. You can also set the amount of fall-off for the blend so that the trail fades away completely, partially, or not at all.

Motion estimation blends frames with subpixel accuracy, and is well-suited for particularly challenging timewarps. Motion estimation is good for processing slow-motion, constant, or variable speed timewarps of interlaced and progressive material. It is particularly good for material that introduces artefacts or for which you cannot get satisfactory results using Trail or Mix values.

Blending Frames Using Mix Values

Mixing frames takes an equal number of frames from both sides of a given frame and blends them together.



Clip before Mix is applied



Clip after a Mix value of 6.0 is applied

To set the mix value of a timewarp from the Record Area:

1. Select the element you want to modify, and then press **ALT+5** or **HOME**.
2. In the Timewarp quick menu, select Mix from the Timewarp Processing option box.

   The Mix field appears.



a) Timewarp Processing option box b) Mix field

3. Enter a mix value in the Mix field.

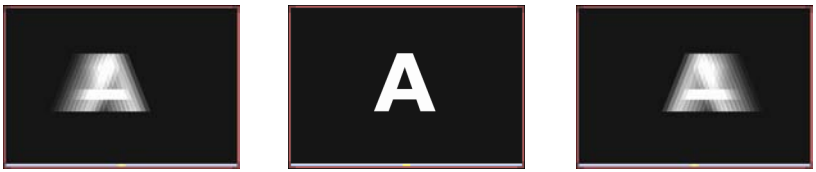
   You can also create a timewarp that uses a variable mix value in the Timewarp Editor. See "Creating Variable Speed Timewarps" on page 1046.
4. Click Process to process the clip.

   NOTE: If your timewarp contains a mix value, you can also preview the result in the Player without rendering by using Preview FX mode.

Blending Frames Using a Pretrail or Posttrail

With trails, you have greater control over how frames are blended. You can add a trail to the image that precedes or follows the object:

- A pretrail mixes the frames that follow the current frame with the current frame. In the final clip, the image trail precedes the object.
- A posttrail mixes the frames that precede the current frame with the current frame. In the final clip, the image trail follows the object.



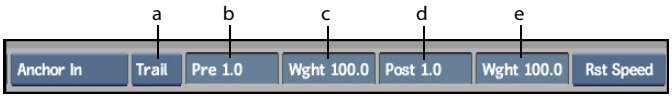
Pretrail mix No mix Posttrail mix

The number of frames used in the mix is set with the pretrail and posttrail timing curves. Since you can change the shape of the timing curves, the trail values can be varied in the clip. When you use a pretrail or a posttrail, the mix value is not used.

To add a constant pretrail or a posttrail to an element in the timeline:

1. Select an element in the timeline, and then press **ALT+5** or **HOME**.
2. In the Timewarp quick menu, select Trail from the Timewarp Processing option box.

   The Trail fields appears.



a) Timewarp Processing option box
b) Pretrail field
c) Pretrail Weight field
d) Posttrail field
e) Posttrail Weight field

3. Set the pretrail or posttrail value in the corresponding field.
4. Set the fall-off value for the trail in the Weight field. The Pre and Post field each have one Weight field to their right.
   - When the Weight is set to 100%, there is no fall-off. The first image in the trail has the same intensity as the image in the current frame.
   - When the Weight is set to 0%, the image in the current frame is at 100% intensity and the first image in the trail is at 0% intensity.

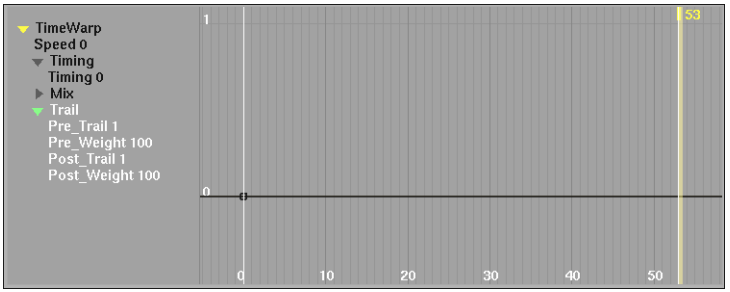
To add an animatable pretrail or a posttrail to a clip in the Timewarp Editor:

1. Select an element in the timeline, and then do one of the following:
   - Press **ALT+5** or **HOME**.
   - Enable the Timewarp soft effect button.
2. Click E beside the Timewarp soft effect button.

   The Timewarp Editor appears.

3. Open the Trail folder.

   The PreTrail and PostTrail channels appear.



4. Select the PreTrail and/or the PostTrail option.

   The channel for the selected trail appears in the Timewarp Editor.

5. Use the Animation controls to set the timing curve for the trail by adding and moving points on the curve.

6. Set the fall-off value for the trail in the Weight channel. Each PreTrail and PostTrail channel has one Weight channel.

7. Click the  button in the Player to preview the result of applying the trail curve to the source clip.

8. When you are satisfied with the results, click Process to process the clip.

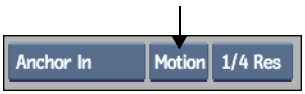
   NOTE: If your timewarp contains trail values, you can preview the result in the Player without rendering by using the Preview FX mode.

Blending Frames Using Motion Estimation

Motion estimation analyses the pixels in each frame and interpolates the motion in the clip with sub-frame precision. When blending by mix values or trails does not provide the results you want, motion estimation can often deliver better results.

To process a timewarp using an advanced motion estimation algorithm:

1. From the Timewarp Processing option box, select Motion.



2. Select a Quality option.

Select:	To:
Full Res	Obtain the best results possible with pixel-accurate motion estimation.
1/2 Res to 1/16 Res	Increase processing speed by calculating motion estimation results based on progressively larger sample areas. The result is less accurate, but these options are useful for previewing purposes.

HINT: In cases where your clips contain less motion, or the moving content contains little detail, the 1/2 Res or 1/4 Res Quality options may be sufficient to process the final result.

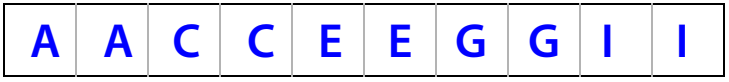
Adding a Strobe Effect to a Clip

Use the Strobe and Pulldown commands to create a clip that repeats a specified number of frames or fields without changing the duration of the clip. The repeated frames or fields replace the original frames or fields in the clip. When you use these commands, your timewarp curve is automatically modified with new keyframes based on the values you specify for the strobe.

The following illustrations show a clip strobed by frames with a repeat value of 2.

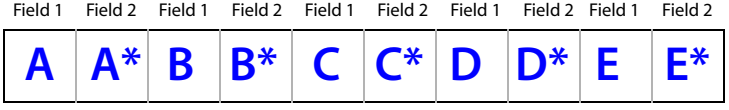


Source clip (shown in frames)

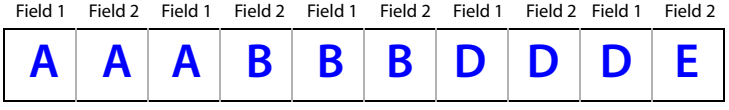


Result clip (shown in frames)

The following illustration shows a clip strobed by field 1 with a repeat value of 3.



Source clip (shown in fields)



Result clip (shown in fields)

You can also create simulated 3:2 video-to-film pulldown. This creates a film strobe type effect without modifying the duration of the clip. The following illustration shows a pulldown pattern.

Field 1	Field 2	Field 1	Field 2	Field 1	Field 2	Field 1	Field 2	Field 1	Field 2
A	A*	B	B*	C	C*	D	D*	E	E*

Source clip (shown in fields)

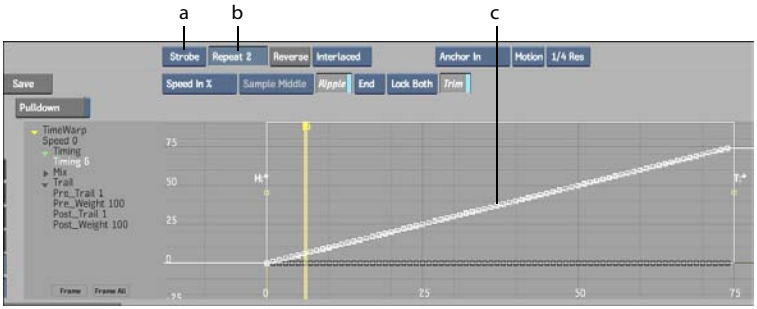
Field 1	Field 2	Field 1	Field 2	Field 1	Field 2	Field 1	Field 2	Field 1	Field 2
A	A	A	B*	B*	C*	C*	C*	E	E

Result clip (shown in fields)

HINT: Once you create simulated pulldown, add noise to the clip or colour correct it to produce a more authentic film look.

To apply a strobe to a clip:

1. In the Timewarp Type box, select Strobe.



a) Timewarp Processing option box b) Repeat field c) Timing curve

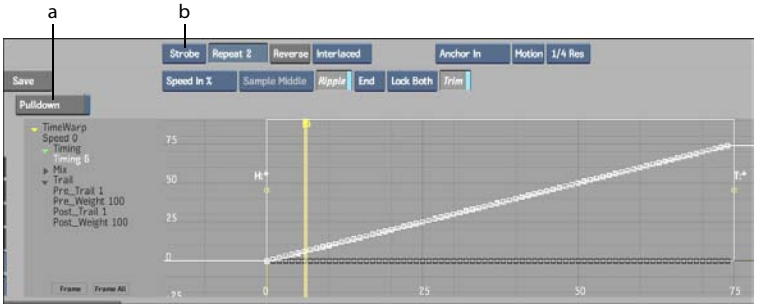
Keyframes are automatically applied to the Timing curve to create the strobe effect.

2. Specify the number of frames or fields to repeat in the Repeat field.

The Timing curve automatically updates with keyframes set based on the value in the Repeat field.

To create a strobe effect with simulated pulldown:

1. From the Timewarp Type box, select Strobe.



a) Pulldown button b) Timewarp Type box

2. Enable Pulldown.

   The Timewarp curve automatically updates with a 3:2 field interlace pattern. You do not need to specify a repeat value.

3. Select the destination for the processed clip.

   NOTE: To convert the clip to 24 fps, use the Remove 3:2 command.

Removing and Resetting Timewarps

You can remove timewarps or reset the speed to 100%.

To remove a timewarp:

➤ Do one of the following:

- Select the Constant or Variable Speed option from the Timewarp Type box in the Timewarp quick menu. This guarantees a linear timing curve containing only one keyframe. The resulting speed will depend on the length of the timewarp element.
- In the Player, click Clear and then click the Speed field to reset the speed to 100%.
- Select the timewarped element, and then disable the Timewarp soft effect button. This resets the timing curve but does not change the in and out points of the element. Thus, the element may be filled in with repeating frames that need to be trimmed out in order to achieve a constant speed timewarp with a speed of 100%.
- Drag the soft effect indicator from the timeline element to the bottom of the screen.

To reset a timewarp:

➤ Click Rst Speed.

48 Managing Timeline Media

Summary

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Compacting Soft Effects *1066*
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About Managing Media on the Timeline

During the editing process, you can manage your timeline media in various ways as you process depending on your needs. For example, to free up space on your framestore, you can remove unused frames by consolidating timeline elements. Or, you can prevent intermediate renders from occurring while you work on timeline effects by compacting the effects.

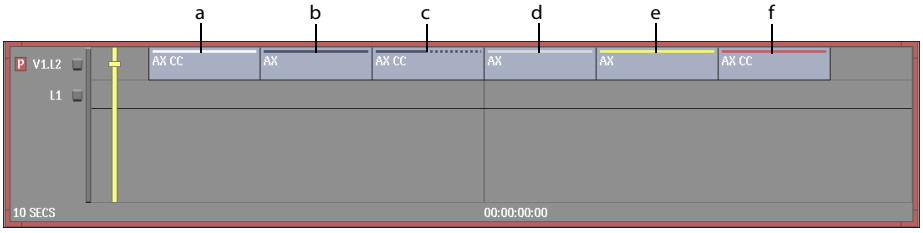
For information on processing from the timeline, see "Processing Soft Effects" on page 301. For information on processing segment effects from the desktop, see "Processing Clips and Proxies" on page 303.

Identifying the Status of Soft Effects

When you apply soft effects to elements, colour bars appear at the top of the elements to show the process and lock status.

As you create soft effects, you may need to process if the effect is complex or involves many layers.

NOTE: Complex vertical edits that involve many layers or soft effects may require processing for real-time preview. If this occurs, black frames might be played back, or, in the Player, frames might be dropped in order to maintain sync.



a) Unprocessed soft effect
b) Processed soft effect
c) Partially processed soft effect
d) Locked soft effect
e) Locked soft effect with invalidated media
f) Compacted soft effect

Colour of Bar	Description
Black	Element is processed.
Solid and dotted black	Element is partially processed. Dotted line indicates how much of the element is unprocessed.
White	Element requires processing.
Grey	Element is processed and locked.
Dotted grey	Element is partially processed and locked.
Yellow	A locked effect with invalidated media.
Dotted yellow	Modified media under a partially processed locked element.
Red	Element contains a compact soft effect.
Orange	Element is proxy processed.
Dotted orange	A partially processed proxy.
Dotted black and white	Element is sent to Burn.
Black and white checkered	Missing information; that is, processing submitted to Burn is incomplete.

Auto Rendering When Entering Soft Effect Editors

You have two rendering options when entering a soft effect editor. You can have the background layer rendered automatically when you enter the editor, or, you can enter the editor directly without rendering the background layer and use the Preview Fx option or the Context option in the editor or Player to preview the result.

You set these rendering options in the Module/Soft FX section of the Preferences menu. Enable or disable the Auto Rendering button.

Consolidating Elements on the Timeline

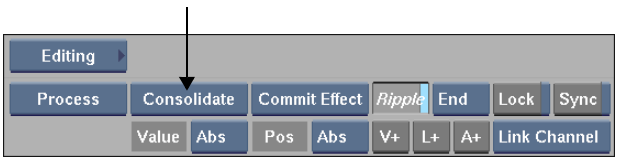
If you have video or audio elements on the timeline that have excessive handles, use the Consolidate option to remove head and tail frames. For example, before archiving a project, you should consolidate your clip to avoid archiving a large number of unused frames. You can choose to keep a specified number of head and tail frames when you consolidate. You can consolidate a single element or a selection of elements.

When you consolidate, a copy of the consolidated tracks is created. If you do not have enough space available for a copy, the tracks are not consolidated.

When you consolidate a container, all of its tracks are consolidated. You cannot consolidate a container composed of only one element because the length of the bottom layer of a container is used to determine the duration of the source clip. Elements on higher layers are consolidated, but not the element on the bottom layer.

To consolidate elements on the timeline:

1. Select the elements.
2. Select Consolidate from the Edit Mode box.



3. Enter the number of handles you want to keep in the calculator that appears.

   The number of frames specified in the calculator are kept; the remaining head and tail frames are removed from the selected segments.

Committing Clips on the Timeline

When you commit an edit sequence, you remove the soft properties of the sequence such as transitions, head and tail frames, and timewarp data, turning it into one continuous clip. The visual effects of the transitions and timewarps remain, but you cannot edit them.

You can commit any selection of elements or tracks, or the whole timeline. It may be useful to commit a portion of an edited sequence. For example, you may want to simplify a timeline that

is too complex, or recoup disk space when you are satisfied with the edits. Committing renders any unrendered frames on the selected elements.

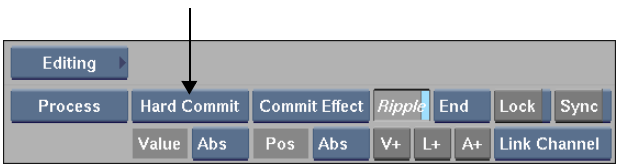
You cannot recapture or reimport committed clips.

The result of a hard commit on adjacent elements on the timeline depends on the status of the Link Transition button. When Link Transition is enabled, adjacent elements are combined into a single element. When Link Transition is disabled, adjacent elements remain separate elements. The following rules apply to hard commits:

- Hard commits are permanent; however, they can be undone using the Undo button (as long as undos remain in the undo buffer). If you want to consolidate elements but have the ability to make changes at a later time, use containers.
- Hard commits cannot be restored—the commit is permanent.
- Hard commits force a render on the selected elements.

To commit an edit sequence:

1. Select the elements that you want to commit. If no elements are selected, the entire edit sequence is committed.
2. Select Hard Commit from the Edit Mode box.



The selected tracks or elements are committed.

Hard Committing Specific Soft Effects

You can selectively commit soft effects. Soft effects are committed in the following order:

- Axis
- Wipe
- Sparks
- CC
- TW
- Blend
- Resize

• Text

You can commit soft effects at the bottom of the list without committing soft effects above it. For example, if you have a segment with an Axis and a Colour Correction soft effect, and you use Commit Effect to commit the segment while the CC soft effect button is enabled, only the Colour Correction is committed.

You can commit the Resize soft effect without committing the Timewarp soft effect.

To selectively commit soft effects:

1. Select the element you want to commit.
2. Lock the soft effect button for the topmost effect you want to commit.
3. Select Commit Effect from the Effect Operations box.



Merging Timeline Layers

Merging timeline layers is a quick way to generate a single layer from a multi-layer timeline.

Soft effects, including blends and wipes, are hard committed. You can then load the merged layer into Lustre, for example, and perform colour grading with the possibility of making editorial changes.

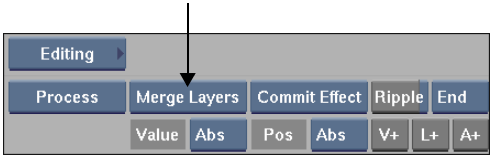
Depending on the option you select in the Preferences menu, soft transitions and clip handles can be maintained. See "Timeline Preferences" on page 771.

To merge layers:

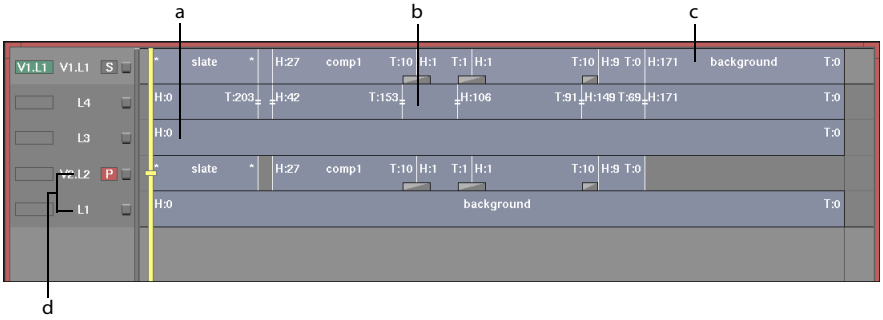
1. Select the uppermost layer of the set of layers that you want to merge.

   HINT: If you make no selection, the layer set as the Primary video track is used as the uppermost layer.

2. From the Edit Mode box, select Merge Layers.



A new layer containing the merge layer result appears. Depending on the option selected in the Preferences menu, some soft transitions and clip handles may be preserved.



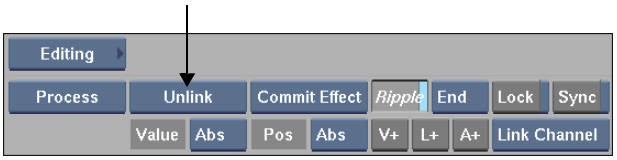
a) Simple Merge result
b) Complex Merge result
c) Committed Merge result
d) Merged layers

Unlinking Clips on the Timeline

Use the Unlink option to separate a clip's media from its metadata. This is useful when you need to free up space on the framestore. You can then delete the media if there is no other clip referencing this media. After unlinking, you can use Recapture to get back the media.

To unlink the media for a timeline element:

1. Select the timeline elements.
2. Select an Unlink option from the Edit Mode box.



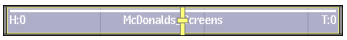
Select and then click:	To break the link:
Unlink	Between an element's metadata and media.
Unlink High Res	Between an element's metadata and the high-resolution media. You can continue to work with the proxies, but the proxies cannot be output to a VTR.

3. Confirm the action.

The selected clips are unlinked. In place of the proxies in the Source Area, you see UNLINK MEDIA or UNLINK HIRES icons.



On the timeline, the element is greyed out as indicated in the following table.

Element Colour	Description
	Element with unlinked media
	Element with unlinked high-resolution media
	Element with unlinked audio

Locking Processed Soft Effects

You can lock soft effects so that they will not change even if you modify material on other layers. Locking soft effects creates a temporary soft clip that retains all material in that effect. The clip is not affected by editing operations you perform on the timeline. You can only lock processed soft effects.

If you want to update the soft effect to new material, or make changes in other layers, you must unlock the effect, or force processing of the element.

Take care when processing and locking an effect that is part of a complex vertical. If the bottom part of the effect is moved, the effect will not be invalidated automatically. Nevertheless, the result may change once the effect is unlocked. In cases such as this, you can use the Force Process option.

To lock a soft effect:

1. Make sure the effect you want to lock is processed.
2. With the positioner and focus point over the effect, or with the effect selected, select Lock Effect from the Effect Operations box.



When the soft effect is locked, its corresponding quick menu is no longer displayed, even if Editing is selected from the Menu Priority box.

To unlock a soft effect:

➤ With the positioner and focus point over the locked effect, or with the locked effect selected, select Unlock Effect from the Effect Operations box.



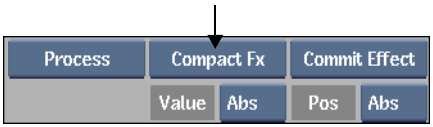
Compacting Soft Effects

Use the Compact Fx option to remove intermediate renders resulting from soft effects. When you build a vertical edit and begin stacking many soft effects, intermediate rendered versions are created. This is to optimize the workflow when entering soft effect editors and working on the timeline to avoid the need of reprocessing elements every time you modify a soft effect. However, these intermediate renders take up additional space on the framestore and greatly increase the size of your archive. To avoid this, use the Compact Fx option before archiving.

To have soft effects automatically compacted as you render, disable Keep Intermediate Result in the Module/Soft FX section of the Preferences menu.

To compact soft effects:

1. Select the timeline element.
2. Select Compact Fx from the Edit Mode box.



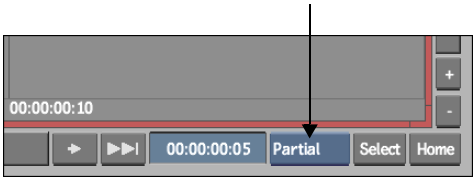
Partial Rendering of the Timeline

You can render selected frames of a video segment on the timeline instead of the entire segment. When you later render the timeline, any frames already rendered are not rendered again.

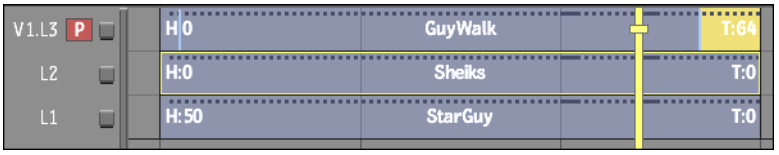
If you use Preview Fx mode to render soft effects of the current frame on-the-fly, any frames already rendered are not rendered again. The frames remain rendered as long as you frame-step through the effects and do not drag the positioner. To render on the fly, make sure Cache Preview Fx Render is enabled in the Module/ Soft FX section of the Preferences menu.

To render selected frames of a timeline segment:

1. Place the timeline positioner at the frame where you want to start rendering.
2. Do one of the following:
   - **SHIFT**-drag the positioner over the frames that you want to render.
   - Select Partial from the Selection Method box, and then draw a bounding box around the frames that you want to render.



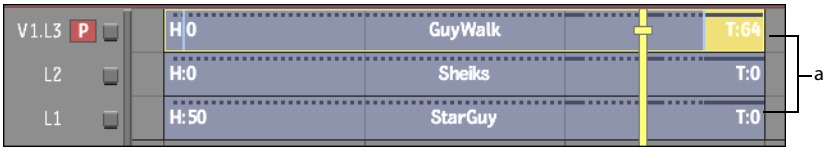
The selected area turns yellow.



3. Select a Processing option.

   The frames you selected are rendered, indicated by a solid black line. Any previously unrendered frames not part of your selection remain unrendered, indicated by a dotted black line. If you rendered frames that are part of a vertical edit, only the frames with soft

effects that are below media with soft effects that have transparency are included in the render. Soft effects that have transparency include Axis keying and scaling.



a) Rendered frames on 3 segments of a vertical edit

49 Audio

Summary

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Using Output Strips 1109
Using the Audio Tools 1111

About Working with Audio

Smoke contains a number of powerful tools that allow you to edit, mix, and master your audio. You can perform many of the same editing operations that you use to edit video, such as cutting, trimming, and adding dissolves. A comprehensive set of audio effects tools is available in the timeline and AudioDesk for mixing and mastering your audio.

When working with audio, you can:

- In the clip library, import and export audio files using a variety of formats. See "Supported Audio File Formats" on page 209 and "Supported Audio File Formats" on page 245.
- In the timeline, synchronize audio with video, and apply audio dissolves and fades. You can cut, trim, slip, and slide audio tracks separately from video. You can use a variety of audio soft effects such as Modulation, Delay, Reverb, Gain, EQ Filters, Compression, Noise Gate, and

Audio Timewarp. You can edit these on the fly while the clip is playing. You can also assign input strips to output strips. You can also assign audio tracks to AudioDesk input strips.

- In the AudioDesk, adjust Gain, Pan, Mute, Phase Shift, and Solo settings for up to 32 individual input strips. You can apply these on the fly while the clip is playing. You can also assign input strips to output strips.
- In the EQ Desk, apply and adjust High Shelf, Mid Notch, Mid Presence, and Low Shelf filters to input strips.
- In the Auxiliary Effects Desk, adjust global settings for the Modulation, Delay, and Reverb Auxiliary Effects.
- In the AudioDesk, adjust the output Gain and Limiting for output strips.
- In most modules you can scrub audio and view the waveforms.

The Audio Path

In Smoke, you can control the path for an audio signal and adjust audio parameters for the signal at various stages in the path. Along this path the audio signal picks up a few terms and definitions.

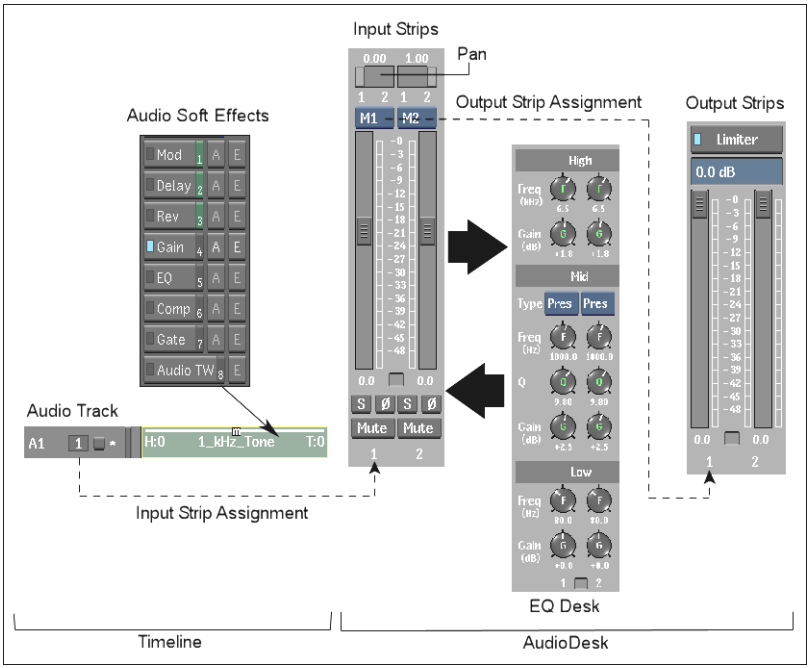


a) Audio segment b) Audio tracks

An *Audio Segment* refers to a discreet piece of audio. An *Audio Track* refers to a track on the timeline and may contain a number of audio segments. Audio tracks can be assigned to any of 32 *Input Strips* on the AudioDesk. Input strips can then be mixed down to a total of 8 *Output Strips* on the *AudioDesk*.

You can apply *Audio Soft Effects* on any audio segments in the timeline. You can also patch any number of audio segments to *Auxiliary Effects*, which are global effects modules that provide modulation, delay, and reverb audio effects for the entire sound mix. You can apply EQ effects as an audio soft effect on the audio segment or via the *EQ Desk* for an individual input strip.

The following figure illustrates a sample path for an audio signal.



If you are using the JL Cooper MCS-3800™ MIDI device or the Yamaha® O2R console, you can use it to manipulate all the audio controls on the AudioDesk, as well as assign any hot keys to the device. For complete information on obtaining and configuring the JLCooper MCS-3800 or the Yamaha O2R, refer to the installation guide.

You must configure your audio system before you can use any audio features in Smoke. See "Audio Preferences" on page 782.

About Working with Dolby E

Dolby E is a professional audio coding system, developed by Dolby Laboratories, that allows you to distribute 8 channels of high-quality digital audio (plus metadata) over existing two-channel audio infrastructures (AES-3 pairs). Post-production facilities are able to provide a variety of sound mixes, including foreign language tracks and discrete 5.1 audio over the same pair.

The frame rate of Dolby E encoded audio matches that of the accompanying video, allowing you to insert or assemble edits in Smoke without audio pops or clicks and without having to use Dolby E encoders or decoders. This is very useful in cases where you need to modify a clip, for example to create a different version or to reformat for TV broadcast, and put the clips back on tape. Dolby E works with standard PAL and NTSC video frame rates of 24 and 23.98 fps at a

sample rate of 48 kHz. A DP571 Dolby E Encoder or a DP572 Dolby E Decoder is only necessary if you need to create original content with Dolby E encoded audio, or to monitor the encoded tracks.

What You Can Do with Dolby E

When working with Dolby E encoded audio tracks in Smoke you can do the following:

- Play back Dolby E encoded audio from the timeline.
- Scrub Dolby E encoded audio from the timeline at standard playback speed.
- Create timelines with a mix of Dolby E encoded tracks and standard audio tracks.
- Edit Dolby E encoded audio at the frame level.
- Import Dolby E encoded audio as a file (such as AIFF 24-bits 48kHz or WAVE 24-bit 48kHz) without altering the Dolby E stream.
- Export Dolby E encoded audio as a file (such as AIFF 24-bit 48kHz or WAVE 24-bit 48kHz) without altering the Dolby E stream.
- Capture Dolby E encoded audio from a VTR while monitoring the decoded signal.
- Output Dolby E encoded audio to a VTR while monitoring the decoded signal.

Things to Consider When Working with Dolby E

When working with Dolby E encoded audio tracks in Smoke you must take into account the following considerations:

- A Dolby E audio stream must not be altered in any way during capture, output, or in the timeline. For example, there can be no gain, EQ, phase, or soft-effects applied to the encoded audio tracks.
- There can be no gaps between Dolby E encoded audio segments.
- Sub-frame editing is not possible.
- Scrubbing of Dolby E-encoded audio is only possible at normal playback speed.
- When working with a mix of Dolby E tracks and standard audio tracks, you must ensure that the microfades between the audio segments in standard audio tracks are set to 10 microseconds or less. This will avoid transition pops from occurring in the standard audio tracks without breaking the Dolby E stream.
- The Dolby E DP-571 Encoder and DP-572 Decoder each have a 1-frame audio delay between input and output. Therefore, editing of the Dolby E stream must be done accordingly.

Accessing the AudioDesk

The AudioDesk includes a comprehensive set of audio tools for mixing and mastering audio. As part of the AudioDesk, the EQ Desk provides the tools for filtering audio. You can access the AudioDesk from the Player.

To access AudioDesk from the Player:

1. On the Editdesk, with the clip highlighted, tap the swipe bar.

   The clip appears in the Player.

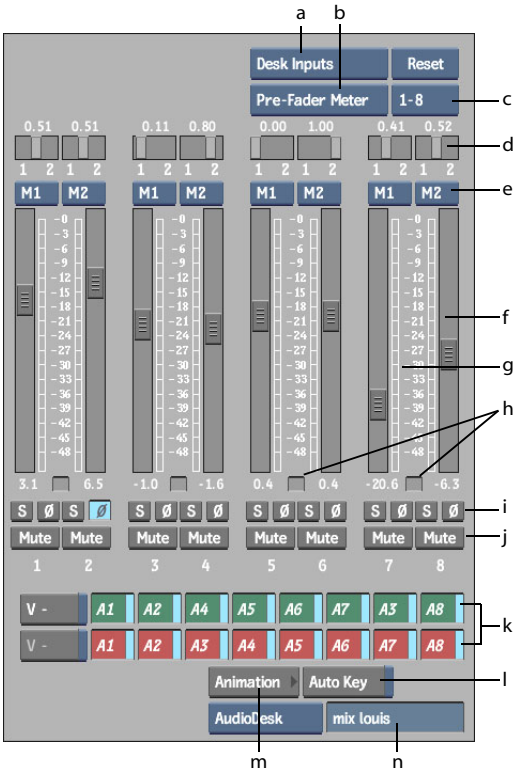
2. From the Player Options box, select AudioDesk.



   The AudioDesk appears.

About the AudioDesk Controls

The AudioDesk includes a comprehensive set of audio tools for mixing and mastering audio. The AudioDesk appears as follows.



a) Input/Output Strip option box
b) Pre-fader/Post-fader Meters option box
c) Input Strip Display selection box
d) Pan faders
e) Output Strip Assignment boxes
f) Gain Level faders
g) Input/Output Meters
h) Gain Fader Lock buttons
i) Solo and Phase buttons
j) Mute buttons
k) Audio Patch buttons
l) Auto Key button
m) Animation button
n) Name field

The AudioDesk controls are described as follows.

Input/Output Strip option box — Toggles between Desk Inputs and Desk Outputs allowing you to see the AudioDesk input strips or the AudioDesk output strips.

Pre-fader/Post-fader Meters option box — Toggles the faders to monitor audio prior to or following the application of AudioDesk and EQ Desk settings.

Input Strip Display selection box — Select which set of Input Strips gets displayed.

Pan faders — Pan the input strip signal between two output strips. You can adjust the pan values from 0.0 (left) to 1.0 (right).

Output Strip Assignment boxes — Assign the audio signals from an input strip to an output fader. See "Using Output Strips" on page 1109.

Gain Level faders — Control the gain for each strip.

Input/Output Meters — Monitor the audio signal. For input strips, indicate the input level during recording or when in Monitor mode. When playing back a clip, the level meters indicate the playback level. For output strips, indicate playback volume. Adjust the percentage to control the volume when playing the audio track and when monitoring audio input before recording.

Gain Fader Lock buttons — Move the faders individually or in pairs. See "Adjusting Gain for an Input Strip" on page 1090.

Solo button — Temporarily mutes all input strips except the current one. See "Soloing an Input Strip" on page 1093.

Phase buttons — Play the track with Phase inverted. For example, if phase errors are introduced, you can invert the phase for one track only. See "Phase-shifting an Input Strip" on page 1093.

Mute button — Temporarily disables playback of the track. See "Muting an Input Strip" on page 1092.

Audio Patch buttons — Indicate the track to which the audio I/O channel is assigned.

Auto Key button — Enables audio keyframe animation. See "Animating AudioDesk Effects" on page 1104.

Animation button — Displays the audio animation Channel Editor. See "Animating AudioDesk Effects" on page 1104.

Name field — Displays the name of the clip.

Working with Audio in the Timeline

Once you load audio into the timeline in Smoke, you can perform many of the same editing operations as you use to edit video. You can sync audio with video, cut and trim audio segments, and add fades and crossfades. You can assign audio tracks to input strips in AudioDesk. You can also apply audio soft effects and scrub, mute, and solo individual audio tracks. You can apply these on the fly while the clip is playing.

For complete information on editing audio in the timeline, see one of the following editing sections in this guide:

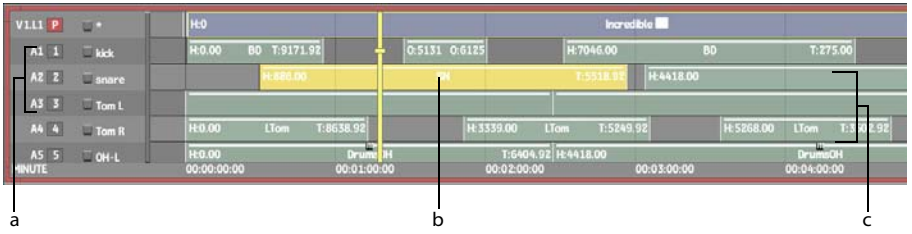
- **Editing in the Timeline —** You can edit your audio in the timeline. See Chapter 42, "Editing to the Timeline," on page 907.
- **Syncing Audio and Video —** You can create an edit sync group to keep audio and video in sync as you edit in the timeline. See "Maintaining Sync between Elements" on page 881.
- **Gesturally Editing Audio —** You can gesturally edit audio clips in the same way you gesturally edit video clips. See "Placing Shots Gesturally on the Timeline" on page 908.
- **Trimming Audio —** You can trim audio tracks on a frame, or sub-frame basis. See "Trimming Clips Gesturally" on page 949.

Assigning an Audio Track to an AudioDesk Input Strip

Assign an audio track on the timeline to an input strip on the AudioDesk to adjust audio levels and audio parameters as you edit clips on the timeline. You can assign only one track to each AudioDesk input strip.

To assign an audio track to an AudioDesk input strip:

1. In Timeline view, display the clip that you want to work with.



a) AudioDesk input strip assignment b) Audio segment c) Audio tracks

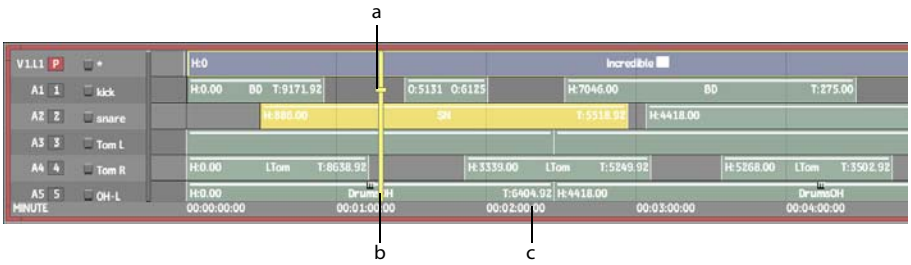
2. Select the input strip in the input strip assignment beside the track identifier.

Select:	To:
Any number	Assign the audio track to an input strip.
—	Leave the audio track unassigned. (This track is not heard.)

For more information, see "Patching Video and Audio Channels" on page 886.

Scrubbing Audio in the Timeline

You can scrub audio at any speed between -100% and +100% of real time (locked rate scrub) or do a free form scrub. You can scrub a single audio track or all audio tracks.



a) Focus point b) Positioner c) Scrub bar

To scrub audio in the timeline:

1. Do one of the following:
   - To scrub all audio tracks, place the focus point on the video track.
   - To scrub a single track, place the focus point of the positioner on that track. See "Changing the Current Track" on page 870.
2. Click in the scrub bar at the location in the timeline where you want to scrub the audio. Continue to hold down the mouse button.
3. Do one of the following:
   - For a locked rate scrub, press **ALT +CTRL** and drag the positioner left or right to scrub the audio. Dragging farther to the left or right increases the playback speed. You cannot scrub faster than real time. You can hear all the tracks by pressing **ALT +CTRL+SHIFT**.
   - For a free form scrub, press **ALT** and drag the positioner left or right to scrub the audio. You can hear all the tracks by pressing **ALT +SHIFT**.

   Dragging farther to the left or right increases the playback speed.

   You can toggle between locked and unlocked scrub modes on the fly, by alternating between the **ALT** and **ALT +CTRL** hot keys.

   HINT: You can quickly scrub a single track without moving the focus point by dragging the positioner with the cursor positioned over that track.
4. To scrub one frame at a time, press **CTRL+SHIFT+C** to go back one frame, and **CTRL+SHIFT+V** to go forward one frame.

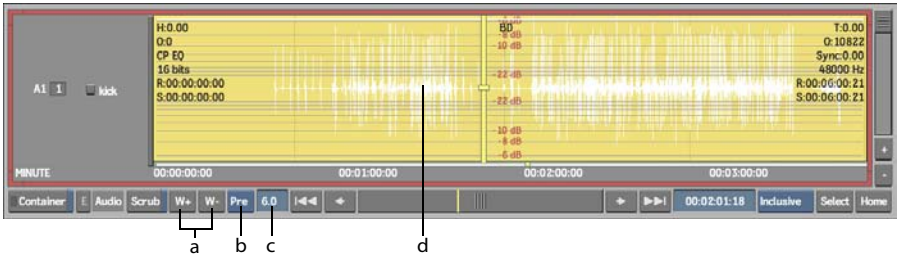
Viewing Audio Waveforms in the Timeline

You can view or hide audio waveforms as you work with audio in the timeline.

To view audio waveforms in the timeline:

1. Access the timeline for the clip you want to view.
2. To build waveforms for specific elements, select them. If you want to build waveforms for all audio segments, make sure that no audio elements are selected.
3. Click the W+ button.

   The waveforms appear in the audio tracks.



a) W+ and W- buttons
b) Pre/Post button
c) Wave Zoom field
d) Waveform

4. To zoom the waveform, enter a value in the Wave Zoom field.
5. Toggle the Pre/Post button to see the waveform before or after applying the audio soft effects.
6. To turn off a waveform, select the element and click the W- button.

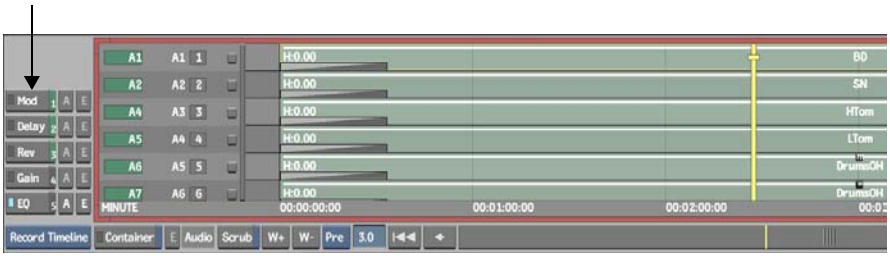
Applying Audio Soft Effects in the Timeline

You can apply audio soft effects to one or more audio segments in an audio track. To hear auxiliary send effects you need to mix down the audio prior to exporting the clip.

To apply an audio soft effect to an audio segment in the timeline:

1. Access the timeline of the clip with audio tracks. See "Accessing the Timeline" on page 860.
2. Select the audio segment to which you want to apply an effect.

3. Select an Audio Soft Effect that you want to apply to the audio segment.



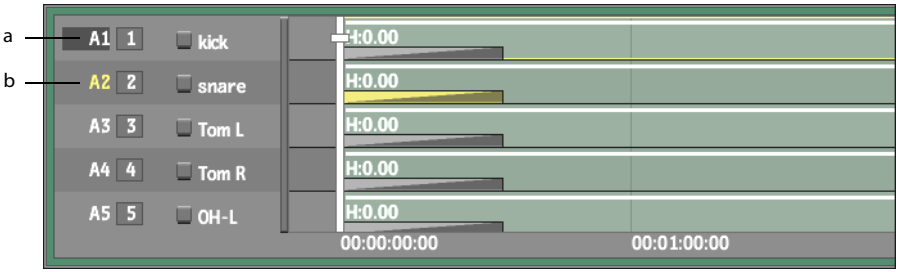
For information on how to use and adjust audio soft effects, see "About Audio Soft Effects" on page 1084.

Muting Audio Tracks in the Timeline

You can mute one or more audio tracks in the timeline.

To mute audio tracks in the timeline:

➤ Hold **CTRL** and click the track identifier for the audio track or tracks that you want to mute. The track identifier turns yellow.



a) Track Identifier b) This track is muted

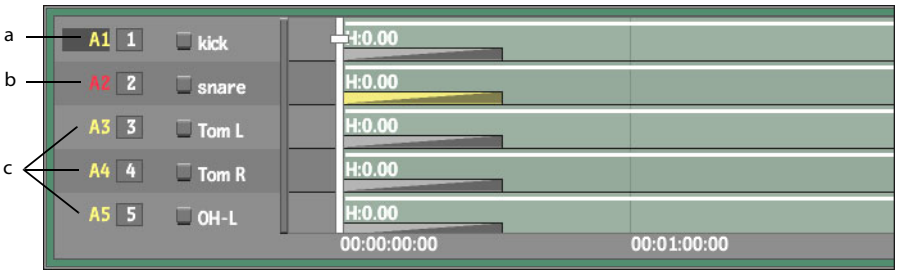
Soloing Audio Tracks in the Timeline

You can solo one or more audio tracks in the timeline.

To solo audio tracks in the timeline:

➤ Hold **CTRL+SHIFT** and click the track identifier for the audio track or tracks that you want to solo.

The track identifier turns red.



a) Track Identifier b) This track is soloed c) These tracks are muted

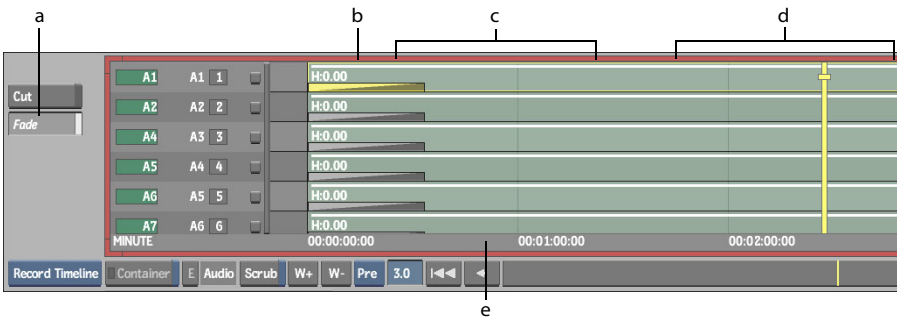
Creating Audio Fades in the Timeline

You can create an audio fade or crossfade in the same way you add a dissolve to video elements. When creating an audio fade, you specify the duration of the fade, the interpolation for the fade-in and fade-out, and the rate of the fade.

You can also create an audio fade to or from silence.

To create an audio fade:

1. Select the cut where you want to add the fade.
2. Click Fade (or press **END**).



a) Fade button
b) To/From Silence button
c) Fade In controls
d) Fade Out controls
e) Fade icon

A fade icon is added to the timeline. If you enabled waveforms, the interpolation curves appear on the audio elements.

3. Select and enable Editing in the Menu Priority box.
4. Select the alignment.
5. Set the transition duration.
6. To create a fade that dips to silence then back, click To/From Silence.

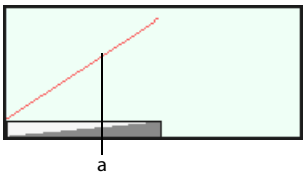
   The fade icon is split into two separate fades. One fade ends at the cut and the other starts at the cut. You can control these fades separately.
7. Use the Fade-out and Fade-in controls to select the interpolation and fade rate for the fade-out and fade-in.

Select:	To:
Linear	Create a linear fade. The slope of the fade curve is constant. See "Linear Fades" on page 1081.
Cosine	Create a a fade with a cosine curve. You can modify the shape of the curve by adjusting the Rate value. See "Cosine Fades" on page 1081.
Exponential	Create a fade with an exponential curve You can modify the shape of the curve by adjusting the Rate value. You can modify the direction of the curve by modifying the Alpha value. See "Exponential Fades" on page 1082.

Linear Fades

When you create a linear fade, the rate of the fade-in or fade-out is constant. This may make the fade sound abrupt because the human ear is very sensitive to changes in loudness level. If you want to make a fade sound more natural, try using a cosine curve instead.

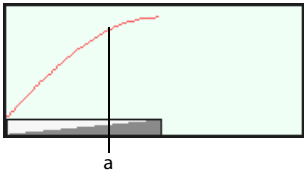
You can view the curve by selecting the dissolve icon and clicking W+. The curve appears on the audio element.



a) Linear fade curve

Cosine Fades

When you create a cosine fade, the default rate of the fade-in or fade-out eases in and eases out. This gives a more natural sounding fade because the beginning and ending of the fade is not as noticeable to the human ear (the majority of the fade occurs at the middle of the curve.) You can view the curve by selecting the dissolve icon and clicking W+. The curve appears on the audio element.



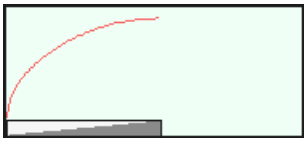
a) Cosine fade curve

When you create a cosine fade, a Fade Curve Rate box appears in the Dissolve menu.

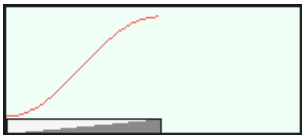


a) Fade Curve Rate box

Use the Fade Curve Rate value to adjust the shape of the curve. The following illustrations show the difference between a cosine fade-in with a low curve rate, and a cosine fade-in with a high curve rate.



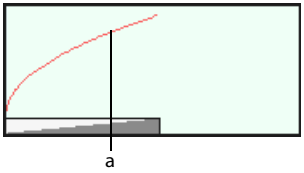
Fade Curve Rate = -0.01 dB



Fade Curve Rate = -12.00 dB

Exponential Fades

When you create an exponential fade, the default rate of the fade-in or fade-out is rapid at the beginning, and slows down at the end of the fade. You can view the curve by selecting the dissolve icon and clicking W+. The curve appears on the audio element.



a) Exponential fade curve

When you create an exponential fade-in, a Fade Curve Rate box and an Alpha box appear in the Dissolve menu.

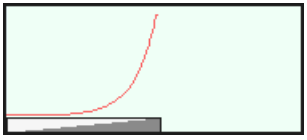


a) Alpha box

Use the Alpha value to adjust the shape of the curve. The following illustrations show the difference between an exponential fade-in with a negative alpha, and an exponential fade-in with a positive alpha.



Alpha = -1.00 dB



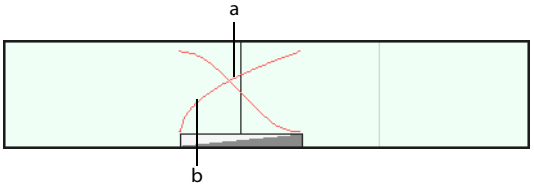
Alpha = 1.00 dB

Audio Crossfades

When you add a dissolve between two audio elements, you create a crossfade. When you add a crossfade, a Fade Curve Rate box and an Alpha box appear for both the fade-in and the fade-out. You can control the fade curve for each audio element independently.



The following diagrams show a crossfade with an exponential fade-in and a cosine fade-out.



a) Cosine fade-out b) Exponential fade-in

Experiment with different fade-in and fade-out types to achieve the most natural sounding crossfade. For example, if the two audio elements are at noticeably different loudness levels, adjust the fade curves to get an even transition between the loudness levels.

Troubleshooting Audio Fades

Problem — I can't create a multitrack audio fade-in at the start of the timeline.

Probable Cause — Some of the selected tracks may not be starting at the same place at the beginning of the timeline.

Solution — Because audio can be cut at the subframe level, an audio element that appears to be starting at the beginning of the timeline may actually be some fraction of a frame off (for instance, audio 2 may start a quarter of a frame after audio 1).

To fix audio fade-in problems:

1. Zoom in on the timeline until you can easily see each frame.
2. Make sure all selected tracks are lined up at the exact same place.
3. Trim the desired tracks until they all start at the same place, then re-apply the fade-in.

About Audio Soft Effects

Audio Soft Effects are effects that can be applied to audio segments in the timeline. All audio soft effects can be modified during playback and all audio soft effects, except Audio TimeWarp, are processed in real time. Audio soft effects can be animated. See "Animating AudioDesk Effects" on page 1104. Audio soft effects can also be searched for in the timeline using the Filter Select function. See "Searching for Timeline Elements" on page 878.

Modulation Send

Modulation Send is a soft effect that patches an audio segment to the Modulation Auxiliary Effect. All parameters for the Modulation Auxiliary Effect are set through the Auxiliary Effects panel (see "About Auxiliary Effects" on page 1106). You can route any number of audio segments through the Modulation Auxiliary Effect. The Modulation effect applies globally to the entire sound track and is output in stereo to a pair of output channels, combining the effect on all inputted audio segments. You can adjust the amount of modulation that can be applied to an individual segment by using the Mod Amount slider.

To apply the Modulation Send effect on a segment:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable Mod.
3. Adjust the Mod Amount slider to any value between 0% to 100%.

   This represents the percentage of the signal that will be split-off and routed to the Modulation Effect module.

Delay Send

Delay Send is a soft effect that patches an audio segment to the Delay Auxiliary Effect. All parameters for the Delay Auxiliary Effect are set through the Auxiliary Effects panel (see "About Auxiliary Effects" on page 1106). You can route any number of audio segments through

the Delay Auxiliary Effect but the Delay effect is output in stereo to two separate output channels, combining the effect on all input segments. You can adjust the amount of delay that can be applied to an individual segment using the Delay Amount slider. You can also send the segment levels to the Left and Right Delay Channels independently using the Pan Delay slider.

To apply the Delay Send effect on a segment:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable Delay.
3. Adjust the Delay Amount slider to any value between -96 dB and 24 dB.

   This represents the amount of delay that will be applied to this segment.

Reverb Send

Reverb Send is a soft effect that patches an audio segment to the Reverb Auxiliary Effect. All parameters for the Reverb Auxiliary Effect are set through the Auxiliary Effects panel (see "About Auxiliary Effects" on page 1106). You can route any number of audio segments through the Reverb Auxiliary Effect but the Reverb effect is output in stereo to 2 separate output channels, combining the effect on all input segments. You can adjust the amount of reverberation that can be applied to an individual segment using the Reverb Amount slider.

To apply the Reverb Send effect on a segment:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable Reverb.
3. Adjust the Reverb Amount slider to any value between -96 dB and 24 dB.

   This represents the amount of reverb that will be applied to this segment.

Gain

Use the Gain soft effect to adjust the gain for individual segments in an audio track. Gain is the measure, in decibels, of how much a circuit amplifies a signal. You can adjust the gain for an individual segment in an audio track. You can set the segment gain to any value from -96.0 dB to +24.0 dB. The segment gain is combined with the input strip gain in the AudioDesk.

To adjust the segment gain:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable Gain.
3. Enter the new gain level (from -96.0 dB to +24.0 dB) in the Segment Gain field that appears.

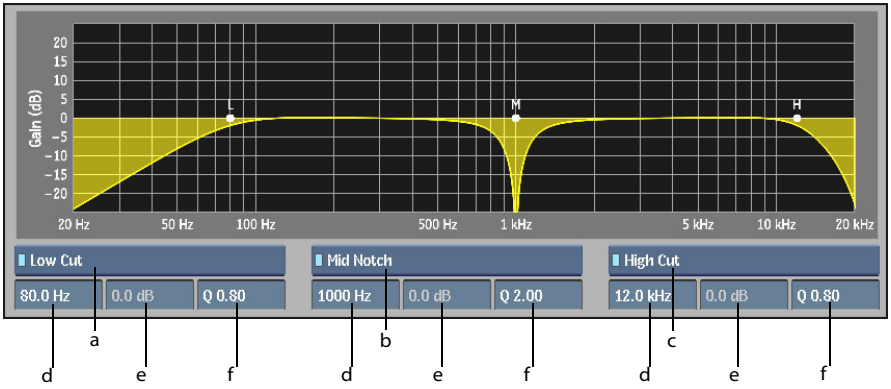
EQ

EQ is a soft effect that allows you to perform precise manipulation of the audio frequency content using the EQ Editor, which is based on a graphical display of EQ settings. For example, you can improve noisy audio tracks or enhance vocal tracks. The editor has six available filters: a High Shelf filter, a High Cut Filter, a Notch filter, a Presence filter, a Low Shelf filter, and a Low Cut filter. These filters can have a dramatic effect on the audio so they should be used sparingly.

To apply EQ effects on a segment:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable EQ.
3. Click E.

   The EQ Editor appears.



a) Low Shelf/Cut select
b) Mid Notch/Presence select
c) High Cut/Shelf select
d) Frequency box
e) Gain box
f) Quality Factor box

4. Enable filters and make adjustments as necessary.

   For information on how to set the different EQ filter effects, see "About EQ Filter Effects" on page 1094.

Compression

Compression is a soft effect that can be used to reduce the dynamic range of an audio signal from an audio segment. When you compress an audio signal, there is less of a difference between the lowest measured gain of the signal and the highest measured gain of the signal. Compression is useful if your audio signal has many different loudness levels that you want to play back at a similar perceived loudness level. For example, when recording voice-overs, you may want to maintain a constant perceived level of loudness in the actor's voice.

You can also compress an audio signal to attenuate portions of the signal that are too loud. For example, if your recording is at a consistent loudness level, but for some reason there is an unwanted peak in loudness level, you can compress the loud portion to give it the same perceived loudness as the rest of the recording.

Because compressing an audio signal could have a drastic effect on the overall dynamic range of the signal, it is not effective in every situation. For example, for a complex recording that has been mixed down from many other audio sources, such as a vocal track with music and sound effects, the audio signal might have complex differences in loudness levels. If you compress a master audio signal such as this, you will lose many of the original qualities of the audio signal. In such cases, it is advisable that you compress the source audio track before mixing down.

The Compression soft effect has the following controls.

Control	Values	Description
Threshold	-60 dB - 0 dB	Determines the level above which signals are affected by the compression. Signals below the Threshold are not compressed. Signals above the Threshold are compressed based on the Ratio setting.
Ratio	1:1 - 20:1	Defines the amount of gain reduction applied to the signal above the Threshold level. For example, a Ratio of 2:1 means that for every 2 dB the input signal increases, the output signal will only increase by 1 dB. Gain reduction is displayed on the compression meter.
Attack	0.1 ms - 100 ms	Defines the speed at which the compression is applied once the signal has reached the Threshold level. A fast attack rate means that most of the signal is compressed. A slow attack rate means the early part of the signal will not be compressed. The result is more natural sounding than using a fast Attack.
Release	10 ms - 1000 ms or Auto	Defines the speed at which the compressed signal returns to its original value when the input signal level goes below the Threshold value. If Auto Release is enabled, the optimal value is automatically set.
Knee Width	0 dB - 40 dB	Defines the bend in the response curve. A low number gives a sharp angle and a high number gives a wider, rounded edge. A wider (or softer) knee width reduces the audible change from uncompressed to compressed. A higher knee width is most effective for higher ratios where the changeover is more noticeable.
Output Gain	-10dB - 24 dB	Defines the amount of gain to add to the output signal. For example, if you applied a lot of compression to the signal, you may want to add some output gain to set the output signal to its original overall loudness level.

Control	Values	Description
Auto Release		When enabled, the optimal Release time is automatically set according to the input signal.
Peak Detection / RMS Detection		Select Peak Detection to compress the signal based on the peak levels. Select RMS Detection to compress the signal based on its average level.

Noise Gate

Noise Gate is a soft effect that can be used to lower or remove the perceptible level of noise in an audio signal from an audio segment. A noise gate does not remove noise from the audio signal.

A noise gate is commonly used when the level of the desired signal generally stays above the level of the noise. In this case, the threshold is set above the level of the noise. When the level of the signal remains above the threshold level, the gate is open and both the signal and the noise are allowed to pass through.When the level of the signal falls below the threshold level, the gate is closed and no signal is allowed to pass. In effect the perceptible noise is attenuated.

The Noise Gate soft effect has the following controls.

Control	Values	Description
Threshold	-96 dB - 0 dB	Determines the level at which the noise gate stays open. Signals exceeding the Threshold pass through unaffected. Signals not meeting the Threshold are attenuated based on the Ratio and Floor settings.
Ratio	1:1 - 20:1	Defines the amount of gain reduction applied to the signal below the Threshold level. For example, a Ratio of 2:1 means that for every 2 dB the input signal increases, the output signal will only increase by 1 dB.
Attack	0.01 ms - 10 ms	Defines the speed at which the gate will open when the audio level goes above the Threshold. A short attack rate means that the early part of the signal will not be attenuated. If the attack time is too short a click can be heard when the gate opens. A long attack rate means that most of the early part of the signal is attenuated. The result can be more natural sounding than using a short Attack.
Hold	0 ms - 1000 ms	Defines the minimum time that the gate will stay open. A longer hold time can help avoid chattering by preventing the gate from closing prematurely. For example when used with speech, the short pauses between words or sentences will not cause the gate to close.
Release	10 ms - 2000 ms or Auto	Defines how quickly the gate will close once the level has dropped below the threshold. A larger release value allows for a smooth decay rather than an abrupt cut when the gate closes.

Control	Values	Description
Floor	-96 dB - 0 dB	Defines the amount of attenuation when the gate is closed.
Output Gain	-60dB - 24 dB	Defines the amount of gain to add to the output signal.

Audio Timewarp

Audio Timewarp is a soft effect used to timestretch an audio segment. With Audio Timewarp you can change the speed and duration or the pitch of the audio. Audio Timewarp uses the DIRAC Time Stretching and Pitch Shifting Technology developed by DSP Dimension (www.dspdimension.com). Depending on the amount of timestretch applied, this soft effect may degrade the quality of the resulting audio.

When a clip with an Audio Timewarp soft effect has more than one audio track, the Edit Sync flag should be enabled on the selection. This will avoid phasing problems. Otherwise the effects will be rendered separately and out of sync.

NOTE: Unlike video timewarps, audio timewarps are limited to the speed range of 10% - 1000% and cannot be reversed. You also cannot mute an audio timewarp.

To apply the Audio Timewarp effect on an audio segment:

1. From the Record T/L, select the audio segment that you want to adjust.
2. From the Audio Soft-Effects menu, enable AudioTW.
3. Adjust the Audio Timewarp parameters.

   For information on how to set the various Audio Timewarp parameters, see "About EQ Filter Effects" on page 1094.

To set the Audio Timewarp parameters:

➤ To set the speed and duration, do one of the following:

Define the timestretch parameters.

Use:	To:
Speed	Change the speed and duration of the audio clip based on a speed percentage. The values in the Time Ratio and Duration fields change automatically as you modify the speed percent.
Time Ratio	Change the speed and duration of the audio clip by setting a time ratio. This is the ratio of the number of samples in the result divided by the original number of samples. The values in the Speed and Duration fields change automatically as you modify the Time Ratio.
Duration	Change the speed and duration of the audio clip to create a destination clip with the required duration. The values in the Speed and Time Ratio fields change automatically as you modify the duration.

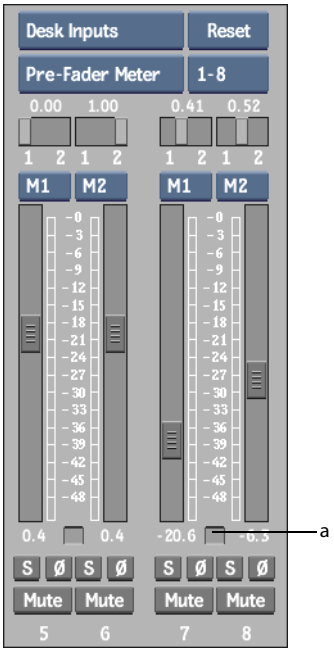
Use:	To:
Pitch Shift	Change the pitch of the audio clip. Leave this option set to1.00 X to keep the audio pitch constant when applying the timestretch. This is the ratio of the shifted frequency values divided by the original frequency values. (A Pitch shift value of 2 shifts one octave up; a Pitch shift value of 0.5 shifts one octave down.)
Quality Factor	Select the quality of the resulting audio. This can be set to Quick, Standard, or High Quality mode. Use a lower quality mode to experiment with different settings, and then use High Quality to process the final result.
Time/ Frequency Localization	Select a time/frequency localization option that suits your audio material: *Lambda1* - Ensures full time localization and is suitable for single-instrument tracks and voice-over. *Lambda2* - Sets higher time localization and lower frequency localization. If applying Lambda1 results in an echo effect, this could be a better option. *Lambda3* - Sets the time/frequency localization in mid ranges of time and frequency domains. This is the best general-purpose setting. *Lambda4* - Sets higher frequency localization and lower time localization. *Lambda5* - Ensures full frequency localization and is suitable for multi-instrument tracks, such as classical music.

Using Input Strips

Use the AudioDesk to adjust various audio settings of an input strip.

Adjusting Gain for an Input Strip

Use the gain faders in the AudioDesk to control the gain for an input strip. You can adjust the faders while playback is stopped, or during playback, to get a dynamic update of audio levels. Use the Gain Fader Lock buttons to specify if the faders move individually or in pairs. You can set the input strip gain to any value from -∞dB to +24.0 dB. If you define a gain level for individual segments in the audio tracks, those levels are combined with the levels defined by the input strip gain level.



a) Input Strip Gain display

To adjust input strip gain:

1. Ensure that each audio track that you want to work with is assigned to an AudioDesk input strip. See "Assigning an Audio Track to an AudioDesk Input Strip" on page 1076.
2. Play the clip. The current audio levels appear in the meters.
3. Do one of the following:
   - To adjust the input strip faders individually, disable the Gain Fader Lock buttons.
   - To adjust faders as a pair, enable the Gain Fader Lock button below the pair of faders.
4. Click the fader for the input strip you want to adjust and drag it to the new level.

   The current gain level appears in the Input Strip Gain display below the selected channel. You can also adjust the levels with the playback stopped.

Assigning Audio Input Strips to Output Strips

Use the Output Strip assignment boxes to assign the audio signals from the AudioDesk input strips to different output strips. You can assign a signal from any input strip to any output strip. You can mix all signals from the track faders down to one output strip, or assign the signals to any combination of two output strips.

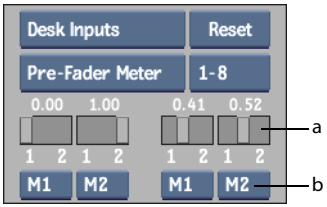
To assign audio to output strips:

1. Ensure that each audio track in the timeline that you want to work with is assigned to an AudioDesk input strip. See "Assigning an Audio Track to an AudioDesk Input Strip" on page 1076.

2. From the Output Strip assignment box for the input strip you want to assign, select the output strip you want. For example, to assign input strips 1 and 2 to output strips 2 and 5:

Set this input strip:	To this output strip:
1	M2
2	M5

You can monitor and play back audio in the Output Clip menu with any combination of audio pan and assignation settings.



a) Pan fader b) Output Strip assignment box

Adjusting Pan Settings for an Input Strip

Once you assign the input strips to output strips, you can use the pan faders to pan the input strip audio signal between its own output strip and its paired output strip.

To pan the signal between left and right output strips:

➤ Click the pan fader for the pair of output signals that you want to pan and drag left or right to slide the pan fader.

Drag:	To:
Left	Increase the amount of signal on the left output strip.
Right	Increase the amount of signal on the right output strip.
Centre	Send an equal amount of signal to the left and right output strips.

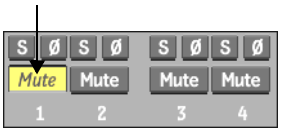
You can also specify numeric values in the pan fields to position the faders with precision.

Muting an Input Strip

You can mute an input strip. When you mute an input strip, it is not heard during playback, but its levels still appear on the pre-fader meters. You can also mute an input strip from the timeline.

To mute a strip:

➤ Enable the Mute button for the input strip that you want to mute.



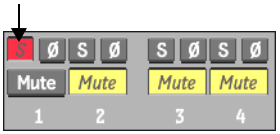
The strip is muted.

Soloing an Input Strip

You can solo an input strip. When you solo an audio track, all other tracks are muted and only the soloed tracks are played back. You can also solo an input strip from the timeline.

To solo a strip:

➤ Enable the S button for the input strip that you want to solo.



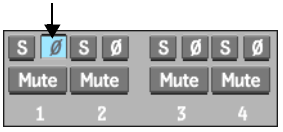
The strip is soloed.

Phase-shifting an Input Strip

You can phase-shift an input strip. Phase-shifting occurs when an audio waveform becomes displaced over time with other waveforms, causing a partial cancellation to result. If phase errors are introduced between a pair of input strips you can invert the phase for one strip to bring them back in phase.

To phase-shift a strip:

➤ Enable the Ø button for the input strip that you want to phase shift.



The strip is phase-shifted.

About EQ Filter Effects

EQ filter settings are used to precisely manipulate the audio frequency content. For example, use EQ filters to improve noisy audio tracks or to enhance vocal tracks. EQ Filters are accessible either from the EQ Desk to adjust input strips, or from the Audio Soft Effects menu to adjust individual audio segments. There are six available EQ filters: High Shelf, High Cut, Mid Presence, Mid Notch, Low Shelf, and Low Cut. Only the High Shelf, Mid Presence, Mid Notch, and Low Shelf filters area available on the EQ Desk.

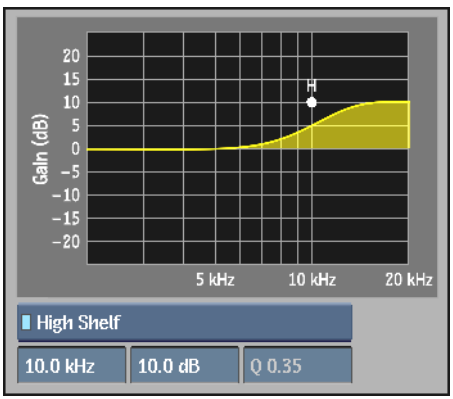
Many filters use a quality factor, or "Q", which affects the width of the bell curve applied on the EQ graph. A curve with a high Q covers a narrower bandwidth and means that only a few frequencies are affected. A curve with a low Q covers a wider bandwidth, affecting many frequencies.

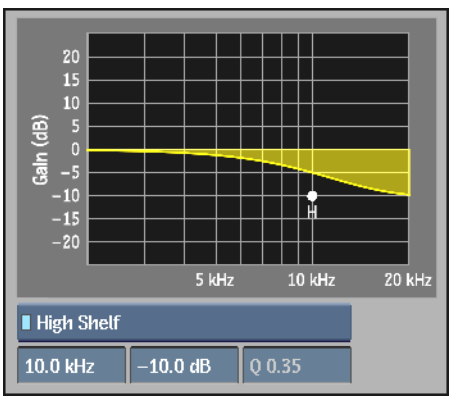
Unless a particular effect is desired, EQ settings should be used sparingly. Almost all filters induce phase shift on the outgoing audio signal, which can cause a problem in mixing. The higher the value of Q, the more this phase shifting occurs.

High Shelf Filter

The High Shelf filter works on the high frequencies of the audio signal (1 to 20 kHz). The High Shelf filter is useful for adding crispness to the sound. By specifying a frequency for the high EQ, you set the high shelf frequency. All frequencies above the specified frequency are boosted or attenuated, depending on the gain setting (-24 to +24 dB). The default high shelf frequency setting is 12 kHz with a gain of 0 dB.

The following diagrams illustrate the result of boosting and attenuating gain around the specified frequency of 10 kHz using the High Shelf filter.

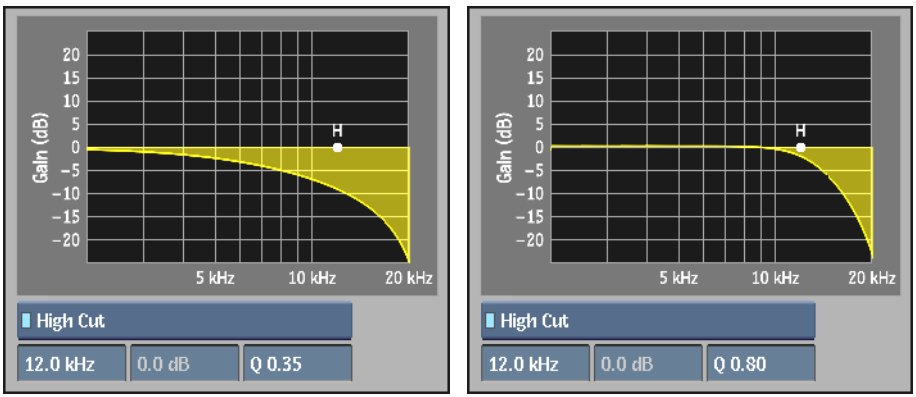




High Cut Filter

The High Cut filter (commonly known as a low-pass filter) works on the high frequencies of the audio signal (1 to 20 kHz). The High Cut filter is most commonly used to reduce noise and hiss, and to eliminate pops. By specifying a frequency for the high EQ, you set the cutoff frequency. Frequencies below the cutoff frequency pass through unaffected. Frequencies above the cutoff frequency are attenuated at a constant rate, depending on the Ratio setting. Adjust the Q curve to determine the range of frequencies affected. The default cutoff frequency setting is 12 kHz with a Q value of 0.71.

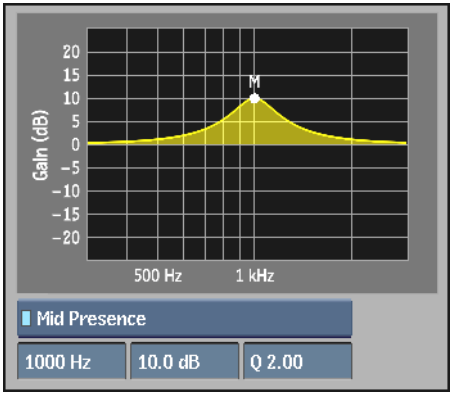
The following diagrams illustrate the result of attenuating gain around the specified frequency of 10 kHz using a High Cut filter.

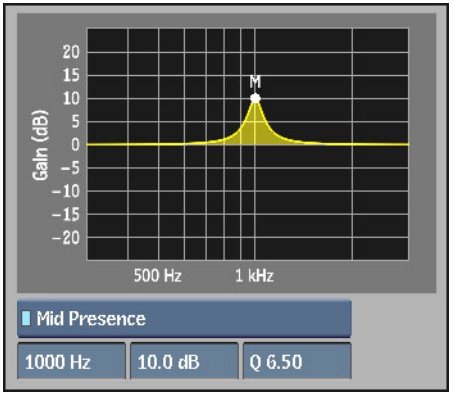


Mid Presence Filter

The Mid Presence filter is a parametric mid filter that can work on any frequency of the audio signal (20 Hz to 20 kHz). A presence filter is typically used for isolating and boosting or limiting a specific portion of the audio signal, such as a voice or an instrument. It is useful for removing background hiss or to dampen sibilance from poorly recorded vocals. By specifying a frequency for the mid EQ you can set the target frequency. Adjust the Q curve to determine the range of frequencies affected by the gain setting (-24 to +24 dB). For example, by isolating a specific frequency of a voice, you can boost or limit its gain while adjusting the Q value to prevent other portions of the audio signal from being affected. The default Mid Presence filter setting is 1000 Hz with a gain of 0 dB and a Q setting of 2.0.

The following diagrams illustrate the result of boosting gain around the specified frequency of 10 kHz using a Presence filter with low and high Q settings.

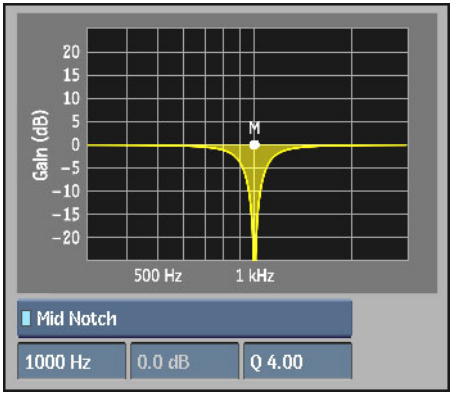


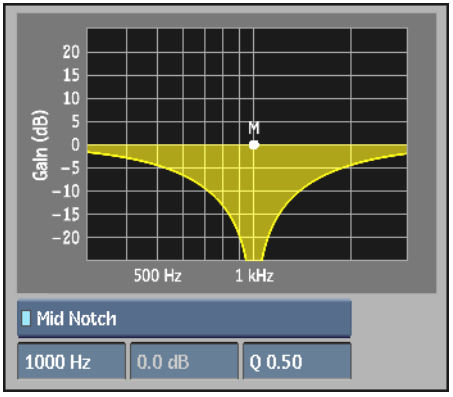


Mid Notch Filter

A Mid Notch filter is a parametric mid filter that can work on any frequency of the audio signal (20 Hz to 20 kHz). A notch filter fully limits the specified frequency range regardless of the gain setting. It is often used to reduce the 50 Hz or 60 Hz hum originating from the power source, while having little noticeable effect on the rest of the frequency spectrum. By specifying a frequency for the mid EQ, you can set the target frequency. Use the Q curve to determine the range of frequencies affected. The default Mid Notch filter setting is 1000 Hz with a Q value of 2.0.

The following diagrams illustrate the result of using a Notch filter at the specified frequency of 1000 Hz with high and low Q settings.



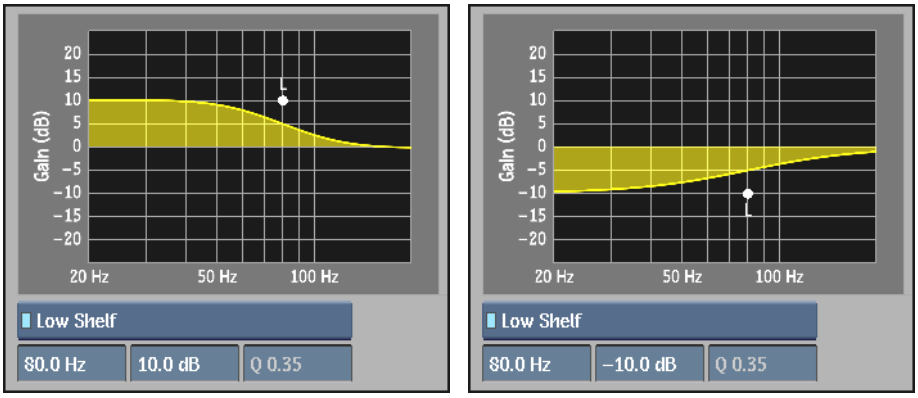


Low Shelf Filter

The Low Shelf filter works on the low frequencies of the audio signal (20 Hz to 1 kHz). By specifying a frequency for the low EQ, you set the low-shelf frequency. All frequencies below the

low-shelf frequency are boosted or attenuated, depending on the gain setting (-24 to +24 dB). The default low-shelf frequency setting is 80 Hz with a gain of 0 dB.

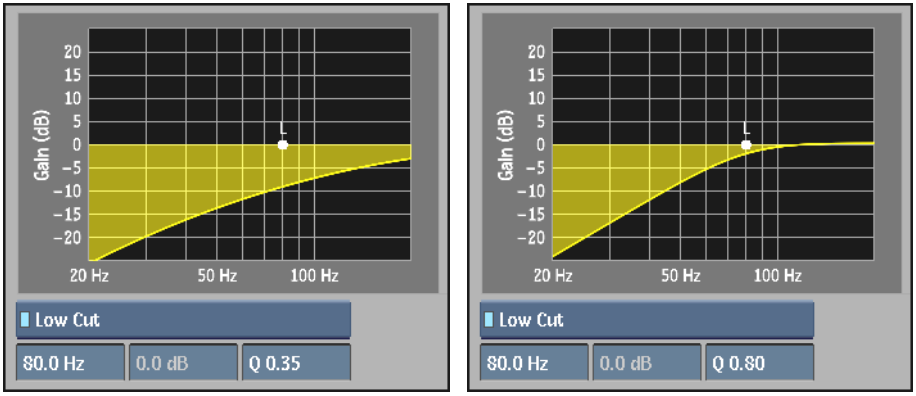
The following diagrams illustrate the result of boosting and limiting gain around the specified frequency of 500 Hz using a Low Shelf filter.



Low Cut Filter

The Low Cut filter (commonly known as a high-pass filter) works on the lower frequencies of the audio signal (20 Hz to 1 kHz). The Low Cut filter is often used to reduce low frequency noise such as rumble. For example, when recording vocals it is common to use a low cut filter at about 60 to 80 Hz for this purpose. By specifying a frequency for the low EQ, you set a cutoff frequency. Frequencies above the cutoff frequency pass through unaffected. Frequencies below the cutoff frequency are attenuated at a constant rate, depending on the Ratio setting. The default cutoff frequency setting is 80 Hz with a Q value of 0.71.

The following diagrams illustrate the result of limiting gain around the specified frequency of 500 Hz using the Low Cut filter.



Adjusting EQ Settings on the EQ Desk

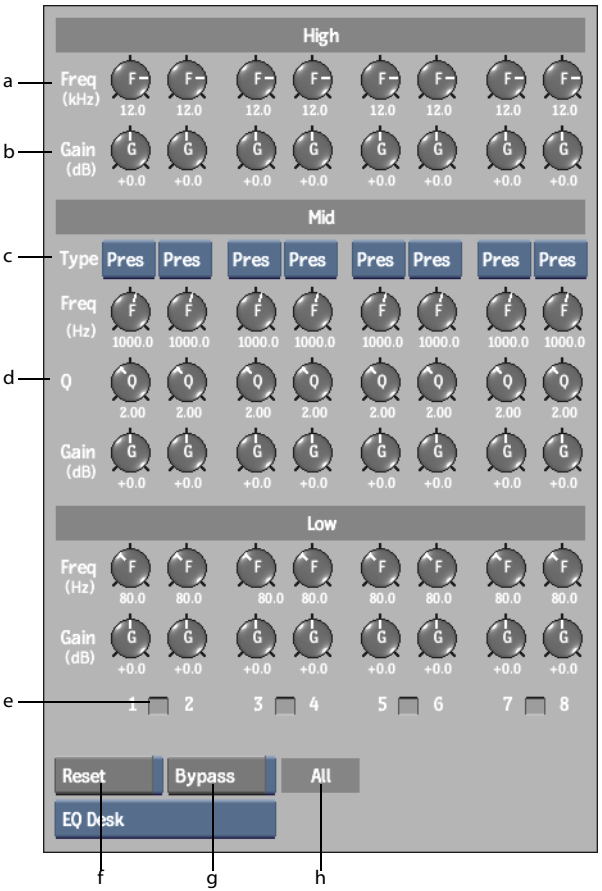
Use the EQ Desk to adjust the EQ for each audio track. The EQ Desk allows precise manipulation of the audio frequency content. For example, use it to improve noisy audio tracks or to enhance vocal tracks. Each desk strip has three available filters: a High Shelving filter, a Parametric Mid filter, and a Low Shelving filter. Each can provide as much as 24 dB of boost or attenuation.

You can animate all EQ Desk values. See "Animating AudioDesk Effects" on page 1104.

To adjust the EQ settings:

1. In Player, select AudioDesk, then select EQ Desk.

   The EQ Desk appears.



a) Frequency knobs
b) Gain knobs
c) Filter Type boxes
d) Q knobs
e) EQ Lock button
f) Reset button
g) Bypass button
h) All label

2. Hold the cursor over the knob for the Frequency, Gain, or Q value that you want to adjust.

   Two white arrows appear indicating the direction you can move the mouse or pen.

3. Drag the knob to the new value.

   The knob is highlighted green when it is a value other than the default setting.

The EQ Desk controls are described as follows.

Frequency knobs — Select the frequency for the EQ.

Gain knobs — Boost or attenuate the selected frequency.

Filter Type boxes — Display Presence or Notch filter for the EQ strip.

Q knobs — Adjust the Q for the parametric EQ.

EQ Lock button — Adjust the EQ individually or in pairs.

Bypass button — Enable to bypass selected EQs.

Reset button — Enable to reset selected parameters.

All label — Reset or bypass all parameters. Active when either Bypass or Rest are enabled.

Using Parametric Mid Filters

The Notch and Presence Parametric Mid filters can be used to reduce or remove unwanted audio anywhere in the frequency spectrum.

To reduce or remove an unwanted frequency using Parametric Mid filters:

1. Ensure that each audio track that you want to work with is assigned to an AudioDesk input strip. See "Assigning an Audio Track to an AudioDesk Input Strip" on page 1076.
2. Play the clip and listen for the unwanted portion of the audio signal.
3. Boost the gain for the Parametric Mid filter of the EQ strip that you are working with.
4. Play your audio clip again.
5. While the audio is playing, click and drag the Frequency knob for the Parametric Mid filter.

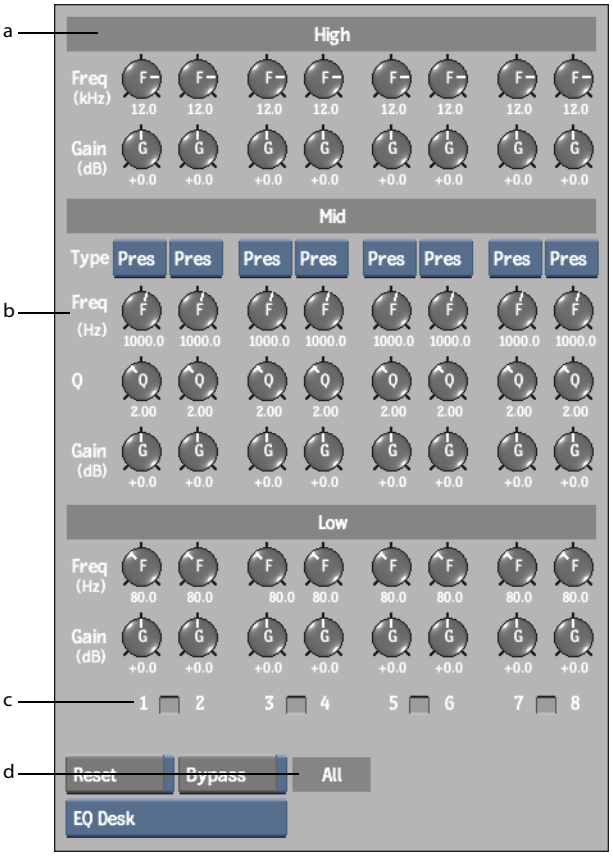
   The unwanted frequency will be very loud when you have selected the correct frequency.
6. Once you isolate the unwanted frequency, stop dragging the Frequency knob.
7. Do one of the following:
   - To reduce the frequency, select Presence from the Filter Type box and lower the gain knob for the Parametric Mid filter enough so that the unwanted frequency is attenuated without affecting the overall audio signal.
   - To remove the unwanted frequency completely, change the filter type to Notch.

Resetting EQ Values

You can reset the EQ values to default for a single knob, a range of knobs, or an entire input strip.

To reset EQ values:

1. On the EQ Desk, enable Reset.



a) Group label resets all values within group

b) Parameter label resets the entire row

c) Track label resets the entire input strip

d) All label resets everything

2. Reset the applicable EQ value by clicking it, as follows.

To reset:	Click:
An individual knob.	The knob.
A row of EQ values.	The Freq, Gain, Type, or Q type parameter label.
All EQ values of a group.	The High, Mid, or Low group label.
All EQ values for a single input strip.	The track label. If a channel is locked with another, both are reset.
All EQ values.	The All label.

HINT: Instead of using the Reset button, you can also **CTRL**-double-click knobs and labels to reset values.

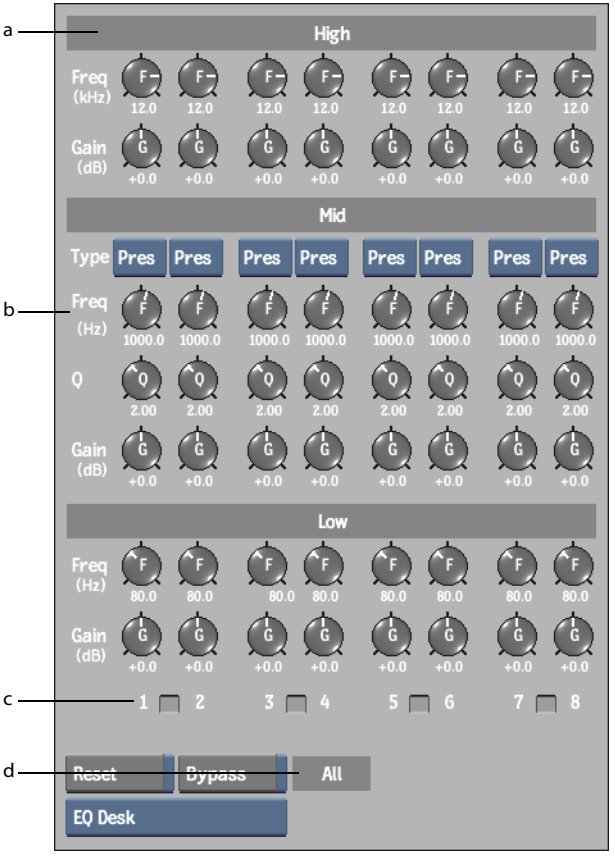
Bypassing EQ Values

You can bypass filter groups or filter rows in the EQ Desk, temporarily removing the effect of the EQ changes you made to isolate a particular filter group and adjust the quality of the audio. You can use this capability to compare the original, unchanged track with the track with EQ changes applied to it. Note that bypassing EQ changes affects both playback and output. Also, if you perform a mixdown on a track with bypassed EQ values, the values are not applied to the processed clip. See "Mixing Down Audio" on page 1115.

To bypass an EQ setting:

1. On the EQDesk, enable Bypass.

   The cursor changes to a stop sign.



a) Group label bypasses the group

b) Parameter label bypasses the group

c) Track label bypasses the entire input strip

d) All label bypasses everything

2. Bypass the filter or filter area that you want to bypass by clicking it, as follows.

To bypass:	Click:
A filter.	One of the knobs for that filter.
A filter group.	The High, Mid, or Low group label, or the Freq, Gain, Type, or Q type parameter label within the selected group.
All filters for a single input strip only.	The track label.
All filters.	The All label.

The values below the knobs appear grey to show that they are not being used.

Animating AudioDesk Effects

You can create audio animations with real-time playback by animating audio soft effects and input strip effects such as audio levels, pans, and EQ both on the AudioDesk and in the Channel Editor. Your animation can be as simple as gradually raising the volume and then suddenly lowering it. In contrast, you can create a complex audio animation so that specific audio waveforms coincide with video effects and various transitions on the timeline.

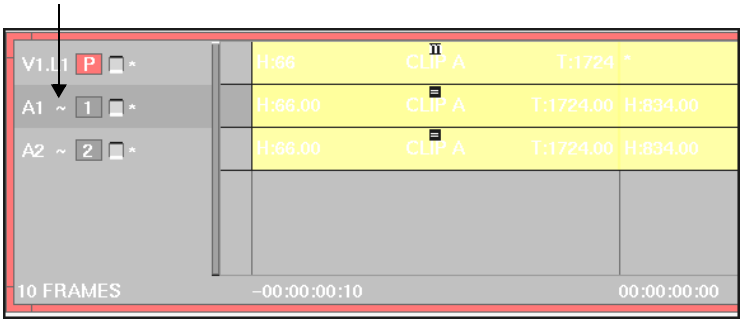
All audio animations are linked to the track (as opposed to the individual audio segments) and relative to the start of the track. That means when you make changes in the timeline, such as deleting or adding segments in the track, your audio animations may fall out of sync with the audio segments.

You can not animate auxiliary audio effects, but you can animate the segment send effects.

To animate audio levels:

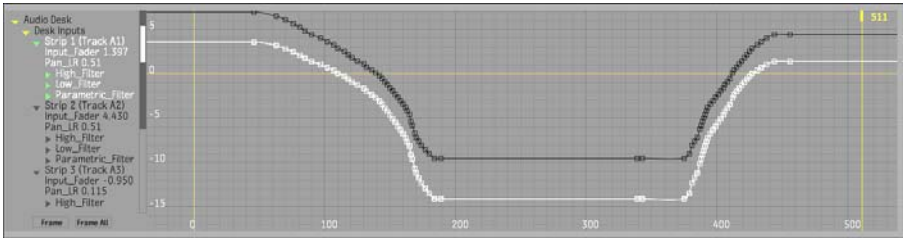
1. On the AudioDesk, enable Auto Key.
2. Play back the audio.
3. On the AudioDesk, change the audio levels while the audio is playing back.

   A tilde appears next to the audio tracks indicating there is animation.



4. Stop the playback.
5. To view the animation channels, double-click the audio track on the timeline. Alternately, click the Animation button.
6. In the channel hierarchy of the Channel Editor, click the Strip 1 Track A1 channel.
7. Select the Input_Fader channel and click Frame Chn in the Animation controls.

The Input_Fader curve appears in the animation curve window.



8. Tweak the keyframes according to the fade-in and fade-out effects you want. See "Editing Keyframes" on page 1437.

9. Click Undo to undo changes and make modifications to the audio animation.

To animate EQ Desk controls:

1. On the AudioDesk, enable Auto Key.

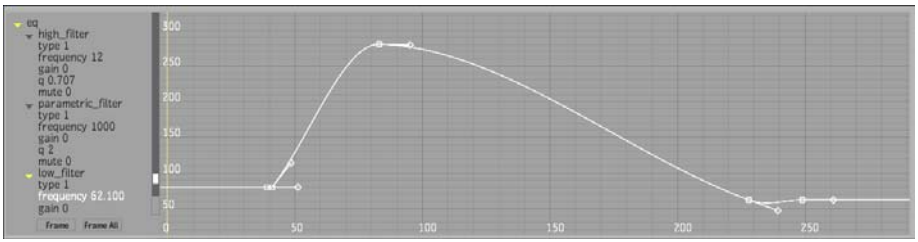
2. On the timeline, select one or more audio tracks.

3. Play back the audio.

4. On the EQ Desk, change the settings for any of the filters while the audio is playing back. See "Adjusting EQ Settings on the EQ Desk" on page 1098.

   A tilde appears next to the audio tracks indicating there is animation.

5. View the animation keyframes in the Channel Editor.



   The High Shelf Filter settings are included in the High_Filter folder of the channel hierarchy, the Low Shelf Filter settings are included in the Low_Filter folder of the channel hierarchy, and the Parametric Mid Filter settings are included in the Parametric_Filter folder of the channel hierarchy.

6. Tweak the keyframe values for these channels as required for the audio animation effect you want to obtain. See "Editing Keyframes" on page 1437.

About Auxiliary Effects

Auxiliary Effects are global effects modules that provide modulation (phaser, flanger, and chorus), delay, and reverb audio effects. The outputs of Auxiliary Effects are stereo, and are patched to a single pair of output channels. You can send the audio signals of any number of audio segments to the Auxiliary Effects modules. At the segment level, you can adjust how much of the audio signal is sent to the modules using any of the Modulation Send, Reverb Send, or Delay Send audio soft effects. See "About Audio Soft Effects" on page 1084. All other parameters for Auxiliary Effects are adjusted using the Auxiliary Effects panel. The parameters for each Auxiliary Effect apply globally to all audio segments patched to it.

Modulation

The Modulation Auxiliary Effect consists of three audio sub-effects: Phaser, Flanger, and Chorus. You can only apply one of the three Modulation sub-effects for an entire sound mix. If you need to use more than one Modulation sub-effect in your mix, you will have to create a separate mix with that effect, or mixdown a specific segment or segments with that effect and insert it into another sound mix.

Phaser

The phaser produces the classic "swooshing" sound that characterizes phasing. The phaser effect is based on a two-voice stereo algorithm and works by shifting the phase of the signal (Delay) and adding it back to the original signal (Feedback), causing partial cancellation of the frequency spectrum. In effect, this creates notches in the frequency domain that eliminate sounds at the notch frequencies. The position (Depth) of these notches varies over time, and the phaser includes a low frequency oscillator (Speed) for this purpose.

Control	Values	Description
Delay	1.0 - 30.0 ms	Defines the average phase Delay between the input signal and the filtered output. Default is 1.2 ms.
Depth	0 - 100%	Defines the depth of the phase modulation, or the amount that the Delay time is varied. Default is 100%.
Speed	0.1 - 2 Hz	Defines the phase modulation rate. Default is 0.9 Hz.
Feedback	0 - 100%	Defines the amount of output signal fed-back to the input. This produces a resonance effect that intensifies the peaks and lows. Default is 0%.
Output Gain	-96 - 0 dB	Default is 0 dB.

Flanger

The Flanger effect applies a modulation sweep effect to the audio signal. Flanging has a very characteristic sound that many people refer to as a "whooshing" sound, or a sound similar to that of a jet plane flying overhead. It is generally used as special effect on electric guitars. The flanger effect is based on a two-voice stereo algorithm and works by introducing a 90° phase

offset between each voice (Delay). This produces peaks and notches in the resulting frequency spectrum. Varying the delay between the two voices (Depth) causes these to sweep up and down the frequency spectrum. The signal can be inverted and fed back (Feedback) to the original voice, producing a resonance effect which gives a more characteristic flanging sound.

Control	Values	Description
Delay	1.0 - 30.0 ms	Defines the average phase Delay between the input signal and the filtered output. Default is 0.7 ms.
Depth	0 - 100%	Defines the depth of the modulation sweep, or the amount that the Delay time is varied. Default is 64%.
Speed	0.1 - 2 Hz	Defines the modulation sweep rate. Default is 0.9 Hz.
Feedback	0 - 100%	Defines the amount of output signal fed-back to the input. This produces a resonance effect that intensifies the peaks and lows. Default is 0%.
Output Gain	-96 - 0 dB	Default is 0 dB.

Chorus

The Chorus effect makes a sound appear as many similar sounds coming from multiple sources, such as a chorus from a group of singers. It adds thickness to the sound, and is often described as “lush” or “rich”. The chorus effect is based on a 4-voices stereo algorithm. The chorus effect can make a single instrument sound like there are actually several instruments being played. There is a 90° phase offset between each voice. The effect applies a delay to the audio signal (Delay) and pitch modulates it (Depth).

Control	Values	Description
Delay	1.0 - 30.0 ms	Default is 5.0 ms.
Depth	0 - 100%	Defines the depth of the chorus effect. Default is 80%.
Speed	0.1 - 2 Hz	Defines the pitch modulation rate. Default is 0.2 Hz.
Feedback	0 - 100%	Default is 0%.
Output Gain	-96 - 0 dB	Default is 0 dB.

Delay

The Delay effect temporarily stores an audio signal then plays it back after a period of time (Delay). The delayed signal may fed back into the recording again (Feedback), to create the sound of a repeating, decaying echo. It is different from reverb, which creates a “reflected” sound using a different technique. The Delay effect is based on a simple algorithm made of two independent mono delay lines.

Control	Values	Description
Delay	0 - 20000 ms	Defines the amount of time to delay the signal. Default is 250 ms.
Feedback	0% - 100%	Defines the number of times to repeat the signal. Default is 15%.
Gain	-96 - 0 dB	Default is -12 dB.

Reverb

The Reverb effect simulates a physical environment, such as a gymnasium, cathedral, or valley, that is different from the physical environment of the original recording. In a physical environment, the way we hear sound is based on the properties of direct sounds and reflected sounds. Direct sounds are the frequencies that reach the ear straight from the audio source. Reflected sounds are frequencies that reach the ear after being reflected from a physical surface, such as a wall or mountain side.

Direct sound is an indicator of the proximity of the audio source. For example, if you close your eyes as a car passes, you can estimate its distance based on the level of sound you hear as it goes by. Reflected sounds are the indicators for the physical environment. For example, in a small room, sound is reflected back to your ear more quickly than in a large room. The time it takes for the reflected sound to reach your ear can give you an idea of the size of room you are in. As well, different surfaces and materials have different reflective properties for sound. The more reflective a surface, the more reverb will occur.

By modifying the Predelay, Decay Rate, and Damping values, you can simulate physical environments. You can take a recording that was recorded in a small room with little reverb and make it sound like it was recorded in a large room, such as an arena or church. Different types of music tend to sound best with reverberation times appropriate to their characteristics.

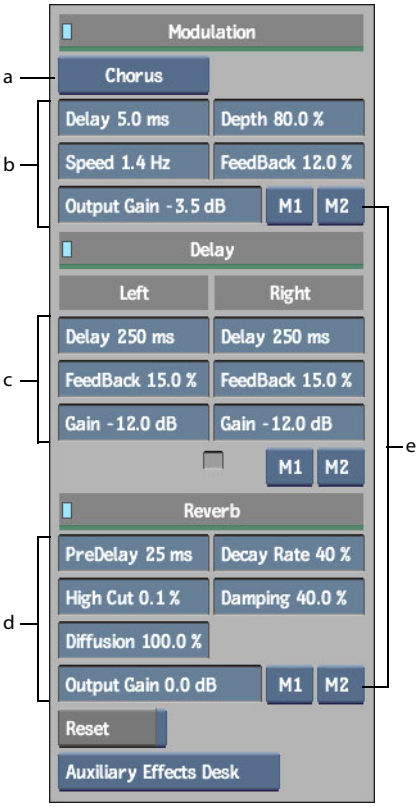
Control		Description
Predelay	1 ms - 200 ms	Defines the predelay for the reverb effect. This determines the delay between the original sound and the first echo. Default is 25 ms.
Decay Rate	0% - 100%	Defines how fast the reverberation decays. Default is 40%
High Cut	0% - 100%	Defines the amount of high frequencies that are filtered out from the reverb effect. This can make the result sound more natural. Default is 0.1%
Damping	0% - 100%	Defines the rate at which high frequencies are dampened as the reverberation decays. Default is 40%
Diffusion	0% - 100%	Defines the density of echoes in the reverberation. Default is 100%.
Output Gain	-96 - 0 dB	Default is 0 dB.

Adjusting Settings on the Auxiliary Effects Desk

Auxiliary effects such as Modulation, Delay, and Reverb can be applied to any number of audio segments. Settings for Auxiliary effects can be adjusted through the Auxiliary Effects Desk menu.

To adjust settings for an auxiliary effect:

1. Ensure that the Auxiliary Effects Desk is enabled.



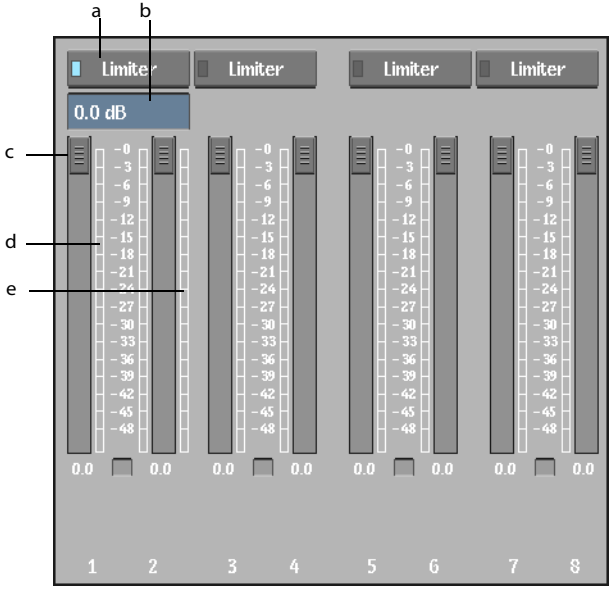
a) Modulation Effects option box
b) Modulation Effect controls
c) Delay Effect controls
d) Reverb Effect controls
e) Output Channel Selection buttons

2. If you are adjusting settings for a Modulation effect, select the desired effect from the Modulation Effects option box.
3. Adjust the settings for the desired effects as needed.

   For a description of the effects and their settings see "About Auxiliary Effects" on page 1106.

Using Output Strips

You can use the output strips to control the gain or limit the peaks of the audio output signals.



a) Limiter button
b) Limiter Level box
c) Gain Level fader
d) Output meter
e) Limiter meter

Adjusting Output Strip Gain

Use the output strip faders to control the audio output levels. You can adjust the faders while playback is stopped, or during playback to get a dynamic update of audio levels.

To adjust the audio output strip gain:

1. In the AudioDesk, ensure that each audio input strip that you want to work with is assigned to an output strip.
2. Toggle the meters to Desk Outputs.
3. Play the clip.

   The audio output levels are displayed on the meters.
4. Click the fader for the output strip that you want to adjust and drag it to the new level.

   You can also adjust the levels with the playback stopped.

Using the Limiter

The Limiter provides a form of signal compression. It allows audio signals below a set value to pass unaffected, and clips off the peaks of stronger audio signals that exceed the set value. The audio remains untouched unless the limiter is working, in which case only gain is affected. The

built-in auto-release mechanism allows for fast recovery, minimizing distortion and pumping. The Limiter is a stereo effect that applies to a pair of output strips.

To set the limiter:

1. In the AudioDesk, ensure that each audio input strip that you want to work with is assigned to an output strip.
2. Toggle the meters to Desk Outputs.
3. Play the clip.
4. Note the audio output levels displayed on the meters.
5. Enable the Limiter button.

   The Limiter meter appears.
6. Adjust the Limiter level to remove any overloads, or to limit the peaks to a desired output level.

Using the Audio Tools

You can perform additional audio functions using the Audio Effects menus in Smoke. You can create an audio-only clip containing tone or silence, apply an audio timewarp, or mixdown the audio to fewer tracks.

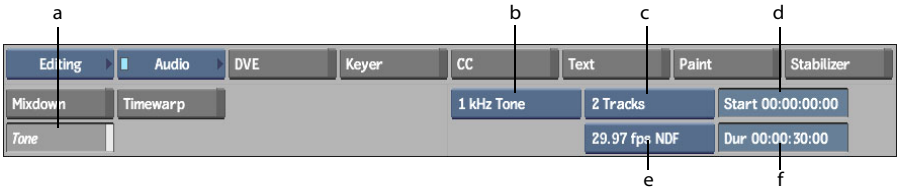
Creating an Audio Tone Clip

You can create an audio-only clip containing up to eight audio tracks of silence, or audio tone at the frequency and level that you specify. Audio Tone clips appear with waveforms in their proxies in the clip library and on the EditDesk. You can record out the audio tone clip to tape to ensure that the audio levels are adjusted correctly.

To create an audio tone clip:

1. From the Menu Priority box, select Effects.
2. In the Audio/Visual Tools box, select and enable Audio.

The Audio Effects menu appears.



a) Tone button
b) Frequency box
c) Audio Tracks box
d) Start Time field
e) Timecode mode box
f) Duration field

3. Click Tone.
4. Select the frequency.

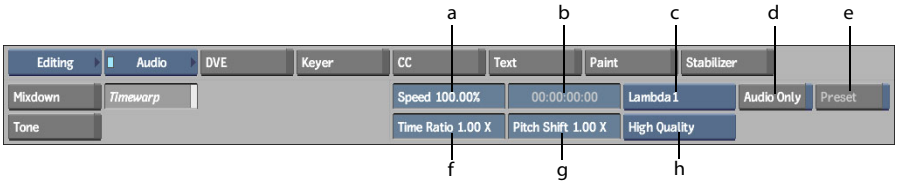
   NOTE: Selecting Silence will still create an audio clip, but the audio track(s) will have a flat waveform at -infinity dB.

5. Select the timecode mode.
6. Set the start time in the Start Time field.
7. Set the duration in the Duration field.
8. Select the number of audio tracks. There will be one tone for each track.
9. Select the destination.

   Audio-Tone clips are displayed with waveforms in the proxy.

About the Audio Timewarp Options

Use the Audio Timewarp options to customize the timestretch of an audio segment. The Audio Timewarp options appear as follows:



a) Speed field
b) Duration field
c) Time/Frequency Localization button
d) Audio Only button
e) Preset button
f) Time Ratio field
g) Pitch Shift field
h) Quality Factor box

Audio Timewarp options are described as follows:

Preset button — Enable to timestretch the audio based on the difference in frame rates of the source and destination video standards.

Speed field — Change the speed and duration of the audio clip based on a speed percentage. The values in the Time Ratio and Duration fields change automatically as you modify the speed percent.

Time Ratio field — Change the speed and duration of the audio clip by setting a time ratio. This is the ratio of the number of samples in the result divided by the original number of samples. The values in the Speed and Duration fields change automatically as you modify the Time Ratio.

Duration field — Change the speed and duration of the audio clip to create a destination clip with the required duration. The values in the Speed and Time Ratio fields change automatically as you modify the duration.

Pitch Shift field — Change the pitch of the audio clip. Leave this option set to1.00 X to keep the audio pitch constant when applying the timestretch. This is the ratio of the shifted frequency values divided by the original frequency values. (A Pitch shift value of 2 shifts one octave up; a Pitch shift value of 0.5 shifts one octave down.)

Quality Factor box — Select the quality of the resulting audio. This can be set to Quick, Standard, or High Quality mode. Use a lower quality mode to experiment with different settings, and then use High Quality to process the final result.

Time/Frequency Localization button — Select a time/frequency localization option that suits your audio material:

Select:	To:
Lambda1	Ensure full time localization. This is suitable for single-instrument tracks and voice-over.
Lambda2	Set higher time localization and lower frequency localization. If applying Lambda1 results in an echo effect, this could be a better option.
Lambda3	Set the time/frequency localization in mid ranges of time and frequency domains. This is the best general-purpose setting.
Lambda4	Set higher frequency localization and lower time localization.
Lambda5	Ensure full frequency localization. This is suitable for multi-instrument tracks, such as classical music.

Applying an Audio Timewarp

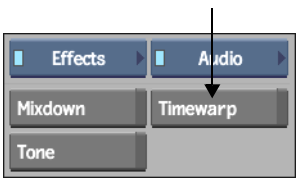
Use Audio Timewarp to timestretch an audio segment. With Audio Timewarp you can change the speed and duration or the pitch of the audio. Audio Timewarp uses the DIRAC Time Stretching and Pitch Shifting Technology developed by DSP Dimension (www.dspdimension.com). Depending on the amount of timestretch applied, this soft effect may degrade the quality of the resulting audio.

If you are converting video material to a different frame rate, you can apply a slight Audio Timewarp to the audio to keep it in sync with the video. For example, when you convert the video frame rate from 24 fps to 25 fps, you will need to increase the speed and duration of your audio while preserving the pitch. Presets are available for this purpose.

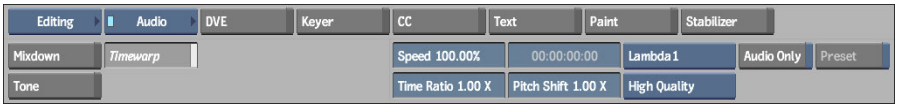
To apply an audio timewarp from the menu:

1. In the Menu Priority box, select Effects.
2. In the Audio/Visual Tools box, select and enable Audio.

   The Audio Effects menu appears.
3. Click Timewarp.



The Audio Timewarp options appear.



4. Select the clip with audio that you want to timestretch.
5. Adjust the Audio Timewarp parameters.

   See "About the Audio Timewarp Options" on page 1112.
6. Select a destination.

   A new clip containing the timestretched audio is added.

Converting Audio between Different Video Standards

When you convert your material between different video standards, your audio falls out of sync due to the change in the video frame rate. To avoid this, use the Preset option to timestretch the audio based on the difference in frame rates of the source and destination video standards.

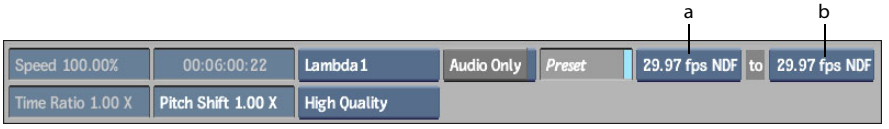
To convert audio between different video standards:

1. In the Menu Priority box, select Effects.
2. In the Audio/Visual Tools box, select and enable Audio.

   The Audio Effects menu appears.



3. Click Timewarp.
4. Select the clip with audio that you want to timestretch.
5. Enable Preset.



a) Source Frame Rate box
b) Destination Frame Rate box

   The Source Frame Rate box shows the current frame rate of the selected clip.

6. From the Destination Frame Rate box, select the required value.

   The conversion value appears in the Time Ratio field.

7. Select a destination.

   A new clip containing the timestretched audio is added.

Mixing Down Audio

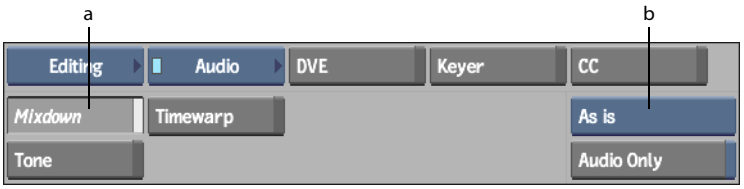
If you applied changes such as EQ, pan, or gain adjustments to audio tracks in the AudioDesk, and you want to export the clip with these changes, you need to mix down the clip prior to exporting it. It is not necessary to mix down audio prior to output to a VTR. However, if your audio tracks contain a lot of edits, and you notice dropped frames on playback, output may be smoother if you first mix down the clip.

Use the Audio Mixdown tool to mix down your audio with the current AudioDesk output strip assignments, to four channels, to stereo, or to mono. All soft effects such as dissolves, fades, and audio soft effects made to audio anywhere in the application are processed during mixdown. All current AudioDesk and EQ settings are also applied to the mixdown clip.

You can generate an audio-only mixdown clip, or you can generate a mixdown clip with all the clip's video tracks. You can also mixdown audio on export.

To mix down audio:

1. Make sure that you have assigned the audio tracks that you want to mix down to the appropriate channels. See "Assigning an Audio Track to an AudioDesk Input Strip" on page 1076.
2. From the A/V Tools box, select Audio.
3. Click Mixdown.



a) Mixdown button b) Mixdown option box

4. From the Mixdown option box, select one of the following options.

Select:	To mix down:
As Is	Mix down with the current output strip assignments. This option is recommended for the purpose of exporting or outputting the clip. See "Using Output Strips" on page 1109.
To 4 tracks	Mix down to four tracks. The output strips are assigned sequentially in fours to the mixed-down channels (where M1 goes to 1, M2 to 2, M3 to 3, M4 to 4, M5 to 1, and so on)
To Stereo	Mix down to two tracks. The output strips are assigned sequentially in twos to the mixed-down channels (where M1 goes to 1, M2 to 2, M3 to 1, M4 to 2, and so on).
To Mono	Mix down to one track.

   For all options, the AudioDesk levels and EQ settings are applied to the mixed down clip.

5. To generate an audio-only clip, enable Audio Only.
6. Select the clip that you want to mix down.

   The pan faders are reset to the full channel.

7. Select the destination.

   The tracks are mixed down. The output strip assignments and pan settings of the destination clip are set to their default values.

Section 9
Effects

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Image courtesy of B Sky B Creative Services

50 A/V Tools

Summary

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About A/V Tools

Use the Audio/Visual (A/V) tools to apply effects and formatting changes to video and audio clips. For example, mix down and timestretch audio, create filter effects, burn in timecode, degrain a clip, and interleave the frames of two clips.

You can work on clips of any resolution with the A/V tools. However, when working on more than one clip, such as a front and matte clip, the clips must be of the same resolution. The clips can be of any scan mode — the result clip will have the same scan mode as the front clip. Note that you may get unexpected results if you mix field 1, field 2, and progressive scan clips in some tools. In these cases, a warning message is displayed.

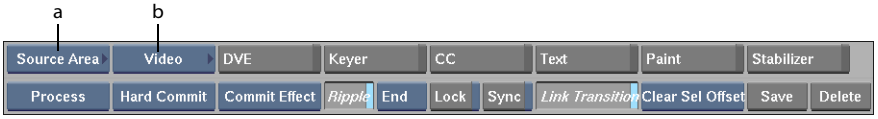
Accessing the A/V Tools

The A/V tools are grouped into different menus. To access these menus, use the A/V Tools box in the EditDesk menu.

The Undo and Redo buttons are also available while using A/V tools, so you can undo/redo events without having to exit the menu.

To access an A/V tools menu:

1. Make sure the current option in the Menu Priority box is disabled; alternatively, enable Effects in the Menu Priority box.

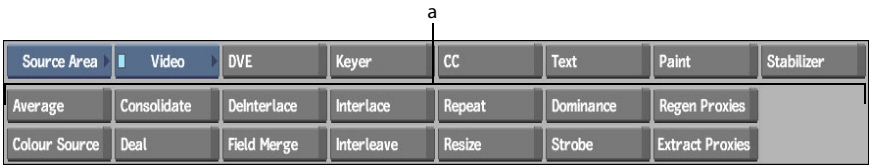


a) Menu Priority box b) A/V Tools box

NOTE: To access the A/V Tools box when the Player is displayed, Effects must be enabled in the Menu Priority box.

2. Select and enable an option from the A/V Tools box.

   The tools grouped under the selected A/V Tools box option appear.



a) Video tools

   A blue LED light on the A/V Tools box indicates that the selected option is locked on until either a new tools option is selected or the current tools option is deselected.

3. To activate a tool, click once on the selected tool.

   Parameters that correspond to the selected tool appear.

Keeping a Tool Active

Normally, when you activate and use a tool, the tool becomes inactive and its parameters disappear when you have finished using it. You can also activate a tool such that it stays active, allowing you to use it multiple times without having to re-activate it each time. For example, use this option on the Add Pulldown tool to add pulldown to several clips. You can do this with any A/V tool.

To activate a tool and keep it active after use:

➤ Press **CTRL** and click the tool.

The tool stays active after being used.

To deactivate an active tool:

➤ Click anywhere in the grey area of the menu.

Fx Tools

Use the Fx tools to produce a range of effects such as letterbox formatting, difference mattes, compound images, and high-contrast mattes. Each Fx tool is covered in a section in this chapter, with the exception of the Filter tool, which is explained in Chapter 53, "Filters," on page 1225.

Burning in a Letterbox Format

Use the Burn Letterbox tool in the Fx menu to burn a letterbox format into a clip. You set the Letterbox options for the clip using the Player Letterbox controls. When you select a clip with letterbox formatting, Burn Letterbox detects the format.

To burn in letterbox:

1. Set the Letterbox options for the clip in the Player.
2. With Fx selected from the A/V Tools box, click Burn Letterbox.



3. Select the clip on which to apply the letterbox format.
4. Select the destination in the Source Area or Record Area for the letterbox clip.

Generating a Difference Matte

Use the Difference tool to generate a matte clip from two source clips that have the same background but different foreground elements. This allows you to remove an image from one context to add it to another.

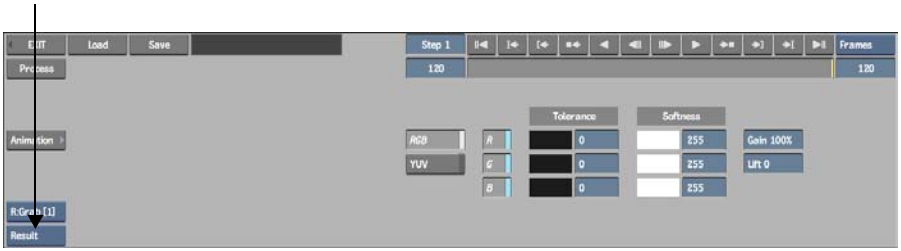
The Difference tool calculates the difference between the corresponding pixels of the two source images. The value of the pixel in the back image is subtracted from the value of the corresponding pixel in the front image, and the resulting absolute value is used to create the difference matte.

The matte is created using Tolerance and Softness values you specify. The Tolerance value specifies what difference level is considered as black. Use a higher Tolerance value to include

more black in the matte. The Softness value softens the transition between the light and dark areas of the matte by adjusting the amount of grey at the edges of the matte. No grey information is included in the matte when the Softness value is equal to zero. Use a higher Softness value to increase the amount of grey.

To create the difference matte:

1. With Fx selected from the A/V Tools box, click Difference.
2. Select the Front and Back source clips (in that order).
3. Select destination for the difference matte.
4. Click Result to display the resulting matte clip in the image window.



5. Select the colour model you want to use to create the difference matte. You can work in either the RGB or YUV colour model.
6. Choose the colour channel(s) that you want to use to create the difference matte. You can work with any of the Y, U, or V channels in the YUV colour model, or any of the R, G, or B channels in the RGB colour model.
7. Set the softness for each channel using either the Softness fields or the corresponding colour pots.
8. Manipulate the resulting matte, if necessary.

Use:	To:
Gain	Boost the matte. The Difference tool multiplies the values of the pixels in the result clip by the Gain.
Lift	Add the Lift value to all the pixels in the difference matte.

9. Click Process.

   The result clip appears in the selected destination.

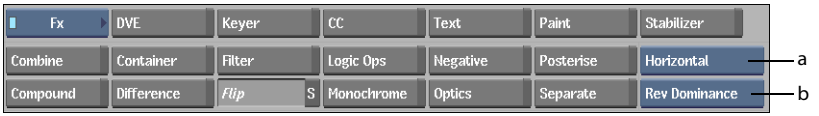
Flipping Clips

You can generate a mirror image of a clip using the Flip tool. You can flip clips horizontally, vertically, or both horizontally and vertically. You select the direction to flip a clip from the Flip Direction box.

To flip a clip:

1. With Fx selected from the A/V Tools box, click Flip.

   The Flip controls appears.



a) Flip Direction box b) Reverse Dominance box

2. Select a flip direction from the Flip Direction box.

Select:	To flip:
Horizontal	Each frame horizontally.
Vertical	Each frame vertically.
H & V	Each frame horizontally and vertically.

3. Flipping a clip vertically reverses the field dominance of the result clip. The Reverse Dominance box provides two options for correcting this so that the result clip has the same dominance as the original clip. When flipping clips vertically, select an option from the Reverse Dominance box.

Select:	To:
Rev Dominance	Reverse the field dominance in the result clip. The first and last fields are deleted, resulting in a clip with one less frame than the original.
Shift Lines	Reverse the field dominance in the result clip by changing the first active line on each frame. This is done by repeating the first scan line of each frame in the result clip. The first and last fields are retained.

   NOTE: This option is ignored for progressive clips.

4. Select the clip you want to flip.
5. Select the destination for the flipped clip in the Source Area or the Record Area.

   The flipped clip appears in the selected destination.

Using Logical Operations

Logical operations are applied separately to each of the red, green and blue channels of images. You can apply Logic Ops controls to combine the RGB channels of corresponding pixels from two source images as described in this section. To learn when you use the Logical Operations, see the "To use the Logic Ops controls:" procedure in "Using Logical Operations" on page 1126.

Add — Adds the luma values of the corresponding pixels from two source clips and assigns the resulting value to the corresponding pixel in the generated clip. If the result is greater than 255 (in 8-bit mode), the pixel in the destination clip is clamped at a value of 255 (white). In 12-bit mode, the maximum colour value is 4095.

The order in which the two source clips are selected does not affect the result of the Add operation. The generated clip is brighter than either of the two selected source clips.

And — Applies a bitwise logical AND operation between the RGB channels of corresponding pixels in the two source clips. The order in which the two source clips are selected does not affect the result of the AND operation.

AndInv — Applies a bitwise logical AND operation between the negative of the RGB channels of the pixels of the front clip and the RGB channels of the pixels of the back clip.

AndRev — Applies a bitwise logical AND operation between the negative of the RGB channels of the pixels of the back clip and the RGB channels of the pixels of the front clip. AndRev and AndInv yield the same result if you switch the order of the two source clips.

Blend — Blends the RGB channel values of corresponding pixels in the front and back clips according to the specified transparency value. The resulting RGB channel values are assigned to the corresponding pixels in the generated clip. The order in which you select the source clips affects the result if the transparency value is not equal to 50%.

Difference — Calculates the difference between the RGB channels of the corresponding pixels of the two source clips. As opposed to Subtract, the order of the two source clips does not matter, as the smaller channel value is always subtracted from the larger channel value. Blending with white inverts the colour channel values; blending with black produces no change.

Divide — Divides the RGB channel value in the front clip by the RGB channel value in the back clip for corresponding pixels in the two clips. The resulting RGB channel values are assigned to the corresponding pixels in the generated clip. The order in which you select the source clips affects the result.

Exclusion — Adds the RGB channel values of the corresponding pixels from the two source clips, then subtracts twice the product of these channels. The order of the source clips does not matter.

HardLight — Multiplies or screens the selected colour of the front clip onto the back clip, depending on the blend colour. The effect is similar to shining a harsh spotlight on the image, and greatly reduces the contrast levels in the image.

If the blend colour (light source) is lighter than 50% grey, the image is lightened as if it were screened — this is useful for adding highlights to an image. If the blend colour is darker than 50% grey, the image is darkened, as if it were multiplied — this is useful for adding shadows.

Inv. Non Additive — Evaluates the corresponding pixels in the front and back clips to determine which has the lower colour value.

Non Additive — Evaluate the corresponding pixels in the front and back clips to determine which has the higher colour value.

Max/Lighten — Compares the RGB channels of each pixel of the source clips individually and returns the larger of the two values in the resulting clip. The order in which you select the source clips does not affect the result.

Min/Darken — Compares the RGB channels of each pixel of the source clips individually and returns the smaller of the two values in the resulting clip. The order in which you select the source clips does not affect the result.

Multiply — Multiplies the RGB channel values of corresponding pixels of the two source clips and normalizes the result by dividing by 255 in 8-bit mode, or by 4095 in 12-bit mode. The resulting RGB channel values are assigned to the corresponding pixels in the generated clip. The order in which you select the source clips does not affect the result.

Nand — Applies a bitwise logical AND operation between the RGB channel values of the corresponding pixels of the two source clips, negates the result, and assigns the result to the channels of the corresponding pixels in the generated clip.

Nor — Applies a bitwise logical OR operation between the RGB channel values of the corresponding pixels of the two source clips, negates the result, and assigns the result to the channels of the corresponding pixels in the generated clip. The order in which you select the source clips does not affect the result.

Or — Applies a bitwise logical OR operation between the RGB channel values of the corresponding pixels of the two source clips, and assigns the result to the channels of the corresponding pixel in the generated clip. The order in which you select the source clips does not affect the result.

OrInv — Applies a bitwise logical OR operation between the negative of the RGB channel values of the pixels of the front clip and the RGB channel values of the corresponding pixels of the back clip, and assigns the result to the channels of the corresponding pixels in the generated clip.

OrRev — Applies a bitwise logical OR operation between the RGB channel values of the pixels of the front clip and the negative of the RGB channel values of the corresponding pixel of the back clip, and assigns the result to the channels of the corresponding pixels in the generated clip.

OrRev and OrInv yield the same result if you switch the order of the two source clips.

Overlay — Multiplies or screens the colours, depending on the RGB channel values of the first clip you select. Patterns or colours overlay the existing RGB channel values while preserving the highlights and shadows of the first clip's colour. The first clip's colour is not replaced but is mixed with the second clip's colour to reflect the lightness or darkness of the original colour.

Screen — Multiplies the inverse of the second clip's colours with the colours of the first clip. The resulting colour is always lighter. The colour remains unchanged when you screen with black. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.

SoftLight — Shines a soft, diffuse light on the image. If the blend colour (light source) is lighter than 50% grey, the image is lightened. If the blend colour is darker than 50% grey, the image is darkened. Using this mode with a black frame results in a very dark effect, with white a very bright one.

Subtract — Subtracts the RGB channel values of the pixels of the back clip from the RGB channel values of the pixels of the front clip and assigns the result to the RGB channel values of the pixel in the generated clip. If an RGB channel value from the back clip is larger than the corresponding channel value of the front clip, yielding a negative result, that result is clamped at 0 (black).

The order of source clips is important since the back clip is subtracted from the front clip. The resulting clip is always darker than either of the two source clips.

Xnor — Applies a bitwise logical exclusive OR operation between the RGB channel values of the corresponding pixels of the two source clips, negates the result, and assigns the result to the channels of the corresponding pixels in the generated clip. The order in which you select the source clips does not affect the result.

Xor — Applies a bitwise logical exclusive OR operation between the RGB channel values of the corresponding pixels of the two source clips, and assigns the result to the channels of the corresponding pixels in the generated clip. The order in which you select the source clips does not affect the result.

To use the Logic Ops controls:

1. With Fx selected from the A/V Tools box, click Logic Ops.

   The Logic Ops controls appear.



a) Front/Back/Matte box b) Logical operations box c) Transparency field

2. In the Transparency field, specify the percentage of the second (back) clip that will be used in the operation. For example, if you enter a transparency value of 30%, 30% of the back clip and 70% of the front clip is used.

3. In the Front/Back/Matte box, specify the clips you want to use in the operation.

Select:	To:
Front/Back	Use a front clip and a back clip.
F/B/M	Use a front, back, and matte clip. When you use a matte, the result of the operation appears only in the white area of the matte. In the black area of the matte, the contents of the back clip appear in the result clip.

4. From the Logical operations box, select the logical operation you want to use.

5. Do one of the following:

   - If you selected Front/Back, select the front and back source clips to be used for the operation. The order in which you select the clips may affect your operations. See the description of each operation in the preceding sections.
   - If you selected Front/Back/Matte, select clips in the following order: front, back, and then matte.

6. Select a destination in the Source Area or Record Area.

   The result clips appear in the selected destination.

Adding Glow Effects with Optics

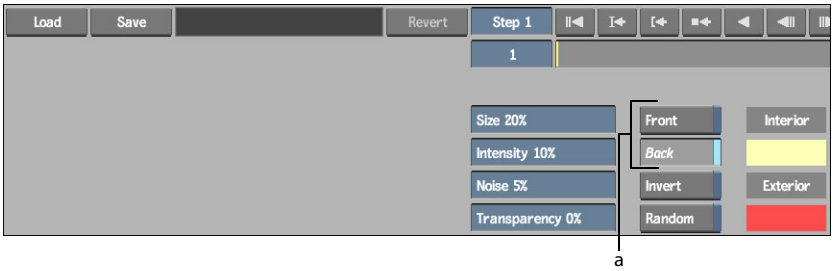
Use Optics to add glow effects around front clips composited over back clips. The shape of the glow is determined by the matte clip you select before accessing the Optics menu.

To add a glow effect to a clip:

1. With Fx selected from the A/V Tools box, click Optics.

2. Select the front, back, and matte clips, and a destination.

The Optics menu appears.



a) Front and Back buttons

3. By default, Front view is enabled when you open the Optics menu. Click Result to view the glow effect.
4. You can use the Front and Back buttons to enable or disable the front and back clips. You can also invert the matte by enabling Invert.
5. If required, use the Size and Intensity fields to adjust the size and intensity of the glow effect.
6. Adjust the noise factor to make the glow jitter in the processed clip.

   If you want to create a second processed clip where the glow jitters in a slightly different way from the first one, enable the Random button before processing the second clip.
7. If required, use the Transparency field to adjust the transparency of the front clip.

   NOTE: The front clip must be enabled (see step 4).
8. Use the Interior Glow and Exterior Glow colour pots to change the colour of the glow. Click a colour pot to display the colour picker.

   The interior and exterior colours are blended.
9. Click Process.

   The result clips appear in the selected destination.

Creating Compound Images

The Compound command takes a specified number of frames from the source clip and combines them into a single frame. This is useful for removing noise from a static image clip.

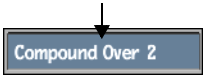
The Compound Over value determines the number of frames to combine into one frame. This value also determines the percentage of each source frame used to produce the new frame.

For example, if the Compound Over value is set to 2, then 50% of each of the first two frames of the source clip is combined to generate the first frame of the destination clip. The third and

fourth frames of the source clip are combined to generate the second frame of the destination clip, and so on. Compounding a clip over two frames generates a destination clip half the length of the source clip. To compress 20 frames into one, set the Compound Over value to 20.

To create a compound image:

1. With Fx selected from the A/V Tools box, click Compound.
2. Set the value in the Compound Over field that appears.



3. Select the source clip.
4. Select the destination in the Source Area or the Record Area.

   The result clip appears in the selected destination.

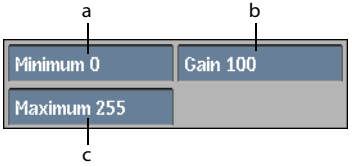
Generating a High-Contrast Matte

The Auto Matte command generates a high-contrast matte from a clip.

To generate a high-contrast matte:

1. With Fx selected from the A/V Tools box, click Auto Matte.

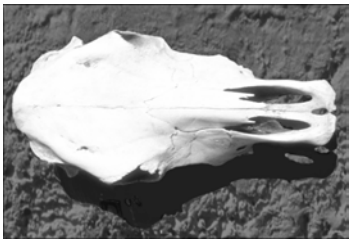
   The Auto Matte menu appears.



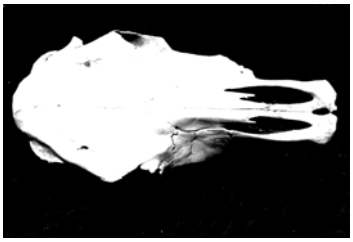
a) Min field b) Gain field c) Max field

2. Set the values in the Minimum, Maximum, and Gain fields. See "Automatte Controls" on page 1132.
3. Select the source clip.
4. Select the destination in the Source Area or Record Area.

The matte clip appears in the selected destination.



Original image



Matte generated with Min = 82, Max = 157

Automatte Controls

The Automatte controls are described as follows.

Minimum — Specifies the minimum colour value for the matte. Any pixel with a luma value below the minimum value is set to black. The minimum can be set to any value between 0 and 255 in 8-bit mode, or between 0 and 4095 in 12-bit mode.

Maximum — Specifies the maximum colour value for the matte. Any pixel with a luma value above the maximum is set to white. The maximum can be set to any value between 0 and 255 in 8-bit mode, or between 0 and 4095 in 12-bit mode.

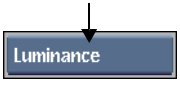
Gain — Boosts the matte. Any pixel with a luma value between the minimum and maximum values is multiplied by the Gain and the new value is assigned to the resulting pixel. Using a low value for the Gain produces a soft matte with more grey levels. Using a high value produces a matte with fewer grey levels. Gain is expressed as a percentage value. The default value of 100% has no effect on the image since luma values are multiplied by 1.

Creating a Monochrome Clip

The Monochrome command quickly generates a monochrome clip.

To create a monochrome clip:

1. With Fx selected from the A/V Tools box, click Monochrome.
2. Select a channel from the Luminance box.



3. Select the source clip.
4. Select the destination in the Source Area or Record Area.

   The monochrome clip appears in the selected destination.

Creating a Negative Clip

The Negative command quickly generates the negative of a source clip. The colour values of each pixel in the source image are inverted to produce the negative image.

To create a negative clip:

1. With Fx selected from the A/V Tools box, click Negative.
2. Select the source clip.
3. Select the destination in the Source Area or Record Area.

   A negative copy of the clip appears in the selected destination.

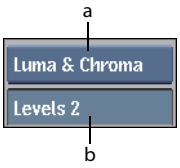
Modifying the Luma and Chroma of a Clip

You can specify the number of luma and chroma levels in a source clip with the Posterise command. Each frame in the clip is divided into an equal number of luma and chroma levels, and each pixel of the image is mapped to the closest matching level.

To modify the luma and chroma of a clip:

1. With Fx selected from the A/V Tools box, click Posterise.

   The Posterise menu appears.



a) Posterise box b) Levels field

2. Select the channel(s) from the Posterise box.

Select:	To:
Chroma	Reduce the number of chroma levels, or units, in a clip. Chroma levels affect the red, green, and blue channels individually. For example, setting the chroma level to 2 creates 2 levels of red, blue, and green.
Luma	Reduce the number of luma levels, or units, in a clip.
Luma & Chroma	Reduce the number of luma and chroma levels, or units, in a clip.

3. In the Levels field, specify the number of levels that will comprise the selected channel. Increasing the number decreases the posterising effect. Decreasing the number increases the effect.
4. Select the source clip.

5. Select the destination in the Source Area or the Record Area.

   The posterised clip appears in the selected destination.



Original image



Posterised image, Levels = 5

Combining RGB Channels in a Clip

Use the Combine command to combine individual channels of three source clips. To generate the new clip, the Combine command uses:

- The red channel information of the first source clip selected
- The green channel information of the second source clip selected
- The blue channel information of the third source clip selected

To combine RGB channels:

1. With Fx selected from the A/V Tools box, click Combine.
2. Select the first source clip. The red channel information of this clip will be used in the generated clip.
3. Select the second source clip. The green channel information of this clip will be used in the generated clip.
4. Select the third source clip. The blue channel information of this clip will be used in the generated clip.
5. Select a destination in the Source Area or Record Area.

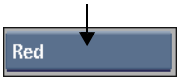
   The result clip appears in the selected destination.

Separating RGB Channels in a Clip

Use the Separate command to separate the red, green, and blue channels of a clip. A monochrome clip containing the information from only the selected colour channel appears. For example, to generate a clip containing the red channel information of a source clip, select Red.

To separate colour channels:

1. With Fx selected from the A/V Tools box, click Separate.
2. Select the channel you want to separate from the Channel box that appears.



Select:	To generate:
Red	A monochrome clip containing only red channel information.
Green	A monochrome clip containing only green channel information.
Blue	A monochrome clip containing only blue channel information.
All	Three monochrome clips: one for each channel.

3. Select the source clip.
4. Select the destination in the Source Area or Record Area.

   The result clip appears in the selected destination.

Containing Clips

The Container command allows you to quickly create a matte container from the Source Area and simultaneously add an axis to the container.

To contain clips:

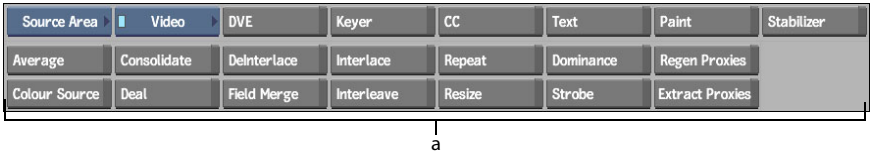
1. With Fx selected from the A/V Tools box, click Container.
2. Make a selection from the Container option box.



Select:	To:
Just Contain	Include the selected clips in a container.
Add Axis	Include the selected clips in a container and add an axis to the container.

Video Tools

Use the Video tools to apply format changes and effects to video clips and to create source clips. For example, create colour sources and SMPTE colour bars. Manage clips by removing unused handles or dividing one clip into several smaller ones. You can also separate and recombine the fields of a source clip, change the scan mode, and repeat frames.



a) Video tools

For information on:	See:
Deinterlace, Field Merge, Interlace, and Dominance tools	Chapter 30, "Video Field Management," on page 653.
Proxy Regen and Proxy Extract	"Managing Proxies" on page 507.
Average, Colour Source, Consolidate, Deal, Interleave, Repeat, Strobe	The following sections in this chapter.

Averaging Clips

You can use the Average tool to simulate the motion blur of a moving object in a clip. Smoke creates the motion blur by applying an image averaging function to each frame in the source clip. For each frame, partially transparent copies of the images are superimposed in the surrounding frames on top of the image in the current frame. Since the moving object is in a different position in each successive frame, the superimposed images in one frame will also show the object in different positions, creating the blur effect.

The number of images superimposed on one frame determines the length of the blur. You can control the length of the blur effect as well as the transparency of the superimposed images with the Average controls in the Video menu.

Average Over field — Controls the number of frames used to calculate the average (the number of images superimposed on one frame). The Average Over value affects both the length and the transparency of the blur. For example, averaging over a large number of frames increases the length of the blur and the transparency of the superimposed images.

Weighted and Uniform Averages — Controls the transparency of the blur with a weighted or a uniform average. For each frame processed in a weighted average, the frame closest to the current frame carries the most weight in the average calculation and is the most opaque. The frame furthest from the current frame carries the least weight and is the most transparent. In a uniform average, all frames carry equal weight and are equally transparent.

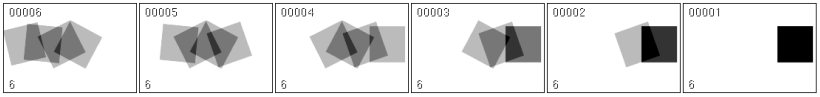
Past and Future Frames — Uses Past frames or both Past and Future frames to calculate the average:

- With Past Frames, only the frames that precede the current frame are considered. The motion blur follows the object.
- With Past and Future frames, the frames on both sides of the current frame are considered.

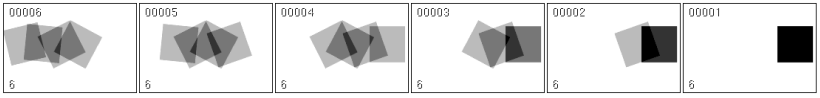
The following examples demonstrate using the Average controls to process a source clip that is six frames long with the Average Over value set to 4. The first result clip shows a uniform average using past frames; the second result clip shows a weighted average also using past frames. The frames in the result clips are generated as follows:

- Frame 1 is the same as source frame 1. Since there are no clips preceding the first frame, the first frame in the generated clip is always the same as the first frame in the source clip.

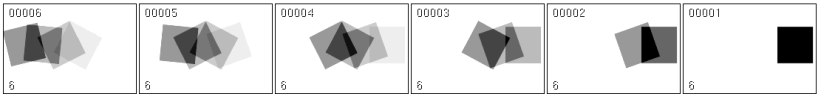
Action: Select the source clip



Result: Uniform average over 4 frames



Result: Weighted average over 4 frames

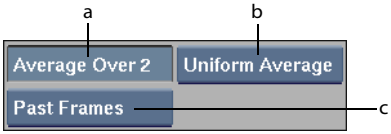


- Frame 2 is the result of averaging source frames 1 and 2.
- Frame 3 is the result of averaging source frames 1, 2, and 3.
- Frame 4 is the result of averaging source frames 1, 2, 3, and 4.
- Frame 5 is the result of averaging source frames 2, 3, 4, and 5.
- Frame 6 is the result of averaging source frames 3, 4, 5, and 6.

To use the Average tool:

1. With Video selected from the A/V Tools box, click Average.

   The Average controls appear.



a) Average Over field b) Weighted/Uniform box c) Past Frames/Past & Future box

2. Enter the number of frames for the average in the Average Over field.
3. Select either Weighted or Uniform Average and either Past or Past and Future frames to use in the calculation.
4. Select the source clip.
5. Select the destination.

   The result clip appears in the selected destination.

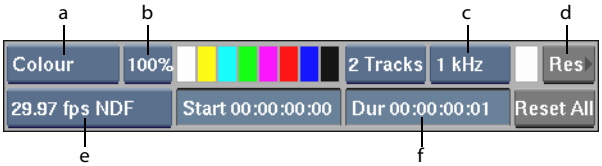
Creating Colour Sources

The Colour Source tool generates a virtual source that contains one or more identical frames of a solid colour or SMPTE or PAL colour bars at 75% or 100% luminance. When you use the Colour Source tool to create a custom colour source, you can save that colour in the colour palettes. You can also use this tool to create frames composed of video noise. Noise clips are not virtual sources — each frame in the clip is unique.

To create a colour source or noise clip:

1. With Video selected from the A/V Tools box, click Colour Source.

   The Colour Source controls appear.



a) Source Type box
b) Luminance box
c) Frequency box
d) Resolution button
e) Frame Code Mode box
f) Timecode field

2. From the Source Type box, select the type of frame you want to generate.

Select:	To generate frames of:
Colour	A solid colour.
Noise	Monochrome video noise.
Colour Noise	Colour video noise.
SMPTE Bars	SMPTE standard colour bars.
PAL Bars	PAL standard colour bars.

3. From the Luminance box, select 75% or 100% luminance.

4. From the Frame Code Mode box, select the framerate and drop frame mode for your colour source clip.

Select:	To generate frames of:
60 fps	60 frames per second (used for NTSC video).
59.94 fps NDF	59.94 frames per second Non Drop-Frame (standard rate for NTSC). If you use 59.94 fps NDF, its indicated timings will not accurately correspond with real time.
59.94 fps DF	59.94 frames per second Drop-Frame (standard rate for NTSC). This times the video accurately with real time by dropping the extra frames in the count.
50 fps	50 frames per second (standard for PAL).
30 fps	30 frames per second (mimics a film camera's frame-by-frame image capture).
29.97 fps NDF	29.97 frames per second Non Drop-Frame (frame rate for colour NTSC). If you use 29.97 fps NDF, its indicated timings will not accurately correspond with real time.
29.97 fps DF	29.97 frames per second Drop-Frame (frame rate for colour NTSC). This times the video accurately with real time by dropping the extra frames in the count.
25 fps	25 frames per second (good for LCD monitors or display formats that are not interlaced).
24 fps	24 frames per second (used to transfer a video signal to film).
23.976 fps	23.976 frames per second. This frame rate is used for NTSC DVD playback.

5. In the Start field, specify the start time.

6. In the Timecode field, specify the duration of the colour source that you want to generate.

7. To generate audio with the clip, select the number of audio tracks from the Track box and then select a frequency from the Frequency box.

   NOTE: Selecting Silence will create audio tracks with a flat waveform.

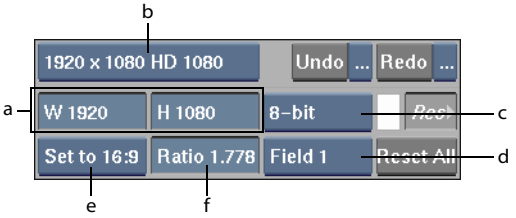
8. If the frame mode is set to Colour, select the colour for the frames using one of the following methods:

   • Click one of the colour pots next to the Colour mode button to transfer that colour into the current colour pot.

   • Click the current colour bar to access the colour picker. Use the colour picker to create the current colour. See "Picking Colours" on page 83.

9. By default, the result clip will have the same resolution as the project default resolution. To specify an alternative resolution, click Res.

   The Resolution controls appear.



a) Width and Height fields
b) Resolution Presets box
c) Bit Depth box
d) Scan mode box
e) Aspect Ratio Presets box
f) Aspect Ratio field

10. Specify resolution settings for the result clip using the Resolution controls. See "Destination Settings" on page 621.

11. Click Resolution to exit the Resolution menu.

12. Select the destination for the generated clip.

    The result clip appears in the selected destination.

Once you create a colour source or colour bar clip using the Colour Source controls, you can use it as a virtual source. See "Virtual Sources" on page 851.

NOTE: Audio settings and colour pots are saved from session to session. If you want to reset the options to the factory defaults, click Reset All in the Colour Source controls.

To save a custom colour:

1. With Video selected from the A/V Tools box, click Colour Source.
2. Click the Source colour pot to open the colour picker.



a) Colour palettes b) Source colour pot

3. Set a custom colour.
4. Click and hold in one of the colour palettes to store the custom colour.

Consolidating a Clip

Use the Consolidate tool to create a new clip from an existing clip burdened with excessively long heads and tails (handles). The consolidated clip retains handles only at the specified maximum number of frames.

To consolidate a clip:

1. With Video selected from the A/V Tools box, click Consolidate.

   The Consolidate controls appear.



a) Tracks option box b) Maximum Handles field

2. Select which tracks to consolidate from the Tracks option box.
3. In the Maximum Handles field, enter the maximum number of frames to retain in the head and tail handles.
4. Select the clip you want to consolidate.

   NOTE: Using this tool, you cannot consolidate an element in a clip. You can consolidate an entire clip only.

5. Select a destination for the consolidated clip.

   The result clip appears in the selected destination.

Dealing Clips

Use the Deal tool to divide a clip equally into smaller clips. Frames are dealt sequentially to each new clip until all frames are distributed. Use the Clip field to specify the number of clips you want to create. The following shows dealing a nine-frame clip with a clip value of three.

Source clip



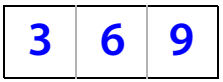
First result clip



Second result clip



Third result clip

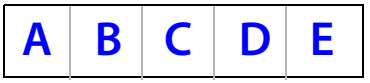


To deal a clip:

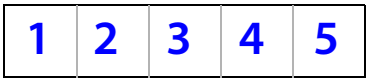
1. With Video selected from the A/V Tools box, click Deal.
   The Clips field appears.
2. Set the number of clips to deal in the Clips field.
3. Select the clip you want to deal.
4. Select the destination for the result clips.
   The result clips appear in the selected destination.

Interleaving Clips

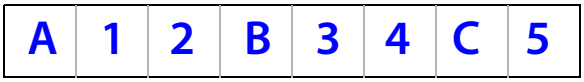
Use the Interleave tool to interleave the frames of two source clips. You specify how to interleave the two clips in the Spacing field. For example, a spacing value of two mixes two frames of the second source clip after every frame of the first source clip.



First source clip



Second source clip



Result clip

To interleave two clips:

1. With Video selected from the A/V Tools box, click Interleave.
2. Set the spacing for the interleave in the Spacing field.
3. Select the source clips.
4. Select the destination for the result clip.

   The result clip appears in the selected destination.

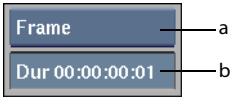
Repeating Frames and Clips

Use the Repeat tool to repeat individual frames, clips, or all frames in clips.

To repeat frames or clips:

1. With Video selected from the A/V Tools box, click Repeat.

   The Repeat controls appear.



a) Repeat Item box b) Repeat Number field

2. Select the item to be repeated in the Repeat Item box.

Select:	To repeat:
Frame	The current frame in the selected clip.
Clip	The selected clip.
Frames in Clip	Each frame in the selected clip. (This can be used to create a slow-motion or stop-action effect.)

   HINT: When you repeat with the Frame option, the clip becomes virtual (no handles) so you can trim it to any duration on the timeline.

3. Specify the number of repeats in the Repeat Number field. The item selected in the previous step will be repeated the number of times indicated in the Repeat Number field.
4. Select a clip and a destination.

   The result clip appears in the selected destination.

Strobing a Clip

Use the Strobe tool to create a clip that repeats a specified number of frames or fields without changing the duration of the clip. The repeated frames or fields replace the original frames or fields in the clip.

You can also create a film strobe. Creating a film strobe is useful for simulating a 3:2 video-to-film pulldown.

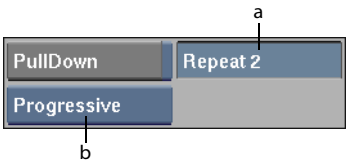
HINT: Once you create a film strobe, add noise to the clip or colour correct it to produce a more authentic film look.

NOTE: When you create a film strobe, the duration of the clip is not affected. To convert the clip to 24 fps, use the Remove 3:2 option.

To strobe a clip:

1. With Video selected from the A/V Tools box, click Strobe.

   The Strobe controls appear.



a) Repeat field b) Strobe Mode box

2. Select the appropriate option from the Strobe Mode box.

Select:	To strobe:
Progressive	By frames.
Field 1	By field 1.
Field 2	By field 2.

3. Specify the number of frames or fields to repeat in the Repeat field.
4. Select the clip you want to strobe.
5. Select a destination for the processed clip.

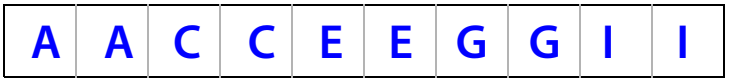
   The result clip appears in the selected destination.

The following shows a clip strobed by frames with a Repeat value of 2.

Source clip (shown in frames)

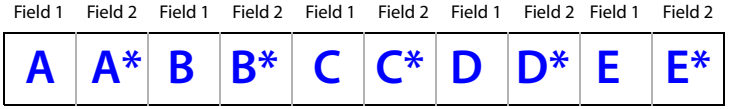


Result clip (shown in frames)

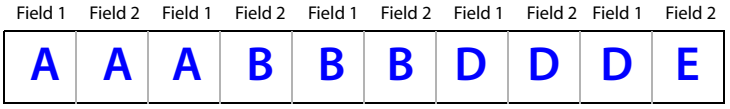


The following shows a clip strobed by field 1 with a Repeat value of 3.

Source clip (shown in fields)

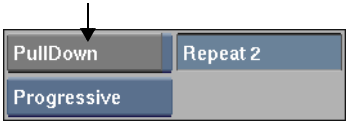


Result clip (shown in fields)



To create a film strobe:

1. With Video selected from the A/V Tools box, click Strobe.
2. Enable Pulldown.



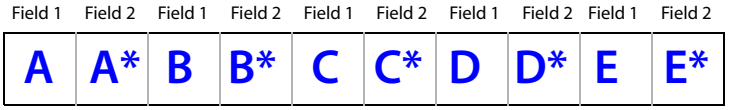
   The values for the film strobe are predefined. The processed clip automatically has a 3:2 field interlace pattern. You do not need to specify the number of fields to strobe.

3. Select the clip you want to strobe.
4. Select the destination for the processed clip.

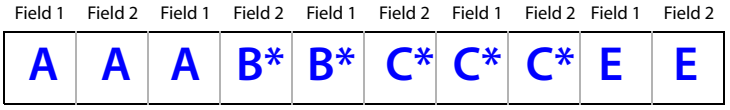
   The result clip appears in the selected destination.

The following shows a film strobe.

Source clip (shown in fields)



Result clip (shown in fields)



51 Colour Corrector

Summary

About Colour Correcting *1147*
Accessing the Colour Corrector *1148*
Viewing Clips *1154*
Changing Colour Corrector Settings *1155*
Colour Sampling *1161*
Matching Colours *1163*
Colour Correcting from the Main Menu *1164*
Adjusting the Colour Range *1171*
Remapping Colour Values *1175*
Animating a Colour Correction *1176*
Processing Colour Changes *1176*

About Colour Correcting

The Colour Corrector includes tools that provide precise control over colour values. You can modify luma ranges in a clip (shadows, midtones, and highlights), sample colours, and adjust the colour balance. You can rewire colour channels and suppress colours, as well as animate a colour correction by manipulating the animation curve in the Channel Editor.

When working with the Colour Corrector, you can customize the colour correction environment.

You can enter the Colour Corrector from some other Smoke modules such as DVE and the Keyer. The Colour Corrector is particularly useful for removing colour spills in the Keyer. If you enter the Colour Corrector from a module, you are returned to that module when you exit the Colour Corrector.

You can also access the Colour Warper from the Colour Corrector. The Colour Warper works in parallel with the Colour Corrector—you can colour correct clips with the Colour Corrector

and Colour Warper and then compare the results. Each setup is saved separately. For more information, see Chapter 52, "Colour Warper," on page 1179.

Accessing the Colour Corrector

To access the Colour Corrector, you must load clips of the same resolution. If the clips you want to load have different resolutions, resize them so that they have the same resolution.

You can load a front clip, a front and back clip, or a front, back, and matte clip for colour correction. Changes in colour are applied to the front clip.

The Colour Corrector can be accessed from the following locations:

- The EditDesk.
- The timeline, using a Colour Corrector soft effect. See "Creating Colour Correction Soft Effects" on page 1012.
- Other modules, including DVE, the Keyer, and Paint. See "Accessing the Colour Corrector from Other Modules" on page 1149.

To access the Colour Corrector from the EditDesk:

1. Select and enable Effects from the Menu Priority box.
2. Click CC in the EditDesk menu.



a) CC button b) Input Mode box

3. Select an option from the Input Mode box.

Select:	To:
Front	Colour correct a single clip.
Front/Back	Match and colour correct the colours of the front clip using the back clip as a reference. Only the front clip is processed.
Front/Back/Matte	Colour correct the region of the front clip defined by the opaque area of the matte. The front, back, and matte clips are composited together when processed.

4. Select the source clips. The source clips must have the same resolution.

   NOTE: If you want to use clips of different resolution, resize them according to the common destination resolution. See Chapter 28, "Resize," on page 613.

5. Select the destination for the processed clip.

   The Colour Corrector menu appears.



a) Colour box

HINT: Click the Colour box to display the Colour Warper menu. See Chapter 52, "Colour Warper," on page 1179.

Accessing the Colour Corrector from Other Modules

You can colour correct clips loaded into Paint, DVE, or the Keyer.

NOTE: Back clips and key-in clips cannot be colour corrected.

To access the Colour Corrector from Paint:

1. Do one of the following:

   - To colour correct a clip, click Setup in the Paint menu, enable CC, and then enable the CC button for the clip you want to colour correct.

     The clip is loaded into the Colour Corrector.

   - To colour correct a cutout, click Cut/Paste in the Paint menu, create a cutout, and then use the Colour Correction field or click CC.

     The cutout is loaded into the Colour Corrector.

2. To return to the Paint menu, click Return or Cancel, and then click Confirm.

To access the Colour Corrector from DVE:

1. From the Media menu, select the media containing the clip you want to colour correct.
2. Double-click the CC field for the media you want to colour correct.

   The clip is loaded into the Colour Corrector.

3. To return to DVE, click Return.

To access the Colour Corrector from the Keyer:

1. Click CCF.

   The front clip is loaded into the Colour Corrector. Only the front clip can be colour corrected when you access the Colour Corrector from the Keyer. Use the Colour Corrector to improve the look of the key and remove colour spill. See Chapter 54, "Keyer," on page 1235.

2. To return to the Keyer, click Return or Cancel.

Hiding the Colour Corrector Menu

You can hide the Colour Corrector menu while adjusting an image if you find the menu distracting. With the menu hidden you can modify numeric fields, use the colour wheel, or access buttons via their corresponding hot keys.

To hide the Colour Corrector menu while modifying a numeric field or the colour wheel:

1. Click and hold any numeric field or the colour wheel. For example, click and hold the Hue field.
2. Press **Esc** while continuing to hold the cursor.

   The Colour Corrector menu is hidden.
3. Drag the cursor to modify the field value or adjust the colour wheel.

   The changes you apply will be visible in the image as you drag if Regen is enabled (see "Dynamic Updating" on page 1156). Otherwise, the changes appear when you release the mouse.
4. Press **Esc** to display the menu.

To hide the Colour Corrector menu while accessing buttons via their corresponding hot keys:

1. Press **Esc**.
2. Use the Colour Corrector hot keys.
3. Press **Esc** to display the menu.

Overlay User Interface

The Overlay user interface is specific to the Colour Corrector and Colour Warper. Its controls are identical to those on the regular user interface except that they are transparent in order to

free up more screen space. This allows you a greater viewing area when working with large or zoomed-in images.



Image courtesy of Technicolor (formerly Toybox)

The Colour Corrector's Overlay user interface is available from the EditDesk, the Colour Corrector soft effect, as well as the Colour Corrector accessed via the DVE, Keyer, and Paint modules.

To toggle between the Overlay user interface and the regular user interface:

➤ Press **CTRL+ESC**.

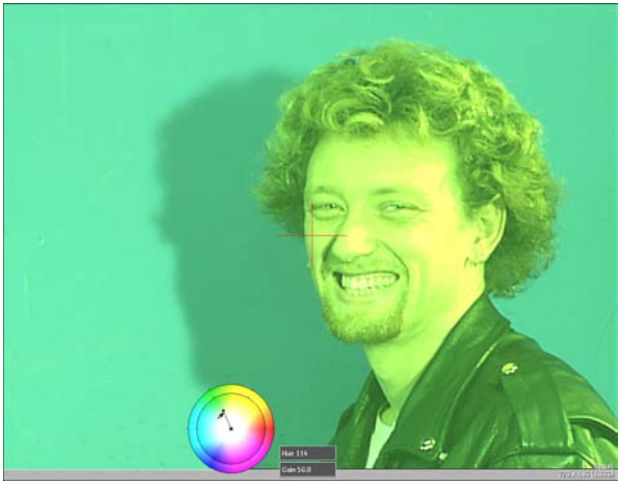
NOTE: If accessing the Colour Corrector as a soft effect, you can also use the Player box to toggle between the Overlay user interface and the regular interface options (Player or Triptych).

To hide the Overlay user interface:

➤ Press **ESC**.

In addition to the increased area provided by the transparent controls, you can view even more of your image depending on the action you are performing. For example:

- Panning and zooming in the clip causes the Overlay user interface to disappear completely until the pan or zoom is complete.
- When you play the clip, the Overlay user interface disappears except for the timebar and the current frame number.
- When adjusting a menu parameter, all other user interface elements disappear.



The Overlay user interface does not support multiple views. When you switch to Overlay user interface while using multiple views, your viewport automatically goes to 1-Up until you toggle back to the regular user interface.

When you access a submenu in the Colour Corrector that does not support Overlay user interface, such as Load or Save, the Overlay user interface will be restored when you return to the Colour Corrector.

Setting Preferences for the Overlay User Interface

You can affect the look of the Overlay user interface by modifying the following preferences.

Opacity — Sets the opacity of the elements in the Overlay user interface.

Invert — Inverts elements of the Overlay user interface so that white outlines and text appear in a muted grey.

To set preferences for the Overlay user interface:

1. Access the preferences by doing one of the following:

   • Access the Colour Corrector menu from the EditDesk, press **CTRL+ESC** to enable the Overlay user interface, and then click View.

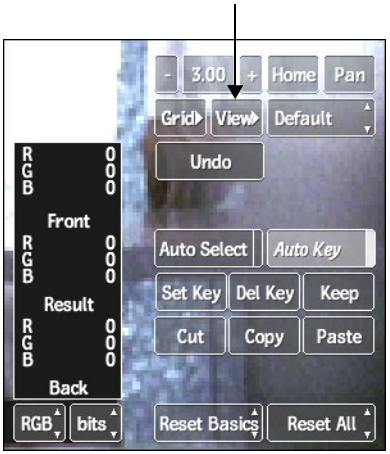


Image courtesy of Technicolor (formerly Toybox)

The Overlay user interface preferences are displayed.



a) Overlay user interface preferences

Image courtesy of Technicolor (formerly Toybox)

• Access the Colour Corrector soft effect, and then enable the Overlay user interface by pressing **CTRL+ESC** or by selecting it from the Player box.

The preferences are displayed in the lower-left portion of the screen.

2. To incrementally increase or decrease the Overlay user interface's opacity, drag the Opacity slider, access the calculator by clicking the slider, or use the following hot keys.



Press:	To:
CTRL+ALT+NUM+'+'	Increase the opacity of the Overlay user interface.
CTRL+ALT+NUM+'-'	Decrease the opacity of the Overlay user interface.

HINT: You can repeatedly press the hot keys to increase or decrease opacity, or simply hold down the hot keys until the desired opacity is reached.

3. Enable Invert to switch the Overlay user interface outlines and text from white to grey.

Viewing Clips

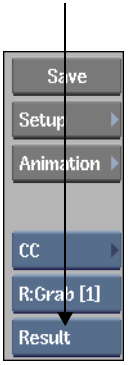
You can view a front, back, matte, or result clip in the image window. The front, back, and matte clips show the source clips used. The result clip shows your colour corrections as you apply them.

You can also view the following information for the clip:

- Channel: displays the numerical data used by the components in the clip.
- Reference: displays any referenced clips.
- Tracks: displays when an effect is used in the timeline
- Info: lists the channel, components, any related values, and the number of keys used in each effect in the clip.

To display a clip:

➤ From the View box, select the clip you want to view. For example, select Result to view the result clip.



HINT: Use the controls below the image window to change the frame displayed in the image window. Use the viewing tools in the upper-right corner of the panel to enlarge and pan images.

To change the clip that is displayed using the hot keys:

➤ Consult the following table.

To display:	Press:
The front clip	**F1**
The back clip	**F2**
The matte clip	**F3**
The result clip	**F4**
The channel data	**F5**
The track timeline	**F5**
The Info table	**F5**
The Referenced clips	Select Reference from the View box

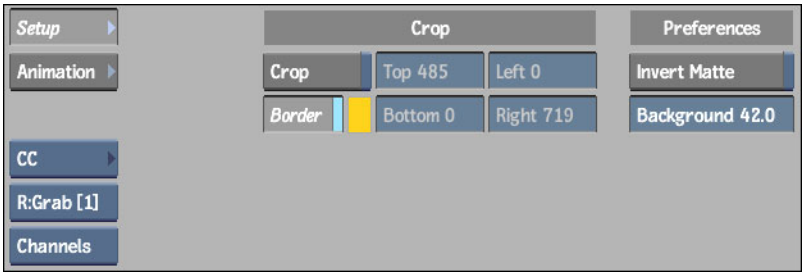
Changing Colour Corrector Settings

In the Colour Corrector Setup menu, you can change matte clip settings, the way that colour changes are updated, background brightness, and cropping. You can also reset colour corrections made from the Colour Corrector, Colour Warper, or both.

To access the Colour Corrector Setup menu:

➤ Click Setup in the Colour Corrector menu.

The Colour Corrector Setup menu appears.



Inverting the Matte

You can invert the matte clip. Inverting the matte swaps the transparent and opaque areas of the matte and redefines the area of the front image that can be colour corrected, as well as the area of the back image that is shown.

To invert the matte clip:

➤ Enable Invert Matte in the Setup menu.

Dynamic Updating

Use the Regen button to enable dynamic updating of changes you make in the Colour Corrector. When Regen is enabled, you see the changes interactively as you adjust the values in the various displays. When Regen is disabled, you do not see changes until values are entered after releasing the cursor, or by clicking the **ENTER** key in the calculator.

To enable dynamic updating:

➤ Enable Regen.

NOTE: The Regen button is accessible from all Colour Corrector menus.

Changing the Background Brightness

You can adjust the brightness of your work area background. Changing the background brightness is a global setting. Changing the brightness through the Colour Corrector menu has the same effect as changing it through the Preferences menu.

To change the background brightness:

➤ Enter a value in the Background field of the Colour Corrector Setup menu.

HINT: To increase the background colour's brightness, enter a high number.

Creating a Crop Box

Use a crop box to view the colour changes to a limited region of the front clip. Colour changes only appear in the area within the crop box. This feature speeds up processing and lets you see the difference between the source clip and the result clip.

For example, while colour correcting, you can use the crop box to split the image window. The split window allows you to view the front clip and the result or matte clip at the same time.

To create a crop box:

1. Do one of the following:
   - Hold down the **CTRL** key or hold the pen button and drag the box across the image.
   - Turn on the Crop button and enter the dimensions for the crop box in the Left, Right, Bottom, and Top fields.



   The crop box appears in the image window. The display inside and outside the crop box depends on how many clips are loaded.

If you loaded:	Inside the crop box:	Outside the crop box:
A front, back, and matte clip	Shows the front clip in the opaque area of the matte and the back clip in the transparent area of the matte.	Shows the back clip.
A front and back clip	Shows the front clip.	Shows the back clip.
A front clip only	Shows the colour-corrected clip.	Shows the non-colour corrected clip.

2. To adjust the size of the crop box, drag on the corner points of the box, or modify the values in the Left, Right, Bottom, and Top fields in the Setup menu.

3. To move the crop box in the image window, click a side of the box and drag to a new location. Alternatively, press **CTRL** and redraw the crop box.

   HINT: If Overlay user interface is enabled, the crop box will extend beneath the Overlay user interface. To access the bottom edge, be sure to grab from an area where there are no user interface elements.

To disable a crop box:

➤ From any Colour Corrector menu, disable the Crop button.

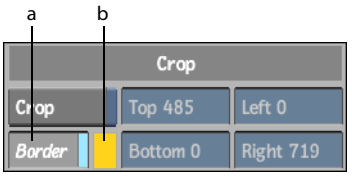
When you disable the Crop button in a Colour Corrector menu, it is also disabled in the Setup menu.

Changing the Colour of the Crop Box

You can change the colour of the crop box so that it is easier to distinguish from the rest of your image.

To change the colour of the crop box:

1. In the Colour Corrector Setup menu, click the colour pot beside Border.



a) Border button b) Colour pot

The colour picker appears.

2. Select a colour with the colour picker.
3. Click in the Border colour pot to apply the new colour to the border.

Hiding the Crop Box

You can hide the crop box to prevent it from affecting your colour correction.

To hide the crop box:

➤ In the Setup menu, disable Border.

Viewing Reference Clips

You can use the split bar to view and sample a reference clip while you work. Reference clips are particularly useful when you want to match colours or compare colour corrections.



a) Focus clip b) Split bar c) Reference clip

HINT: If the Overlay user interface is enabled, the split bar can extend beneath the Overlay user interface. To access it, grab from an area where there are no menu elements.

There are several reference clips available. See "Displaying the Reference Area" on page 132.

Resetting Colour Corrections

You can reset colour corrections created with the Colour Corrector, the Colour Warper, or both. You can also reset the corrections you make inside the Colour Corrector using the basics menu, or by using the Range, Histogram, or Curve graphs.



a) Reset in Colour Corrector b) Reset in CC, CW, or both

To reset a colour correction:

1. Select an option from the Reset box on the right.

Select:	To reset:
Reset All	The entire module. Both the Colour Corrector and Colour Warper settings are reset to their default values.
Reset CC	The Colour Corrector. Settings in the Colour Warper are not affected.
Reset CW	The Colour Warper. Settings in the Colour Corrector are not affected.

NOTE: If accessing the Colour Corrector or the Colour Warper as a soft effect, only Reset All is available.

2. Click Confirm.

To reset a colour correction within the Colour Corrector:

➤ Select an option from the Reset box on the left.

Select:	To reset:
Reset Basics	The basic properties of the Colour Corrector. Any changes made using the Curve, Histogram, or Range charts are unaffected.
Reset Curve	The settings defined by the Curve chart. The Basic properties of the Colour Corrector are unaffected.
Reset Histo	The settings defined by the Histogram. The Basic properties of the Colour Corrector are unaffected.
Reset Range	The settings defined by the Range chart. The Basic properties of the Colour Corrector are unaffected.

Saving Colour Correction Setups and Preferences

You can save or load colour correction setups using the Save or Load button. Any setup can be loaded from the file browser for use with another set of clips. You can also save or load colour correction preferences using the Load or Save button.



- To save setups or preferences, click Save.
- To load setups or preferences, click Load.

HINT: Click Revert to revert to the last saved setup. All changes made since the previous Save operation are undone.

When you save colour correction setups, you save the current settings for both the Colour Corrector and the Colour Warper to the setup file. If you overwrite a setup file using the Save button, the current settings in both the Colour Corrector and Colour Warper are saved.

For more information, see Chapter 33, "Saving Setups and Preferences," on page 725.

Colour Sampling

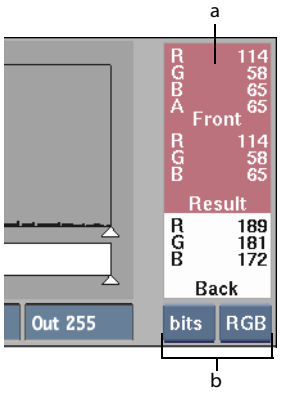
You can sample colours from the front and back clips, and instantly see how the front clip will be affected by the colour correction.

Colours are sampled using colour patches. The sampled colours appear in the patches with their colour values. You can display the RGB, HLS, or Y (luma) values for the sampled colours. You can choose to display numerical sample data as either RGB bit values or percentages.

The colour patches appear with the Main, Histogram, Curves, and Ranges menus. They are hidden when you are using the Setup menu or Animation controls.

To sample a colour:

1. Below the colour patches, select the sample option you want to use.



a) Colour patches b) Sample options

Select:	To:
Y	Display the NTSC luma values for the colours sampled. Either NTSC 601 or HD 709 luma values are displayed, depending on the settings in the configuration file. Refer to your application's *Installation Guide*.
HLS	Display the hue, lightness, and saturation values for the colours sampled.
RGB	Display the red, green, and blue values for the colours sampled.
Off	Turn off the colour information display.

2. Click the Front colour patch to sample a colour from the front clip. Click the Back colour patch to sample a colour from the back clip. Click both patches to sample front and back clips simultaneously.

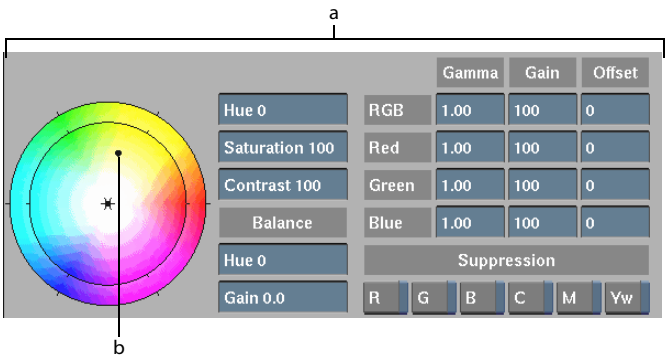
The cursor becomes a colour picker.

3. To sample an individual pixel, click a colour in the image.
4. To sample an average colour, **ALT**-drag in the image, or press **CTRL** and draw a selection box.

   HINT: Zoom in for more precise colour sampling.

   The sampled colour appears in the colour patch. The sampled colour also appears in each menu.

In:	A sample is displayed:
Main menu	As a reference point on the colour wheel. A black reference point indicates the colour you sampled from the front clip. A white reference point indicates the sample from the back clip.
Histogram menu	As a red vertical line on the gradient bar, indicating the luma value. Only the front sample is displayed.
Curves menu	As red, green, and blue values mapped to the colour curves.
Ranges menu	As a red vertical line on the Luminance gradient bar, indicating the luma value. Only the front sample is displayed.



a) Main menu b) Colour sample

Colour Sampling and Processing Order

You can use any combination of colour correction commands to modify the front clip. The commands are processed in the following order:

- RGB Rewiring, Monochrome, Negative
- Hue Shifting
- Saturation
- Colour Balancing
- Gamma, Gain, Offset, and Contrast

• Histogram

• Colour Curves

• Chroma Suppression

The processing order is important in determining the colour that appears in the middle (result) section of the colour patch. The middle section displays the colour resulting from the application of all colour correction setups; in other words, the colour at the end of the processing order. This colour is updated as you change any parameter value. The original front colour appears in the left section of the patch.

Matching Colours

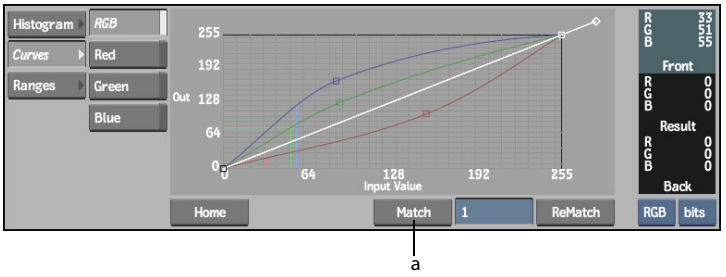
You can match and colour correct the colours of the front clip using the back clip as a reference. To perform a match operation, sample colours from the front and back clip and then use the Match button in the Curves menu.

NOTE: The procedure for colour matching a Colour Correction soft effect is different from what is explained here. See "Colour Matching" on page 1012.

To match colours between two clips:

1. Load a front and back clip from the EditDesk.
2. Use the split bar to view the front and back clips in the image window. See "Displaying the Reference Area" on page 132.
3. Click Curves.

   The Curves menu appears.



a) Match button

4. Click the Front colour patch.

   The colour picker appears.

5. Using the colour picker, select a colour in the front clip to be corrected.

   The colour is added to the Front and Result colour patches.

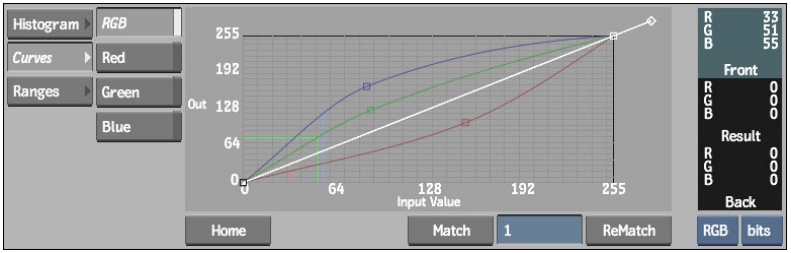
6. Click the Back colour patch.

   The colour picker appears.

7. Using the colour picker, select a colour in the back clip to use as a reference colour.

8. Click Match.

   The reference colour is applied to the result clip. The reference colour is also added to the Result colour patch and points are added to the colour curves.



When you use Match, a number is displayed in the numerical field below the Rematch button. The first match you perform is indicated by a 1 in the field, the second by a 2, and so on. To revert to a previous match, click the numerical field and type the number of the match you want to recall. The colour patches and colour curves reset to the values stored in the specified match.

To reset all the colour curves, click Reset Curve. To reset the red, green, blue, or RGB curve only, select a curve and click Reset Curve.

Colour Correcting from the Main Menu

The Main menu contains the controls used to perform colour correction. You can:

- Colour correct shadows, midtones, and highlights separately or together.
- Adjust the hue, saturation, or contrast of an image.
- Rewire the red, green, or blue channels of an image.
- Create a negative or monochrome image.
- Adjust the gamma of the individual red, green, blue, or RGB channels.
- Adjust the red, green, blue, or RGB values in an image by modifying the gain and the offset values for the channel.
- Perform colour suppression.

• Adjust the colour balance.

To reset any of these changes, click Reset Basics. To reset all the changes in the Colour Corrector, click Reset All.

Colour Correcting Shadows, Midtones, and Highlights

When you modify Saturation, Gamma, Gain, Offset, and Contrast, you can colour correct the shadows, midtones, and highlights ranges in the image individually or all together.

To colour correct shadows, midtones, or highlights:

➤ Select the luma range you want to modify.

Click:	To modify:
Shadows	Dark areas in the image.
Midtones	Midlevel areas in the image.
Highlights	Light areas in the image.
Master	The entire image. Modification made in the Master range are applied after individual range modifications.

NOTE: Monochrome, Negative, Chroma Suppression, and RGB Rewiring always affect the Master tonal range.

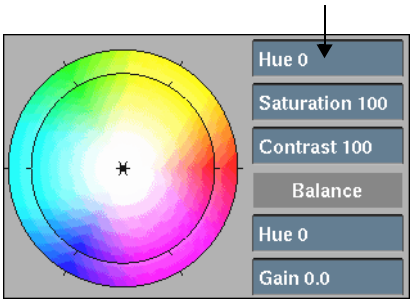
Adjusting the Hue

Hue is the main attribute that distinguishes one colour from another. When you adjust the hue, you also change the colours in the image.

NOTE: Hue shift can be applied to individual ranges (highlights, midtones, and shadows) or to the Master tonal range.

To adjust the hue of an image:

1. Select the range you want to modify: Master, Shadows, Midtones, or Highlights.
2. Drag the Hue field to adjust the level of hue and saturation until you are satisfied with the result.



3. Click Process to apply the changes to the clip.

Adjusting the Saturation

You can adjust the purity of colour in an image by adjusting the saturation level. Increasing the level of saturation decreases the amount of grey and produces purer colours. Decreasing the level of saturation increases the amount of grey and reduces the purity of colours.

To adjust the saturation of an image:

1. Select the range you want to modify.
2. Drag the Saturation field to decrease or increase the level of saturation until you are satisfied with the result.
3. Click Process to apply the changes to the clip.

Adjusting the Contrast

Control the gradations between the light and dark areas of an image by adjusting the contrast.

To adjust the contrast in an image:

1. Select the range you want to modify.
2. Click the Contrast field and adjust the contrast value of the image. Increase the value to increase the contrast in the image; decrease the value to decrease the contrast in the image. The minimum value for contrast is 0, which produces a flat grey image.
3. Click Process to apply the changes to the clip.

Rewiring the RGB Channels

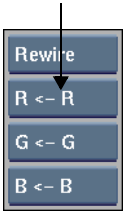
Use the Red, Green, and Blue Channel Rewiring fields to rewire the red, green, and blue channels of an image. Use the Rewire option box to create a monochrome or negative image.

When you rewire a channel, the values for the current colour channel are replaced with those of the new channel. For example, if you select the R ← G option in the Red Channel Rewiring field, the colour values of the red channel are replaced with those of the green channel.

The RGB Rewiring commands can be applied to the Master range only.

To rewire the red channel:

1. Select an option from the Red Channel Rewiring box.



Select:	To:
R ← R	Use colour values for the red channel.
R ← G	Replace colour values of the red channel with those of the green channel.
R ← B	Replace colour values of the red channel with those of the blue channel.
R ← Y	Replace colour values of the red channel with the luma of all channels.
R ← 1-R	Replace colour values of the red channel with its inverse. For example, 1 corresponds to the maximum value of the given colour channel. In 8 bits, this value is 255.

2. Click Process to apply the changes to the clip.

NOTE: The green and blue channels are rewired in the same way as the red channel (described in the previous table).

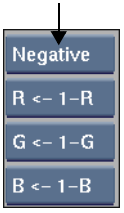
Creating a Negative or Monochrome Image

You can convert a colour image into a monochrome or negative image using the Rewire option box.

HINT: You can also convert the image manually by clicking the appropriate Rewire selection box (R, G or B) and selecting the Y option for monochrome or 1- R for a negative image.

To convert a colour image into a monochrome or negative image:

1. Select Mono or Negative from the Rewire option box.



   The image is automatically converted to a monochrome or negative image.

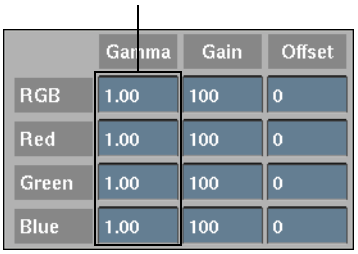
2. Click Process to apply the changes to the clip. To cancel the changes, click Reset Basics.

Adjusting the Gamma

You can adjust the grey values of an image by adjusting the gamma. This allows you to brighten or darken an image without greatly affecting the shadows or highlights.

To adjust the gamma of the image:

1. Select the tonal range you want to modify.
2. Click a Gamma field and enter a value. Lower the gamma value to increase the contrast or raise the gamma value to decrease the contrast.



Adjusting the Gain and Offset

You can boost the colours in an image by increasing the Gain and Offset values. The Colour Corrector multiplies the pixel colour values by the Gain and then adds the Offset value. The resulting colour values are clipped at the maximum value of 255 in 8-bit mode, or 4095 in 12-bit mode.

You can also reduce the colours in the image by decreasing the Gain and Offset values. The resulting colour values are clipped at the minimum value of 0.

Gain is expressed as a percentage value. The default value of 100% has no effect on the image since the colour values are multiplied by 1.

NOTE: You can adjust the Gain for individual ranges, or across all ranges simultaneously (by using the Gain fields in the Global controls). However, changes in gain mostly affect the highlights in the image.

To boost or reduce the colours in the image:

1. Select the range you want to modify.
2. Enter a value in the Gain field for the colour channel you want to modify.
3. Enter a value in the Offset field for the channel you want to modify.
4. Click Process to apply the changes to the clip.

Suppressing Colours

You can suppress the RGB or CMYw colours in an image. Chroma suppression is useful for removing blue spill from a blue-screen composite.

To suppress a colour:

1. Click Master.

   NOTE: Chroma suppression can only be applied to the Master tonal range.

2. Enable the appropriate button for the colour to suppress.



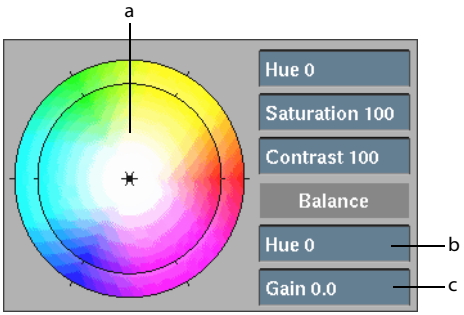
Enable:	To suppress:
R	Red
G	Green
B	Blue
C	Cyan
M	Magenta
Yw	Yellow

The status box on the button is light blue when the button is enabled.

NOTE: Suppression of RGB and CMYw always reduces luma.

Adjusting the Colour Balance

You can adjust the colour balance in an image using the colour wheel or the Hue and Gain fields. The value of Hue determines the colour to add and the value of Gain specifies the amount of colour to use.



a) Colour wheel b) Hue field c) Gain field

Pure red is the 0-degree point for hue on the colour wheel. When you increase the Hue value, you move counterclockwise on the colour wheel. When you decrease the Hue, you move clockwise on the colour wheel.

The centre of the colour wheel represents 0 Gain. As you increase the value of Gain, you move towards the edge of the colour wheel and add more of the selected colour to the image.

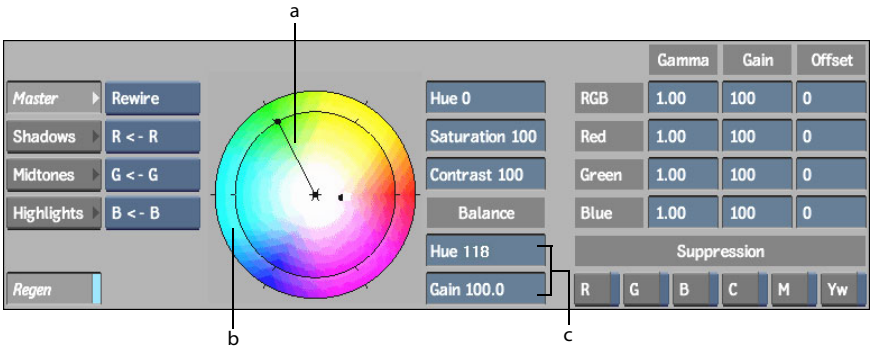
NOTE: If Saturation is set to 0, no colour balancing is performed, regardless of the Gain value. In the Channel Editor, Balance channels are labelled hue_balance and gain_balance, respectively.

Creating and Modifying a Colour Balance Point

You can make colour balance points for each range (highlights, midtones, and shadows) or for all ranges simultaneously (master). Click inside the colour wheel to create a balance point for the current tonal range.

The current range's colour balance point is connected to the hub of the colour wheel by a line. You can constrain how the point is modified according to how you select it. If you select the line, the radius of the line Strength is constrained. If you select the point, the direction of the line Tint is constrained. You can make unconstrained modifications by clicking anywhere in the wheel, or by entering values in the Balance fields.

NOTE: As you move the colour balance point on the colour wheel, the values in the Balance Tools Hue and Gain fields update automatically. You can also set the values for Tint and Strength directly in these fields.



a) Current colour balance point

b) Hue shift/saturation comparison (outside ring is Result; inside ring is Source)

c) Balance tools

Colour balancing is performed in RGB colour space. The luma of the image is not changed. For example, if Tint is set to 0 and Strength is set to 100%, pure red is added to the image. However, a black pixel remains black since it keeps the same luma value.

To change the colour balance in the image:

1. Enable Regen so that the image will update as you change the colour balance.
2. Display the Main menu.
3. Select the range you want to modify.
4. On the colour wheel, click and drag toward the colour you want to use.

   As you drag the cursor, a colour balance point follows the cursor. The image dynamically updates as you drag.
5. If you are not satisfied with the resulting image, click and drag the colour balance point again. You can continue to move the colour balance point until the desired effect is achieved.
6. Click Process to apply the changes to the clip.

Adjusting the Colour Range

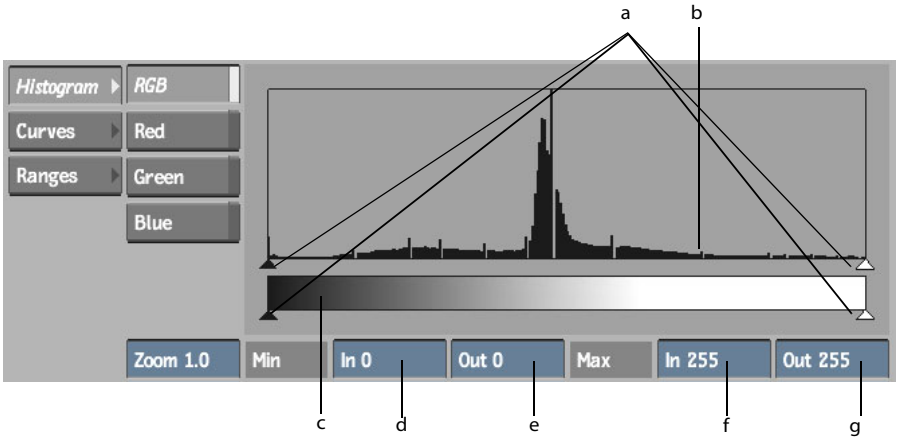
You can use the Histogram menu to adjust the range of values used for the red, green, blue, or RGB channels of an image.

To reset any changes to the histogram, click Reset Histo. To reset all the changes in the Colour Corrector, click Reset All.

To access the Histogram menu:

➤ Click Histogram in the Colour Corrector menu.

The Histogram menu appears.



a) Slider controls
b) Histogram
c) Gradient bar
d) Minimum Input Level
e) Minimum Output Level
f) Maximum Input level
g) Maximum Output level

NOTE: The following description assumes you are in 8-bit mode. If you are in 12-bit mode, the default maximum input or output value is 4095.

The histogram shows the colour distribution of pixels in the front image for the selected channel. The horizontal axis represents the values of pixels, from 0 (black) at the left to 255 (white) at the right. The vertical axis represents the number of pixels with these colour values.

Increasing Image Contrast

The slider controls directly below the histogram are the Input Level controls. These controls are used to set the range of colour values used in the image:

• The white triangle on the right sets the maximum value for the range.

• The black triangle on the left sets the minimum value for the range.

You can use the Input Level controls to increase the contrast in the image. For example, if you set the minimum value to 50, pixels with colour values less than 50 are remapped to 0 (black).

Pixels with colour values greater than 50 are left unchanged. This darkens the image and increases the contrast in the shadow areas.

If you set the maximum value for the range to 150, pixels with values greater than 150 are remapped to 255 (white). Pixels with colour values less than 150 are left unchanged. This brightens the image and increases the contrast in the highlight areas.

You can also set the maximum and minimum limits for the colour range by entering the values directly in the Minimum and Maximum Input fields on either side of the histogram.

To increase the contrast in an image:

1. Display the Histogram menu.
2. Click the Master, Shadows, Midtones, or Highlights button to select the parts of the image you want to modify.
3. Click the RGB, Red, Green, or Blue button to select the channel you want to work with.
4. Position the cursor on the black triangle below the histogram. Drag right to darken the shadow areas in the image.

   The value of the lower limit for the colour range appears in the Minimum Input field.
5. Position the cursor on the white triangle below the histogram. Drag left to brighten in the highlight areas in the image.

   The value of the upper limit for the colour range appears in the Maximum Input field.

   NOTE: If you are in RGB, you can invert the image by reversing the order of the black and white triangles.
6. Click Process to apply the changes to the clip. To cancel the changes, click Reset Basics.

Reducing Image Contrast

The slider controls on the gradient bar below the histogram are the Output Level controls. These controls are used to set the range of colours used in the image:

- The white triangle on the right sets the maximum value for the range.
- The black triangle on the left sets the minimum value for the range.

You can use the Output Level controls to decrease the contrast in the image. For example, suppose that you set the minimum value to 100. A pixel with a colour value of 0 is remapped to 100. Pixels with colour values greater than 0 are remapped to the appropriate values. This has the effect of lightening the image and decreasing the contrast in the shadow areas.

Suppose that you set the maximum value for the range to 200. A pixel with a colour value of 255 is remapped to 200. Pixels with colour values less than 255 are remapped to the corresponding

values. This has the effect of darkening the image and decreasing the contrast in the highlight areas.

You can also set the maximum and minimum limits for the colour range by setting the values directly in the Minimum and Maximum Output fields.

To reduce the contrast in an image:

1. Display the Histogram menu.
2. Click the Master, Shadows, Midtones, or Highlights button to select the parts of the image you want to modify.
3. Click the RGB, Red, Green, or Blue button to select the channel you want to work with.
4. Position the cursor on the black triangle below the Output Level bar. Drag right to lighten the shadow areas in the image.

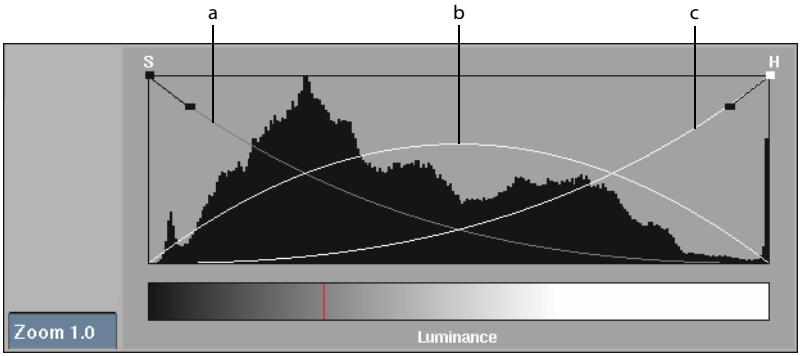
   The value of the lower limit for the colour range appears in the Minimum Output field.
5. Position the cursor on the white triangle below the gradient bar. Drag left to decrease the brightness in the highlight areas.

   The value of the upper limit appears in the Maximum Output field.

Defining Luma Ranges

Use the histogram in the Ranges menu to modify the shadow, midtone, or highlight ranges. Click the Ranges button in the Colour Corrector menu to display the curves for the three luma ranges. The X-axis is luma and the Y-axis is weight. The shadow curve is labelled “S”, the highlight curve is labelled “H”, and the midtone curve is not labelled.

To reset any changes to the Ranges chart, click Reset Range. To reset all the changes in the Colour Corrector, click Reset All.



a) Shadows b) Midtones c) Highlights

To see the effect of adjusting these curves:

1. Display the Colour Balance menu. Adjust the colour balance for each of the Shadows, Midtones, and Highlights channels. Note the effect that this setup has on the image.
2. Display the Ranges menu. Adjust the curves using the tangent handles.

   You should see that the resulting image is different from that in step 1. The difference is the result of the changes you made to the luma curves for the shadows, midtones, and highlights.

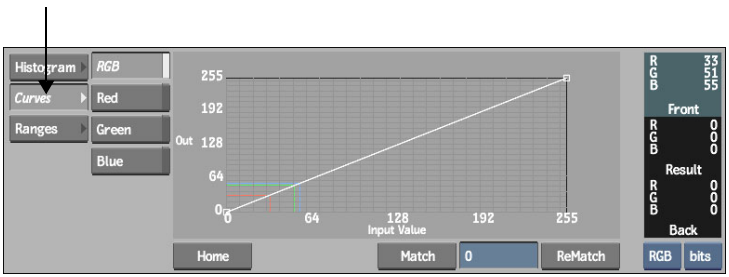
Remapping Colour Values

Like the Histogram menu, the Curves menu allows you to remap the colour values for the individual red, green, blue, and RGB channels of the image. However, instead of adjusting the colour values by resetting just the maximum and minimum values for the colour range, the Curves menu allows you to remap any value in the colour range precisely.

To reset any changes to the Ranges chart, click Reset Curve. To reset all the changes in the Colour Corrector, click Reset All.

To access the Curves menu:

➤ In the Colour Corrector menu, click Curves.



Colour Curves

There is one colour curve for each of the red, green, blue, and RGB channels of an image. The colour curves are generated by plotting the input values for the source image versus the output values for the resulting image. The input values range from 0 to 255, and are plotted along the horizontal axis. The output values range from 0 to 255, and are plotted along the vertical axis. The range for both the input values and the output values is from 0 to 255 in 8-bit mode, and from 0 to 4095 in 12-bit mode.

The default curve for each channel is a diagonal line that extends from the lower-left corner to the upper-right corner of the graph. The default curve represents the initial state in which the colour values for the pixels of the source image are equal to the values for the corresponding

pixels of the resulting image. For example, all pixels that have a value of 100 in the source image also have a value of 100 in the resulting image.

The colour values of an image are remapped when you change the shape of a colour curve. You can use the Curves Editor to add, delete, or move vertices on the curve. For example, move the end vertices on the curve to change the maximum and minimum values for the colour range. Add a vertex anywhere on the curve to remap a particular colour value.

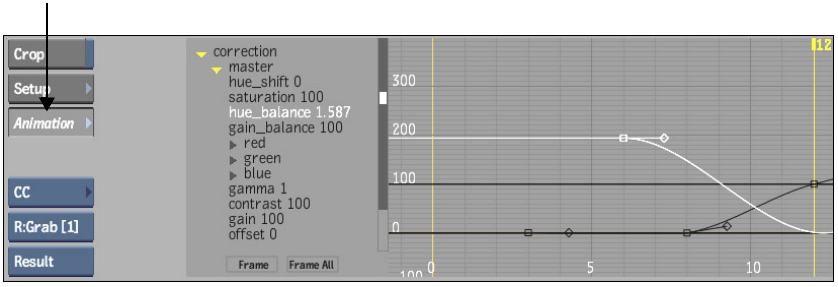
To edit colour curves, select Add, Delete, or Move from the Edit Mode box. See "Editing Keyframes" on page 1437.

Animating a Colour Correction

Use the Animation controls to animate a colour correction that has been applied to a clip. You can animate any value in the Colour Corrector. See "Creating Animations" on page 1410.

To access the Animation controls:

➤ In the Colour Corrector menu, click Animation.



Processing Colour Changes

After you adjust the colours to your satisfaction, you are ready to process the clip. The destination resolution is the same resolution as the source clip.

Before you process the colour changes, you can preview the result clip in the image window.

To apply the colour changes to the front clip:

1. In the Colour Corrector menu, click Process.

   The processed clip is saved on the EditDesk.

2. Click Exit in the Colour Corrector to return to the EditDesk.

If you entered the Colour Corrector from another module, you must return to that module to process the clip. If you are in the timeline, a black line appears on the timeline element to indicate that the clip has been processed.

52 Colour Warper

Summary

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About the Colour Warper

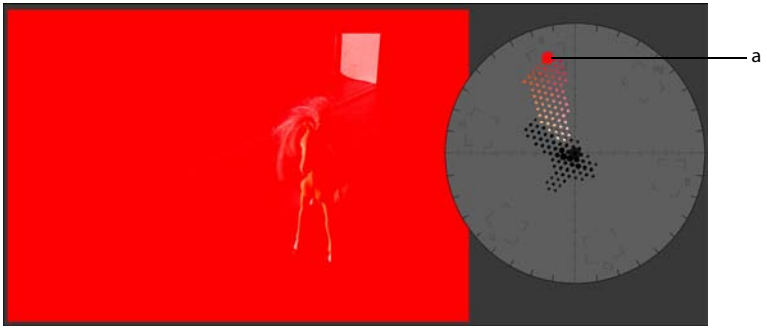
When you colour correct an image or clip, use the Colour Warper to perform advanced colour corrections and create artistic colour effects. The way in which you approach these tasks depends on your goal, the number of clips you are using, and the type of clips being used.

Clips created from source material shot with the same camera equipment under the same lighting conditions may be colour corrected quickly and easily to correct lighting and colour imbalances. Clips created from source material shot at different times of the day, in different seasons, at different locations, or using different equipment require more work. With the Colour Warper, you can manipulate colours with precision and ease, working on the entire clip as you would with traditional tools or working with a matte to adjust a range of colour in the clip.

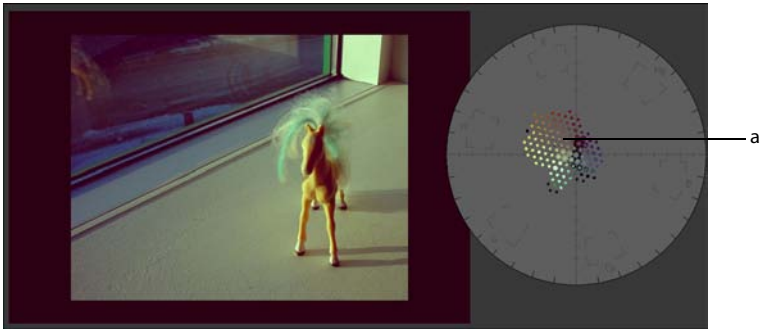
Use the Colour Warper to gesturally set black and white levels, adjust specific colours and colour ranges, and accurately match colours in one clip to another. You can also perform hue shifts and suppress colour to remove colour spill or create visual effects such as a colour cast. While you manipulate the colour content of a clip, you can monitor reference clips as well as changes in the colour distribution to ensure that you achieve the result you want. Original data is always preserved, so you can adjust colours without the risk of permanently losing colour information.

Colour Clamping

Clamping occurs when colours go beyond the RGB range and colour information is lost. In the Colour Warper, however, lost colour information can be retrieved. For example, if you clip colours using the white level, it is still possible to retrieve highlights that are clamped using various controls (including the trackballs) in the Basics menu.



a) Clamped colour



a) Colour information restored

Accessing the Colour Warper

Use the Colour Warper to modify the colour content in your clips. You can manipulate colour content with intuitive controls that provide precise colour correction, and view histograms that help you visualize your image's colours. You can also output a matte that corresponds to selected colours.

The Colour Warper can be accessed from the following locations:

- The Colour Corrector module.
- The Colour Correction soft effect. See "Creating Colour Correction Soft Effects" on page 1012.
- Other modules where you can access the Colour Corrector— DVE, the Keyer, and Paint. See "Accessing the Colour Corrector from Other Modules" on page 1149.

When working with large images, you can free up additional screen space with the Overlay user interface. This feature is exclusive to the Colour Corrector and the Colour Warper. The Colour Warper's Overlay user interface is available from the EditDesk, Soft CC, as well as from the DVE, Keyer, and Paint modules.

NOTE: These modules do not use the Overlay user interface. It is only the Colour Warper accessed via the modules that has Overlay user interface functionality.

For details on using the Overlay user interface, see "Overlay User Interface" on page 1150.

To access the Colour Warper from the Colour Corrector:

1. Select and enable Effects from the Menu Priority box.
2. Click CC in the EditDesk menu.



a) CC button b) Input Mode box

3. Select an option from the Input Mode box.

Select:	To:
Front	Colour correct a single clip.

Select:	To:
Front Back	Match and colour correct the colours of the front clip using the back clip as a reference. Only the front clip is processed.
Front Back Matte	Colour correct the region of the front clip defined by the opaque area of the matte. The front, back, and matte clips are composited together when processed.

4. Select the source clips. The source clips must have the same resolution.

   NOTE: If you want to use clips of different resolution, resize them according to the common destination resolution.

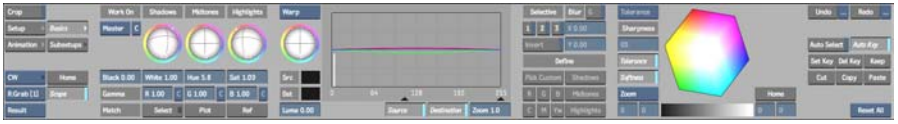
5. Select the destination for the processed clip.

   The Colour Corrector appears.



a) Colour box

6. Use the Colour box to display the Colour Warper menu.



You can access the following menus from the Colour Warper.

Basics menu — Colour correct you clips. You can adjust shadows, midtones, and highlights, and control black and white levels, hue, and saturation. You can also perform colour warping, colour suppression, and colour saturation on a limited range of colour as well as adjust gamma and luminance curves.

Selective menu — (part of Basics menu) Define colour ranges using softness and tolerance to create a matte and apply colour correction to a selected region.

Subsetups menu — Store, compare, and share Colour Warper subsetups.

Setup menu — Customize your work environment by adjusting vectorscope and hue cube settings, updating colour information, cropping the area you want to colour correct, and inverting a matte.

NOTE: You cannot access the Setup menu from the Colour Correction soft effect.

Setting Up Your Work Environment

Set up your work environment to streamline the colour correction process. Use the tools provided to examine the clip or image and efficiently perform advanced colour corrections. As your work progresses, you can modify the Colour Warper environment to suit the task at hand.

You can:

- Display multiple viewports.
- View reference clips.
- View the colour and luma content of a source (front) clip and result clip.
- Apply a colour correction to all or part of a clip.
- Crop the colour correction area (when accessed from the Colour Corrector).
- Invert the matte (when accessed from the Colour Corrector).
- Dynamically update colour information as you work.
- Reset entire colour corrections.
- Clear or reset individual values.
- Save and load colour correction setups and preferences.
- Use the Undo/Redo list.

Multiple Viewports

When working in the Colour Warper, you can display up to four viewports at a time in the image window, including a view of the Channel Editor. Multiple viewports are convenient when you want to modify colour values, create mattes, and compare your result with other images in different viewports simultaneously. See "Displaying Multiple Views" on page 137.

NOTE: The Overlay user interface cannot be used with multiple views in the Colour Warper module. For details, see "Overlay User Interface" on page 1150.

Reference Clips

You can use the split bar to view a reference clip while you work. Reference clips are useful when you want to match one clip to another. Carefully selecting a suitable reference clip will help you make your colour corrections quickly and efficiently. You can also switch between different references to ensure continuity throughout the project. See "Displaying the Reference Area" on page 132.

NOTE: You cannot view reference clips when you access the Colour Warper from the Colour Correction soft effect. Also, if the Overlay user interface is enabled, the split bar will extend beneath the Overlay user interface. To access it, be sure to grab from an area where there are no user interface elements.

Viewing Colour Information with a Vectorscope

In the Colour Warper, you can use a *vectorscope* to help match colours, adjust shadows and highlights, view colour distribution, and ensure that broadcast standards are met. There are two vectorscopes in the Colour Warper: the 2D vectorscope and the 3D vectorscope. The vectorscopes show the changes you make to colour content in a clip or image.

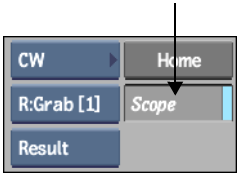
Each vectorscope can display:

- A histogram showing the distribution of image pixels across luma and hue ranges. When Regen is enabled, the histogram dynamically updates to reflect your changes as you modify colours in the image.
- Source and destination colours. Source colours are the colour values in the front clip and destination colours are the colour values in the result clip.
- Plotted and reference colours that are obtained by sampling images in the image window. See "Sampling Clips in the Image Window" on page 1195.

NOTE: The 2D and 3D vectorscopes only appear in Result view.

To view colour information in either the 2D or 3D vectorscope:

1. In the Colour Warper menu, enable Scope.



   The vectorscope appears in the image window.

   NOTE: You can only view one vectorscope at a time.

2. Click Setup.

The Setup menu appears.



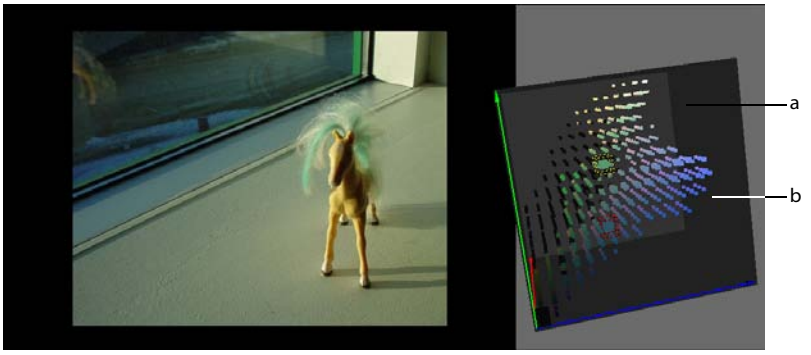
a) Scope box b) Size box c) Bars box

3. From the Scope box, select the vectorscope you want to use to view the clip.

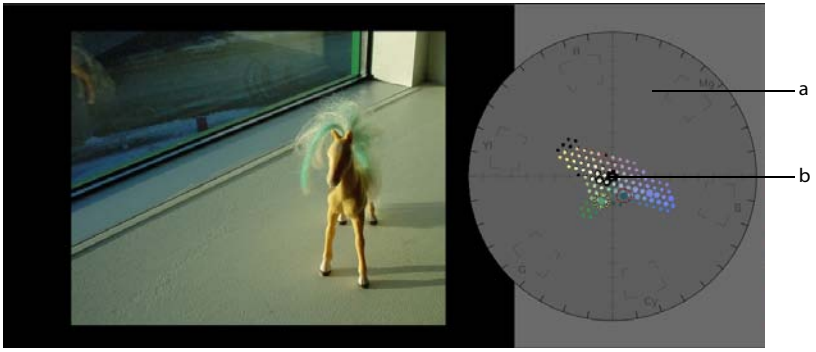
2D — Displays the 2D vectorscope. Use the 2D vectorscope to analyse the colour content of the clip and locate specific colours in terms of their chroma values. When you view a clip in the 2D vectorscope, you see it in terms of hue and saturation. The size and placement of the colour squares in the 2D vectorscope show the distribution of all the colours in the clip—like a colour wheel; the distance from the centre to the perimeter of the scope maps colour saturation, with the outside edge of the scope delineating pure colour.

3D — Displays the 3D vectorscope. Use the 3D vectorscope to both analyse the colour content of the clip and to locate specific colours in terms of their chroma and luma values. When you view a clip in the 3D vectorscope, you see it in terms of HLS (hue, lightness, and saturation). Its X, Y, and Z axes represent red, green, and blue, and the size and placement of the colour cubes show the distribution of all the colours of the clip in RGB colour space.

The selected vectorscope is displayed in the image window. As you scroll through a clip, the histogram is updated to display the colour distribution of each frame.



a) 3D vectorscope b) 3D histogram



a) 2D vectorscope b) Histogram

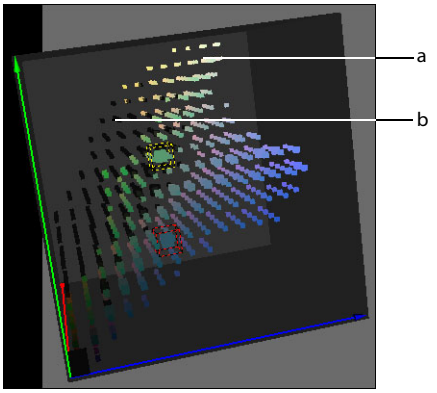
4. Set the following options to customize the display of the 2D or 3D vectorscope.

Enable:	To:
Canvas	Show the vectorscope canvas. When the canvas is off, the vectorscope is transparent, but can be outlined.
Lines	Show the vectorscope outline.

5. Set the following options to show clip colour information.

Enable:	To:
Source	Show a histogram of the colour values in the front, or source clip. The source colour values are obtained from the current frame. If you input both front and matte clips, the colour values in the front clip that are defined by the white part of the matte are displayed.
Destination	Show a histogram of the colour values in the result clip. The destination colour values are obtained from the current frame. If you input both front and matte clips, the colour values in the front clip that are defined by the white part of the matte are displayed.

When both Source and Destination are enabled, you see both the source and destination colour values. The source clip's colour values are displayed in black and the result clip's colour values are displayed in colour. When only Source is enabled, the source clip's colour values are displayed in colour.



a) Result clip (in colour) b) Source clip (in black)

NOTE: You can also toggle the Source and Destination buttons in the Basics menu to show or hide source and destination colours in the histograms.

6. From the Size box, select the size of the coloured squares or cubes that make up the histogram. You can display 8x8, 16x16, or 32x32 coloured dots.

7. To set SMPTE bars for the 2D vectorscope, select an option from the Bars box.

Select:	To match:
Bars 75%	75% SMPTE bars. If the current project is NTSC, the bars are set to 75% by default.
Bars 100%	100% SMPTE bars.

The parameters of the histogram of the 2D vectorscope update accordingly.

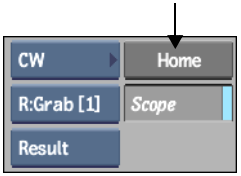
8. To toggle between the vectorscopes, double-click the vectorscope in the image window.
9. To move a vectorscope, **ALT**-drag it.

   NOTE: You can view a vectorscope only on the right side of the image window.

10. To zoom a vectorscope, **SHIFT**-drag it.
11. To rotate the 3D vectorscope, **CTRL**-drag it.

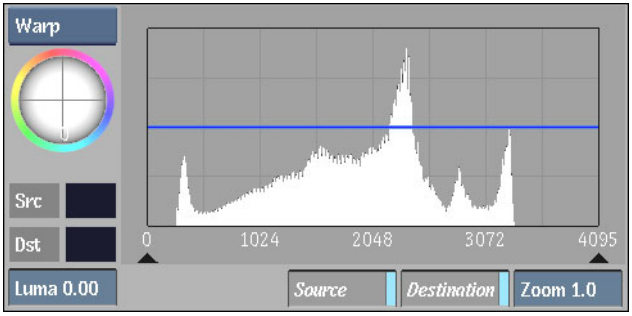
    NOTE: If you **CTRL**-drag the 2D vectorscope, the 3D vectorscope appears and rotates.

12. To position a vectorscope at its default location and size, click Home.



Viewing Luma Information with the 2D Luma Histogram

The 2D luma histogram shows the changes you make to luma content in a clip. Use the 2D luma histogram when you want to adjust the lightness of a sample. The 2D luma histogram is displayed in the Basics menu of the Colour Warper.



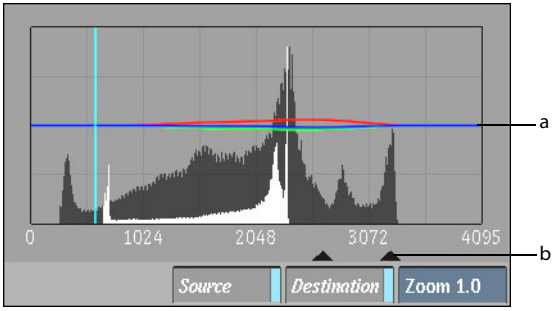
The 2D luma histogram can display:

- A histogram showing the distribution of image pixels across the luma range—the size and distribution of the vertical bars show the luma distribution.
- Source and destination colour values. Source colour values are the luma values in the front clip and destination colours are the luma values in the result clip.
- Plotted and reference colours that are obtained by sampling images in the image window. See "Sampling Clips in the Image Window" on page 1195.

To view luma information in the 2D luma histogram:

1. In the Colour Warper menu, click Basics.

   The 2D luma histogram appears in the Basics menu. R, G, and B values that are modified by the Midtones trackball are displayed as curves in the histogram.



a) RGB curves b) Midtone triangle

2. Set the following options to show clip luma information.

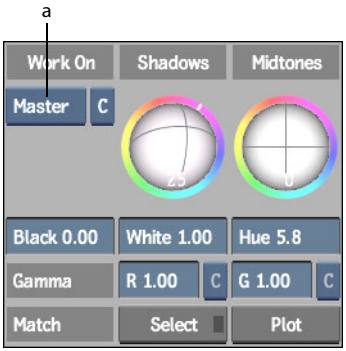
Enable:	To:
Source	Show a histogram of the luma values in the front, or source, clip. The source luma values are obtained from the current frame.
Destination	Show a histogram of the luma values in the result clip. The destination colour values are obtained from the current frame.

   When both Source and Destination are enabled, you see both the source and destination luma values in the histogram. Source clip colour values are displayed in black and result clip colour values are displayed in off-white.

   NOTE: You can also toggle the Source and Destination buttons in the Setup menu to show or hide source and destination colours in the histograms.

Colour Correcting All or Part of an Image

Use the options in the Work On box to apply colour corrections to all or part of an image. You can select an option from the Work On box at any time to further modify the image. Use Master to apply colour corrections to the entire image and use a selective to generate a matte and perform selective colour correction—apply the colour correction to a selected range of colour. The Work On box is available in every menu of the Colour Warper.



a) Work On box

To colour correct all or part of a clip:

➤ Select an option from the Work On box.

Select:	To:
Master	Use the Basics menu to modify the entire image. In Master mode, you cannot output a matte.
Sel. 1, Sel.2, or Sel. 3	Generate a matte from the front clip selective colour correction. You can then use the Basics menu to modify the range of colour defined by the matte. In a selective mode, you can output the matte, selective, or result. See "Selecting Colour Ranges for Colour Correction" on page 1197.

Cropping the Colour Correction Area

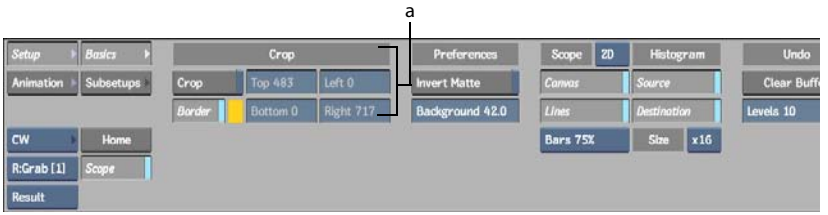
When you access the Colour Warper from the Colour Corrector, you can create a crop box to limit the area where the colour correction is applied.

Using a crop box as you colour correct a clip speeds up interactivity, which is especially useful when working at high resolutions. You can also process the clip with a crop box. Everything outside the crop box will be processed as black on the matte.

To use a crop box:

1. In the Colour Warper menu, click Setup.

   The Setup menu appears.

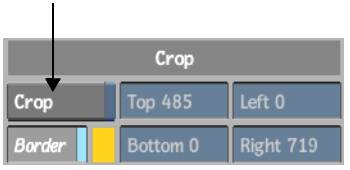


a) Crop tools

2. Do one of the following:

   • Hold down the **CTRL** key or hold the pen button and drag the box across the image.

   • Turn on the Crop button and enter the dimensions for the crop box in the Left, Right, Bottom, and Top fields.



   The crop box appears in the image window. By default, the crop box has the same dimensions as the clip. The display inside and outside the crop box depends on how many clips are loaded.

If you loaded:	Inside the crop box:	Outside the crop box:
A front, back, and matte clip	Shows the front clip in the opaque area of the matte and the back clip in the transparent area of the matte.	Shows the back clip.
A front and back clip	Shows the front clip.	Shows the back clip.
A front clip only	Shows the colour-corrected clip.	Shows the non-colour corrected clip.

3. To adjust the size of the crop box, drag on the corner points of the box, or modify the values in the Left, Right, Bottom, and Top fields in the Setup menu.

4. To move the crop box in the image window, click a side of the box and drag to a new location. Alternatively, press **CTRL** and redraw the crop box.

   HINT: If the Overlay user interface is enabled, the crop box will extend beneath the Overlay user interface. To access the bottom edge, be sure to grab from an area where there are no user interface elements.

5. You can now use any Colour Warper menu and colour correct the area of the clip that is defined by the crop box. You will only see the results of your changes within the crop box.

6. If you want to process the clip with the crop box, leave the Crop button enabled when you process.

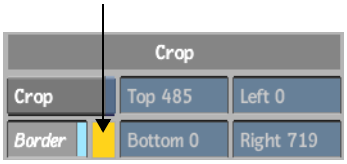
To disable a crop box:

➤ From any Colour Warper menu, disable Crop.

When you disable the Crop button in a Colour Warper menu, the Crop button in the Setup menu is also disabled.

To change the colour of the crop box:

1. In the Colour Warper Setup menu, click the colour pot beside Border.



   The colour picker appears.

2. Select a colour with the colour picker.

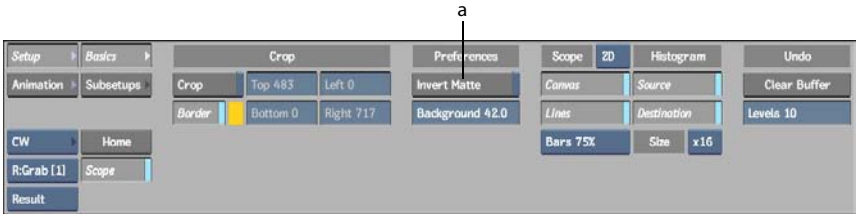
3. Click in the Border colour pot to apply the new colour to the border.

To hide the crop box:

➤ In the Setup menu, disable Border.

Inverting the Matte

When you access the Colour Warper from the Colour Corrector and you input a front, back, and matte clip, you can invert the matte to colour correct the region outside the area defined by the matte. Inverting the matte swaps the transparent and opaque areas of the matte and redefines the area of the front image that can be colour corrected, as well as the area of the back image that is shown. To invert a matte, enable the Invert Matte button in the Setup menu.



a) Invert Matte button

Resetting Colour Corrections

When you access the Colour Warper from the Colour Corrector, you can reset colour corrections created with the Colour Warper, the Colour Corrector, or both.

To reset a colour correction:

1. In the Colour Warper menu, select an option from the Reset box.

Select:	To reset:
Reset All	The entire module. Both the Colour Corrector and Colour Warper settings are reset to their default values.
Reset CC	The Colour Corrector. Settings in the Colour Warper are not affected.
Reset CW	The Colour Warper. Settings in the Colour Corrector are not affected.

   NOTE: If accessing the Colour Corrector or the Colour Warper as a soft effect, only Reset All is available.

2. Click Confirm.

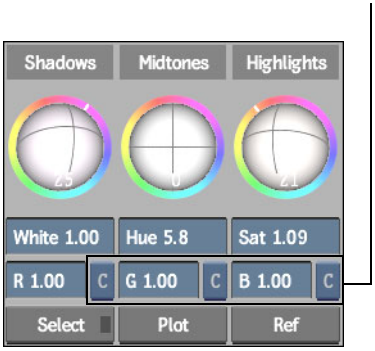
Resetting and Clearing Values

You can clear or reset several Colour Warper values in the Basics menu using individual C/R boxes. C resets the value for the current frame by setting a keyframe. R resets the value for the entire animation curve.

To reset a Colour Warper value:

➤ In the Basics menu, do one of the following:

• Select C from the C/R box next to a control.



The value is reset at the current frame.

• Select R from the C/R box.

The value is reset for the entire animation curve.

NOTE: Fields that do not have C/R boxes next to them cannot be reset. Use the Undo box instead.

Saving Colour Correction Setups and Preferences

You can save or load colour correction setups using the Save or Load button. Any setup can be loaded from the file browser for use with another set of clips. You can also save or load colour correction preferences using the Load or Save button.



• To save setups or preferences, click Save.

• To load setups or preferences, click Load.

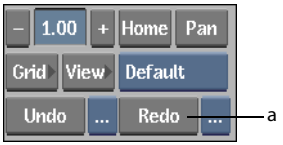
HINT: Click Revert to revert to the last saved setup. All changes made since the previous Save operation are undone.

When you save colour correction setups, you save the current settings for both the Colour Corrector and the Colour Warper to the setup file. If you overwrite a setup file using the Save button, the current settings in both the Colour Corrector and Colour Warper are saved.

For more information, see Chapter 33, "Saving Setups and Preferences," on page 725.

Using Undo and Redo

Use the Undo and Redo boxes to remove or redo colour modifications. To undo or redo a modification, click a box and select an option from the list. Set the number of undo levels in the Setup menu.



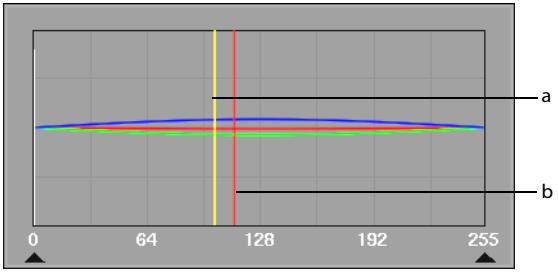
a) Redo option box

Sampling Clips in the Image Window

When you generate mattes, modify clips, or match colours between clips, you can sample colours in both the result clip and a reference clip. Use Plot to sample a colour from the result clip and Ref to sample one from a reference clip. The Plot and Ref buttons appear on every menu in the Colour Warper.

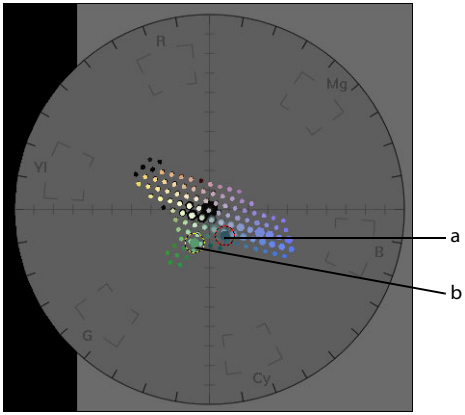
NOTE: Ref samples cannot be adjusted.

Samples appear in the histograms. In the 2D luma histogram, the Plot sample is represented by a red bar and the Ref sample is represented by a yellow bar.



a) Reference colour (yellow vertical line) b) Plotted colour (red vertical line)

In the vectorscope, the Plot sample is outlined in red and the Ref sample is outlined in yellow.



a) Plotted colour (outlined in red) b) Reference colour (outlined in yellow)

You can use Plot to get more information on colours you want to change. When you are adjusting colours and levels and are not sure which controls to use, click Plot and select a colour in the image. You can then view the histograms to determine which control you should use. For example, if the plotted colour appears in the middle of the 2D luma histogram, you can modify the colour in the image using the Midtones trackball while viewing the plotted colour in the 2D vectorscope.

To sample clips:

1. Load a reference clip and position the split bar so that both the reference clip and the result clip appear in the image window. See "Displaying the Reference Area" on page 132.

2. Do one or both of the following:

   • Enable Plot and then sample the result clip.

You can:	To:
Click-drag	Sample a single pixel in the image. You can drag through the image until you locate the pixel you want to sample.
CTRL-drag	Sample an average taken from a range of colours in the image.

   A red vertical line appears in the 2D luma histogram indicating the luma of the sample. The sampled colour is also outlined in red in the 2D or 3D vectorscope. In the 2D vectorscope,

you see the sample in terms of hue and saturation. In the 3D vectorscope, you see it in terms of HLS.

• Enable Ref and then sample the reference clip.

You can:	To:
Click-drag	Sample a single pixel in the image. You can drag through the image until you locate the pixel you want to sample.
CTRL-drag	Sample an average taken from a range of colours in the image.

A yellow vertical line appears in the 2D luma histogram and the sampled colour is outlined in yellow in the 2D or 3D vectorscope.

Selecting Colour Ranges for Colour Correction

With some images or clips, you may need to perform selective colour correction—where you modify a range of colour, as opposed to the entire clip or image. Use the tools in the Selective menu to create selectives. Selectives are generated mattes used to isolate colour ranges for selective colour correction.

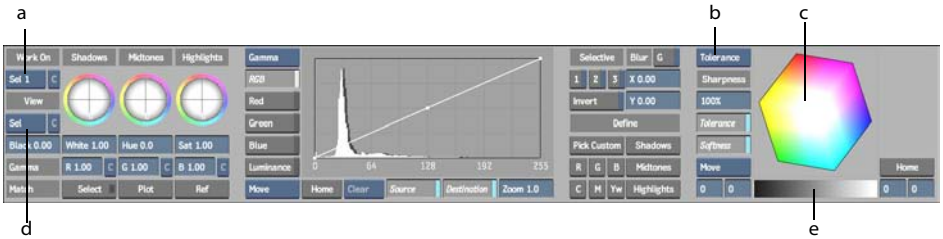
In the Selective menu, you can:

• Create and refine a matte using tolerance and softness to define the range you want to modify.

• View a matte, a selected colour range, or the result.

• Enable mattes to apply the selective colour correction to the result image. Disable mattes to remove the selective colour correction from the result image.

HINT: Set the image window to 2-Up view (**ALT+2**) so that you can create your matte in one viewport while simultaneously monitoring the result in the other.



a) Work On box
b) Adjusting box
c) Hue cube
d) Selective View box
e) Luma range

Generating Mattes

Mattes can be used for several purposes. For instance, use a matte to remove colour spill, hue shift an object in an image for artistic effect, or match colours in a specific range. You can also output a matte for use in other modules such as DVE or the Keyer. Use mattes to define the range of colour you want to modify in the result clip.

You can generate up to three mattes using the Selective menu.

HINT: To get the best key, make sure you have enough processing speed to see the result in real time while interacting with the Tolerance and Softness boundary handles.

To generate a matte for selective colour correction:

1. Enable Plot and then sample the image.

   A black dot representing the sample appears on the hue cube. A red line also appears in the luma range and the sample is outlined in the 2D or 3D vectorscope. When you create the matte, you can modify the softness and tolerance boundaries to include or exclude the plotted colour.

2. From the Work On box, select a selective (Sel 1, Sel 2, or Sel 3). With each selective, you define a range for a matte by selecting colours in the front clip.

3. From the Selective View box that appears, select Sel.



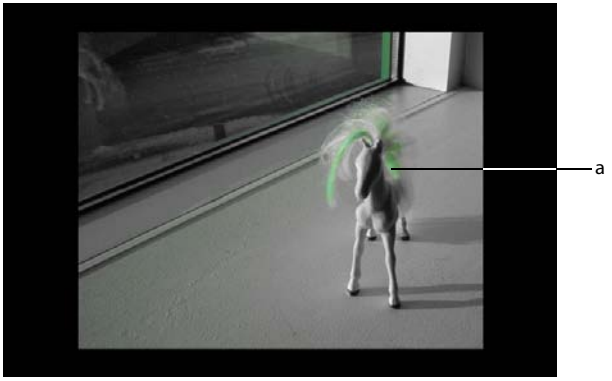
   The front clip is displayed as a greyscale image.

4. Click one of the Define controls to set the initial softness and tolerance for the matte.



Click:	To define:
Pick Custom	The tolerance range based on a sample from the image. You must drag the cursor over the image to define initial tolerance.
R, G, B, C, M, or Yw	The tolerance range based on the selected colour channel. For example, click Yw to use the yellow channel to set the tolerance. The luma range is set to default tolerance and softness values.
Shadows, Midtones, Highlights	The tolerance range based on the selected luma range. These buttons expand the tolerance and softness boundaries to include all ranges of colours in the image.

The initial softness and tolerance is set for the matte. The range you use to define the matte becomes visible through the greyscale image. The unselected colours remain greyscale.



a) Original colour visible through the greyscale display.

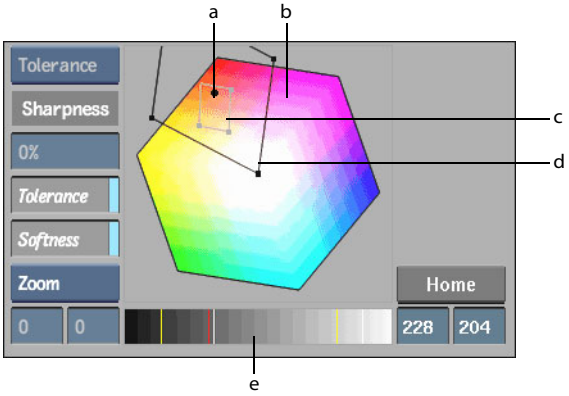
The Active button associated with the selective is enabled when you set the initial softness and tolerance. When an Active button is enabled, the selective's matte will be applied to the

result clip. You can disable the Active button at any time if you do not want to apply this matte to the result clip.

HINT: To redefine a matte based on a different Define control, click the control you want to use. The matte will be reset according to your selection.

5. Enable Tolerance and Softness.

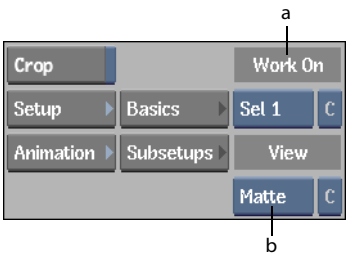
   The range of colour used to define the matte is shown on the hue cube with tolerance and softness indicators. The light grey outline shows tolerance and the black outline shows softness. When you define a matte with a luma range, it is shown in the luma range—the white line indicates the tolerance and the yellow, softness.



a) Plotted colour (black dot)
b) Hue cube
c) Tolerance range
d) Softness range
e) Luma range

HINT: Click Home to reset the hue cube to its original size and position.

6. To view the matte while you refine it, select Matte from the Selective View box.



a) Work On box
b) Selective View box

The matte appears in the image window. The black and grey areas of the matte can be colour corrected. The white areas will remain unaffected.

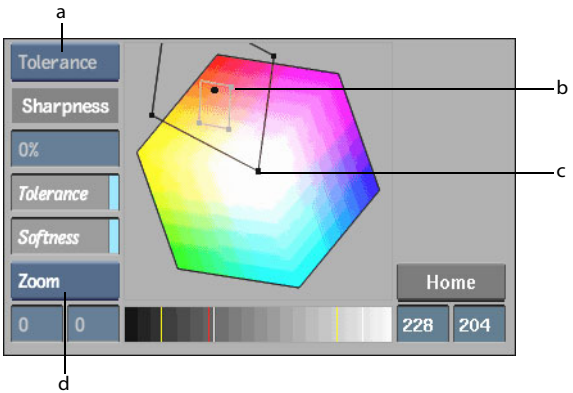
HINT: Select Matte view to output a matte. The selective must also be selected in the Work On box.

7. To refine the matte, do any of the following:

- Adjust softness and tolerance by selecting options from the Adjusting box and then sampling the result clip.

Select:	To:
Tolerance	Add tolerance to the matte.
+Softness	Add softness to the matte.
-Softness	Remove softness from the matte.

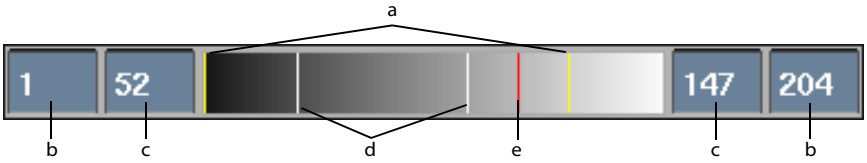
- Adjust softness and tolerance by selecting Move from the Move/Zoom box and then moving the handles of the tolerance or softness outlines on the hue cube. The T and S buttons must also be enabled.



a) Adjusting box
b) Tolerance handle
c) Softness handle
d) Move/Zoom box

HINT: You can zoom the hue cube by selecting Zoom in the Move/Zoom box and then dragging the cube. Alternatively, **SHIFT**-drag to zoom.

• Adjust the softness and tolerance in the luma range by dragging the Softness and Tolerance fields.



a) Softness range
b) Softness field
c) Tolerance field
d) Tolerance range
e) Plot line

• If the matte appears grainy, drag the Sharpness field to adjust softness and reduce noise.

8. To apply a Gaussian blur, enable G. To apply a box blur, disable G and set the width and height of the blur with the X and Y fields.

9. To invert the matte, enable Inv Selection.

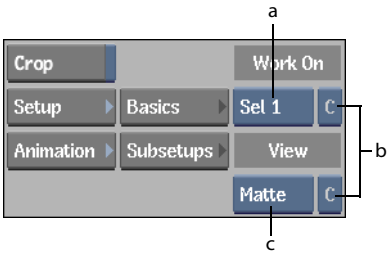
10. Continue fine-tuning the matte until you are satisfied.

You can select the selective in the Work On box from any menu in the Colour Warper to perform advanced colour corrections on the range defined by the matte. You can also change the view in the Selective View box.

HINT: When you switch from the Selective menu to any other menu in the Colour Warper, Result appears in the Selective View box. Select Result to view the result clip.

Clearing and Deleting Mattes and Colour Corrections

Use the C/R boxes next to the Work On box and Selective View box to reset a matte or a colour correction. C deletes the matte or colour correction at the current frame by setting a keyframe. R deletes the matte or colour correction for the entire animation curve.



a) Work On box
b) C/R boxes
c) Selective View box

NOTE: If there is no matte or colour correction associated with the correction, the C/R button is disabled.

To delete a matte for the entire animation curve:

1. Select the matte from the Work On box (Sel 1, Sel 2, or Sel 3).
2. Select R from the C/R box next to the Selective View box.

   The matte is deleted. All keyframes and colour corrections associated with the matte are also cleared.

   NOTE: Keyframes associated with the colour correction are not cleared.

To delete a matte at the current frame:

1. Select the matte from the Work On box (Sel 1, Sel 2, or Sel 3).
2. Select C from the C/R box next to the Selective View box.

   The matte is deleted at the current frame and a keyframe is set.

To delete a colour correction for the entire animation curve:

1. Select a matte or the entire image from the Work On box (Master, Sel 1, Sel 2, or Sel 3).
2. Select R from the C/R box next to the Work On box.

   The colour correction is deleted and all keyframes are cleared. If you selected a matte (Sel 1, Sel 2, or Sel 3) from the Work On box, the matte is unaffected and its keyframes are not cleared.

To delete a colour correction at the current frame:

1. Select a matte or the entire image from the Work On box (Master, Sel 1, Sel 2, or Sel 3).
2. Select C from the C/R box next to the Work On box.

   The colour correction is cleared at the current frame and a keyframe is set. If you selected a matte (Sel 1, Sel 2, or Sel 3) from the Work On box, the matte is unaffected and its keyframes are not cleared.

Correcting Colour Imbalances

During production, differences in lighting and equipment often create colour imbalances in and between clips. When you work on these clips in the Colour Warper, you should perform a

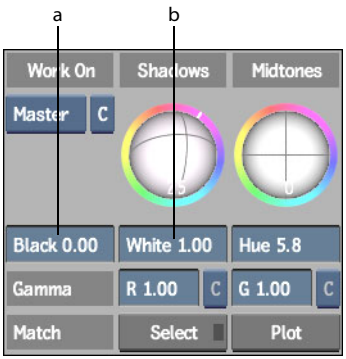
basic colour correction to colour balance them. You can balance colours using the tools in the Basics menu. Perform your tasks in the following order:

• Set black and white levels.

• Remove unwanted colour.

Setting Black and White Levels

When you balance the colours in a clip, you should always start with the darkest and lightest parts of the image. You may, for example, need to establish parameters for the black and white (luma) content to ensure that the intensity of the image is in accordance with established broadcast parameters. These parameters are known as *black points* and *white points*. You use the Black and White fields to establish black and white points.



a) Black field b) White field

Black field — Modifies the luma in the image's shadows without affecting the chroma.

White field — Modifies the luma in the image's highlights without affecting the chroma.

To set black and white levels:

1. Sample the highlights in the image. To determine the white point, select a white that appears to be flat rather than reflective so that you obtain a more accurate reading. Do not use a highly reflective surface such as a window or metal surface as they are often too bright. Enable Plot and then sample the whites in the result clip.

   In the Basics menu, a red plot line is displayed in the 2D luma histogram indicating the luma value of the sampled whites in the result clip.

2. While viewing the 2D luma histogram and the image, adjust the white level to modify the luma value and set the white point—drag left to darken the highlights and right to lighten them. The Plot sample is updated as you drag the field.

   HINT: You can view both the 2D luma histogram and 2D vectorscope to determine what adjustments you need to make to the highlights. For example, if the white point is set to an acceptable level in the 2D luma histogram but the sampled chroma value shows an unwanted colour cast in the 2D vectorscope, use the Highlights trackball to modify the chroma value in the highlights. See "Removing Unwanted Colour" on page 1205.

3. Enable Plot and sample the shadows in the result clip to determine the black level. Sample the darkest part of the image to determine the black point.

   A red plot line is displayed in the 2D luma histogram indicating the luma value of the sampled blacks in the result clip.

4. While viewing the 2D luma histogram and the image, adjust the black level to modify the luma value—drag left to darken the shadows and right to lighten them. The Plot sample is updated as you drag the field.

   HINT: Once the black level is set, you can use the Shadows trackball to adjust the chroma values in the highlights while viewing the plot sample in the 2D vectorscope. See "Removing Unwanted Colour" on page 1205.

Removing Unwanted Colour

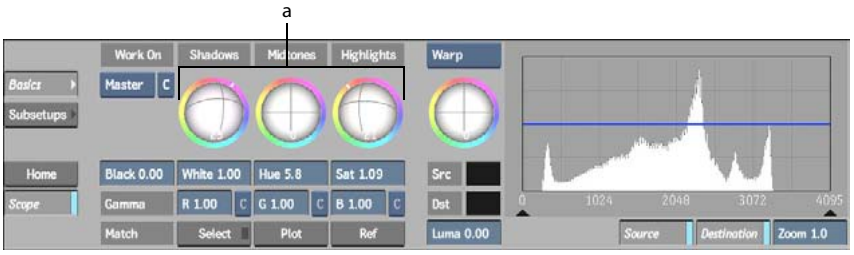
Unwanted colour can be caused by factors such as inconsistent lighting conditions during a shoot or incongruities between the white levels set on a video camera and the given lighting conditions. Factors such as these can result in clips or images that contain unnatural looking colours or one predominant colour, which gives the image an unwanted colour cast. After setting black and white points, you can remove the unwanted colour without affecting the black and white levels. You can:

- Use the Shadows, Midtones, and Highlights trackballs to remove colour from the shadows, midtones, and highlights ranges.
- Use the Suppress trackball to remove a range of colour, such as a colour cast that pervades the entire image.

Not all colour casts detract from the natural appearance of the image. Before you remove a colour cast, it is best to analyse the image or clip, both in relation to other clips in the project and with an eye on maintaining the atmosphere, or mood inherent to the clip. For example, images of sunny summer days should have a reddish cast to convey an atmosphere of warmth. Completely removing the reddish cast may result in a colder feel than you want. In cases where

the cast is a complementary one, you may want to refine it to improve the overall effect. See "Creating Colour Casts" on page 1218.

The shadows, midtones, and highlights trackballs in the Basics menu are described as follows.



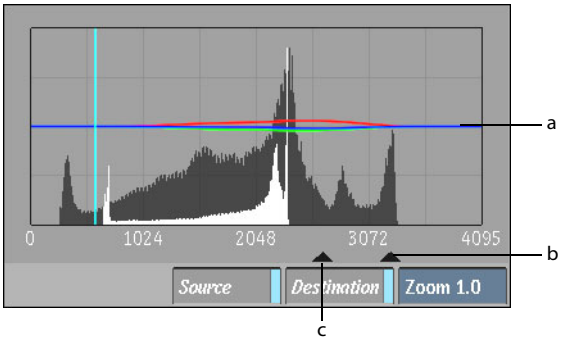
a) Trackballs

NOTE: To make the trackballs respond to changes in pressure, use the Pointer preferences in the Preferences menu. See "Pointer Preferences" on page 757.

Shadows trackball — Modifies the chroma in the low luminance area without affecting the luma.

Midtones trackball — Modifies horizontal RGB curves in the 2D luma histogram. These curves represent the amount of chroma tint you apply to the image. For example, if the red and green curves are above the middle line while the blue curve is below the middle line, you are adding a yellow tint to the midtones components of your image.

By default, the Midtones trackball affects all ranges except white and black, as shown by the histogram's RGB curves. To set the luma range affected by the Midtones trackball, use the two midtones triangles below the 2D luma histogram. Drag the triangles closer together to decrease the range and further apart to increase it. You can modify the range as many times as you like.



a) RGB curves b) Midtones triangle c) Midtones triangle

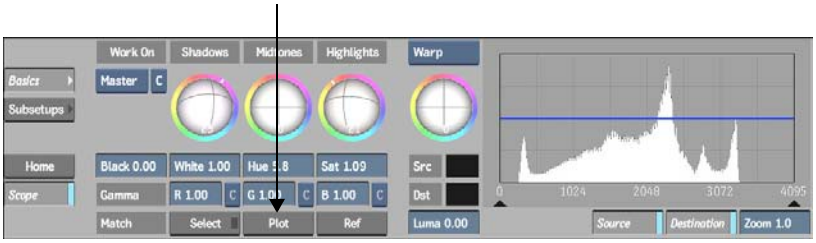
Because you can modify the range that the Midtones trackball affects, the trackball will always return to its default reference value—when you release the Midtones trackball and apply the change, it will return to 0.

NOTE: You can animate the curve using the Shape channel under Midtone in the Channel Editor. Click Animation to view the Channel Editor.

Highlights trackball — Modifies the chroma in the high luminance area without affecting the luma.

To remove unwanted colour using the Shadows, Midtones, and Highlights trackballs:

1. Click Basics to display the Basics menu.
2. Enable Plot and then sample the image's highlights.



The sample (outlined in red) appears in the 2D or 3D vectorscope.

HINT: You can determine the colour of a sample by dragging right in the Saturation field to temporarily increase the saturation while monitoring the sample in the 2D vectorscope. When you release the mouse, the level that appears in the field resets to its default reference value. Once you determine the cast of the colour, click Undo to reset the saturation level and then resample the image.

3. If necessary, double-click the 3D vectorscope to display the 2D vectorscope.
4. While viewing the 2D vectorscope, drag the Highlights trackball to move the sample towards the centre of the 2D vectorscope.

   The chroma in the high luminance area of the clip is modified without affecting the luma.
5. Drag the Midtones trackball to make minor adjustments to the chroma content.

   HINT: Drag the left midtones triangle to decrease the range affected by the Midtones trackball. Make sure the range includes the sampled colour.

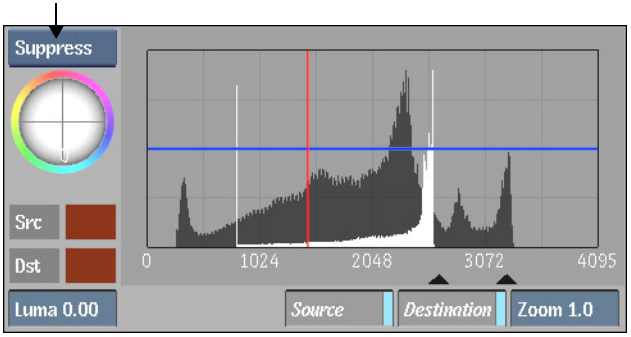
The RGB curves in the 2D luma histogram reflect the changes you make. More of the unwanted colour is removed from the image (while still preserving luma) without affecting the black and white points.

HINT: To achieve true white, drag the Highlights and Midtones trackball to move the plot sample to the centre of the 2D vectorscope.

6. Continue modifying the highlights and midtones until you are satisfied with the result.
7. Enable Plot and then sample the image's shadows.
8. Repeat steps 2 to 6 using the Shadows and Midtones trackballs to remove unwanted colour from the shadows (and midtones) in the image.

To remove unwanted colour using the Suppression trackball:

1. Click Basics to display the Basics menu.
2. Select Suppress from the Trackball option box.



3. To sample the colour you want to suppress, enable Plot and then sample the image.
   The sample (outlined in red) appears in the 2D or 3D vectorscope.
4. While monitoring the 2D vectorscope and image, drag the Suppress trackball towards the colour you want to suppress to move it closer to the centre of the 2D vectorscope. For example, to suppress yellows, move the trackball towards yellow.

   HINT: Disable Source and Destination to only view the sample.
5. Release the trackball.
6. To further increase the suppression of the same colour, use the trackball to move the colour closer to the centre of the 2D vectorscope.

Improving Contrast

Poor image contrast can be caused by various factors. For example, when you remove a colour cast from a clip, it may become washed out. Washed out clips usually occur when the image contrast and saturation levels are too low. To complete the task of balancing the colours in the clip, use the tools in the Basics menu to correct the poor contrast. To improve contrast and the overall look of the clip, you can:

- Adjust the luma and chroma content in the shadows and highlights, including the black and white point.
- Increase colour saturation without changing luma.
- Modify the luma and chroma content using the Gamma controls.

Adjusting Shadows and Highlights to Improve Contrast

When there is not enough, or too much, black or white in a clip, it will lack contrast. If you want to improve the contrast by changing both the chroma and luma content, including the black and white points, use the controls in the Basics menu to adjust the shadows and highlights in the image.

To adjust the shadows and highlights to improve contrast:

1. Click Basics to display the Basics menu.
2. Enable Plot and then **CTRL**-drag the cursor over the portion of the result clip containing black or white.

   In the Basics menu, a red plot line is displayed in the 2D luma histogram indicating the luma value of the sampled blacks. In the vectorscope, you can view the saturation and hue.
3. Use the 2D luma histogram and 2D vectorscope to determine which controls you need to use (such as the Black field, and Shadows and Midtones trackballs).
4. While viewing the 2D luma histogram, adjust the black level to modify the luma value. The Plot sample is updated as you drag the field.
5. While viewing the 2D vectorscope, drag the Midtones and Shadows (Highlights) trackballs towards the colour you want to increase in the blacks or whites. The Plot sample is updated as you drag the trackball.

   HINT: To achieve true black or white, drag the Midtones and Shadows trackball to move the plot sample to the centre of the 2D vectorscope.
6. Continue modifying the shadows until you are satisfied with the result.

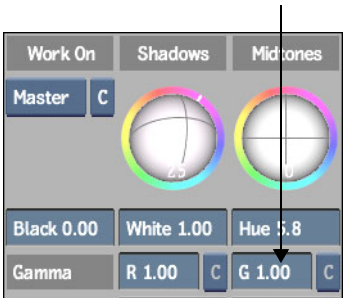
   HINT: View the sample in the 3D vectorscope to make more refined modifications.

Increasing Saturation

When an image is desaturated, the colours can appear washed out. To improve contrast, you can increase the colour saturation globally, saturate specific hues, or do both. Increasing saturation levels increases the colour intensity and causes minor changes to the hue. The luma content is virtually unaffected when you modify saturation.

To increase saturation globally:

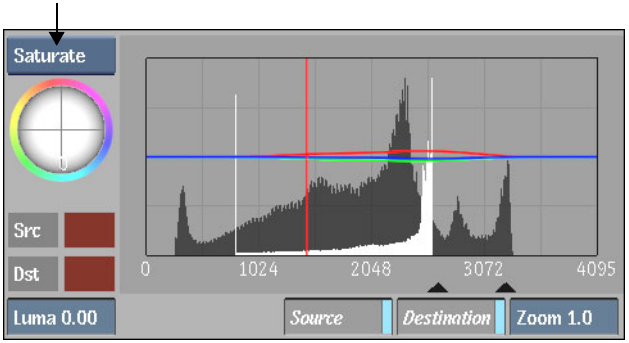
1. Click Basics to display the Basics menu.
2. Drag right in the Saturation field while monitoring the 2D or 3D vectorscope and the image.



The selected colour range (or entire image) moves towards the perimeter of the 2D luma histogram. There is also an increase in colour saturation in the image.

To saturate specific hues of an image:

1. Click Basics to display the Basics menu.
2. Select Saturate from the Trackball option box.



3. Drag the Saturate trackball towards the colour you want to saturate while monitoring the 2D vectorscope. Drag until the colour is closer to the edge of the 2D vectorscope. For example, to saturate reds, move the trackball towards red.

   NOTE: To make the trackballs respond to changes in pressure, use the Pointer preferences in the Preferences menu. See "Pointer Preferences" on page 757.

4. Release the trackball.

5. To further increase the saturation of the same colour, use the trackball to move the colour closer to the edge of the 2D vectorscope.

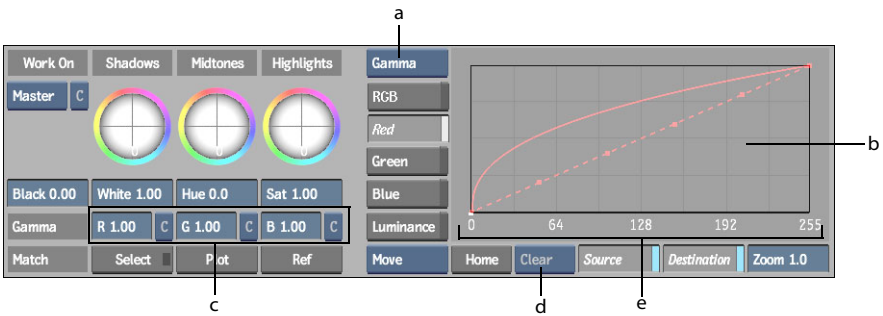
Improving Contrast Using Gamma

When you want to improve contrast by modifying both the chroma and luma content simultaneously without changing the black and white points, use the Gamma controls. You only need to make small adjustments to the RGB gamma curves to improve the contrast.

You can adjust the RGB gamma curves uniformly using the RGB Gamma fields.

You can also use a second set of adjustment curves to tweak each colour channel, as well as the luminance channel, regionally.

After making uniform or regional adjustments, if you are not satisfied with the result, you can reset each channel's gamma or adjustment curve, or clear edited curve values for individual frames.



a) Trackball option box
b) Gamma curves
c) RGB Gamma fields
d) Reset box
e) Luma range

To improve contrast using gamma:

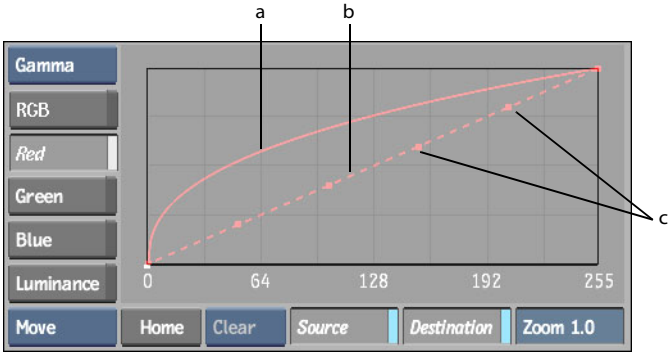
1. Click Basics to display the Basics menu.

2. Select Gamma from the Trackball option box.

3. Display the gamma curve(s) you want to adjust.

Enable:	To display:
RGB	The R, G, and B gamma curves at the same time.
Red, Green, or Blue	The R, G, or B gamma curve individually.
Luminance	The Luminance curve. Use this curve to modify luminance levels locally without affecting the overall luminance.

Two curves are displayed for each channel, the original gamma curve, and an adjustment curve with control points for regional control. Initially these curves overlap.



a) Red channel's gamma curve
b) Red channel's adjustment curve
c) Added control points on adjustment curve

4. While monitoring the 2D vectorscope and image, make a minor adjustment to the gamma curves by doing one of the following:

   • To modify R, G, and B gamma values individually across the entire luma range (from black to white), click and drag in the Gamma R, G, and B fields. Drag left to increase contrast or

right to decrease contrast. You can also enter a value directly in these fields. Enter a low value to increase contrast or a high value to decrease contrast.

Only the field you modified is updated. The gamma curves are also updated to reflect your changes. The gamma curve is offset from its dotted adjustment curve. Use the adjustment curve to make regional adjustments to the channel.

- To modify R, G, and B gamma values proportionally across the entire luma range (from black to white), **ALT**-drag the Gamma R, G, or B field. Drag left to increase contrast or right to decrease contrast.

All three fields are updated. The gamma curves are also updated to reflect your changes. The gamma curves are offset from their dotted adjustment curves. Use the adjustment curve to make regional adjustments to the channel.

HINT: To smooth the contrast, you can increase the gamma (raise the curves) and then adjust the Black and White levels in the Basics menu.

- To modify part of the RGB gamma or luminescence range rather than the entire range, use the Edit Mode box to modify the adjustment curves.

Select:	To:
Add	Add control points to an adjustment curve. With Add selected, click either the red, green, blue or luminance adjustment curve to add a control point.
Delete	Delete control points from an adjustment curve. With Delete selected, click a point on the red, green, blue or luminance adjustment curve to delete it.
Move	Move the control points. With Move selected, drag the points to move them.
Zoom	Zoom in on the curves. With Zoom selected, drag over the curves right or left to zoom in or out.
Rect Zoom	Zoom in on a section of the curves. With Rect Zoom selected, drag a selection box to zoom in on the area of the curves contained by the selection box.
Pan	Pan the curves. With Pan selected, drag over the curves to pan the curves in any direction.

After dragging control points, the image and 2D vectorscope update accordingly.

To reset RGB gamma or luminance curves for all frames in the clip:

➤ Do one of the following:

• To reset individual RGB gamma curves, select R in one of the Channel Reset boxes next to the Gamma R, B, or C field.

The gamma curve is reset along with its adjustment curve for all frames in the clip. Any control points added to the adjustment curve are removed.

• To reset the R, G, or B gamma value for the current frame, **Ctrl**-click the GamR, GamB, or GamC field.

• To reset RGB adjustment or luminance curve values for all frames in the clip, click one of the channel buttons (RGB, Red, Green, or Blue) or the Luminance button to display the curves you want to affect, then select Reset in the Reset box.

The values for the displayed adjustment curves or luminance curve are reset. Any control points added to the adjustment curves or luminance curve are removed.

To clear RGB gamma or luminance curve values for the current frame:

➤ Do one of the following:

• To clear individual RGB gamma curve values for the current frame, select C in one of the Channel Reset boxes next to the Gamma R,B, or G field.

The gamma curve value is cleared for the current frame, and the gamma curve is updated without affecting its adjustment curve. A keyframe is set with the reset values.

• To clear RGB adjustment or luminance curve values for the current frame, click one of the channel buttons (RGB, Red, Green, or Blue) or the Luminance button to display the curves you want to affect, then select Clear in the Reset box.

The values for the displayed adjustment curves or luminance curve are reset for the current frame. The curves' control points are distributed equidistantly along each curve. A keyframe is set with the reset values.

Matching Colours in Clips

You can match a sample from the result clip to one from a reference clip. Matching clips can improve continuity between clips. You can:

• Match specific colours.

• Match shadows, highlights and overall saturation.

Matching Specific Colours

You can match plot samples to reference samples using the trackballs and by aligning the colours in the vectorscope. For example, you may want to match a red in one image to a different shade of red in another clip. For information on using Plot and Ref controls, see "Sampling Clips in the Image Window" on page 1195.

To match specific colours:

1. Select Result from the View box.

   The result clip is displayed in the image window.

2. If necessary, position the split bar so that both a reference clip and the result clip appear.

3. Enable Plot and then sample a colour in the clip you want to modify (the result clip).

   A red plot line is displayed in the 2D luma histogram indicating the luma value of the sample. In the 2D vectorscope, you can view the saturation and hue of the sample (outlined in red). In the 3D vectorscope, you can view the sample in terms of HLS.

4. Enable Ref and then sample the colour in the reference image you want to match.

   A yellow reference line is displayed in the 2D luma histogram indicating the luma value of the sample. In the 2D vectorscope, you can view the saturation and hue of the sample (outlined in yellow). In the 3D vectorscope, you can view the sample in terms of HLS.

5. Use the 2D luma histogram in the Basics menu and 2D vectorscope in the image window to determine which controls you need to use.

Drag:	When:
White or Black field	You need to adjust the luma values in the highlights or shadows without modifying the chroma. Drag the field so that the plot line in the 2D luma histogram moves towards the reference line.
Highlights, Midtones, or Shadows trackball	You need to adjust the chroma values in the image without modifying the luma. Drag the trackball(s) so that the plot sample in the 2D vectorscope moves towards the reference sample.

6. Use the necessary controls to modify the clip until the plotted sample is aligned with the reference colour in the 2D luma histogram and 2D vectorscope. If necessary, increase or decrease the saturation as well as shift the hue.

   HINT: View the sample in the 3D vectorscope to make more refined modifications.

Matching Shadows, Highlights, or Overall Saturation

Use the Match feature to match a range of colours in the result clip to a range of colours in a reference clip. You can match highlights, shadows, or the overall saturation of an image.

NOTE: Match is not designed to match specific colours.

To match shadows, highlights, or overall saturation:

1. Select Result from the View box.

   The result clip is displayed in the image window.

2. Position the split bar so that both a reference clip and the result clip appear.

3. Click Match.

   The following message appears in the message bar: "MATCHING: Select an area to be modified."

4. Click and drag on the result clip to draw a box around a range of colours. You can select an area of the image that is predominantly black, white, or contains a wide spectrum of colours. To match the overall saturation of an image, select a larger area of the image.

   The blue indicator on the Match button is enabled, indicating that you need to select a destination sample.

5. If necessary, position the split bar to show more of the reference image.

6. Click Match.

   The following message appears in the message bar: "MATCHING: Select an area to match to."

7. Click and drag to draw a box around a range of colours in the reference clip. You should match whites with whites, blacks with blacks, or select a broad range of colours on both images to match saturation. Trying to match completely different colours will produce unpredictable results.

   The range in the result clip is matched to the range in the reference clip.

8. Repeat these steps as often as necessary to obtain the best possible match between colours. You can use Match repeatedly to make your colour match more precise.

9. To refine the result, use other controls in the Basics menu (such as the Saturation field), and then reuse Match.

To clear a Match operation:

➤ Click the Undo box.

To cancel a Match operation in progress:

➤ If you begin using Match and want to cancel the matching process, adjust any value using the trackballs or fields.

The blue indicator on the Match button will be disabled, indicating that the matching process has been cancelled.

Performing Hue Shifts

You can use the Hue field in the Basics menu to perform hue shifts on the entire image or a range in the image defined by a selective's matte. Perform hue shifts when you want to change the colour of an object or create other artistic effects. Hue shifts do not affect the luma.

You can also perform hue shifts when you want to suppress colour spill. See "Removing Colour Spill" on page 1220.

To perform a hue shift:

1. If necessary, create a matte for the range of colour you want to change. See "Selecting Colour Ranges for Colour Correction" on page 1197.
2. Click Basics to display the Basics menu.

   If you are using a selective, the Selective View box should display Result when you display the Basics menu.
3. Sample the image to see the hue shift in the 2D luma vectorscope. Enable Plot and then sample the colour range in the image you want to hue shift.

   A red line also appears in the 2D luma histogram and the sample is outlined in the 2D or 3D vectorscope.
4. Drag the Hue field while monitoring the 2D or 3D vectorscope and the image.

   The selected colour content (or entire image) shifts through the colour range.
5. If necessary, you can change the saturation of the hue by dragging the Saturation field—drag right to increase saturation or left to decrease it.

   The selected colour range moves towards the perimeter or centre of the 2D luma histogram.

Creating Colour Casts

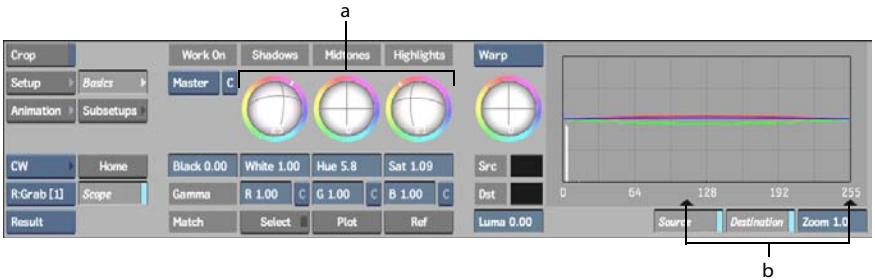
You can use the Midtones trackball to create a colour cast that affects the chroma in the entire image without affecting the luma. Create a colour cast when you want to emphasize a colour range to create an artistic effect or when you want to refine an existing cast. For example, create or refine a bluish cast to convey a cooler atmosphere.

NOTE: Before you create a colour cast, you should correct colour imbalances in the image or clip. See "Correcting Colour Imbalances" on page 1203.

To create a colour cast:

1. Click Basics.

   The Basics menu appears.



a) Trackballs b) Midtones triangles

HINT: You can determine the colour of an existing cast by dragging right in the Saturation field to temporarily increase the saturation while monitoring the sample in the 2D vectorscope. Click Undo once you determine the colour of the cast.

2. To add a colour cast to the entire image, drag the midtones triangles so that they span the entire luma range.

3. While viewing a vectorscope and the image, drag the Midtones trackball towards the colour you want to increase in the clip or image. For example, to add more yellow to the image, drag the Midtones trackball towards yellow.

   In the 2D or 3D vectorscope, the colours update to reflect your changes. In the image window, the colour in your clip changes according to the direction the trackball is being dragged.

   NOTE: When you drag the Midtones trackball, the RGB curves in the 2D luma histogram also reflect the changes you make.

4. To increase a range of colour in the highlights or shadows of the image, drag the Highlights or Shadows trackball.
5. To increase or decrease the saturation of the cast, drag the Saturation field—drag right to increase saturation and left to decrease it.

   HINT: You can make slight modifications to the hue of the cast using the Hue field.

Readjusting Colour After a Colour Correction

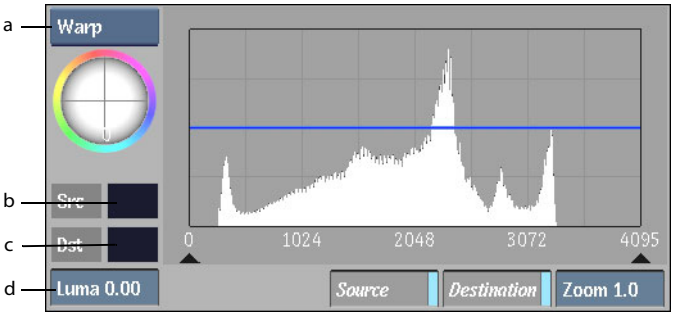
When colour correcting clips, colours that you do not want to alter may be modified in the colour correction process. Use the Warp trackball in the Basics menu to readjust a specific range of colour.

You can also adjust the luminance of the selected colour using the Luma field.

To readjust colours after a colour correction:

1. Click Basics.

   The Basics menu appears.



a) Trackball option box
b) Source Colour pot
c) Destination Colour pot
d) Luma field

2. Select Warp from the Trackball option box.
3. Click Pick and then sample a colour in the clip you want to modify.

   The colour you select is outlined in white in the 2D or 3D vectorscope. A cyan bar representing the colour appears in the 2D luma histogram. The Src Colour pot displays the colour.
4. Click the Src Colour pot to set the source colour.

   The Dst (destination) Colour pot is updated to match the source colour.

5. Move the Warp trackball towards the destination colour.

   The Dst Colour pot dynamically updates to reflect your changes. When you release the mouse, the Src Colour pot is updated to match the destination colour. In the 2D or 3D vectorscope, the selected colour moves to reflect the changes you are making to the image.

   NOTE: To make the trackballs respond to changes in pressure, use the Pointer preferences in the Preferences menu. See "Pointer Preferences" on page 757.

6. To adjust the luminance of the destination colour, adjust the Luma field. When you adjust the luma of the destination colour, the entire luma content of the image is adjusted around the selection. The selected luma value changes the most.

   The Dst Colour pot dynamically updates to reflect your changes. When you release the mouse, the Src Colour pot is updated to match the destination colour. In the 2D luma histogram, the cyan bar moves to reflect the changes you are making to the luma content.

7. Release the trackball or click the Luma field.

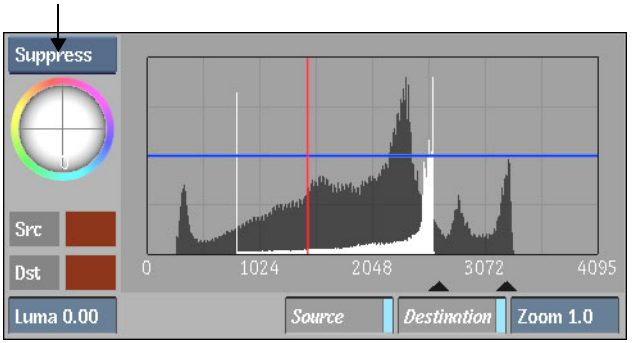
   The Src Colour pot is set to the Dst box colour.

Removing Colour Spill

When you key clips in the Keyer, there can be colour spill. You can refine the key by suppressing colour spill in the Colour Warper. Use the Saturate and Suppress trackballs in the Basics menu. Use the Suppress trackball to suppress the colour spill and the Saturate trackball to correct any unwanted colour suppression. When you use these trackballs to modify colour in the image or clip, a range of colour is affected.

To remove a colour spill:

1. Click Basics to display the Basics menu.
2. Select Suppress from the Trackball option box.



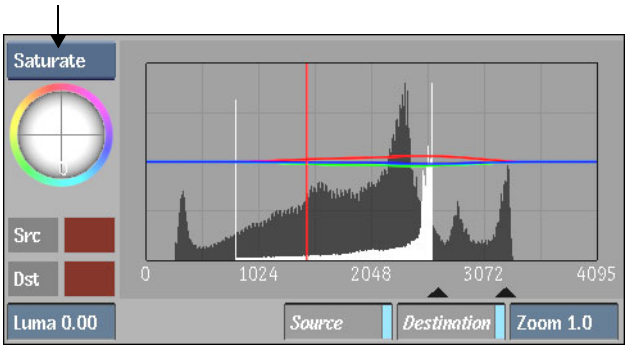
NOTE: To make the trackballs respond to changes in pressure, use the Pointer preferences in the Preferences menu. See "Pointer Preferences" on page 757.

3. Move the Suppress trackball towards the colour that you want to suppress. For example, to remove a blue background, move the trackball so that the blue colours appear in the centre of the 2D vectorscope.

   NOTE: The colour you are suppressing appears in the middle of the 2D vectorscope at full suppression.

   By comparing the Result clip and the Front clip, you may notice some unwanted colour suppression to the colour that is opposite (on the colour wheel) the one you just suppressed. You can fix such suppression with the Saturate trackball.

4. Select Saturate from the Trackball option box.



5. Move the Saturate trackball towards the colour that you want to saturate.

The colour that you are saturating moves closer to the edge of the 2D vectorscope.

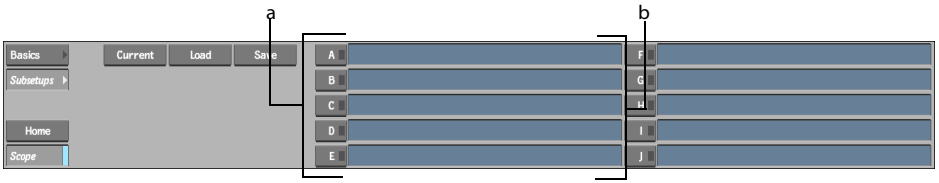
6. It may be necessary to adjust colours in the image using the Suppress and Saturate trackballs several times to achieve suitable results. Continue adjusting the trackballs until you are satisfied with the result.

Creating Subsetups

Subsetups are Colour Warper setups selected at a specific moment at a specific frame. Subsetups are for the current frame only and do not include entire animations. You can select up to ten subsetups and compare colour corrections in other subsetups. You can save and load a group of subsetups.

Use the Subsetups menu to:

- Selectively store intermediate setups.
- Compare any subsetup to the current setup.
- Save and load a group of subsetups.



a) Subsetup buttons b) Subsetup fields

Storing and Retrieving Subsetups

You can store and retrieve subsetups using the Subsetup buttons.

To store and retrieve the current setup:

1. Press and hold one of the subsetups buttons until a message appears indicating "Storing subsetup <subsetup letter>" and release.

   The LED indicator shows that the subsetup is stored. All active subsetups have a LED indicator. If you have not stored anything into a subsetup, the active light of the button will be off.

2. Use the setup at another frame or in another node by pressing the corresponding Subsetup button.

Naming Subsetups

You can name your subsetups. This allows you to store setups and later compare them to your current setup, or to apply the same correction to different frames in a clip.

To name a subsetup:

➤ Click in a subsetup field, type in a name or description, and press **ENTER** to store the setup.

Replacing Subsetups

You can replace or override a setup.

To replace an existing setup:

➤ Click and hold a subsetup button to overwrite and replace an existing subsetup. A keyframe is set and the new subsetup is saved.

Comparing Subsetups

The current setup is accessed with the Current button and contains the most recently committed setup. Compare any of your subsetups to each other or to the contents of the current setup.

To commit the contents of the current setup:

➤ Perform an operation such as advancing a frame or changing a value in the Basics menu. Your present settings will be displayed the next time you click Current.

To compare a subsetup:

1. Click a Subsetup button of the subsetup you want to compare.
2. Click Current to view the current result.

Saving and Loading Subsetups

Use the Save button in the Subsetups menu to save a group of subsetups. Then use the Load button in a later session to reload the same group of subsetups.

To save a group of subsetups:

1. In the Subsetups menu, click Save.

   The file browser appears.
2. Browse to a different directory path if necessary and then type a name in the Name field.
3. Click Save.

The group of subsetups is saved in the specified directory.

To load a group of subsetups:

1. In the Subsetups menu, click Load.
   The file browser appears.
2. Browse to the appropriate path and select the name of the group of subsetups.
   The group of subsetups is loaded.

53 Filters

Summary

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Accessing the Filter Menu *1225*
Applying a Filter to a Clip *1226*
Filter Library *1227*
Customizing Filters *1227*

About Filters

You can use the default filters or create customized filters. Any filter that you create can be saved in the filter library and later loaded in another work session. You can also combine filters to produce complex effects such as pixel turbulence.

Accessing the Filter Menu

Use the Filter menu to apply a filter across each frame in the source clip.

NOTE: To apply a filter to selected areas of an image, use the Paint module. See Chapter 73, "Using Filters and Special Effects Media," on page 1697.

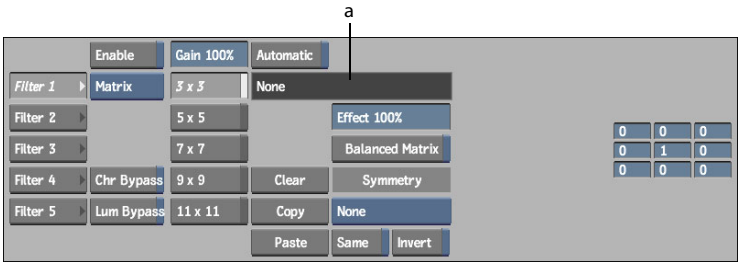
To access the Filter menu:

1. Select Fx from the Audio/Visual Tools box.

   The Fx tools appear in the A/V Tools group menu. A blue LED indicates these controls are locked on.

2. Click Filter.
3. Select a source clip.
4. Select a destination.

The Filter menu appears.



a) Filter Title field

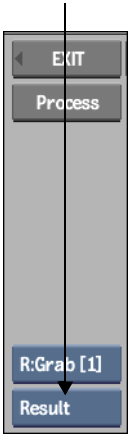
Applying a Filter to a Clip

When you apply a filter to a clip, you can control the level of filtering applied. Decreasing the value reduces the filtering effect, while increasing the value magnifies the filtering effect. You select a filter from the filter library.

To apply a filter to a clip:

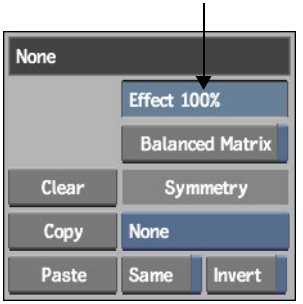
1. In the Filter menu, click Load to open the filter library.
2. Select the filter you want to use from the filter library that appears.

   The Filter menu returns. The name of the selected filter appears in the Filter Title field.
3. Select Result from the View box to preview the effect of the filter on the source clip.



NOTE: Select Front to view the source clip.

4. Adjust the value in the Effect field to get the level of filtering you require.



5. Click Process to apply the filter to the clip.

Filter Library

The supplied filters are stored in the filter library. Additional filters you create can also be stored there. To open the filter library, click Load or Save in the Filter menu.

The following table describes some of the filters available in the filter library.

Use:	To:
Softening filters	Cause the image to appear less focused by decreasing the contrast between adjacent pixels.
Sharpening filters	Provide light, medium, and heavy levels of image sharpening. These filters improve the clarity and focus of an image by increasing the contrast between adjacent pixels.
Outline filters	Outline areas where sudden colour changes occur in an image.
Saturate and Desaturate filters	Decrease or increase the amount of grey in an image. Saturation refers to the colour purity, or the amount of grey in the image. Less grey creates a more saturated image.
Scanner Correct filters	Remove undesirable effects encountered with scanned images.
Fragmentation and Reticulation filters	Displace pixels in the source image.
Negative filters	Produce a negative of the source image.

Customizing Filters

Although the filter library contains a number of special effects filters, you may need custom filters for specialized applications.

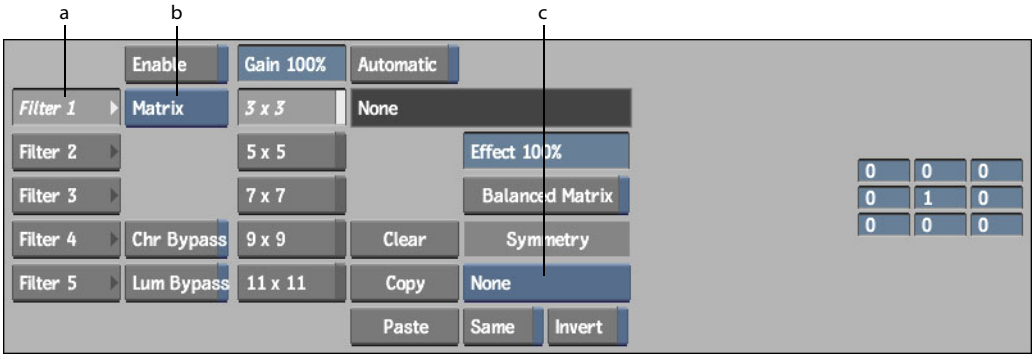
When a filter is applied to an image, the colour value of each pixel in the image is evaluated individually and is modified in one of two ways:

- A matrix-based spatial filter modifies each pixel according to calculations performed on its surrounding pixels.
- A procedural filter modifies each pixel in a predefined way.

A filter is composed of up to five matrix or procedural image operations. These operations are performed in sequence so the output from one operation becomes the input to the next. When these operations are combined, they are called *filter elements* to distinguish them from the final composite filter. Matrix and procedural filter elements can be combined within a single filter.

Using Matrix Filter Elements

A matrix specifies the relative influence of each pixel's colour value in the filter calculation. Each matrix consists of a grid of fields. The field at the centre of the grid represents the pixel currently being evaluated (the current pixel). The remaining fields represent the pixels surrounding the current pixel. The value you set in each field determines the relative influence of the corresponding pixel in the filter calculations. A pixel with a higher value is more influential in the calculations than a pixel with a lower value.



a) Filter Elements b) Filter Type c) Symmetry Type

To customize a filter using matrix elements:

1. Select the current filter element: Filter 1, Filter 2, Filter 3, Filter 4, or Filter 5.

   You can use up to five filter elements in a single custom filter.

2. Select Matrix from the Filter Type box and select the matrix dimensions.



a) Matrix dimension buttons

The 3 x 3 button opens a matrix of three rows by three columns; the 5 x 5 button opens a matrix of five rows by five columns, and so on.

3. Click Enable to select the filter element.

4. Enter a numeric value in the matrix fields for all the pixels you want to consider. For information on balancing the matrix, see "Using the Balanced Matrix Option" on page 1230.

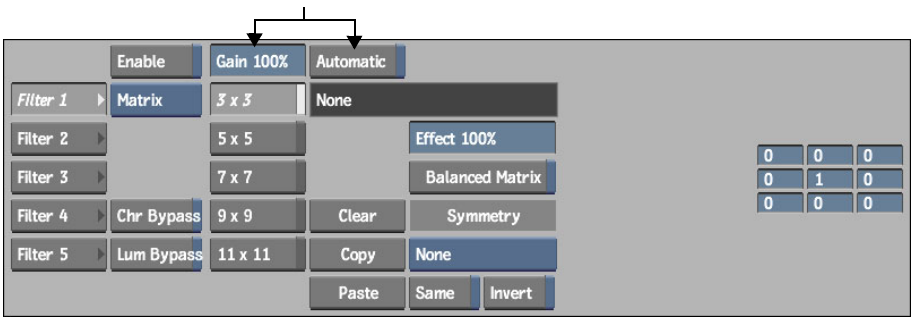
The matrix fields are numeric. Permissible values range from -255 to +255.

NOTE: Click Clear to reset all the values in the matrix.

5. To bypass the chrominance (hue and saturation) channels or the luminance (brightness) channel of an image, enable Chr Bypass or Lum Bypass.

6. If required, set the Symmetry options. See "Using Symmetry Options" on page 1230.

7. Enable Automatic to preserve the average luminance of the clip. To boost or reduce the colours in the image, adjust the value in the Gain field. Values less than 100% subdue the colours and values greater than 100% boost the colours.



8. Repeat these steps for each element you want to include in the custom filter.

9. Select Result view to preview the effect of the new filter on the source clip. You can continue to adjust the filter elements as required.

10. Save the new filter in the filter library. See "Saving Custom Filters" on page 1233.

11. To apply the new filter to the clip, click Process.

Using the Balanced Matrix Option

You can use the Balanced Matrix option to create various custom effects. Enable Balanced Matrix and then enter a value in a matrix field. An algorithm divides the number you entered by the total number of fields and then subtracts the result from each value in the matrix.

NOTE: Generally, using this option also prevents colours in the clip from becoming too bright or too dark.

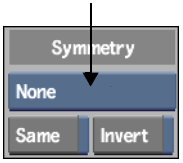
Using Symmetry Options

When changing values in the matrix, you can use the Symmetry options to change multiple elements in various symmetrical arrangements to produce different effects.

To use symmetry:

1. Set up a matrix filter element using the procedure in the previous section.

2. Select an option from the Symmetry Type box.



Select:	To:
None	Change each element in the matrix individually without using the symmetry principle.
Horizontal	Change two horizontally symmetrical elements.
Vertical	Change two vertically symmetrical elements.
Diagonal Pos	Change two diagonally symmetrical elements in the positive direction (lower left to upper right).
Diagonal Neg	Change two diagonally symmetrical elements in the negative direction (lower right to upper left).
All	Change four horizontally and vertically symmetrical elements.

3. Select the value shifting method.

Enable:	To:
Same	Change all symmetrical elements to the same value.
Invert	Change the symmetrical element by the same amount but in the opposite direction (either positive or negative) of the input value.

NOTE: You cannot use Invert in Symmetry All mode.

Copying and Pasting Filter Settings

Use the Copy and Paste commands in the Filter Matrix menu to copy a setup from one filter and apply it to a custom filter. The Copy command copies the displayed matrix as well as the status of the Chr Bypass and Lum Bypass buttons.

To copy and paste filter settings:

1. Load the filter you want to modify.
2. Display the matrix setup you want to copy and click Copy.
3. Select the filter element to which you want to paste the settings: Filter 1, Filter 2, Filter 3, Filter 4, or Filter 5.
4. Select Matrix from the Filter Type box.
5. Click Paste.

   The setup you copied is pasted into the current filter element.

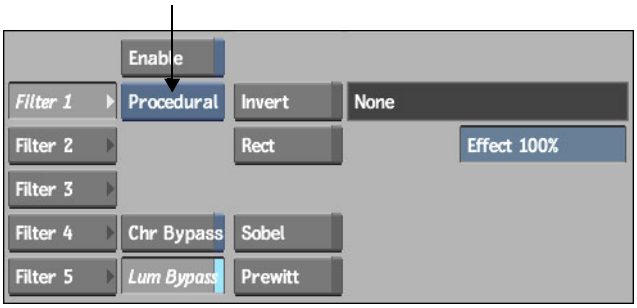
Using Procedural Filters

You can combine up to five matrix or procedural filter elements into a custom filter. Procedural filters use a predefined procedure instead of matrix calculations to alter the image.

To customize a filter using a procedural filter:

1. Select the filter element: Filter 1, Filter 2, Filter 3, Filter 4, or Filter 5.
2. Select Procedural from the Filter Type box.

The Procedural Filter menu appears.



3. Select the procedural filter you want to use.

Enable:	To:
Invert	Invert the image.
Rect	Blur the image. Use the Height and Width fields that appear to adjust the direction and intensity of the blur.
Sobel	Use an edge-detection filter. Select the direction in which the filter is applied from the field that appears in the menu. The options are DiagRight (diagonal right), DiagLeft (diagonal left), and Horiz/Vert (horizontal/vertical).
Prewitt	Use an edge-detection filter. As with the Sobel filter, you can select the direction in which the filter is applied.

4. Click Enable to select the filter element.

5. To bypass the chrominance (hue and saturation) channels or the luminance (brightness) channel of an image, enable Chr Bypass or Lum Bypass.

6. Repeat these steps for each element you want to include in the custom filter.

7. Select Result view to preview the effect of the new filter on the source clip. You can continue to adjust the filter elements as required.

8. Save the new filter in the filter library. See "Saving Custom Filters" on page 1233.

9. To apply the new filter to the clip, click Process in the Filter menu.



The original image



After applying the Sobel procedural filter

Saving Custom Filters

You can save custom filters in the filter library.

To save your custom filter:

1. Click Save in the Filter menu.

2. Type the name of the new filter and press **ENTER**.

3. To apply the new filter to the clip, click Process.

54 Keyer

Summary

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About the Keyer

Use the Keyer to make parts of an image transparent by selecting and isolating regions of colour. This process creates an alpha-channel matte, which is then used to composite the image over a new background.

You can create composites by defining transparent regions in a foreground clip, based on a specific range of colour, to reveal a background clip. This keying process is usually performed on footage with a subject in front of a blue or green screen. When you key out a colour, you generate a *matte*: a black and white template indicating which parts of the image are transparent (black), and which are opaque (white). Using techniques such as softening the edge of mattes, you can refine the results to create realistic composites.

You can also use garbage masks to key out undesired elements in an image. To learn about using garbage masks when pulling a key, see Chapter 55, "Garbage Masks," on page 1285.

Accessing the Keyer

You load three clips into the Keyer to create a composite: a front clip, a back clip, and a key-in clip. The key-in clip, which is usually the same as the front clip, is used to create the matte for the front clip.

To access the Keyer:

1. In the EditDesk menu, select and enable Effects from the Menu Priority box.
2. Click Keyer.
3. Select the front, back, and key-in clips. Make sure the front, back, and matte clips are the same resolution. If not, resize them. See "Accessing Resize Settings and the Resize Menu" on page 614.

   HINT: Use the S option on the Keyer button on the EditDesk to automatically load the same clips used in the previous session. Click the S option, and then select the destination.

4. Select the destination.

   The Keyer appears.



a) Keyer button
b) Master Keyer button
c) Channel button
d) Luminance button

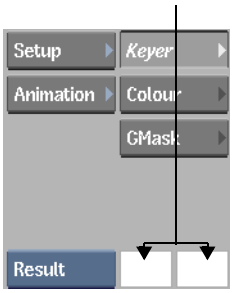
Storing Colours in Reference Colour Pots

You can use the Reference colour pots, accessible anywhere in the Keyer, to sample colours. These do not affect any parameter in the key, but are convenient to store colours as you work.

For example, use colour pickers from the Reference colour pots to pick flesh tones from one clip. Then in another clip, use the colour pickers from a Sample colour pot in the Master Keyer to pick the stored colours from the Reference colour pots to key out an actor from a clip.

To store colours for reference:

1. Click a Reference colour pot.



2. Use the colour picker that appears to sample a colour from a clip. See "Colour Picker" on page 82.

Creating and Refining a Key

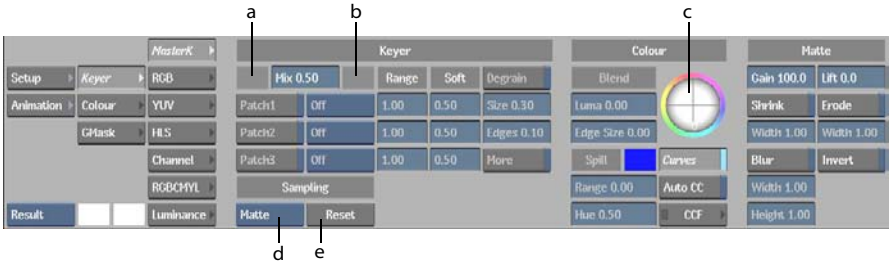
Use the Master Keyer method to create a complete key—extract colours to generate a matte and then refine the result—using only the Master Keyer menu. The Master Keyer uses an algorithm that quickly isolates a colour and is very good for chroma keying.

With the Master Keyer, you can refine the key by gesturally modifying the matte, removing colour spill, blending edges, applying patches, and removing grain.

To access the Master Keyer menu:

➤ In the Keyer, click Keyer, and then click MasterK.

The Master Keyer menu appears.



a) Primary Sample colour pot
b) Secondary Sample colour pot
c) Edge Balance trackball
d) Sampling box
e) Reset button

The following procedure is a recommended workflow for keying a clip with the Master Keyer. You may not need to complete all the procedures. You may also revisit procedures as you develop the key.

To create a complete key:

1. Generate and refine a matte using the Matte controls.
2. Remove any colour spill.
3. Improve the blend between the front and back clips.
4. If the image is grainy, apply the Degrain algorithm.
5. Create any necessary patches to remove unwanted grey areas from the matte.

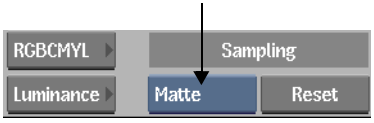
NOTE: While the D hot key enables Reset All everywhere else in the software, it enables Degrain in the Master Keyer.

Generating Mattes

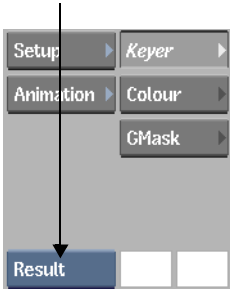
Use the Matte controls to generate and refine a matte for your chroma key.

To generate and refine a matte:

1. In the Master Keyer menu, select Matte from the Sampling box (or press **M**).



2. Set the view to Result or Matte view.

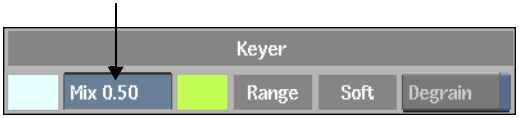


3. Click the Primary Sample colour pot and then sample the image. Click the image to sample a single pixel.

   The Auto CC button is enabled and the initial pure colour value for the key is set.

4. Click the Secondary Sample colour pot and then sample the image. Sample an area where you do not want any softness in the matte.

5. Drag in the Mix field to adjust the mix between the primary and secondary sample. Drag right to include more of the secondary sample or left to include less.



HINT: You can adjust the mix at any time as you develop the key.

6. Gesturally refine the matte. In the image window, click an area of the matte that you want to refine—only those parameters that pertain to the area you click appear. Parameters are displayed in order of importance, from top to bottom (those that are brightest and at the top have the greatest effect on the image). You can then modify a parameter by dragging its highlighted slider.

   • To add softness, drag a slider to the right.

   • To remove softness, drag a slider to the left.

   The red indicator shows the original value and the yellow indicator shows the current value.

7. To modify more than one parameter, move the mouse between the parameters to highlight a parameter, or drag the pen vertically. When you highlight the parameter you want to adjust, drag the slider.

   HINT: If you do not like the result, you can click Undo to reset parameters directly after you complete the operation. There is only one level of undo in the Keyer menu.

8. When you are finished modifying the displayed parameters, click another area of the image without highlighting a parameter to hide them. Alternatively, you can press any key, such as **SPACEBAR** or **ESC**.

   The parameters are no longer displayed.

9. Repeat steps 6 to 8 in other parts of the matte to further refine it. Only the parameters that apply to the problem area will appear.

10. To scroll through the image and display the pertinent parameters, **ALT**-drag the image without clicking it. The parameters update as you drag. You can then modify the displayed parameters by clicking the image and dragging the highlighted slider.

NOTE: To reset Matte parameters, click the Reset button, next to the sampling box. All matte parameter are reset, except the Mix field and the key colour.

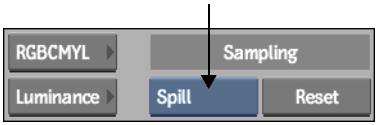
Removing Colour Spill

After you create and refine a matte for the key, you can remove colour spill by gesturally modifying the Spill parameters. You can also remove colour spill by using the Spill controls in the Range or Colour menu. For instructions on using Spill controls, see "Adjusting Spill Controls" on page 1269.

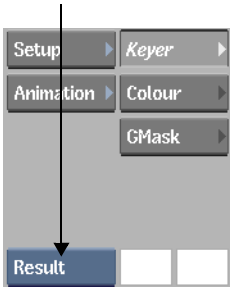
NOTE: To remove colour spill using the Master Keyer menu, the Auto CC button must be enabled.

To gesturally remove colour spill:

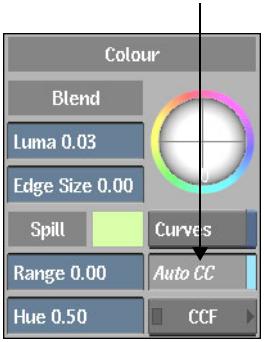
1. In the Master Keyer menu, select Spill from the Sampling box (or press **S**).



2. Set the view to Result view.



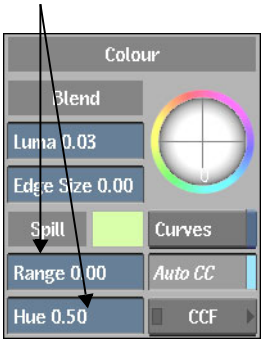
3. Enable Auto CC to apply the Spill settings to the front clip.



4. Remove any colour spill. Click anywhere in the image window, and then modify the parameters that appear by dragging the sliders—you do not need to click a specific area.

Drag:	To:
Range	Set the range for the removal of colour spill along the edges of the key. Drag right to soften the edge and remove colour spill further into the key. Drag left to harden, or create a thinner, edge.
Hue	Modify and suppress colours that are adjacent to the primary sample.

The red indicator shows the original value and the yellow indicator shows the current value. The values also appear in the Spill fields. The original values should be good, so make small adjustments only.



5. To modify both parameters, move the mouse between them to highlight a parameter, or drag the pen vertically. When you highlight the parameter you want to adjust, drag the slider.

   If you do not like the result, you can click Undo to reset parameters directly after you complete an operation. There is only one level of undo in the Keyer menu.

6. When you are finished modifying the displayed parameters, click another area of the image without highlighting a parameter to hide them. Alternatively, you can press any key, such as **SPACEBAR** or **ESC**.

   The parameters are no longer displayed.

NOTE: To reset Spill parameters, click the Reset button, next to the sampling box. Alternatively, you can reset the Spill parameters, Blend parameters, and the Edge Balance trackball by clicking Reset, located left of the Edge Balance trackball.

Blending Front and Back Clips

After you remove colour spill, you can use the Blend parameters to gesturally modify the luminance at the edge of the key so that it blends with the luminance in the background clip. For

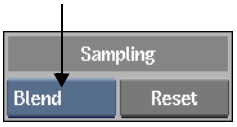
example, when the front clip is darker than the back clip, you can use the Blend parameters to lighten the edge of the key. You can also use the Blend controls in the Keyer or Colour menu. For instructions on using Blend controls, see "Blending the Front and Back Clip" on page 1275.

When you blend front and back clips, you can add a cast to the edge of the key and further integrate the clips.

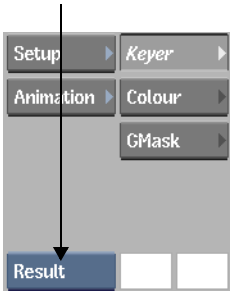
NOTE: To blend front and back clips in the Master Keyer menu, the Auto CC button must be enabled.

To blend the front and back clips:

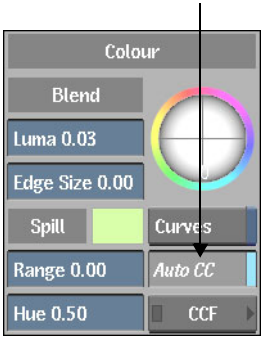
1. In the Master Keyer menu, select Blend from the Sampling box (or press **B**).



2. Set the view to Result view.



3. Enable Auto CC to apply the Spill settings to the front clip.

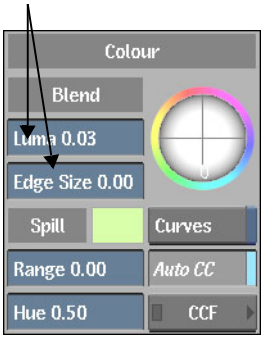


4. Blend the front and back clip. Click anywhere in the image window, and then modify the parameters that appear by dragging the sliders—you do not need to click a specific area.

Drag:	To:
Luma	Darken or lighten the edge of the key. Luma only affects the luma of the edge.
Edge Size	Set the range for the blend. Drag right to soften the edge and blend further into the key. Drag left to harden, or create a thinner, edge. Edge Size affects both the Luma field and the Edge Balance trackball.

HINT: To drag faster, apply more pressure with the pen, or right-click the mouse while you drag.

The red indicator shows the original value and the yellow indicator shows the current value. The values also appear in the Blend fields.



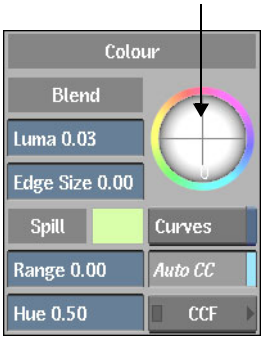
5. To modify both parameters, move the mouse between them to highlight a parameter, or drag the pen vertically. When you highlight the parameter you want to adjust, drag the slider.

HINT: If you do not like the result, you can click Undo to reset parameters directly after you complete an operation. There is only one level of undo in the Keyer menu.

6. When you are finished modifying the displayed parameters, click another area of the image without highlighting a parameter to hide them. Alternatively, you can press any key, such as **SPACEBAR** or **ESC**.

The parameters are no longer displayed.

7. To add a cast to the edge of the key and improve the overall look by matching the edge with a colour cast in the back clip, drag the Edge Balance trackball toward the colour you want to add. The trackball only affects the chroma of the edge.



NOTE: To reset Blend parameters, click the Reset button, next to the sampling box. All blend parameters are reset, except the Edge Balance trackball. **CTRL**-click the Edge Balance trackball to reset it. Alternatively, you can reset the Spill parameters, Blend parameters, and the Edge Balance trackball by clicking Reset, located left of the Edge Balance trackball.

Removing Grain

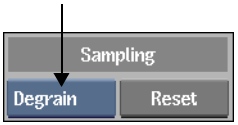
Graininess can make it difficult to pull a clean and effective key. Use the Degrain tools in the Master Keyer to remove grain from clips.

The same Degrain tools are also available in the Keyer's Setup menu. If you set the Degrain parameters in the Master Keyer, they affect only the Master Keyer. If you set the Degrain parameters in the Keyer's Setup menu, they affect all the Keyer's ranges, including the Master Keyer. See "Blurring Grainy Clips" on page 1266.

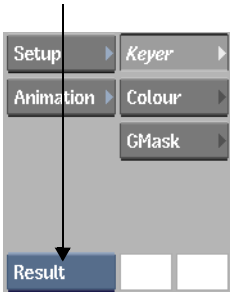
NOTE: Degrain parameters are animatable. Degrain samples are also animatable and appear in the Channel Editor as the Degrain_Matrix channel, located in the Key_Degrain folder.

To remove grain:

1. In the Master Keyer menu, select Degrain from the Sampling box (or press **4**).



2. Set the view to Result view.



3. Sample a grainy area of the image. To sample a single pixel, click the image. To sample an area of the image, **CTRL**-drag a selection box.

   The Degrain button is enabled and the algorithm is applied to the image—grain is removed from the image.

   NOTE: The Degrain button is either enabled or disabled for the entire clip—you cannot turn it on and off for different frames in the clip.

4. Drag in the Degrain fields to modify the grain size and restore edge sharpness.



a) Size field b) Edges field

Drag:	To:
Size	Estimate the size of the grain in the image.
Edges	De-sharpen the edge of the image. By default, Degrain sharpens the edges. Use the Edges field to restore the natural look of the edges in the image.

5. If you are not satisfied with the result, you can start over with a new sample, and then adjust the Degrain fields. To resample an area of the image, **CTRL+ALT**-drag the image.

The sample is outlined in green, indicating that you are resampling the image.

NOTE: You can also reset Degrain parameters. To reset Degrain parameters, click the Reset button, next to the sampling box.

6. If resampling the image and adjusting the Degrain fields does not sufficiently remove grain, enable More to increase the overall effect of Degrain.

   NOTE: The More button is either enabled or disabled for the entire clip—you cannot turn it on and off for different frames in the clip. When you enable More, processing speed slows down.

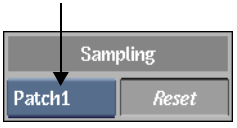
Removing Unwanted Greys

If you have unwanted grey areas in the matte, you can use up to three patches to isolate a range of colours to be included in, or excluded from, the key.

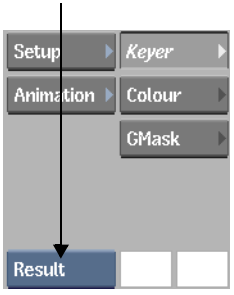
NOTE: Patch parameters are animatable. Patch samples are also animatable and appear in the Channel Editor as a Matrix channel, located in the Patch folder.

To remove unwanted greys:

1. In the Master Keyer menu, select Patch1, Patch2, or Patch3 from the Sampling box (or press **1**, **2**, or **3**).



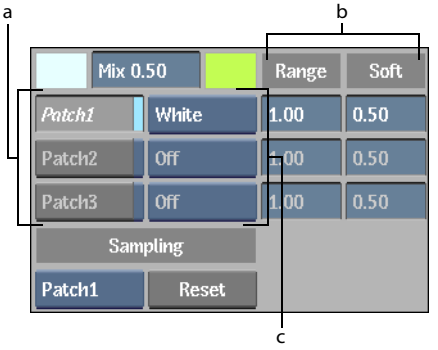
2. Set the view to Matte view or Result view.



3. Sample the image where you want to apply the patch. To sample a single pixel, click the image. To sample an area of the image, **CTRL**-drag a selection box.

When you **CTRL**-drag to sample, the sample is outlined in red. In the Master Keyer menu, the Patch button is enabled and the appropriate patch appears in the Patch box and is applied to the image.

NOTE: A Patch button is either enabled or disabled for the entire clip—you cannot turn it on and off for different frames in the clip.



a) Patch buttons b) Patch controls c) Patch boxes

Selected patch:	Is applied to:
Black	Areas of the image to be included in the black part of the matte.
White	Areas of the image to be included in the white part of the matte.
Edge Analysis	Areas of the image that are along the edge of the key. Edge Analysis is useful when there is a specific edge you want to erode but cannot do so with the Matte parameters. You can then increase or decrease the softness of this patch using the Soft field.

4. To add more colour to the patch, resample the image.
5. To use the same patch but start with a new sample, **CTRL+ALT**-drag the image.

   The sample is outlined in green, indicating that you are resampling the current patch.
6. To manually select a patch type, select it from the Patch box.

   NOTE: If you want to reset the patch so that you can automatically select the patch type, you must disable the patch and set the patch type to Off. You can then resample an area in the image and generate a patch type.
7. To improve the patch, use the Patch controls.

Drag:	To:
Range	Increase or decrease the colour range that is included in the patch.
Soft	Soften the edge.

NOTE: To reset Patch parameters, click the Reset button, next to the sampling box.

Creating a Key by Extracting a Single Colour

You can extract one of the three primary colours (red, green, or blue), or a custom colour from the key-in clip. This method is useful for clips containing transparencies such as glass or smoke.

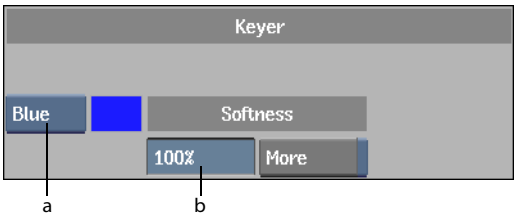
Extracting a Primary Colour

Extract one of the three primary colours from the key-in clip when you have a front clip shot in front of a blue, red, or green screen.

To create a key by extracting a primary colour:

1. In the Keyer, do one of the following:
   - Click Keyer to show the Keyer menu.
   - Click Colour to show the Colour menu.
2. Click Channel.

   The Channel controls appear.



a) Channel Mode box b) Softness field

3. Select one of the primary colour options (Red, Green, Blue) from the Channel Mode box.
4. Enable More to enhance the keying effect.

   The More option extends the range of the colour to be extracted from the key-in clip.
5. Increase or decrease the softness for the key using the Softness field.

   The softness value determines how much of the key-in clip is partially transparent in the matte. Softness creates a smoother transition between the front and back clips in the composite clip.
6. Click Result to see the result of your key.

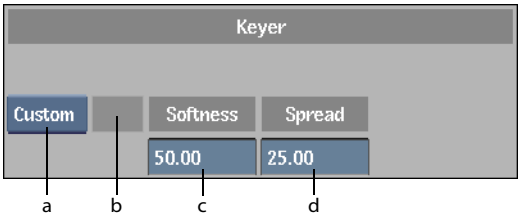
Extracting a Custom Colour

Use the Custom colour channel option to select the colour to be extracted from the key-in clip. This option can give good results when keying transparencies, particularly by experimenting with the Softness and Colour Spread values.

To create a key by extracting a custom colour:

1. In the Keyer, do one of the following:
   - Click Keyer to show the Keyer menu.
   - Click Colour to show the Colour menu.
2. Click Channel.

   The Channel controls appear.



a) Channel Mode box
b) Average Colour pot
c) Softness field
d) Colour Spread field

3. Select Custom from the Channel Mode box.
4. Click the Average Colour pot.

   The cursor changes to a colour picker.
5. Click the image to select a single colour, or drag the colour picker across a region to obtain the average of the colours encountered by the colour picker. Try selecting different colours in the background area to get the best result.

   HINT: To keep shadows, click just outside them. To remove shadows, click inside them.
6. Adjust the softness for the key using the Softness field.

   Increasing softness raises the level of grey in the matte. Lowering it makes the matte sharper.
7. Adjust the colour spread for the key using the Spread field.

   Increasing the colour spread value extends the range of colours extracted from the key-in clip.

8. Click Result to see the result of your key.

   NOTE: To improve the key at this point, try adjusting it with the histogram. See "Adjusting the Luminance of the Key" on page 1256.

Creating a Key by Extracting a Range of Colours

Another technique for creating a key is to extract a range of colours from the key-in clip. Use this technique for clips where the colour you are extracting contains impurities.

When you build a key by defining a colour range, you can use one of four colour models: RGB, YUV, HLS, or RGBCMYL. Each model interprets the key-in clip differently and gives a slightly different result.

Once you choose a colour model, you set a range of colours to become partially transparent in the key-in clip to soften the transition between the front and back clips. This is called the *softness range*. All pixels in the front clip within the softness range become grey in the matte. The key should have the greatest possible softness value.

After setting the softness range, you set a range of colours to be keyed out in the key-in clip. This is called the *tolerance range*. All pixels in the front clip within the tolerance range become black in the matte. The tolerance range must not be too large or the edge of the composite will be too hard and the subject in the front clip will appear to be pasted into the back clip.

Selecting a Colour Model

There are four colour models you can use.

HLS

In the HLS menu, you set the softness and tolerance ranges using the hue, luminance, and saturation channels.

YUV

In the YUV menu, you set the softness and tolerance ranges using the luma and chroma signals of YUV component video.

RGB

In the RGB menu, you set the softness and tolerance ranges using the red, green, and blue channels.

RGBCMYL

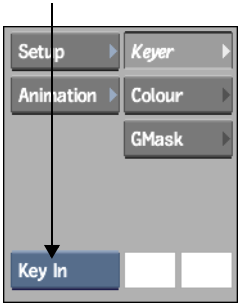
In the RGBCMYL menu, you set the softness and tolerance ranges using the red, green, blue, cyan, magenta, yellow, and luminance channels. This colour model provides subpixel resolution.

Trying Out Different Colour Models

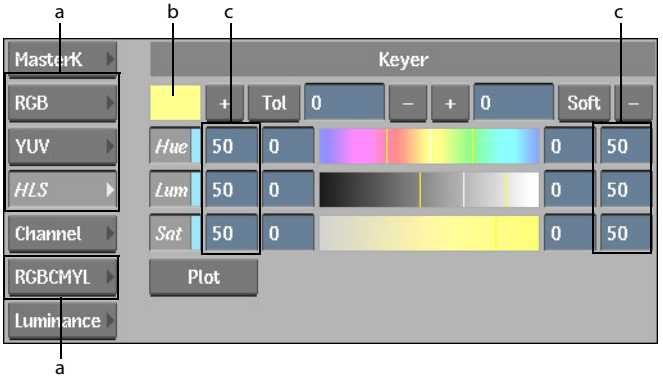
To determine which colour model will give you the best key, try creating a sample matte for each model. Each model operates independently. When you switch from one model to another, the values you set are retained, so you can easily compare the results.

To create a sample matte for each colour:

1. In the Keyer, click Keyer.
2. Set the View to Key In to view the key-in clip.



3. Select a colour model.



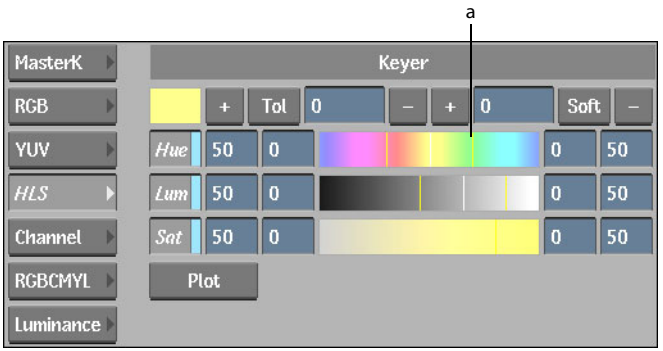
a) Colour models b) Average Colour pot c) Softness values

The softness for each model is set automatically to 50, which helps you to quickly gauge the model that will create the best key for your clip.

4. At frame 1, click the Average Colour pot.
5. Drag the colour picker around the area you want to key out.

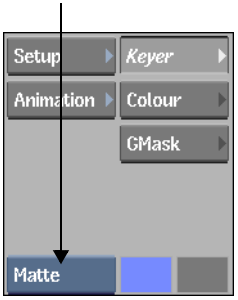
   The average colour sampled by the colour picker appears in the Average Colour pot. In each channel of the colour model, the channel value of the average colour appears as a white line. All pixels in the key-in clip with the selected colour value are keyed out.

   The yellow lines in the colour model channels indicate the limits of the softness range. The pixels in the front clip with colour values at the centre of the range are black (transparent) in the matte. As you move away from the centre, the pixels become more opaque.



a) Softness range

6. Set the view to Matte view.



   The matte for the selected colour model appears in the image window.

7. Repeat this procedure to plot the average colour using the other colour models, and then view each resulting matte to determine which model gives the best result. Once you decide on a colour model, use the tools described in the next sections to refine your matte.

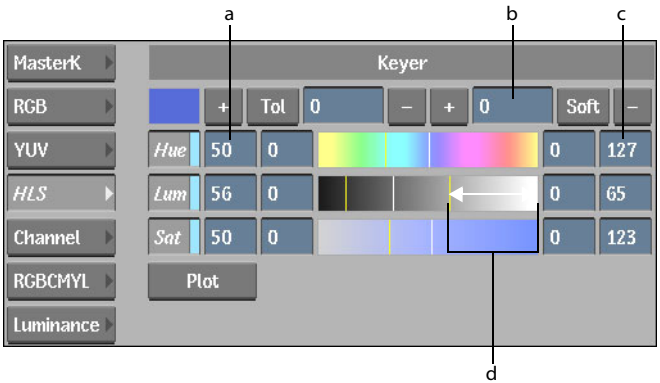
Setting the Softness Range

After you choose a colour model and set the average colour, adjust the softness range. The softness at the edges of the matte increases as you increase the softness range. To set the softness, you can use the colour picker, the numeric fields, or the Master Softness field.

To set the softness using the colour picker:

1. Zoom in to see the edges of the matte more clearly.
2. Click Softness in the selected colour model menu.

   The cursor changes to a colour picker.
3. Position the colour picker at the edge of the matte. To increase the softness, click and slowly drag the colour picker toward the centre of the matte. The values within the area you selected are used to adjust the maximum and minimum values for the softness range. The positions of the yellow lines change as you drag the cursor on the image.



a) Minimum Softness field
b) Master Softness field
c) Maximum Softness field
d) Softness range is increased

4. To increase or decrease the softness range, click the + or - button beside the Softness button and then click an area of the image.

To set the softness range using the numeric fields:

1. Set the minimum value for the softness range using the Minimum Softness field on the left side of the colour bar.
2. Set the maximum value for the softness range using the Maximum Softness field on the right side of the colour bar.

To set the softness range using the Master Softness field:

➤ Set a value in the Master Softness field.

The value is added to the existing softness value of each channel. The Master Softness field is reset to zero after you set the value.

Setting the Tolerance Range

Once you define the softness range, you can set the tolerance range to remove the greys outside the key shape. The maximum and minimum tolerance values define the range of colours to be keyed out in the key-in clip. To set the tolerance, you can use the colour picker, the numeric fields, or the Master Tolerance field.

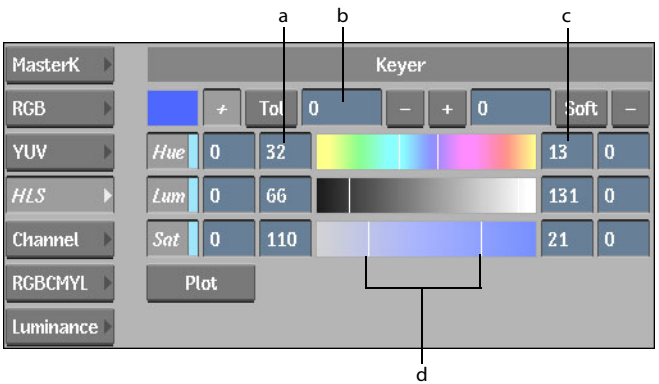
To set the tolerance range using the colour picker:

1. Click Tolerance.

   The cursor changes to a colour picker.

2. Drag the colour picker around the area of the image that you want to key out.

   The colour values that the colour picker samples are used to set the maximum and minimum values for the tolerance range. The white lines define the limits of the tolerance range. All colour values between the white lines are extracted from the key-in clip.



a) Minimum Tolerance field
b) Master Tolerance field
c) Maximum Tolerance field
d) Tolerance range

3. To increase or decrease the tolerance range, click the + or - button beside the Tolerance button.

   NOTE: An alternative method of setting the tolerance range is to press **CTRL** and draw a rectangle in the area of the image you want to key out.

To set the tolerance range using the numeric fields:

1. Set the minimum value for the tolerance range using the Minimum Tolerance field on the left side of the colour bar.
2. Set the maximum value for the tolerance range using the Maximum Tolerance field on the right side of the colour bar.

To set the tolerance range using the Master Tolerance field:

➤ Set a value in the Master Tolerance field.

The value is added to the existing tolerance value of each channel. The Master Tolerance field is reset to zero after you set the value.

Plotting Colour Values When Adjusting Tolerance or Softness

Display the colour value for any pixel in the key-in clip using the Plot tool. You can then adjust the tolerance or softness range so the pixel falls within one of the ranges. For example, plot pixels at the edges of the matte to check for softness, or plot pixels in the background to check for tolerance.

To plot a pixel's colour values:

1. Click Plot (or press **ALT+P**).

   The cursor changes to a colour picker.
2. Select a pixel in the image area.

   A red bar appears in each colour gradient showing the colour value of the pixel.

Creating a Key by Setting the Luminance

You can create a key using only the Luminance channel. The softness and tolerance values are expressed as percentages.

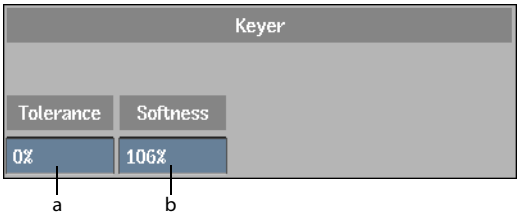
This technique is useful for clips with high contrast or filmed against a black background. You can also use the Luminance channel to adjust a matte that has already been rendered. Load the matte as the key-in clip, and then adjust it in the Luminance menu.

NOTE: When you load a matte as the key-in clip and open the Luminance menu with default menu values, the resulting Keyer matte is identical to the original matte.

To create a key by setting the luminance:

1. In the Keyer, click Keyer, and then click Luminance.

   The Luminance controls appear.



a) Master Tolerance field b) Master Softness field

2. Set the softness in the Master Softness field.
3. Set the tolerance in the Master Tolerance field.

   A value of 100 for the tolerance creates an entirely opaque matte.

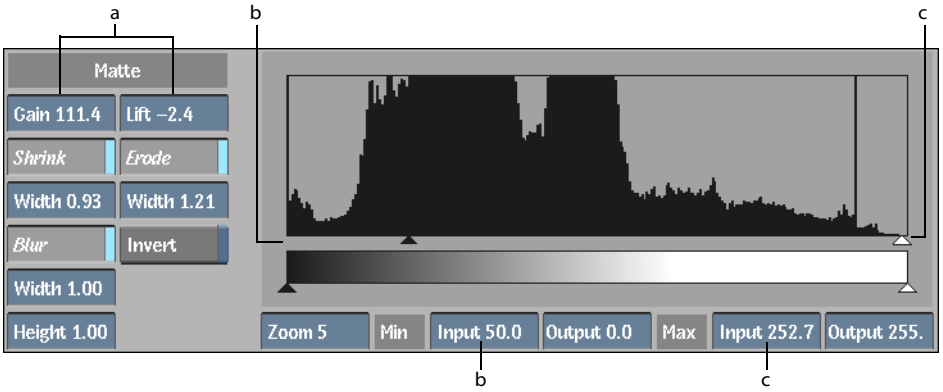
   NOTE: You can reset values in Master Softness and Tolerance fields by clicking the Reset button.

Adjusting the Luminance of the Key

After creating a key, you can adjust luminance values to fine-tune the result. The histogram, in the Matte menu, displays the distribution of luminance values within the matte. The horizontal axis of the histogram represents the range of luminance values in the matte and spans from 0 (black) to 255 (white). The vertical axis shows the number of pixels at each luminance value.

Setting the Range of Luminance Values

Use the Input Level controls to set the range of luminance values in the matte. You can darken black areas of the matte or remove grey from white areas of the matte.



a) Lift and Gain fields b) Minimum Input level c) Maximum Input level

Removing Grey from the Black Areas of the Matte

The Minimum Input level sets the start of the range of luminance values. Pixels with luminance values below the Minimum Input level are mapped to black (0).

You can set the Minimum Input level by dragging the black triangle, or by setting a value in the Minimum Input Level field.



The matte before adjusting the Input levels



The matte after lowering the Minimum Input level

Removing Grey from the White Areas of the Matte

The Maximum Input level sets the end of the range of luminance values. Pixels with luminance values greater than the Maximum Input level are mapped to white (255).

You can set the Maximum Input level by dragging the white triangle, or by setting a value in the Maximum Input Level field.



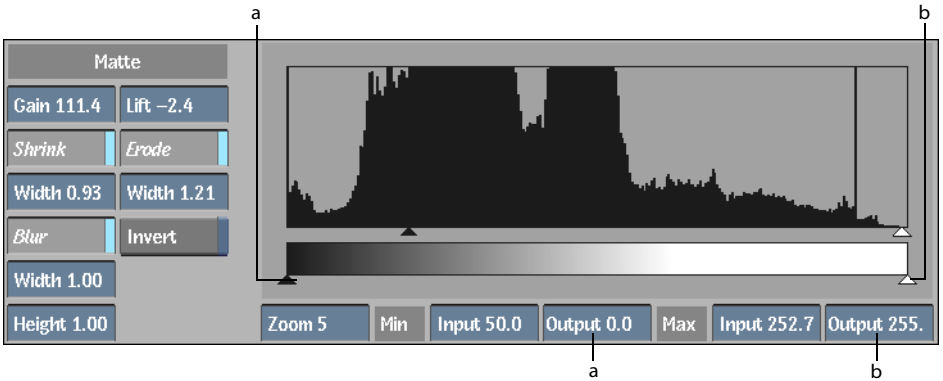
The matte before adjusting the Input levels



The matte after lowering the Maximum Input level

Remapping Black and White

Use the Output levels to remap the luminance values for black (0) and white (255). You can brighten the dark areas of the matte or darken the white areas.



a) Minimum Output level b) Maximum Output level

Brightening the Matte

The Minimum Output level sets the luminance value of all black (0) pixels in the matte. Black pixels in the matte are mapped to the luminance value set by the Minimum Output level.

You can set the Minimum Output level by dragging the black triangle, or by setting the value in the Minimum Output Level field.



The matte before adjusting the Output levels



The matte after lowering the Minimum Output level

Darkening the Matte

The Maximum Output level sets the luminance value of all white (255) pixels in the matte. White pixels in the matte are mapped to the luminance value set by the Maximum Output level.

You can set the Maximum Output level by dragging the white triangle or by setting the value in the Maximum Output Level field.



The matte before adjusting the Output levels



The matte after lowering the Maximum Output level

Boosting the Key's Luminance Using Gain and Lift

You can remove grey from the key by increasing the gain and lowering the lift values in the Matte menu. Increase the gain to eliminate the light greys that may be in the white area of the matte, and decrease the lift to eliminate dark greys in the black area of the matte.

NOTE: Adjusting these values increases the contrast and may harden the edges of the matte.

Using the Luminance Curves

When you create a matte for the front clip, the Keyer automatically creates a matte for the back clip to specify which part of the back clip is used for the composite. By default, the back matte is the inverse of the front matte.

You can adjust the luminance of the front matte and back matte separately in the Blending menu. For example, increase the luminance of the back matte so that more of the back clip shows through at the edges of the key. This creates a better blend at the edges of the key.

The following calculation is applied to each pixel of the image to create the composite. The calculation is applied in three passes, one each for the R, G, and B values of the front and back images, and the pixel is given the resulting R, G, and B values.

Result = F * FrontLUT + B * BackLUT

where:

F = the R, G and B values of the front image.

B = the R, G and B values of the back image.

FrontLUT is the front matte pixel value, remapped according to any luminance curve change made in this menu. The value is expressed as a decimal, where, for example:

in 8-bit mode, 0 = 0, 127.5 = 0.5 and 255 = 1

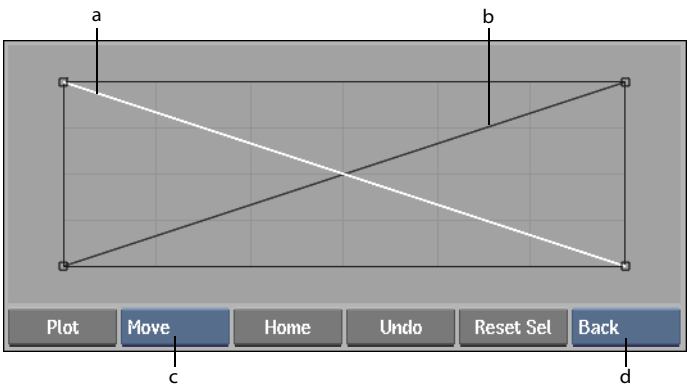
in 12-bit mode, 0 = 0, 2047.5 = 0.5 and 4095 = 1

BackLUT is the back matte pixel value, remapped according to any luminance curve change made in this menu. The value is also expressed as a decimal.

To adjust the luminance curve:

1. In the Keyer, click Keyer, and then click Luminance.
2. If the histogram is displayed, tap the swipe bar underneath it.

   The Luminance curve appears.



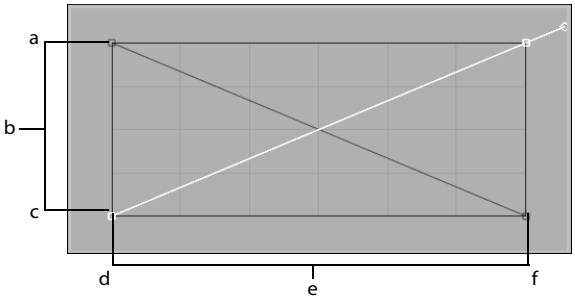
a) Front matte curve
b) Back matte curve
c) Edit Mode box
d) Front/Back box

3. Use the View box to select the image you want to view as you adjust the curves.

Select:	To view:
Result	The composite clip.
Matte	The front matte. You cannot see changes made to the back matte when this view is selected.
Bmatte	The back matte. You cannot see changes made to the front matte when this view is selected.
Comp	The composite with a coloured background. The default colour is black. To select a different colour, click the colour pot to the right of the Comp button. The colour picker appears. See "Colour Picker" on page 82.

4. To adjust the luminance curve for the front matte, select Front from the Front/Back box. To adjust the back matte curve, select Back. Alternatively, click a curve to select it.

   The selected curve changes to white.



a) 255 (White)
b) Output (remapping of luminance values)
c) 0 (Black)
d) 0 (Black)
e) Input (current luminance values)
f) 255 (White)

5. In Move edit mode, click a point to display its tangent handle and drag the handle to adjust the curve. Use other modes in the Edit Mode box to further adjust the curve, adding or deleting points or breaking tangent handles, as needed.

Refining the Key

After creating the key and adjusting the luminance, you can modify the edges of the key by blurring the key-in clip or the edge of the matte, applying filters to the edge of the matte, or inverting and then adjusting the matte. You can also suppress colour spill and blend the front and back clip.

To refine a key created from the Master Keyer menu, see the pertinent sections in "Creating and Refining a Key" on page 1237.

Modifying the Edges of the Key

Use the Shrink, Erode, and Blur controls in the Matte menu to enhance the edge of the keyed image.

To access the Matte menu:

➤ In the Keyer, click Keyer.

The Matte controls appear.

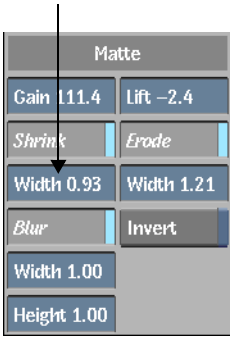


a) Shrink Width field b) Blur Width field c) Erode Width field

Use:	To:
Shrink	Remove pixels from the edge of the matte. This control should not be used when the object in the front clip has soft edges, such as hair.
Erode	Blend the light and dark edges of the matte.
Blur	Apply a softening filter to the edge of the matte. You can select either a Gaussian filter or Box filter.

To shrink the edge of the matte:

1. In the Matte menu, enable Shrink.
2. Set a value in the Shrink Width field.



This value specifies the width of the border, in number of pixels, that is removed from the edge of the matte.



The matte before enabling the Shrink filter



The matte after setting the shrink width value to 1.00

To erode the edge of the matte:

1. In the Matte menu, enable Erode.
2. Set a value in the Erode Width field.



This value specifies the width of the matte border, in number of pixels, that will be softened.



The matte before enabling the Erode filter



The matte after setting the erode width value to 1.00

To blur the edge of the matte:

1. In the Matte menu, enable Blur.

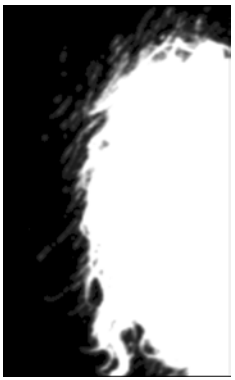
2. Set values in the Blur Width and Height fields.



These values specify the width and height of the Blur filter applied to the edge of the matte.



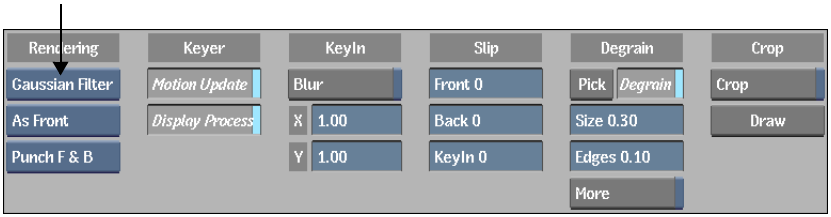
The matte before enabling the Blur filter



The matte after setting the blur width and height values to 1.00

To select a filter option:

1. In the Keyer, click Setup.
2. From the Filter box, select the type of blur filter you want to apply.



Select:	To:
Gaussian Filter	Produce a subtle effect using subpixel resolution. Gaussian blurs usually produce a smooth blur.
Box Filter	Produce a blur that requires less processing.

Blurring Grainy Clips

Graininess can make it difficult to pull a clean and effective key. In the Setup menu, you can use the Degrain and KeyIn Filter controls to remove film grain:

- Use Degrain to modify the size of the grain and de-sharpen the edges of the key. The front clip is not affected when you apply Degrain to the key-in clip.

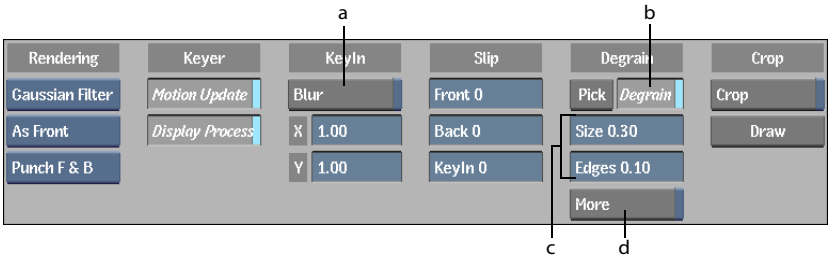
  NOTE: The same Degrain tools are also available in the Master Keyer. Use the Degrain tools in the Keyer's Setup menu to affect all the Keyer's ranges, or use them in the Master Keyer to affect only the Master Keyer.

- Use the KeyIn Filter to apply a blur filter to the key-in clip and create a soft matte—this makes it easy to achieve a good tolerance range. The front clip is not affected by this blur filter.

To access the Setup menu:

➤ In the Keyer, click Setup.

The Setup menu appears.



a) Blur filter
b) Degrain button
c) Degrain parameters
d) More button

NOTE: Degrain parameters are animatable. Degrain samples are also animatable and appear in the Channel Editor as the Degrain_Matrix channel, located in the Key_Degrain folder.

To remove grain using Degrain:

1. In the Setup menu, click Pick.



2. Sample a grainy area of the image. To sample a single pixel, click the image. To sample an area of the image, **CTRL**-drag a selection box.

   The Degrain button is enabled and the algorithm is applied to the image—grain is removed from the image.

   NOTE: The Degrain button is either enabled or disabled for the entire clip—you cannot turn it on and off for different frames in the clip.

3. Drag in the Degrain fields to modify the grain size and restore edge sharpness.

Drag:	To:
Size	Estimate the size of the grain in the image.
Edges	De-sharpen the edge of the image. By default, Degrain sharpens the edges. Use the Edges field to restore the natural look of the edges in the image.

4. If you are not satisfied with the result, you can start over with a new sample, and then adjust the Degrain fields. To resample an area of the image, enable Pick and then **CTRL+ALT**-drag the image.

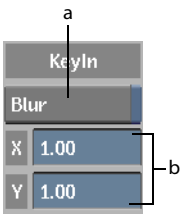
   The sample is outlined in green, indicating that you are resampling the image.

5. If resampling the image and adjusting the Degrain fields does not sufficiently remove grain, enable More to increase the overall affect of Degrain.

   NOTE: The More button is either enabled or disabled for the entire clip—you cannot turn it on and off for different frames in the clip. When you enable More, processing speed slows down.

To apply a KeyIn filter to a grainy key-in clip:

1. In the Setup menu, enable Blur.



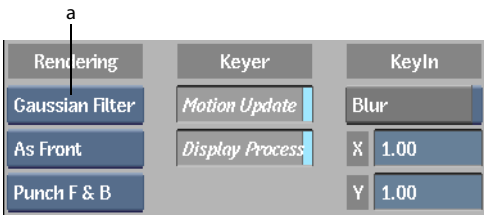
a) Blur button b) X and Y Blur fields

   A default box blur with a radius of 1 pixel is applied to the key-in clip.

2. If necessary, change the horizontal and vertical blur radius values in the X and Y fields.

   These values specify the width and height of the Blur filter applied to the key-in clip.

3. From the Filter box, select the type of blur filter you want to apply.



a) Filter box

Select:	To:
Gaussian Filter	Produce a subtle effect using subpixel resolution. Gaussian blurs usually produce a smooth blur.
Box Filter	Produce a blur that requires less processing.

Inverting the Matte

Use the Matte menu to invert the matte. Any Gain and Lift level adjustments made to the matte are not inverted when you invert the matte. You must therefore invert the matte before adjusting the Gain and Lift levels.

To invert the matte:

➤ In the Keyer menu, enable Invert.



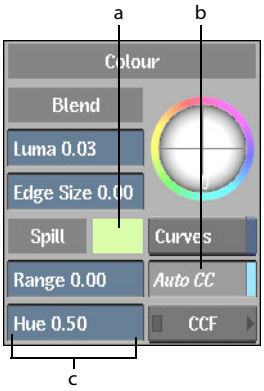
Suppressing Colour Spill

After you create a key and key out any trouble areas, some of the background colour may have spilled over at the edge of the key. In the Keyer, you can use the colour suppression tools to suppress or disguise colour spill in the front clip. You can:

- Use Spill controls in the Keyer or Colour menu to suppress a selected colour and shift colours adjacent to the selected colour.
- Adjust the Suppression curve in the Colour menu to suppress a selected colour.
- Adjust the Hue Shift curve in the Colour menu to perform a hue shift on a selected colour.

Adjusting Spill Controls

Use the Spill controls in the Keyer or Colour menu to eliminate and disguise the colour spill in any key you create except a luminance key. You can sample the colour you want to remove, and then adjust the Range and Hue fields to suppress the selected colour and shift its adjacent colours.



a) Spill Colour pot b) Auto CC button in Range menu c) Spill fields

When you sample an image to generate a key from a Range menu, the sampled colour in the Spill colour pot is also updated. However, the inverse is not true—if you sample a colour using the Spill colour pot, sampled colours used to generate keys are not updated. You can therefore sample colour spill without affecting the original sample.

NOTE: To apply these settings to the key, the Auto CC button must be enabled.

To remove colour spill from a key:

1. Click Result so that you can see changes as you make them.
2. In the Keyer, do one of the following:
   - Click Keyer to show the Keyermenu.
   - Click Colour to show the Colour menu.
3. Enable Auto CC to apply the Spill settings to the front clip.
4. The Spill colour pot displays the colour that will be suppressed in the clip. By default, the original colour extracted from the key-in clip is displayed. In many cases, you can use this colour because the colour spill is the same colour as the original colour. However, if the colour spill is not the same, change the colour sample. Click the colour pot, use the colour picker to sample the colour spill in the image window, and then click the colour pot again.

   NOTE: When you select the colour you want to key from a Keyer menu, the colour that appears in the Spill colour pot is automatically updated to match the key colour. However, the inverse is not true—when you sample a colour from the Spill colour pot, the sampled colour used to generate a key is not updated.

5. Drag in the Spill fields to remove the colour spill.

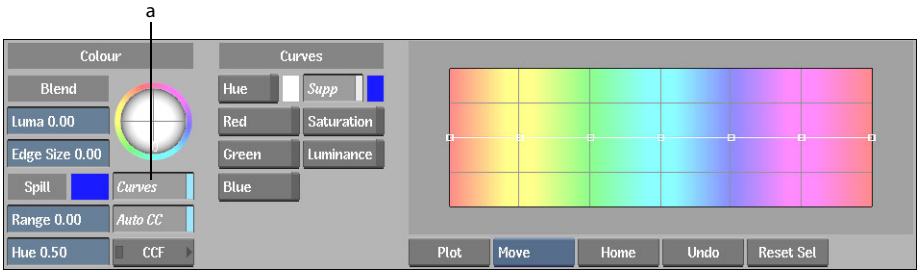
Drag:	To:
Range	Suppress the primary sample colour where there is colour spill (along the edges of the key).
Hue	Modify colours that are adjacent to the primary sample and further remove colour spill.

NOTE: You can reset the Spill parameters, Blend parameters, and the Edge Balance trackball by clicking Reset, located left of the Edge Balance trackball.

Adjusting the Suppression Curve

If the edge of your key is relatively small, you can eliminate colour spill by suppressing it from the Colour menu. Sample the colour you want to suppress and then suppress that colour where necessary.

To apply settings from the Colour menu to the key, the Curves button must be enabled in the Colour or Keyer menu. The Curves button is enabled by default.

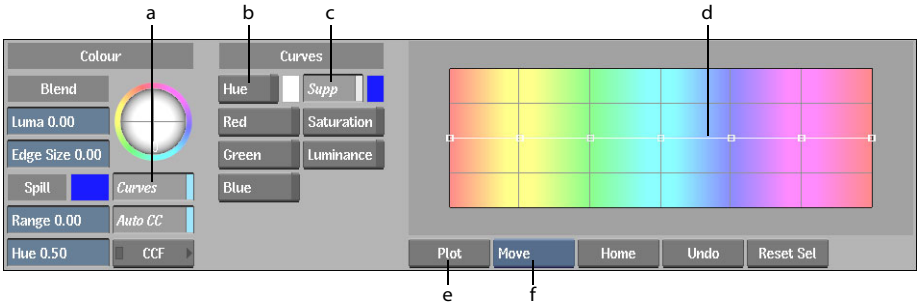


a) Curves button in Colour menu

To suppress colour spill:

1. Click Result so that you can see the changes as you make them.
2. Click Colour.

The Colour menu appears.



a) Curves button
b) Hue spectrum
c) Suppress button
d) Colour curves
e) Plot button
f) Edit Mode box

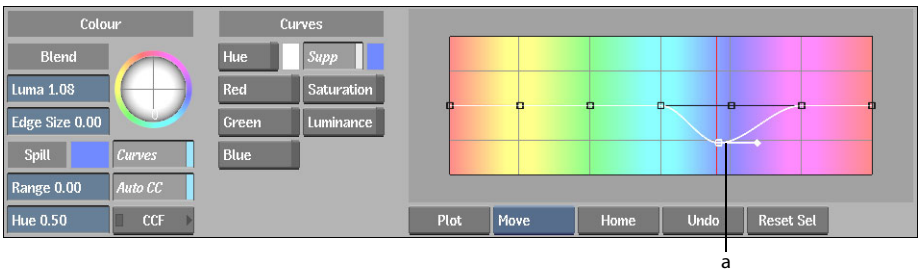
The Colour menu displays colour curves over a hue spectrum. When you modify the shape of a curve over a region of the spectrum, only those colours are affected.

3. Enable Curves to apply the colour curves of the hue spectrum to the front clip.

   NOTE: When the Curves button is disabled, settings in the Colour menu are bypassed.

4. Click Supp to modify the Suppression curve.

5. The colour pot next to the Suppress button displays the colour that will be suppressed in the clip when you modify the curve. By default, the original colour extracted from the key-in clip is displayed. In many cases, you can use this colour because the colour spill is the same colour as the original colour. However, if the colour spill is not the same, change the colour sample. Click the colour pot, use the colour picker to sample the colour spill in the image window, and then click the colour pot again.



a) Suppressed colour curve

6. Click Plot.

   The cursor turns into a colour picker.

7. Select a pixel within the spill.

   A red vertical bar appears in the hue spectrum identifying the colour to be suppressed.

8. Select Move from the Edit Mode box so you can use the cursor to move the points along the Suppression curve.

9. On the Suppression curve, drag the point closest to the plotted colour down to a value of 25, intersecting the plotted colour.

   The colour spill is suppressed.

10. Continue modifying the shape of the curve until you are satisfied with the result.

11. Click Saturation to adjust the saturation of the spill.

    NOTE: Once you remove the saturation from a spill, you may want to increase the values for the other curves (for example, red and green if you removed a blue spill) to reconstruct some of the natural colours at the edge of the keyed image.

12. Click Red, Green, or Blue to edit individual colour curves.

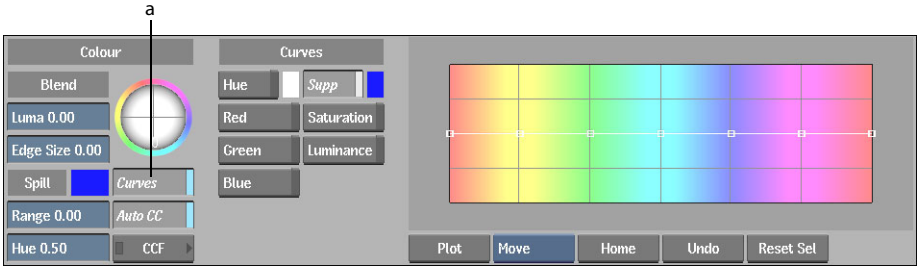
13. Click Luminance to adjust the luminance of the spill.

    NOTE: To apply changes made in the Colour menu, make sure the Adjust button is enabled.

Adjusting the Hue Shift Curve

You can disguise colour spill by shifting its hue so the colour blends better with the background. Sample the colour to which you want to shift the colour spill and then adjust the Hue Shift curve to shift the colour spill accordingly.

To apply settings from the Colour menu to the key, the Curves button in the Keyer or Colour menu must be enabled. The Curves button is enabled by default.

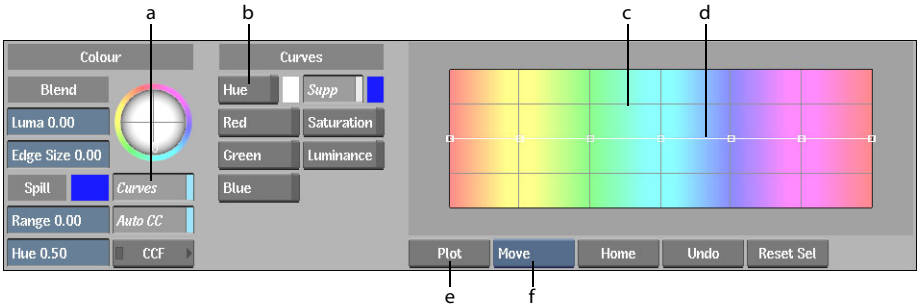


a) Curves button in Colour menu

To create a hue shift:

1. Click Result so that you can see the changes as you make them.
2. In the Keyer, click Colour.

   The Colour menu appears.



a) Curves button
b) Hue button
c) Hue spectrum
d) Colour curves
e) Plot button
f) Edit Mode box

   The Colour menu displays colour curves over a hue spectrum. When you modify the shape of a curve over a region of the spectrum, only those colours are affected.

3. Enable Curves to apply the colour curves of the hue spectrum to the front clip.

   NOTE: When the Curves button is disabled, settings in the Colour menu are bypassed.

4. Enable Hue to modify the Hue Shift curve.
5. Click the colour pot next to the Hue button.

   The colour picker appears.

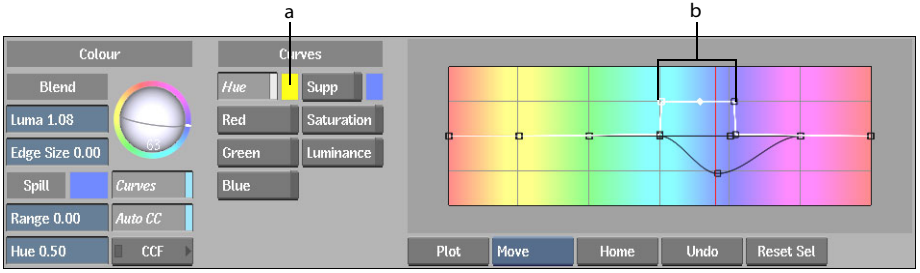
6. Select or pick a colour.
7. Click again inside the colour pot next to the Hue button to set the Hue colour.
8. Click Plot.
9. Select a pixel within the spill.

   A red vertical bar appears in the hue spectrum identifying the colour to be shifted.

10. Select Move from the Edit Mode box so you can use the cursor to move the points along the Suppression curve.
11. On the Hue Shift curve, drag the point closest to the plotted colour down to a value of 75, intersecting the plotted colour.

    The colour spill is shifted toward the Hue colour.

12. Continue modifying the shape of the curve until you are satisfied with the result.

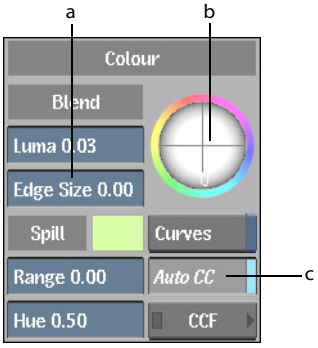


a) Hue Shift colour

b) The colour values in the image that fall in this range (under the curve) are shifted to the Hue Shift colour

Blending the Front and Back Clip

Use the Blend controls in the Keyer or Colour menu to blend the front and back clip in any key you create except a luminance key. The Blend controls change the blending that occurs at the edges of the key but should not greatly affect the black and white areas of the key. You can sample the colour you want to remove, and then adjust the Edge Balance trackball and Blend controls to emphasize the front or back clip at the edges of the key.



a) Edge Balance trackball

b) Blend controls

c) Auto CC button in Range menu

NOTE: To apply these settings to the Key, the Auto CC button must be enabled.

To adjust the edge of the key and blend the front and back clips:

1. Click Result so that you can see the changes as you make them.
2. In the Keyer, do one of the following:
   - Click Keyer to show the Keyer menu.
   - Click Colour to show the Colour menu.

3. Enable the Auto CC button to apply the settings in the Blend fields and the Edge Balance trackball to the front clip.

4. Adjust the Blend controls to integrate the front and back clips.

Adjust:	To:
Luma	Darken or lighten the edge of the key. Blend Luma only affects the luma of the edge.
Edge Size	Set the range for the blend. Drag right to soften the edge and blend further into the key. Drag left to harden, or create a thinner, edge. Blend Edge Size affects both Blend Luma and Edge Balance.
Edge Balance trackball	Add a cast to the edge of the key and improve the overall look by matching the edge with a colour cast in the back clip. Drag the Edge Balance trackball toward the colour you want to add. The Edge Balance trackball only affects the chroma of the edge.

NOTE: You can reset the Spill parameters, Blend parameters, and the Edge Balance trackball by clicking Reset, located left of the Edge Balance trackball.

Colour Correcting the Key

Use these procedures when you have to colour correct your clip before processing the matte.

You can adjust the saturation, luminance, or individual red, green, and blue channels of the result clip. You can also colour correct the front clip independently of the key-in clip, even though they are both drawn from the same source.

Colour Correcting the Result Clip

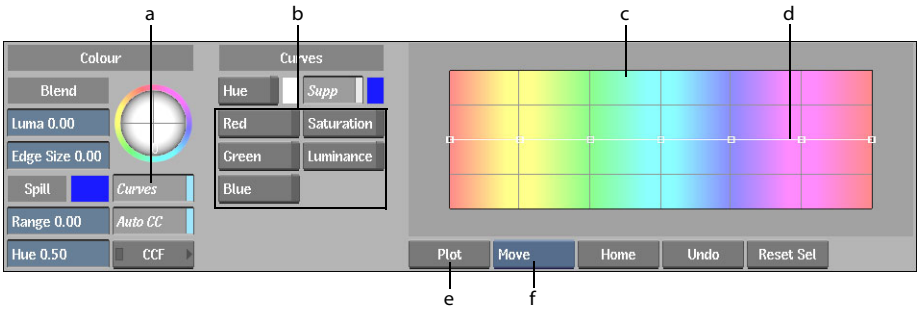
Use the colour channel curves in the Colour menu to colour correct the result composite. By default, these colour corrections affect the keyed front clip after it is blended with the back clip.

To colour correct the result composite:

1. Click Result so that you can see the changes as you make them.

2. In the Keyer, click Colour.

The Colour menu appears.



a) Curves button
b) Colour channel buttons
c) Hue spectrum
d) Colour curves
e) Plot button
f) Edit Mode box

The Colour menu displays colour curves over a hue spectrum. When you modify the shape of a curve over a region of the spectrum, only those colours are affected.

3. Enable Curves to apply the colour curves of the hue spectrum to the front clip.

   NOTE: When the Curves button is disabled, settings in the Colour menu are bypassed.

4. Click the button that corresponds to the colour channel that you want to adjust: Saturation, Red, Green, or Blue, or Luminance.

5. Edit the colour curves using the options in the Edit Mode box. For example, select Move so you can use the cursor to move the points along the curve:

   • Move control points up to boost the corresponding channel value for the hue spectrum covered by that region of the curve. For example, boost red in the blue region of the hue spectrum to make blue pixels purple.

   • Move control points down to boost the corresponding channel value for the hue spectrum covered by that region of the curve. For example, lower saturation in the yellow region of the hue spectrum to mute yellow pixels.

6. Continue to modify the shape of the curve until you are satisfied with the result.

Colour Correcting the Front Clip

You can use the Colour Corrector to correct the front clip and improve the look of the key.

To colour correct the front clip:

1. Click the CCF button in the Keyer or Colour menu to bring the front clip into the Colour Corrector.



a) Indicator b) CCF button

When a colour correction is made, a blue indicator appears on the CCF button.

NOTE: To view the colour correction you apply to the front clip, make sure Result view is selected.

2. Do one of the following:

   • To disable the colour correction, click the blue indicator on the CCF button.

   The indicator turns yellow, showing that there is a colour corrector setup available but it is currently disabled.

   • To remove the colour corrector setup completely, hold **ALT** while clicking the CCF button.

Animating Your Key

The following parameters of a key can be animated:

• The average colour selected using the Average Colour pot in the Keyer menu

• The minimum and maximum Tolerance and Softness values

• The Lift, Gain, Shrink, and Erode values

• The blur factors for the matte and key-in clip

• The Maximum and Minimum Input and Output level values for the histogram

To display the Animation controls in the Keyer, click Animation. Using the Channel Editor, animate the parameters. See Chapter 59, "Animation," on page 1403.

Motion Update

When you play or scroll the clip in the image window, the image is updated to reflect any animation of the properties of the key. You can disable this default by disabling the Motion Update button in the Setup menu. When disabled, the image window is not updated to reflect keyed parameters.

Disabling Motion Update is useful for copying keyframe values from one frame to another. See "Copying and Pasting Channels or Keyframes" on page 1437.

Additional Keying Techniques

The following optional techniques can help with the creation of keys and speed up processing time.

Viewing a Key with a Solid Colour Background

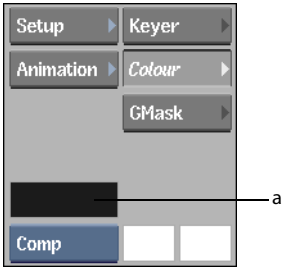
While creating the key, you can view the composite using a solid colour for the background in place of the back clip. This can help you see details in the image, such as colour spill, that you may otherwise miss. You can use the default colour (black) or select a colour using the colour picker.

NOTE: This view does not affect the final render.

To use a solid colour background:

1. In the View box, select Comp.

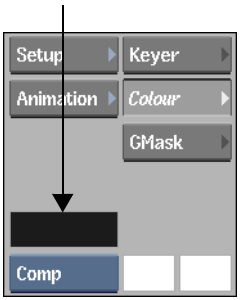
   A colour pot appears.



a) Colour pot

NOTE: If you colour corrected the Front clip in the previous section, click RETURN in the Colour Correction menu to access the Comp view option.

2. Click the colour pot above the Comp view output option.



The colour picker appears.

3. Select a colour for the background using the colour picker. See "Colour Picker" on page 82.

Cropping the Key Area

You can limit the keyed area by drawing a crop box on the image.Typically, this feature is enabled before starting the key to avoid unnecessary processing while working at high resolution.

To draw the crop box:

1. In the Keyer, click Setup.



The Setup menu appears.



a) Crop button b) Draw Crop button

2. Enable Draw Crop.
3. Draw the crop box by selecting a point on the image and dragging the cursor diagonally.
4. Click Crop to enable the crop box.

   Keying operations now affect only the cropped area.

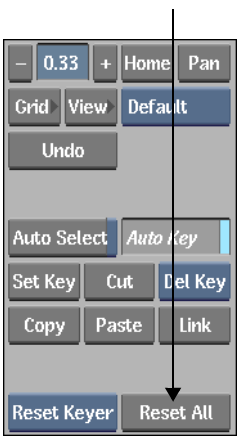
   NOTE: When the clip is processed with the crop box enabled, only the cropped area is keyed. Remember to disable the crop box if you want to apply the key to the entire frame.

Resetting Keys

You can reset the entire Keyer. You can also reset the current Keyer menu.

To reset the Keyer:

➤ Click Reset All, and then confirm.



To reset the current Keyer menu:

➤ In the Keyer menu, click Reset Keyer, and then confirm.



Processing Clips

Once you finish creating your composites, process the clips to the desktop. You can generate either a composite clip or a matte clip.

To process the composite clip:

1. In the Setup menu, set the processing options. See "Processing Options" on page 1283.
2. Select Result view to display the composite clip.
3. Click Process.

To process the front matte:

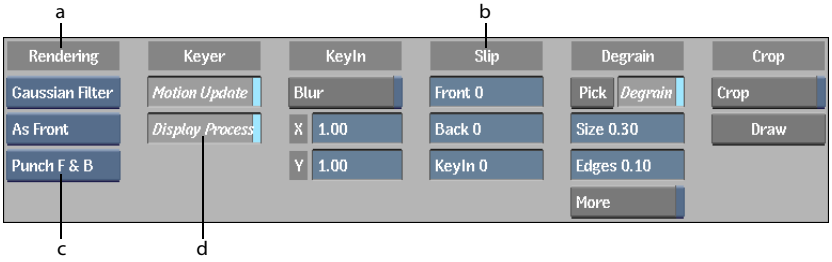
1. In the Setup menu, set the processing options. See "Processing Options" on page 1283.
2. Select Matte view to display the matte.
3. Click Process.

To process the back matte:

1. In the Setup menu, set the processing options. See "Processing Options" on page 1283.
2. Select BMatte view to display the back matte.
3. Click Process.

Processing Options

Use the following options in the Setup menu to improve the output and reduce processing time.



a) Rendering control
b) Slip controls
c) Punch box
d) Display Process button

Field and Frame Rendering

You can render interlaced or progressive frames. If you select the Interlaced option in the Rendering box, the Keyer combines the two fields and renders each frame. If you select the Interlaced option, the Keyer renders each field separately. Use the Interlaced option if the two fields in the image are not properly aligned and if the filters you are using are not applied to the proper pixels.

A third option, As Front (or As Input if you have accessed the Keyer from DVE), renders using the mode that corresponds to the source clip (or the scan mode attribute of the DVE media).

NOTE: The Field rendering option does not work if you select the Box filter in the Setup menu.

Punch Mattes Options

When you pull a key, a matte is created for both the front and back images. If you modify the luminance curves for both mattes, you can specify whether both mattes are used in the generation of the composite clip, or only the back matte. To do this, use the Punch Mattes options:

- Punch F & B uses both the front and back mattes. This is appropriate for clips that do not contain a pre-multiplied alpha channel, such as clips originating from CG applications.
- Punch Back uses the back matte only. The luminance curve for the front matte is ignored, resulting in an additive key. Use Punch Back when you are using a CG clip with a pre-multiplied alpha channel in which the area to be keyed out is black. On these clips the front matte has been previously applied to the front image. If the front matte is applied a second time, an unwanted black fringe may result along the edges of the matte subject.

When the front matte is not used, the entire front image is used, and the curves calculation maps all the black areas of the front clip as transparent. For complete details about the Blending menu, see "Using the Luminance Curves" on page 1259.

Displaying the Key while Processing

In the Setup menu, enable the Display Process button to view the composite clip as it is processed. When this button is disabled, the image window remains at frame 1 during processing. You can reduce processing time by disabling Display Process.

Slip Synching

You can offset the front, back, and key-in clips using the Slip fields in the Setup menu. You can delay the start of a clip or start anywhere in a clip; this way you do not have to exit the Keyer to edit the length or sequence of a clip.

55 Garbage Masks

Summary

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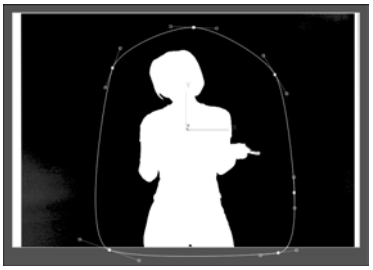
About Garbage Masks

When pulling a key, use garbage masks to isolate particular areas of an image to include with, or exclude from, the opaque area of the matte. Garbage masks are spline-based objects you draw directly on a clip or image. Depending on what you want to accomplish, you can set the area

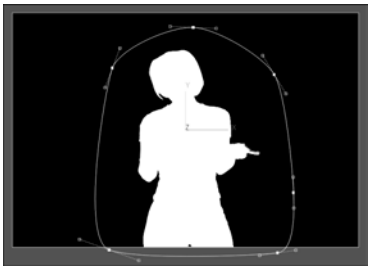
inside each garbage mask to be either opaque (white), transparent (black), or semi-transparent (any shade of grey).

Garbage masks are useful in many situations, such as when removing unwanted elements like equipment or people from a blue-screen shot, when removing unwanted borders from an image, or when creating complex keys by blending portions of the front and back clips. You can animate the shape of a garbage mask, apply motion blur to it, and even use the Stabilizer to make a garbage mask follow a moving element in a clip.

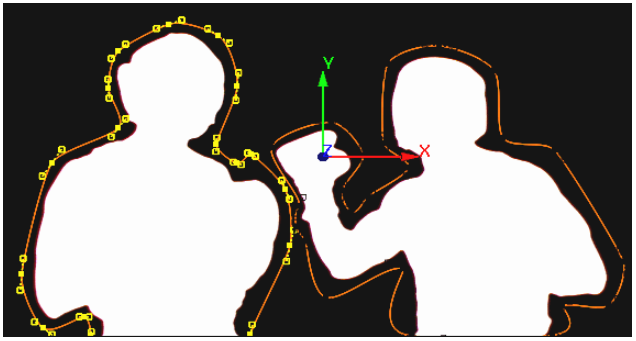
The following example illustrates keying out an unwanted white border using a garbage mask.



Matte before garbage mask is applied



Matte after garbage mask is applied

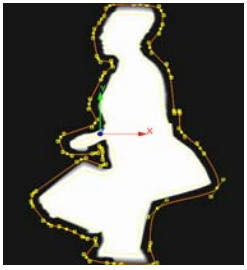


ROI enables you to reveal multiple parts of the matte.

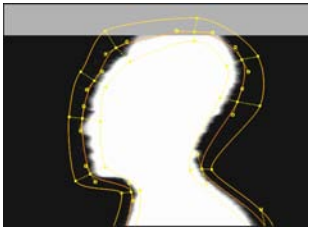
Image courtesy of The Post Group

You can also apply softness to the edge of a mask using an advanced gradient. Instead of having an abrupt transition from white to black in the matte, you can control the gradations of grey between the key and the background. For example, softness can compensate for uneven edges of a key by blending the front and back clip. You can apply uniform softness around the edge of a mask or vary the softness range for different parts of the mask.

An advanced gradient adds two splines around the garbage mask. By moving points on these splines, you can control the gradient according to how far the surrounding spline is offset from the garbage mask.



Softness applied around edge of garbage mask spline



Advanced gradient varies softness for different parts of the garbage mask

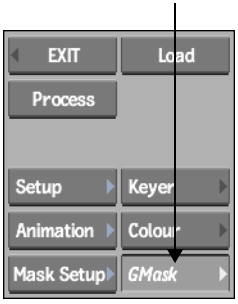
Images courtesy of Behavior Communications Inc.

Accessing the Garbage Mask Menu

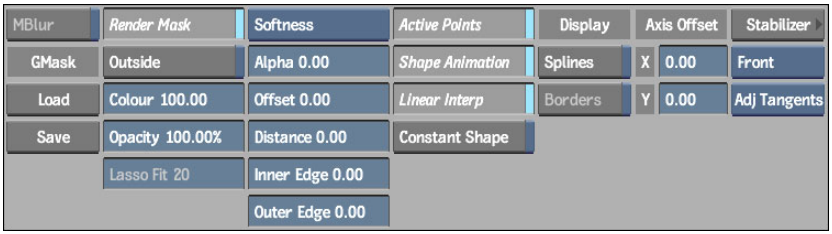
Access the Garbage Mask menu from the Keyer when you have keyed a clip, and you want to define additional areas to include with, or remove from, the key using garbage masks.

To access the Garbage Mask menu:

➤ In the Keyer, click GMask.

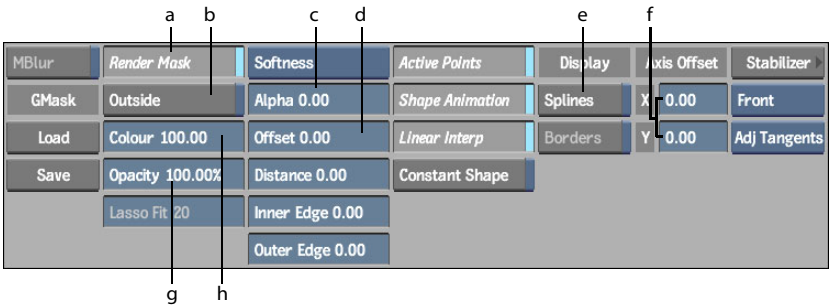


The Garbage Mask menu appears.



About Garbage Mask Options

You can customize a mask's properties in the Garbage Mask menu.



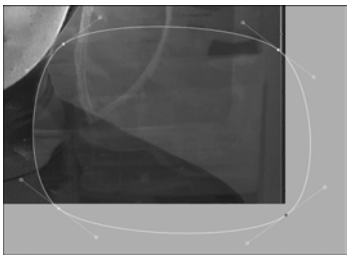
a) Render Mask button
b) Outside button
c) Alpha field
d) Offset field
e) Splines button
f) Axis Offset fields
g) Opacity field
h) Colour field

Render Mask — Turns masks on or off as you work. A mask that is turned off can be seen in the image window, but it has no effect on the image. Masks are turned on by default.

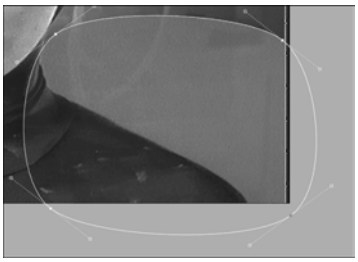
NOTE: This parameter cannot be animated.

Outside — Applies the effect to the part of the image that is outside the mask.

Colour — Sets the blend value between the front and back image in the area that the mask is affecting (that is, either outside or inside the mask). A value of 50% is a 50/50 blend between the front and back clip. A value of 100% is the front clip. A value of 0% is the back clip.

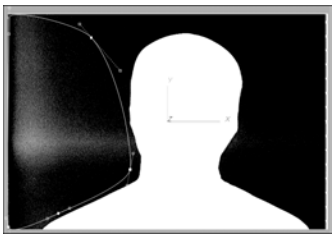


Mask with 25% colour

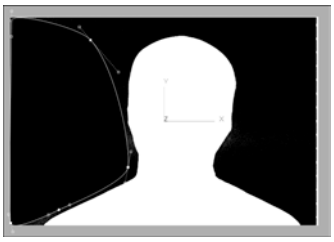


Mask with 75% colour

Opacity — Sets the opacity of the matte in the area affected by the mask (that is, either inside or outside the mask). A value of 100% means the matte is completely opaque; 50% means the matte is 50% transparent; and 0% has no effect on the image.



Mask with 0% opacity



Mask with 100% opacity

Lasso Fit — Increase or decrease the number of points in the segments of the mask that are drawn freehand. See "Adjusting the Number of Points in Freehand Segments" on page 1297.

Advanced Gradient — Use an advanced gradient to set different levels of softness for different parts of the mask edge..

Alpha — Defines the transparency of the gradient from the edge of the mask.

Offset — Defines the border position of the gradient from the edge of the mask.

Inner Edge, Outer Edge, Distance — Applies the distance and degree of change between the opaque and transparent part of the mask edge.

Linear Interp — Enable to use linear interpolation of the mask border between keyframes. Disable to use rounded (hermite) interpolation.

Constant Shape — Enable to modify the mask's shape without setting keyframes. This forces all animatable parameters to be set for the whole clip rather than for only the current frame. It also removes any existing keyframes and applies the shape of the current frame to the rest of the clip.

Splines — Enable the display of softness and borders.

Borders — Enable the display of borders. The Border button is active when the Advanced Gradient option is displayed.

X/Y — Defines the mask's X and Y offset from its axis.

Setting Mask Options

Using the Garbage Mask menu, you can control how a mask affects the matte. For example:

- Set the opacity, colour, and edge softness of the mask.
- Specify whether the effect is applied to the inside or outside of the mask.
- Adjust the offset of the mask from its axis.
- Turn a mask on or off.

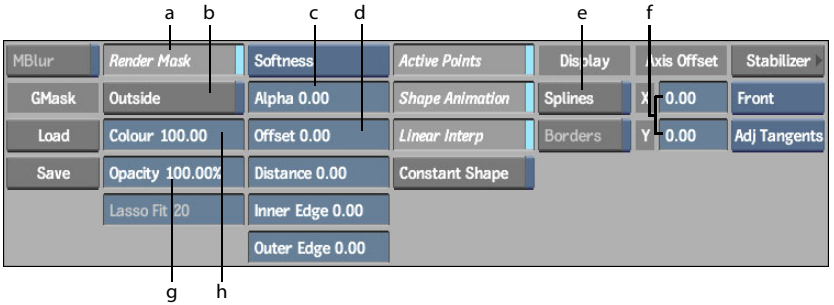
To set mask options:

1. Display the Matte or Result view.



2. Select the mask in the image window:
   - Click anywhere on the garbage mask spline.
   - Click the Geom node in the schematic.
3. Access the Garbage Mask menu.

The Garbage Mask menu appears.

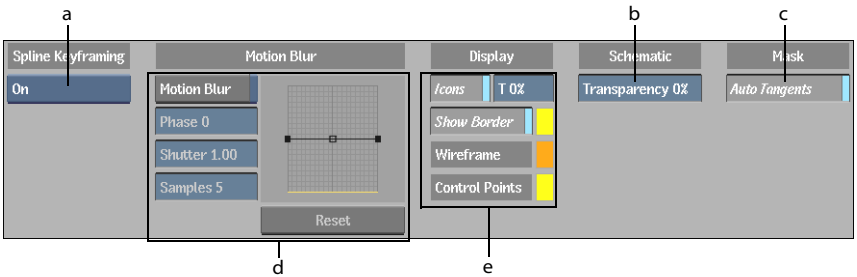


a) Render Mask button
b) Outside button
c) Alpha field
d) Offset field
e) Splines button
f) Axis Offset fields
g) Opacity field
h) Colour field

4. Set the mask options. See "About Garbage Mask Options" on page 1288.

About Drawing Options

Use the Mask Setup menu to access mask drawing options.



a) Spline Keyframing box
b) Transparency field
c) Auto Tangents button
d) Garbage Mask display controls
e) Motion Blur settings

Spline Keyframing box — Determines under what conditions keys are set, and for which parameters, when you are animating a garbage mask spline. See "Animating Masks Using Spline Keyframing" on page 1304.

Motion Blur settings — Controls motion blur applied to garbage masks that can be used to match the movement of objects in a clip. See "Applying Motion Blur to Garbage Masks" on page 1310.

NOTE: There are additional setup options to do with animating garbage masks. These only appear when you disable Shape Animation in the Garbage Mask menu. For more information, see "Animating Masks Using Spline Keyframing" on page 1304.

Icons button — Globally displays or hides the garbage mask splines and axes.

NOTE: If you hide garbage maks splines and axes with the Icons button, the Widget All / Widget Sel button in the View menu has no effect.

Transparency field — Sets the transparency for the garbage mask splines and axes.

Show Border button — Displays the Softness Offset wireframe border, defined in the Shape menu.

Show Border colour pot — Sets the colour for the Softness Offset wireframe.

Wireframe colour pot — Sets the colour for the wireframe of the garbage mask.

Control Points colour pot — Sets the colour of the garbage mask vertices.

Schematic Display Transparency field — Sets the transparency of the nodes in the garbage mask schematic.

Rendering box — Select the rendering method.

Auto Tangents button — Positions a tangent for each vertex set to create a smooth curve between the vertices. When Auto Tangents is disabled, the tangents are positioned under the vertex, resulting in straight lines between vertices. When you draw freehand segments in a mask with Auto Tangents off, vertices are added with broken tangents, allowing the mask to follow your cursor movement.

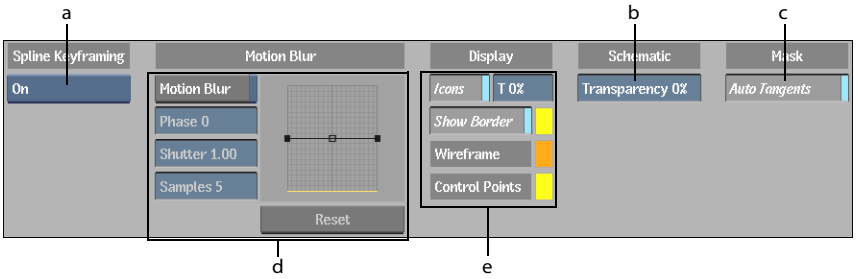
Setting Drawing Options

Before you create a mask, set the options according to how you want to draw and display the mask.

To set the drawing options:

1. In the Garbage Mask menu, click Mask Setup.

   The Garbage Mask Setup menu appears.



a) Spline Keyframing box
b) Transparency field
c) Auto Tangents button
d) Garbage Mask display controls
e) Motion Blur settings

2. Set drawing options. See "About Drawing Options" on page 1291.

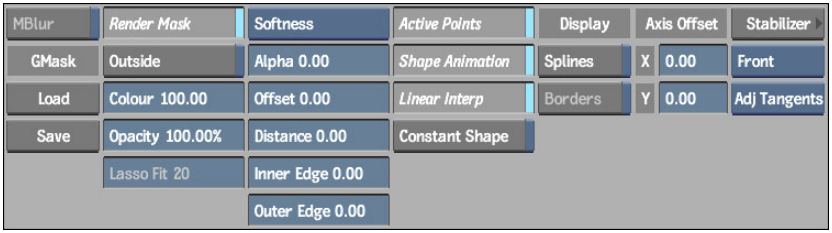
Drawing a Mask

After setting the drawing options, you can draw the mask.

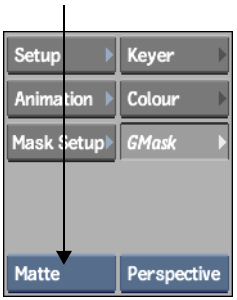
To draw a garbage mask:

1. In the Keyer menu, click GMask.

   The Garbage Mask menu appears.



2. Select the view where you want to draw the mask from the View box.



Which view you use depends on the context of your key and why you are drawing the mask. For example, if you want to crop the edges of a clip by drawing an opaque mask around the subject and then turning on Outside, try drawing the mask using the Matte view. Or, if you are rotoscoping a subject that has not been shot on a blue or green screen, try either the Front or Result view.

3. Do one of the following:

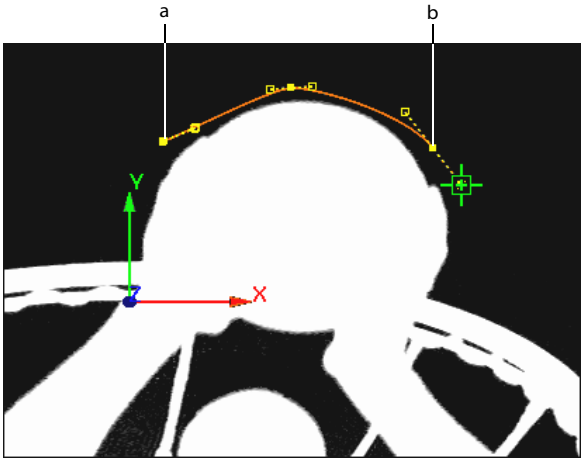
   • Click Add.

   • Select Create from the Edit Mode box.

   • Press **SPACEBAR+C**.

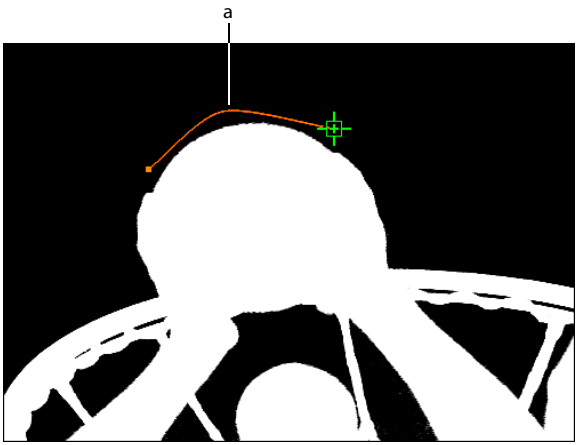
4. Do any of the following to draw the garbage mask:

- Click to add vertices.



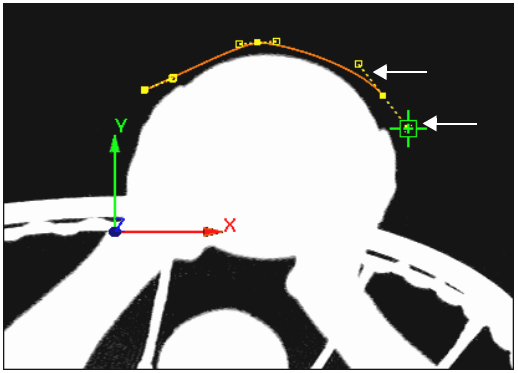
a) Vertex added by first click b) Vertex added by third click

- Press **SHIFT** to temporarily hide the vertices and tangents as you are drawing the mask.



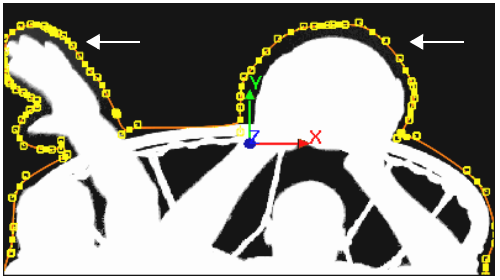
a) Vertices are temporarily hidden while holding **SHIFT**

- Click-drag to control the tangency of any vertex as you are drawing the mask. When you release, you can continue to add vertices.



Tangency handles extend as you drag from a vertex

- **SHIFT**-drag to add freehand segments to the mask. The vertices and tangents of the mask you are drawing are temporarily hidden. Vertices are added where you drag, and appear when you release **SHIFT**. After closing the mask, you can use the Lasso Fit parameter to increase or decrease the number of vertices that define the freehand segments of the mask. See "Adjusting the Number of Points in Freehand Segments" on page 1297.



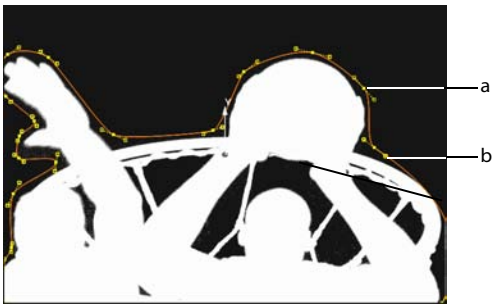
Segments of garbage mask drawn freehand

NOTE: If you are drawing the mask with Auto Tangents turned off, freehand segments are drawn with broken tangents. See "Breaking Tangents" on page 1301.

5. To close the mask, do one of the following:
   - Click Close.
   - Click the first vertex.
   - Drag to the first vertex.

   HINT: You can also close the mask by pressing the hot key for the edit mode you want to use next: **SPACEBAR+M** for Move, **SPACEBAR+S** for Select, or **SPACEBAR+B** for Break. The mask closes and you are ready to work in that mode.

When the garbage mask is closed, its vertices and tangents can be edited and animated.



a) Vertex b) Tangent

If you want to view the nodes that are added with each new garbage mask, select Schematic from the View box or press **5**. You can use the Schematic view to access a menu, create parent-child relationships between masks and axes, delete masks, as well as perform other organizational tasks.



a) View box

Adjusting the Number of Points in Freehand Segments

You can increase or decrease the number of points in freehand segments of a mask by adjusting the Lasso Fit value. An entire garbage mask can consist of freehand segments, in which case the Lasso Fit value affects the whole garbage mask. Otherwise, the Lasso Fit value only affects the part of the mask drawn freehand.

The Lasso Fit parameter loses its influence over freehand segments of a mask if you have edited points as follows:

- Added or deleted points using the Add or Delete Edit modes
- Saved and loaded a garbage mask

• Started a new session with the application

To adjust the number of vertices using Lasso Fit:

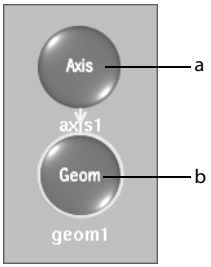
1. If necessary, select the garbage mask you want to affect.
2. Drag the Lasso Fit field. Increase the value to decrease the number of points in the freehand segments of the mask. Decrease the value to increase the number of points in the freehand segments.

   Segments of the mask that have been drawn freehand are affected, while segments created by simple clicks remain unaffected.

   NOTE: If you move vertices of a garbage mask and then change the Lasso Fit value, all the vertices snap back to the original position where they were first drawn, and all animation is lost. This occurs only if the Lasso Fit value retains its influence on the garbage mask.

Viewing Nodes in the Schematic

When you create a garbage mask, an Axis node and a Geom node are added to the schematic. The Camera node is always part of the scene. The Axis node contains rotation, scaling, position, and centre data. The Geom node contains information about how the mask will affect the image (softness, opacity, alpha, axis offset). You can double-click an Axis or a Geom node to view its related menu.



a) Axis node b) Geom node

Schematic view for garbage masks works the same as for wipes. For more information on working in Schematic view, see "Using the Wipe Schematic" on page 978.

Changing the Priority Order of Masks

When you create several garbage masks on an image, you can change the order in which they are drawn, or layered in the scene. This affects the resulting image because a mask with a higher

priority has precedence over one with a lower priority. You can use the priority order to create complex effects involving multiple garbage masks.

To set the priority of a mask:

1. Select the mask.
2. Click Push to move the mask down a layer; click Pop to move the mask up a layer.



NOTE: You cannot animate the priority by setting Push and Pop at different frames. When you set a mask's priority with Push or Pop, it is set for the entire clip.

Transforming the Mask

You can apply transformations such as translation, rotation, scaling, shearing, and centre changes to a garbage mask. The transformation data for the mask is stored in its Axis node. You apply transformations to the mask using the Axis controls.

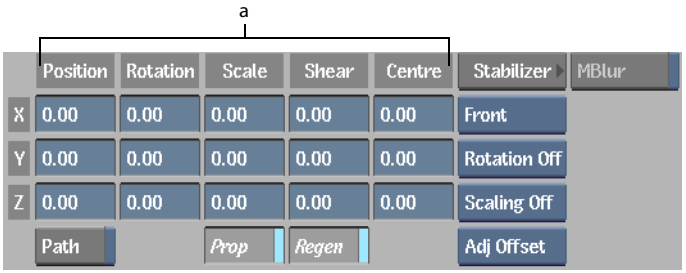
All transformation parameters in the Axis menu can be animated. You can use a motion path to animate the position of a mask. See "Creating a Motion Path" on page 1457.

You can also apply motion blur to a garbage mask. See "Applying Motion Blur to Garbage Masks" on page 1310.

To transform a mask:

1. Access the Garbage Mask menu.

   The Axis controls appear.



a) Transformation fields

NOTE: The Axis controls are similar to the Axis menu in DVE.

2. Use the Transformation fields to modify the position, shape, and size of the mask.

Manipulating Vertices and Tangents

Use the options in the Edit Mode box to manipulate the vertices on the mask. You can edit the mask most easily in Front, Key-In, or Matte view.

Selecting Vertices and Tangents

You can select vertices and tangent handles when Select, Move, or Scale is selected in the Edit Mode box:

- To select an individual vertex or tangent handle, click the vertex or tangent handle.
- To select multiple vertices, **CTRL**-drag a selection box over a series of vertices.
- To select multiple vertices using the pen, press the pen button and drag a selection box over a series of vertices.
- To add another vertex to a multiple selection, **SHIFT**-click the vertex.
- To add several more vertices, press **SHIFT+CTRL** and drag a selection box over the additional vertices.
- To deselect all vertices, click anywhere outside the mask.

Moving Vertices and Tangents

You can move vertices and tangents using the Move and Scale options of the Edit Mode box:

- To move a vertex or tangent in any direction, select Move. Click the vertex or tangent and drag.

  HINT: If you have trouble selecting a tangent handle that is very close to the vertex, hold **Q** then select it.

- To move selected vertices in any direction, select Move. Click one of the selected vertices and drag.
- To move one or more selected vertices in the direction perpendicular to their tangents, select Scale. Click one of the selected vertices and drag.
- To ensure better continuity on a garbage mask, automatically adjust tangents as you move vertices or scale the mask. Press and hold **G** and then drag a vertex. See "Automatically Adjusting Tangent Handles of Adjacent Vertices" on page 1302.

Breaking Tangents

You can separate two tangent handles ("break" the tangent) and move them separately using the Break option from the Edit Mode box:

- To break and move a tangent handle, select Break and click the tangent handle. The tangent is displayed as a solid line, indicating it is "broken."
- To reconnect two broken tangent handles, select Auto and click either of the two tangent handles. The tangent is displayed as a dotted line.
- To change the position of an individual tangent handle after releasing the cursor, select Move.

Removing and Adding Tangents

You can also use the Break option to remove tangents from vertices by clicking the vertex while in Break mode. When you remove a tangent, the curve defined by the tangent is removed.

The shape of the border line differs depending on whether adjacent vertices are broken:

- If adjacent vertices are unbroken, the border line curves as it approaches the vertices.
- If adjacent vertices are broken, the border line is straight as it approaches the vertices.

You can create a garbage mask composed entirely of straight edges by removing the tangents from all the vertices:

- To remove the tangent of a vertex, select Break and click the vertex.
- To add a tangent back to a vertex, select Auto and click the vertex. Alternatively, using the Break option, click the vertex and "drag" the tangent out again.

Automatically Adjusting Tangent Handles of Adjacent Vertices

When you move vertices, the tangent handles of the two adjacent vertices remain fixed in their current position. You can make them automatically adjust to create smooth curves between the vertices by pressing the **G** hot key as you move vertices.

You can reverse the behaviour so that dragging vertices automatically adjusts tangents without using the hot key. You reverse the behaviour by setting the following environment variable:

`DL_GMASK_AUTO_MOVE_MODE`

To reverse functionality of the G hot key:

1. From the home directory of the application, open the *.cshrc* file in a text editor:
   - On a Linux workstation, type:

     `gedit .cshrc`
   - On an SGI workstation, type:

     `nedit .cshrc`
2. Add the following line to the end of the *.cshrc* file:

   `setenv DL_GMASK_AUTO_MOVE_MODE`
3. Save and close the *.cshrc* file.
4. In the home directory, type:

   `source .cshrc`
5. Launch or restart the application.

   When you click or move a vertex on a garbage mask, the tangents are automatically repositioned. When you press **G** and click or move a vertex, the tangents are not repositioned.

   HINT: Alternatively, you can set the environment variable in the shell pointing to the home directory of the application. When you set an environment variable in the shell, the environment variable is enabled for the current session only.

Creating Right-Angled Vertices

You can create right-angled vertices using the following technique.

Press:	To:
B	Break apart tangents.
G	Create right-angled vertices of selected vertices.

Animating Garbage Masks

You can animate a garbage mask using the Shape channel in the Channel Editor or using spline keyframing, which animates individual Vertex channels. Vertex channels correspond to the vertices—or handles—that appear along the perimeter of the garbage mask. The Vertex channel names are contained in the Spline folder in the Channel Editor.

You can apply tracking data to a mask's axis to animate a garbage mask. Existing keyframes are disregarded, after applying tracking data, you can animate individual vertices and make adjustments.

Animating Masks Using the Shape Channel

The Shape channel shows when the shape of the garbage mask changes during the animation.

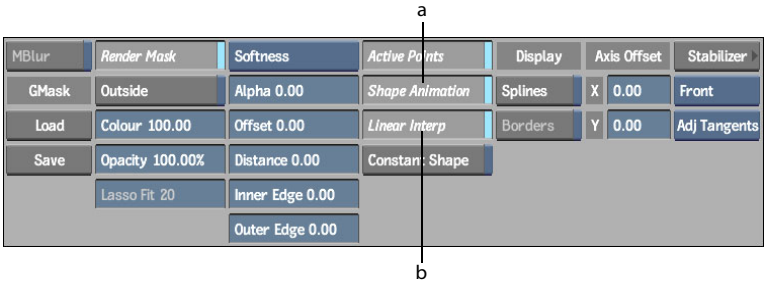
To animate a garbage mask using the Shape channel:

1. In the Garbage Mask menu, click Mask Setup.
2. In the Garbage Mask Setup menu, turn on Spline Keyframing.

   Each time you move a vertex, a shape key is added at the current frame.

   NOTE: Disable Spline Keyframing if you do not want a keyframe added to the Shape channel.
3. Click Mask Setup again.

   The Garbage Mask menu appears.



a) Shape Animation button b) Linear Interpolation button

4. Enable Shape Animation.

   If keyframes are already set for specific vertex channels, the following message appears: "Convert explicit channels to a single shape channel?"
5. Click Confirm.

The Shape channel appears in the Channel Editor and any Vertex channel keyframes are converted.

NOTE: Enabling Shape Animation disables the Vertex Keyframing and Channel Selecting boxes in the Garbage Mask Setup menu. These contain options for animating individual vertex channels. See "Animating Masks Using Spline Keyframing" on page 1304.

6. Depending on how you want to animate the garbage mask, use the Linear Interpolation and Constant Shape buttons as follows.

Enable:	To:
Linear Interpolation	Make the garbage mask trajectory linear. Enable this button when rotoscoping. For smooth garbage mask animation, disable this button.
Constant Shape	Keep the garbage mask shape the same for all frames. When you enable this button, the following message appears: "Remove all keyframes except current one?" Click Confirm.

Animating Masks Using Spline Keyframing

You can animate the shape of a mask by moving the vertices of a garbage mask spline at different frames throughout the clip. Each vertex has its own X, Y and Z position channels in the Channel Editor, as well as several other parameters, as shown in the following table.

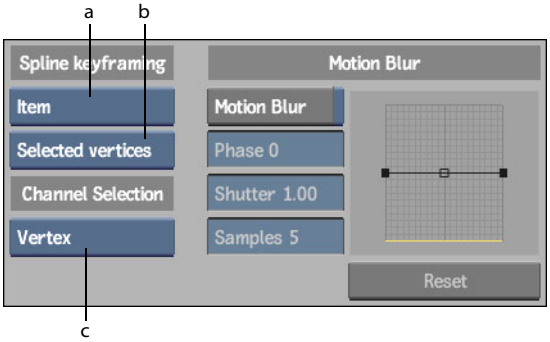
Parameter	Channel Editor Folder & Name(s)	Channel Editor Values
The position of the mask vertices.	*position: X, Y, Z*	
The position of the left and right tangent handles relative to the mask vertex.	*tangents: left, right*	
The tangent continuity (handles broken or unbroken).	*tangents: continuity*	0 = broken handles 1 = unbroken handles
The active/inactive status of mask vertices. See "Adding and Removing Vertices" on page 1306.	*Vertex_x: active*	0= inactive 1 = active

Before you start to animate the mask, set the Spline Keyframing options in the Garbage Mask Setup menu. Use these options to specify which elements will get a keyframe as you animate the mask.

As you adjust the mask, you can opt to apply keyframes to selected vertices or to all vertices. To quickly animate a mask, keyframe all vertices every time you adjust a single vertex. This way, what you see at a given frame will be exactly what you get no matter how you animate the "surrounding" frames.

To have more control over the shape of the mask frame by frame, animate one vertex at a time. This method is useful for tracking garbage masks and keeping control over tangent animation. See "Animating Masks Using Tracking" on page 1308.

By combining the Spline and Vertex Keyframing options in different ways, you can set an animation mode to suit the task at hand. For example, by selecting Item and All Vertices, you could animate just the tangent handles of all vertices on the mask.



a) Spline Keyframing box b) Vertex Keyframing box c) Channel Selecting box

Spline Keyframing box — Sets the conditions under which keyframes are set, and for which parameters.

NOTE: The Spline only and Item options are only available if you disable Shape Animation in the Garbage Mask menu.

Select:	To:
Spline only	Set a keyframe for one or more vertices, or related elements, for the specified parameter, as well as for the mask vertex position and the tangent position channels.
Item	Set a keyframe for a parameter of a vertex, or of a related element. Only the particular parameter gets a keyframe.
On	Set a keyframe for the shape channel when a change to a vertex is made (such as moving a vertex or tangent handle, breaking tangent handles, or changing the Active/Inactive status of a vertex). This option is only available when Shape Animation is enabled in the Garbage Mask menu.
Off	No keyframes are set.

Vertex Keyframing box — Sets the conditions under which parameters are applied to specified vertices in the mask.

NOTE: The Vertex Keyframing box is only available if you disable Shape Animation from the Garbage Mask menu.

Select:	To:
All Vertices	Set a keyframe for the parameter you are animating for all the vertices of the mask. Related elements, such as tangents, also all get a keyframe when you animate a parameter on the mask.
Selected Vertices	Set a keyframe for the parameter you are animating for all selected vertices on the mask. Related elements, such as tangents, that are selected, also all get a keyframe when you animate one on the mask.

Channel Selecting box — Determines which channels are selected in the Channel Editor when you select one or more vertices.

NOTE: The Channel Selecting box is only available if you disable Shape Animation from the Garbage Mask menu.

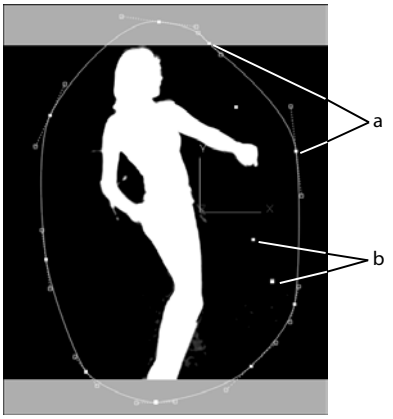
Select:	To:
Vertex	Select all the channels related to the vertices you select on the garbage mask. For example, whether you select a vertex or one of its tangents, its active, position, and tangent channels are also selected in the Channel Editor.
Item	Select only the particular channel corresponding to the selected vertices. For example, if you select the right tangent handle of a vertex, only the corresponding right channel is selected in the Channel Editor.

Adding and Removing Vertices

To further control the shape of a mask throughout the clip, you can add and remove vertices from your mask at any frame of the clip. For example, if the shape changes radically or gets bigger part way through the clip, you can add vertices to reshape the mask at that frame. When you add a vertex part way through the clip, it is added to the whole clip but respects the existing shape of the mask in all previous and subsequent frames. Therefore, any reshaping that you have done to the mask is not affected by the new vertices.

NOTE: Adding or deleting vertices on masks with freehand segments causes the Lasso Fit value to lose influence. See "Adjusting the Number of Points in Freehand Segments" on page 1297.

If you delete a vertex, it becomes "inactive" from that frame to the next active/inactive keyframe set for that vertex, or, if there are no keyframes, to the end of the clip. An inactive vertex has no effect on the shape of the mask. On previous frames, the vertex is still active, so the mask shape is unchanged by the deletion. To delete the vertex completely (that is, throughout the whole clip), click it a second time.



a) Active vertices b) Inactive vertices

Use the options in the Edit Mode box to add and delete vertices from the mask, and to control which vertices are active and inactive.

To add a vertex to the entire mask:

1. Select Add from the Edit Mode box.
2. On any frame in the clip, click the mask where you want to add the vertex.

   The new vertex is added and is active throughout the clip. It does not affect the existing mask animation, regardless of where in the clip you add the vertex.

To make an active vertex inactive:

1. Switch to Delete mode.
2. Click the vertex.

   The vertex is inactive from the current frame to the next frame where an Active/Inactive keyframe has been set, or, if there are no keyframes, to the end of the clip. The status of the vertex on previous frames is unchanged.

   NOTE: Alternatively, use the Active button in the Shape menu to make vertices inactive. Select the vertex you want to make inactive (you must be in Select, Move, or Scale mode), and then click Active.

To make an inactive vertex active:

1. Switch to Add mode.
2. Click the inactive vertex.

The vertex is active from the current frame to the next frame where an Active/Inactive keyframe has been set, or, if there are no keyframes, to the end of the clip. The status of the vertex on previous frames is unchanged.

NOTE: Alternatively, use the Active button in the Shape menu to make vertices active. Select the vertex you want to make active (you must be in Select, Move, or Scale mode), and then click Active.

To delete a vertex from the mask:

1. At any frame, switch to Delete mode.
2. Click the vertex.

   It becomes inactive.
3. Click the vertex a second time.

   It is removed from the mask for the duration of the clip.

   NOTE: You cannot delete the last three vertices of a mask, as they are the minimum necessary to define it. If you want to delete the mask, you delete its Geom node in the Garbage Mask Schematic.

Animating Masks Using Tracking

You can animate a mask by applying tracking data to it. This is useful when you want a garbage mask to follow a moving element in a clip. To do this, you can either:

- Animate the entire mask by applying the data to the mask's axis.

  You can track an object on the front or back clip and apply the tracking data to the axis of a mask, or to a hierarchy of masks.
- Animate selected vertices according to reference points that you set in the Stabilizer.

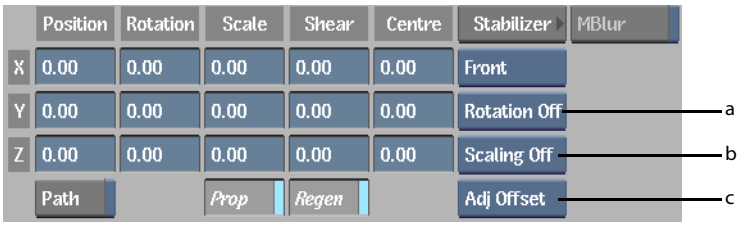
  Each vertex you select is assigned a tracker in the Stabilizer. The vertices are repositioned according to the reference points that you set in the Stabilizer.

When you apply tracking data to a mask, only the mask axis, or position of selected vertices, is animated. Any other keyframes set for the mask are disregarded. You can, however, animate individual vertices after applying tracking data to your mask's axis or to individual vertices. It is especially useful to manually adjust the tangent handles of the vertices at different frames where needed.

To animate an entire mask with tracking:

1. Access the Garbage Mask menu.

   The Garbage Mask menu appears.



a) Clip box b) Rotation and Scaling options c) Adjust box

2. Select the mask.
3. From the Clip box, select the clip you want to track.
4. If necessary, adjust the mask using the Position, Rotation, Scale, Shear, and Centre fields.
5. Set the Rotation and Scaling options. To track rotation, select Rotation On; to track scaling, select Scaling On.
6. Select an option from the Adjust box.

Select:	If the selected mask is:
Adj Offset	Parented to one axis.
Adj Axis	Parented to a hierarchy of objects.

7. Go to the frame where you want to start tracking.
8. Click S.

   The Stabilizer appears.
9. Position of the trackers.

   NOTE: The first tracker is for position data and the second tracker is for rotation and scaling data. If rotation and scaling were not selected, the second tracker has no effect.
10. Click Analyse.

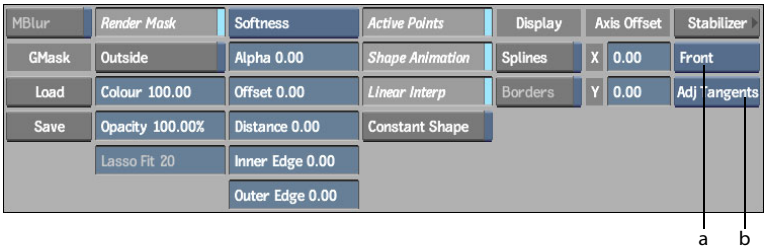
    Fine-tune your analysis if necessary. For more information, see "About Tracking and Stabilizing" on page 1319.
11. Click Return.

    The Garbage Mask menu reappears. The tracking data is applied to the mask.
12. Fine-tune your mask if necessary.

To animate individual vertices on a mask with tracking:

1. Select a vertex or a group of vertices on a mask.
2. Access the Garbage Mask menu.

   The Garbage Mask menu appears.



a) Clip box b) Adjust box

3. From the Clip box, select the clip you want to track.

   NOTE:

4. From the Adjust box, select Adj Tangents.

   The tangents for the selected vertices are adjusted while the points are being tracked.
5. Go to the frame where you want to start tracking.
6. Click S.

   The Stabilizer appears. The trackers are automatically placed in the position of the selected vertices. Reposition if needed.
7. Click Analyse.

   Fine-tune your analysis if necessary. For more information, see Chapter 56, "Tracking and Stabilizing," on page 1319.
8. Click Return.

   The Garbage Mask menu reappears. The tracking data is applied to the selected vertices on the mask.
9. Fine-tune your mask if necessary.

Applying Motion Blur to Garbage Masks

Use motion blur on a garbage mask to compensate for the movement of an object in a clip. Motion blur is created according to the animated movement of a mask's vertices. The amount of blurring is affected by the speed of the mask's movement.

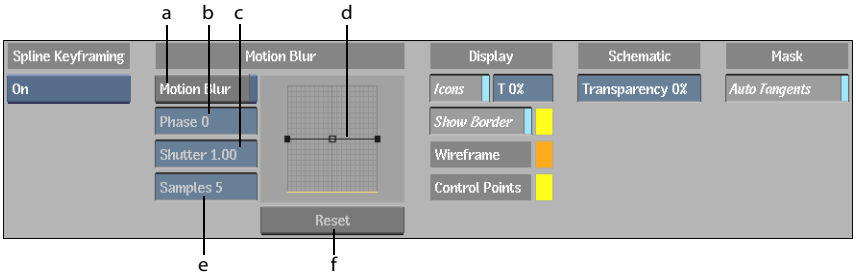
Motion blur can account for the natural blurring of an object as it moves or rotates in space. For example, assume you are drawing a garbage mask around a car as it turns a corner. Because you are using an overhead shot, the edges of the car where motion blur occurs change as the car accelerates and rounds the corner. By applying motion blur to the mask, which has animated position and rotation values to match the car's movement, appropriate blurring of the car's edges into the background clip occurs.

HINT: Besides the practical use of blurring a garbage mask, that is, to match the movement of an object you are keying, you can try blurring masks for artistic effects in multi-layered composites.

To apply motion blur to a garbage mask:

1. Access the Garbage Mask Setup menu.

   The Motion Blur controls are available in the left-hand portion of the menu.



a) Motion Blur button
b) Phase field
c) Shutter field
d) Motion Blur curve
e) Samples field
f) Reset button

2. Set the motion blur as follows.

   Samples field — Determines the quality of the motion blur produced by the number of samples taken at each frame. Increasing the Samples value causes the processing time to increase linearly.

   Motion Blur curve — Determines the transparency of the samples that create the blurring effect. The left side of the curve controls the samples of the incoming movement of the subject in the frame. The right side of the curve controls the samples of the outgoing movement of the subject in the frame.

   For example, to add blur to the left edge of the mask as it travels from left to right in the clip, adjust the motion blur curve so it slopes down. If you want to add a bit of blur on each side of the mask, adjust the motion blur curve so it peaks in the middle.

   Select one of the three vertices on the curve to move it. When you select a vertex, its tangent handle is displayed. You use the tangent handle to adjust the slope of the curve.

Shutter field — Controls the duration of the motion blur at each frame, which affects the size of the motion blur. Increasing Shutter value does not increase the processing time.

Phase field — Specifies whether the motion blur is based on the movement before or after the current frame. A value of -100 places the motion blur before the frame, while a value of 100 places the motion blur after the frame. A value of 0 is centred, which evenly distributes the motion blur. The default value is 0.

NOTE: The garbage mask motion blur settings are similar to those in the Axis menu in DVE.

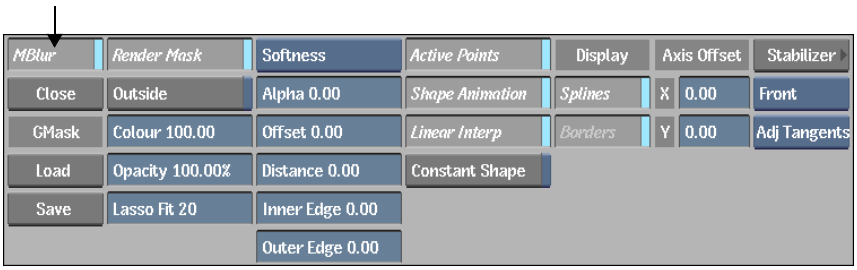
Motion blur occurs on the mask according to the settings you select and the speed its vertices traverse the clip.

3. Enable Motion Blur. This makes the motion blur available for application on any garbage mask or axis in the setup.

   NOTE: Motion blur settings are applied uniformly to all garbage masks in the setup.

4. To reset all motion blur settings back to their default settings, click Reset and then click Confirm.

5. To apply motion blur to a garbage mask, access the Garbage Mask Shape controls, select the garbage mask, and then enable MBlur.



   The settings specified in the Garbage Mask Setup menu will be used to create the motion blur effect on the garbage mask. You can select one garbage mask at a time.

6. To apply motion blur to an axis, select the axis, and then enable MBlur.

   The settings specified in the Garbage Mask Setup menu will be used to create the motion blur effect on the axis. You can select one axis at a time.

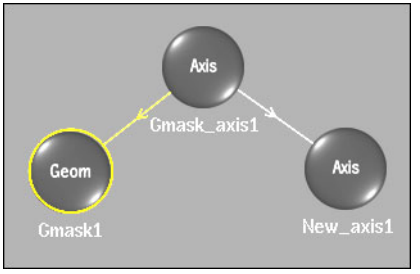
Blurring a Stationary Garbage Mask

You can create a motion blur effect for a garbage mask without having the mask actually change position. This could be useful, for example, if you would like to simulate movement in a stationary image.

To apply axis motion blur:

1. Toggle to schematic view and add a new axis.
2. Parent the new axis to the garbage mask axis.

   The garbage mask and the new axis should now both be parented to the garbage mask axis.



3. Apply motion blur to the new axis.

   Motion blur is applied to the stationary garbage mask.

Rendering Garbage Masks in Interlaced Mode

You can render garbage masks in Interlaced mode to accommodate video material.

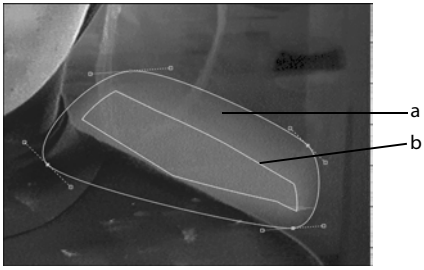
To render garbage masks in Interlaced mode:

➤ From the Keyer's Setup menu, select Interlaced from the Rendering box. This setting affects both the Keyer and any garbage masks you create. For more information, see "Field and Frame Rendering" on page 1283.

Refining the Mask

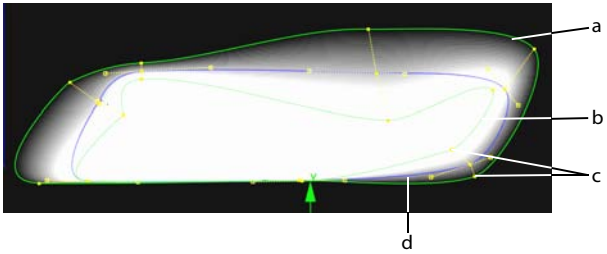
You can adjust the softness gradient of a mask to smoothen its edges. You can smoothen the gradient towards the inside edge, the outside edge, as well as the area where the inside and outside adjustments have an effect. You can create a uniform gradient around the edge of the mask, or use an advanced gradient to control the shape of the gradient at different parts of the mask.

To create a uniform gradient, you define how far you want the gradient to be offset from the edge of the mask and then set its transparency. To vary the shape of the gradient, you move vertices on inner and outer softness splines. The gradient will be based on how far each vertex point is offset from the mask.



a) Alpha region b) Inner offset

Advanced gradient provides a versatile method for setting the softness of the mask edge. It allows you to customize the softness gradient at different parts of the mask. The advanced gradient has two softness borders, one inside and one outside the mask border. It also includes inner and outer softness vertices for each regular mask vertex.



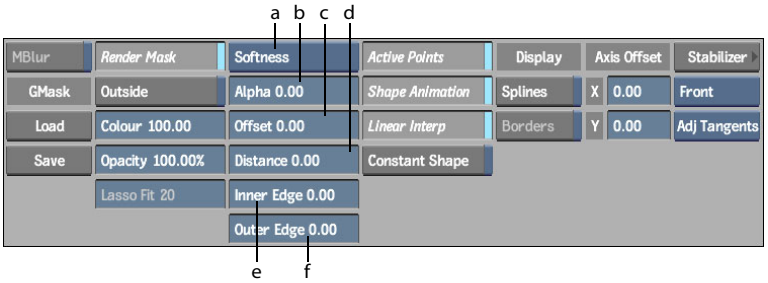
a) Outer Softness border
b) Inner Softness border
c) Softness vertices
d) Mask border

Some potential uses for the advanced gradient are:

• Creating compositing effects when using DVE

• Removing wires

To control softness and advanced gradients, use the Garbage Mask Shape controls.



a) Softness box
b) Alpha field
c) Offset field
d) Distance field
e) Inner Edge field
f) Outer Edge field

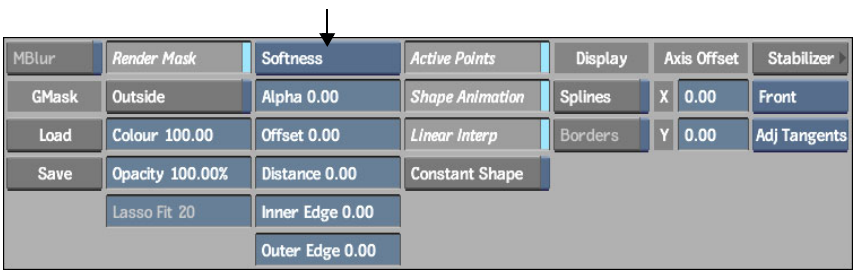
Applying Softness Using a Uniform Gradient

Use the Softness fields to apply a constant range of softness to the edge of the mask. The Alpha and Offset fields define the fade-out of the softness gradient from the edge of the mask.

Once gradient transparency and offset have been determined, the degree of smoothness can be set using the Inner Edge and Outer Edge fields. You can then use the Distance field to determine the area where Inner Edge and Outer Edge settings have an effect.

To apply uniform softness:

1. Access the Garbage Mask menu.
2. Select a mask in the image window.
3. If necessary, toggle the Advanced Gradient button to Softness.



4. Set the border of the softness gradient using the Offset field. The gradient will be affected by how far the softness border is offset from the edge of the mask.
5. Set the transparency of the gradient using the Alpha field.
6. Use the Inner Edge field to smoothen the softness gradient towards the inside.

7. Use the Outer Edge field to smoothen the softness gradient towards the outside. Adjusting this value is especially noticeable if you are smoothening a transition from a black inside edge to a white outside edge.

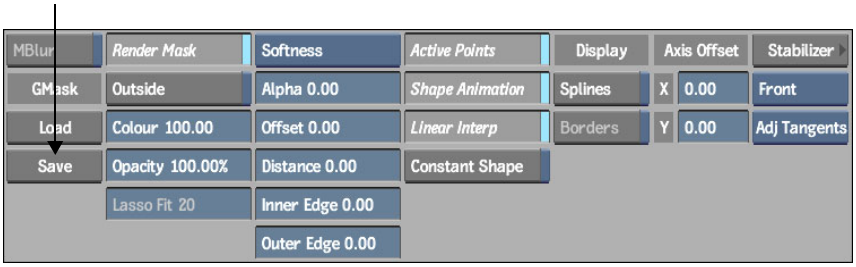
8. Use the Distance field to modify the area of which the Inner and Outer Edge adjustments have an effect.

Saving Garbage Mask Setups

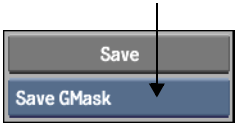
Garbage masks can be saved and loaded as setup files, with all vertex and animation information preserved.

To save garbage masks as a setup:

1. In the Garbage Mask menu, click Save to open the file browser.



2. From the GMask Type box, select Save GMask.



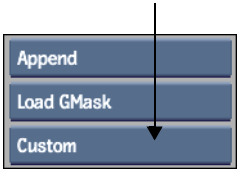
3. Type the name of the setup, and click Save.

Loading Garbage Mask Setups

In the file browser, when loading garbage mask setups, you can quickly navigate to either the default gmask directory or a custom directory for the current project.

To navigate to the default or custom directory when loading garbage mask setups:

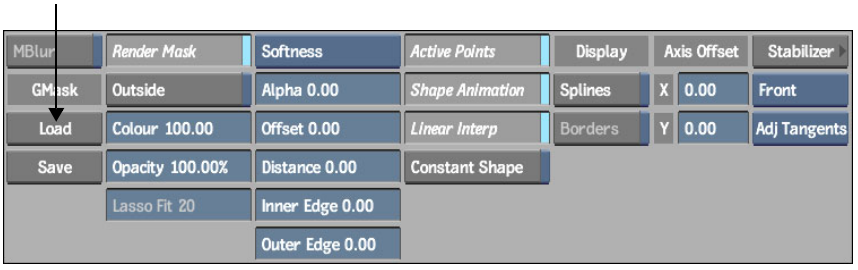
➤ Select Default or Custom from the GMask Directory box.



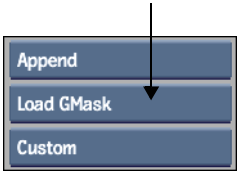
NOTE: The custom directory is updated every time you navigate to a new directory.

To load a garbage mask setup:

1. In the Garbage Mask menu, click Load to open the file browser.



2. From the GMask Type box, select Load Gmask.



3. From the file browser and select the name of the setup to load.

Preset Garbage Mask Setups

A library of preset garbage mask setups is available. To load a preset garbage mask, navigate to the */usr/discreet/<product home>/gmask* directory and select one of the following:

- 4_point_star
- 5_point_star
- 6_point_star
- arrowhead
- cat_eye
- circle
- diagonal
- diamond
- heart
- hexagon
- keyhole
- oval
- pentagon
- rectangle
- round_rectangle
- s_shape
- square
- triangle
- v_shape

You can also view proxies for each of these setups using the file browser.

Importing and Exporting Raw Setup Files

You can import and export raw setup files for animated garbage masks. A garbage mask exported as a raw setup file includes the following information:

- The number of keyframes in the animation of the spline
- The number of vertices in the shape
- The x, y, and z position of every vertex at each keyframe

To export a raw setup file:

1. In the Garbage Mask menu, click Save to open the file browser.
2. From the GMask Type box, select Export RAW.
3. Type the name of the file to be exported, and click Save.

To import a raw setup file:

1. In the Garbage Mask menu, click Load to open the file browser.
2. From the GMask Type box, select Import RAW.
3. Navigate to the appropriate directory and select the raw setup file to import.
   The raw setup file is imported into the Keyer.

56 Tracking and Stabilizing

Summary

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Copying Shift Channels *1351*
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About Tracking and Stabilizing

Use the Stabilizer to remove camera instability and motion jitter, and to track reference points in your clips. You can also use the Stabilizer to produce 2D motion or lock a bilinear surface to the clip's background. With tracking, a point or points on the clip are tracked as they move through the scene. You can then apply the resulting motion path to an object on another layer so that it follows the same path as the object you tracked.

Stabilizing is the inverse of tracking. With stabilizing, the motion path is used to shift the scene so that the point that is tracked remains fixed at one position.

Tracking and stabilizing are often processes of trial and error. It is recommended that you track or stabilize using the default settings. If the tracker box strays from its original point, you can fine-tune the analysis.

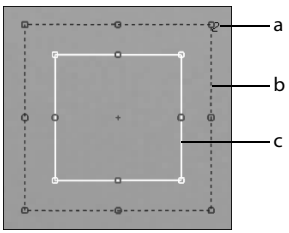
Accessing the Stabilizer

You access the Stabilizer differently, depending on how you want to track or stabilize a clip. For example, when you access the Stabilizer from the EditDesk, you stabilize with one tracker. When you access from DVE, you have the option to use two trackers. You need two trackers when the clip you want to stabilize has a camera roll or zoom—the second tracker enables you to track the rotation and zoom of the camera.

Access the Stabilizer from:	To:
The EditDesk	Stabilize.
DVE	Track or stabilize.
Keyer	Track a garbage mask.

How the Stabilizer Works

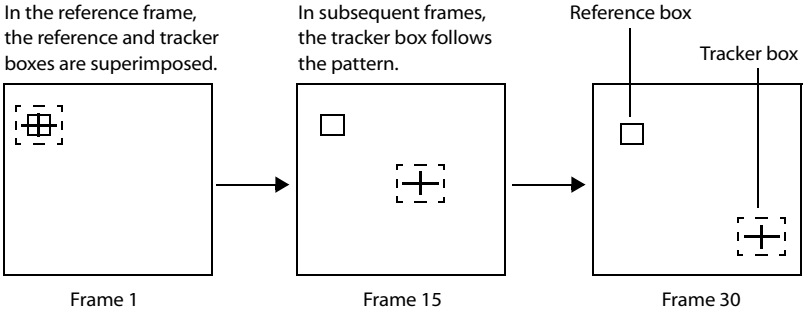
The Stabilizer uses trackers to generate tracking data. Each tracker consists of a solid box, called the *reference box*, and a dashed box, called the *tracker box*. The reference box establishes the reference point (the feature to track or stabilize) in any frame of the sequence. The tracker box indicates to the Stabilizer where to locate the reference point. The tracker box follows the frame-to-frame movement of the reference point.



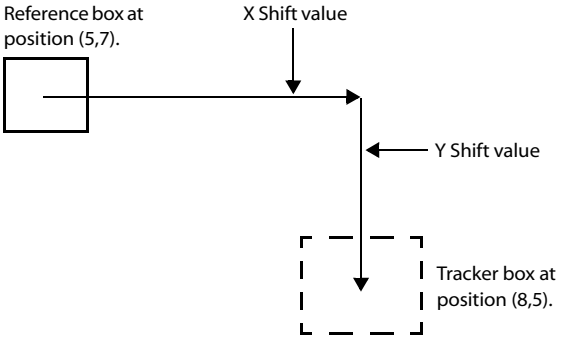
a) Tracker number b) Tracker box c) Reference box

You start by selecting one or more reference points on your clip. Locate the first frame containing the movement to be tracked (the reference frame). In general, the reference frame is the first frame of the sequence. The choice of the reference point depends on whether you are tracking or stabilizing. When tracking, the reference point is a feature you want to track; when stabilizing, the reference point represents the point around which the image is stabilized. See "Selecting a Reference Point" on page 1323 for details. Place the reference box(es) around the selected feature(s).

Once you have set the tracker positions, start the tracking process, also referred to as analyzing the clip. During the analysis, the tracker box associated with each tracker moves as the Stabilizer looks for a pattern that matches the reference in each frame of the clip.



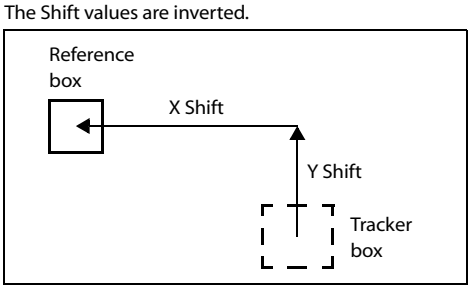
The Stabilizer calculates the difference between the position of the tracker box and the position of the reference box to produce X and Y Shift values. Shift values represent a measurement in pixels and subpixels of how much the reference point has moved.



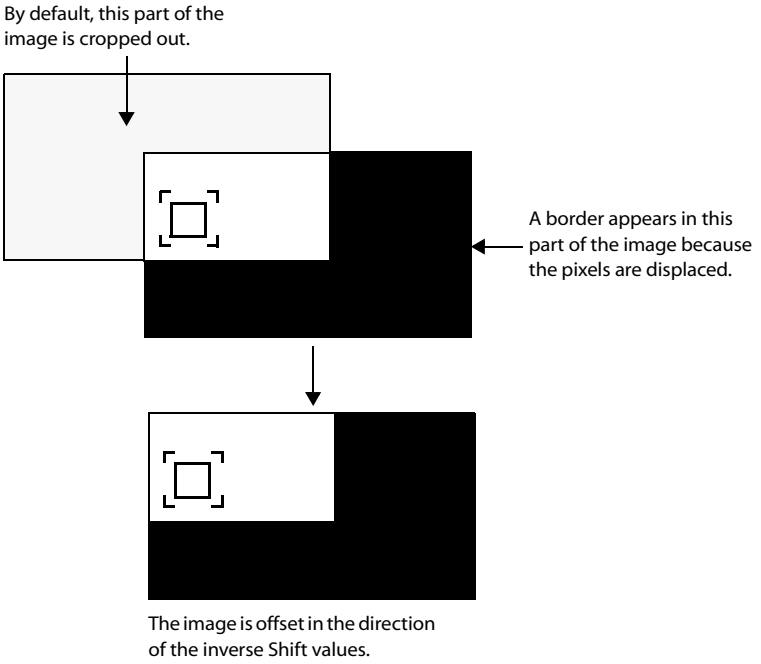
Reference position in X	-	8	Reference position in Y	-	5
Tracker position in X		5	Tracker position in Y		7-
Shift value		3	YShift value		2

When the analysis is complete, you fine-tune it if a tracker box has strayed from the reference it was supposed to follow. Once you are satisfied with the results, you can apply the data to the clip.

To track, the Stabilizer applies the Shift values "as is." To stabilize, the Stabilizer inverts the X and Y Shift values in each frame of the sequence, and moves the image according to these values. This gives the impression that the reference point stays in the same position throughout the sequence. Because the image is moved during stabilization, a border appears on one or more edges, which means that you lose some pixels. The following illustrations summarize the process.



The image is moved so that the contents of the tracker box are brought back to the position of the reference box.



The image is offset in the direction of the inverse Shift values.

Working with Trackers

This section provides information that is common to many procedures. It is recommended that you first read the procedure you want to perform in "Stabilizing" on page 1328 or "Tracking" on page 1334, and then consult this section when needed.

Selecting a Reference Point

A good reference point is a high-contrast pattern that has good definition both vertically and horizontally, which allows for perfect registration in both directions.

Selecting a good reference point is a process of trial and error. Play the clip several times to become familiar with the material. Ideally, you should try to find a pattern that is present in every frame. In some cases, this is not always possible and you may have to track two different patterns, track an object that disappears behind another one, or track an object that moves out of the frame. For more information, see "Tracking Difficult Shots and Correcting Errors" on page 1339.

The frame you use for the reference point should be the frame where the reference image is most representative in terms of shape, size, and rotation. For this reason, you can select the reference point in the middle frame if the pattern you want to use as a reference undergoes severe rotation or scaling. In most other cases, you will position the reference box over the reference point in the first frame of the sequence.

Selecting a Tracker

You can use any of the following methods to select a tracker:

- Select any tracker by selecting Move or Select in the Edit Mode box and click the tracker box, the tracking path, or the reference box of the tracker in the image window.
- Select a tracker by clicking its corresponding button (Tracker1, Tracker2, and so on).
- Select a tracker by pressing the corresponding number key on your keyboard. You must use the number keys on the alphanumeric keyboard, not the numeric keypad.
- Select any tracker by pressing the **UP** and **DOWN ARROW** keys on your keyboard.
- Select any tracker by selecting its channel in the Channel Editor.

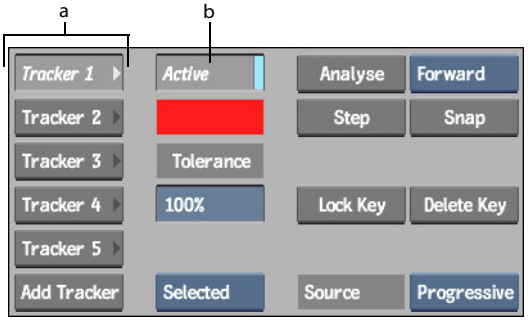
When you select a reference box, a tracker box, or a keyframe in the image window, the timeline automatically goes to the frame where the keyframe was set.

Positioning the Reference and Tracker Boxes

When you position the reference box, the tracker box automatically follows. You can leave the boxes together if you place the reference box in the first or last frame of the clip. However, if you start the analysis on a different frame from where you position the reference box, you should position the tracker box in the first frame of the clip on the pattern you want to track. This way, the Stabilizer knows where to look for the pattern to track when you analyse the clip.

To position the reference and tracker boxes:

1. Go to the frame where you want to position the reference and tracker boxes.
2. If the tracker and reference boxes do not appear on the image, click the appropriate Tracker button and enable Active.



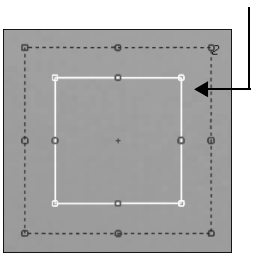
a) Tracker buttons b) Active button

NOTE: Each tracker is automatically assigned a different colour. However, you can customize the tracker colour at any time. See "Changing the Colour of Trackers" on page 1351.

3. Click inside the reference box to select it, and drag it over the pattern you want to track.

   The reference box changes into a magnifying glass. By default, the tracker box follows the reference box.

4. To position the tracker box on a different frame from the reference box, go to that frame and move the tracker box over the pattern to track. To move only the tracker box, click anywhere outside the reference box.



Moving the Reference

When you select the reference box in the image window, the timeline automatically goes to the frame where you set the reference. For example, if you move to frame 1 and select the reference box, if the reference is set in frame 10, frame 10 appears automatically in the image window.

To move the reference, you can:

• Reset the reference box. See "Resetting the Reference and Tracker Boxes" on page 1325.

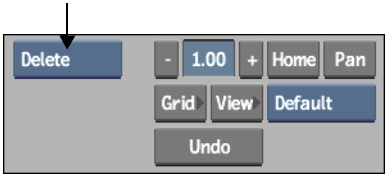
• Select Add in the Edit Mode box to add a new reference.

Resetting the Reference and Tracker Boxes

By default, the tracker box moves with the reference box. If you move the tracker box by clicking in the area outside the reference box, it no longer follows the reference box. The new position is recorded in the Track X and Track Y channels in the Channel Editor and has precedence over the Shift value when the tracker box appears. If you want the tracker box to follow the reference box, you can delete the new keyframe. You can also use the Reset box to reset the reference and tracker boxes to their default position and size.

To reset the tracker box:

1. From the Edit Mode box, select Delete.



2. Click the tracker box.

   The keyframe for the tracker box is deleted and the tracker box moves to the current position of the reference box.

3. From the Edit Mode box, select Move.

   The tracker box now follows the reference box.

To use the Reset box:

➤ Select either Reset Ref or Reset Track from the Reset box.

The reference or tracker box is reset to its default position and size.

NOTE: You can also select the tracker box, enable Active for the tracker, and click Delete in the Animation menu to reset the tracker box.

Resizing the Reference and Tracker Boxes

Resize the reference box to make it surround the feature you chose to track more closely. By only including the recognizable feature in the box with no other details that may change throughout the clip, you minimize the possibility of the tracker losing the reference point.

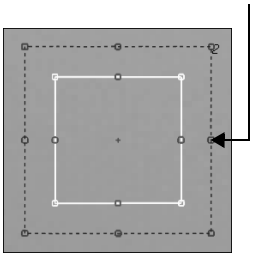
HINT: Sometimes a small reference point does not give good results. Try enlarging the box to include more of the selected feature. Note that the larger the box, the slower the analysing speed.

Resize the tracker box so that it is large enough to accommodate the most frame-to-frame movement of the reference point. For example, if the movement of the reference point is mostly horizontal, you can increase the width and reduce the height of the tracker box. If there is a large amount of movement both horizontally and vertically, increase both the width and the height of the tracker box. Note that the smaller the tracker box, the faster the analysis.

To resize the reference and tracker boxes:

➤ Do one of the following:

- To resize the reference box and tracker box interactively on the frame, press a resize handle on the box and drag.



- To use the menu to move or resize the reference or tracker box for the current tracker, enter values in the Reference or Track fields.

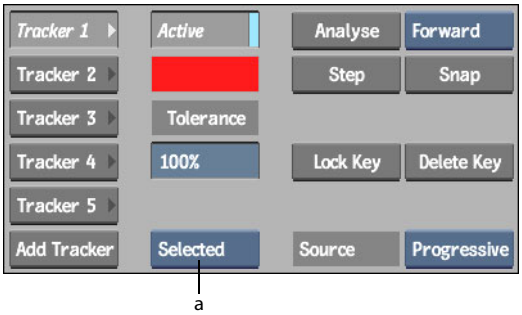


HINT: Use the image window Zoom command to get a closer view of the tracker and reference boxes.

NOTE: To reset the reference or tracker box to its default position and size, select either Reset Ref or Reset Track from the Reset box.

Working with Multiple Trackers

You can change a parameter for all active trackers at once. For example, you can change the dimensions of the tracker box for all trackers or set Fixed to off for all trackers. It can be useful to hide all but a selected tracker if you want to edit its tracking path.

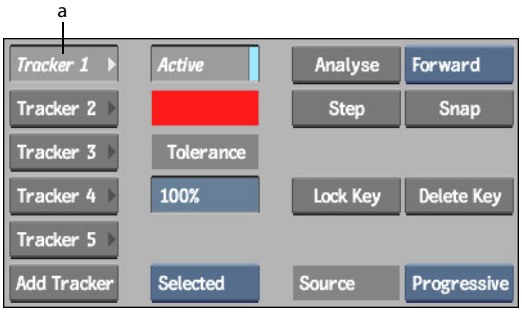


a) Tracker Selection box

Choose:	To affect:
Selected	Only the selected tracker and show all trackers in the image window.
Solo	Only the selected tracker and hide all other trackers.
Gang	All the active trackers, except when changing the colour of the trackers.

Locating a Tracker or a Keyframe

To find the number of a tracker, click any part of its tracking path in the image window. To find the frame number associated with a particular keyframe, click the keyframe. The timeline moves to the corresponding frame.



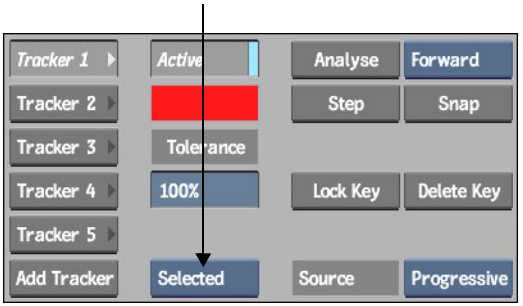
a) When you select a tracking path, the tracker number appears here.

Locating a Shift Channel

Use the Expand/Collapse button to locate a Shift channel quickly.

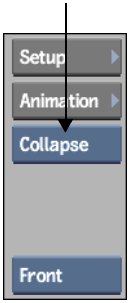
To locate a Shift channel:

1. Select Gang in the Tracker Selection box.



   You can now change a parameter for all active trackers at once.

2. Click on the tracking path in the image window.
3. Toggle the Expand/Collapse button to Expand.



4. Click Animation to display the Channel Editor.
5. Scroll up or down to display the Shift folder.

   The Shift curve of the tracker appears in the Channel Editor.

Speeding Up the Analysis

To speed up the analysis, disable the Icons and Path buttons in the Setup menu before starting. This turns off the display of the tracker and reference boxes, as well as the tracking path. Re-enable the buttons to fine-tune the analysis.

Stabilizing

There are several methods you can use to stabilize a clip.

Use:	To stabilize a clip where:
Simple Stabilization from the EditDesk	There is no pan.
Jitter from the EditDesk	There is pan or tilt.
Fixed X and Fixed Y from DVE	There is a strictly vertical tilt or strictly horizontal pan.

A border appears at the edge of the clip you stabilize. There is a direct correlation between how much jitter you remove and the size of the border.

When you access the Stabilizer from the EditDesk, you have rendering options in the Setup menu that are not available when you access the Stabilizer from DVE. In particular, you can use the Crop Edges option to automatically remove the border that results from stabilizing. If you are using the Shift or Roll options, you can enable Oversampling to obtain high quality rendering. See "Rendering Options" on page 1348.

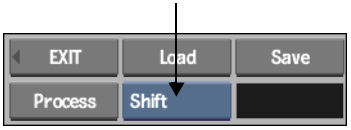
HINT: When stabilizing clips longer than 500 frames, close the Channel Editor and disable Path in the Setup menu to significantly increase speed.

Simple Stabilization

Use simple stabilization to stabilize a clip where there is no pan or tilt.

To stabilize when there is no pan or tilt:

1. Enter the Stabilizer from the EditDesk.
2. Position Tracker1 over a pattern that you want to stabilize.
3. To automatically remove the border at the edges of the clip, select Crop Edges from the Scaling and Shifting box. See "Scaling and Shifting Options" on page 1350.



4. Click Analyse to generate the stabilization data.
5. Fine-tune the data if necessary. See "Tracking Difficult Shots and Correcting Errors" on page 1339.
6. Once you are satisfied with the stabilization, go to frame 1, make sure Tracker 1 is still active, and click Process.

Stabilizing a Clip from DVE

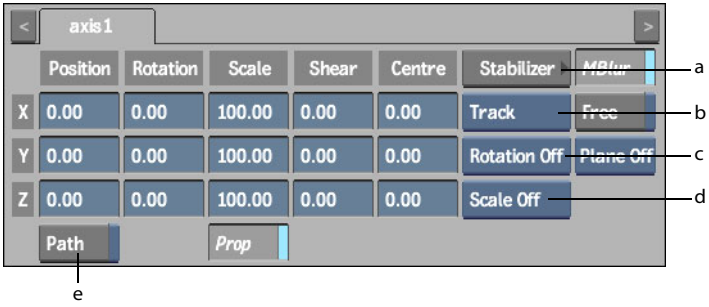
You can import stabilizing data to lock the position of an axis in relation to a reference point on the front clip. This means that any movement in the front clip is matched by the axis. You can enter the Stabilizer from DVE to stabilize an image so that the axis changes to keep the reference point fixed against the background.

To stabilize a clip from DVE:

1. Load the clips into the DVE module.

   When selecting clips, keep in mind that the front clip is the image that you want to stabilize and the back clip contains the reference point you want to track. Also, the clips must be of the same resolution.

2. In the Axis menu for the selected media, make sure that the motion path is disabled (Path button).



a) Stabilizer button
b) Stabilizer Option box
c) Tracking Rotation Option box
d) Tracking Scale Option box
e) Motion Path button

NOTE: Do not move the axis from its default position at the centre of the image window before entering the Stabilizer, or else the tracking data will be overwritten. Use the offset axis to add an offset to the tracker movement instead.

3. In the Stabilizer Option box, select Stabilize and click the Stabilizer button.

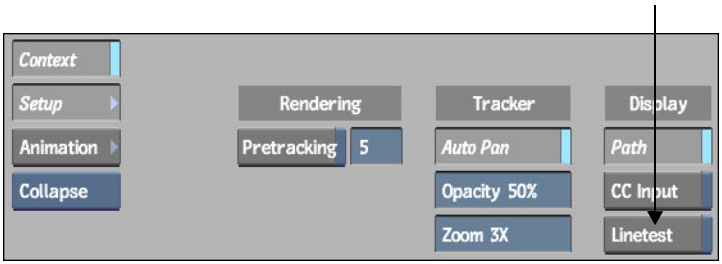
   The front clip is automatically loaded into the Stabilizer and the Stabilizer menu appears.

4. In the Stabilizer, position Tracker1 over the reference point that you want to track.

5. To view the tracking result as it would appear in DVE, enable Context.



6. Depending on the performance of your system and the complexity of your DVE setup, you can enable Linetest in the setup menu to display the context view at a lower resolution.



When you play the clip in DVE context, you can see the front image follow the inverse movement of the reference point in the front clip.

7. Click Analyse to generate the translation data.

8. Once the analysis is complete, make sure that Tracker1 is still active, and click Return.

When you exit the Stabilizer, the X and Y Shift values for the reference position are automatically copied into the X and Y translation channels for the selected axis in the DVE module.

Removing Jitter While Keeping Overall Motion

Use the Jitter option to remove the jitter from a clip while retaining the overall motion. The Stabilizer calculates the difference between an average applied to the channel by using the current Over value and the original tracking data. Applying this curve leaves only the jitter values as keyframes. Copying these curves can also be useful if you want to extract the jitter values to apply to another clip.

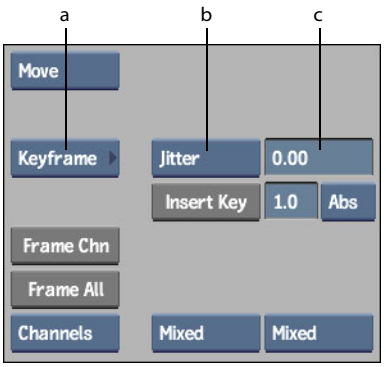
The Jitter option removes jitter in a clip on both the X and Y axes simultaneously, and averages the pan over time so that it appears even. Jitter control offers more flexibility than Fixed X and Fixed Y, which remove motion in one direction only. Use Fixed X and Fixed Y in simple situations, or to produce a result quickly.

Removing jitter is a process of trial and error. Try different Over values until you find one that yields good results. As a general rule, start with a large Over value over *n* frames to remove slow jitter, and start with a small Over value to remove fast jitter.

To remove jitter and keep overall motion:

1. Enter the Stabilizer from the EditDesk.
2. Position Tracker1 over a pattern you want to stabilize.
3. To automatically remove the border at the edges of the clip, select Crop Edges from the Scaling and Shifting box. See "Scaling and Shifting Options" on page 1350.
4. Go to the reference frame, and click Analyse to generate the Shift data.
5. Click Animation to display the Channel Editor. Select the tracker number and expand the Shift folder.

   The Shift curves turn white when the Shift channel is selected.
6. Select Keyframe from the Animation Controls box, and then enter an Over value in the Curve Value field.

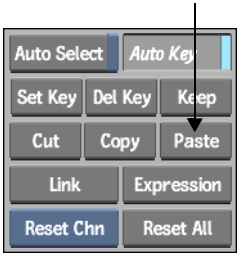


a) Animation Controls box b) Curve option box c) Curve Value field

7. Select Jitter from the Curve option box. If Jitter was already displayed when you entered the Over value, select it again to apply the Over value.

   The transformation is applied to the curves. The curves show the amount of motion that the Stabilizer will remove. They should wrap around the zero point and should not be entirely flat; otherwise, the Stabilizer will not remove any jitter.

8. Click Result and play the clip to determine if it is stable enough. If the clip is stable enough, click Exit. To revert to the original shift data, click Paste.



9. Repeat from step 7 with different Over values until you are satisfied with the results.

Removing Jitter with Fixed X and Fixed Y

The Fixed X and Fixed Y buttons remove motion in one direction only. Enable the Fixed X button to remove vertical jitter only. Movement on the horizontal (X) axis, such as a camera pan, is not affected. Enable the Fixed Y button to remove horizontal jitter. Movement on the vertical (Y) axis is not affected.



Smoothing Out Camera Motion

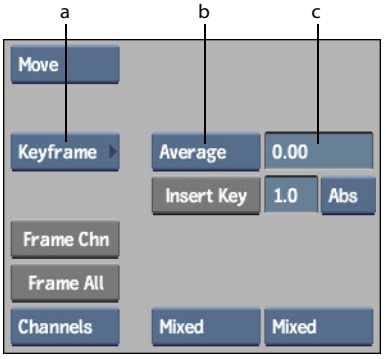
Use the Average options to smooth out uneven camera motion. For example, if the camera moves at a certain rate and suddenly drops or increases in speed, the Average option can stabilize the camera motion.

The Average option smooths camera motion over a group of keyframes. Use the Curve Value field to determine how much stabilizing is applied to the clip. A larger value averages camera motion over more keyframes and increases camera smoothness. Use Average to affect the Stabilizer's Shift values since Shift represents the amount of movement in a clip.

Analyse your clip to generate the initial channel data, then select the channel to apply the average to.

To smooth out camera motion:

1. Position the tracker(s) on your image and click Analyse.
2. Click Animation to open the Channel Editor and expand the Shift folder for the track(s).
3. Select the X or Y Shift folder and enter an average value in the Over field.
4. Select Keyframe from the Animation Controls box, and then enter an average value in the Curve Value field.



a) Animation Controls box b) Curve option box c) Curve Value field

5. Select Average from the Curve option box.

Tracking

You can use the Stabilizer to make a clip or part of a clip track an object in another clip. For example, you can paste a logo to the side of a moving car. You can track a clip using one, two, or four reference points:

- In one-point tracking, one reference point is tracked to produce 2D motion without rotation or scaling.
- In two-point tracking, two reference points are tracked to generate translation, scaling, and rotation data that is applied to the foreground composite.
- In four-point tracking, the tracking data generated from four reference points is used to lock the four corners of a bilinear surface to the background in DVE.

Since tracking involves compositing at least two clips, you open the Stabilizer from DVE. When loading the clips in DVE, you load the clip that contains the pattern you want to track as the back clip. The method for selecting the object that follows the pattern on the back clip is different for four-point tracking than it is for one and two-point tracking. Both methods are explained in the following sections.

One-Point and Two-Point Tracking

In both one-point and two-point tracking, you select the object that follows the pattern on the back clip by assigning the tracking data to its axis in DVE.

For one-point tracking, you use only one tracker (usually Tracker1) to generate position information. For two-point tracking, you use a second tracker (usually Tracker2) to generate rotation and/or scaling information. The Stabilizer obtains this information by comparing the position of Tracker2 to that of Tracker1.

Before you select the two reference points on the back clip, note the task of each tracker:

- Tracker1 follows the horizontal and vertical translation of the reference point. You should position Tracker1 over a point on the pattern that you want to track.
- Tracker2 tracks the rotation and/or the change in size of the pattern. In the first frame, the rotation is always 0 and the scaling factor is always 100%. In subsequent frames, a rotation and/or scaling factor is added if the relative position of the two trackers changes. You should position Tracker2 over a point that represents the rotation or change in size of the pattern.

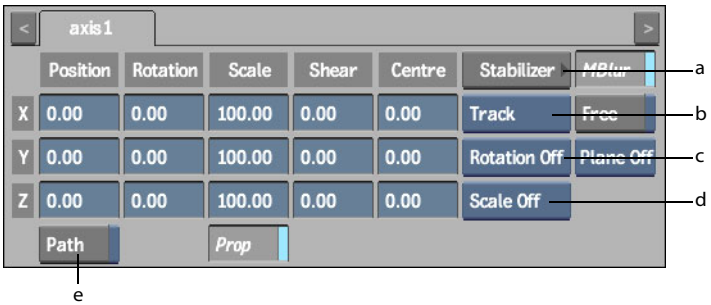
When you open the Stabilizer from DVE for two-point tracking, you can select whether you want rotation information, scaling information, or both. The choice depends on the movement of the object to track and on the camera movement in the clip.

To perform one-point or two-point tracking in DVE:

1. Load a front and back clip in DVE.

   The front clip contains the object and the back clip supplies the pattern that you want to track.

2. In the Axis menu for the selected media, make sure that the motion path is disabled (Path button).



a) Stabilizer button
b) Stabilizer Option box
c) Tracking Rotation Option box
d) Tracking Scale Option box
e) Motion Path button

NOTE: Do not move the axis from its default position at the centre of the image window before entering the Stabilizer, or else the tracking data will be overwritten. Use the offset axis to add an offset to the tracker movement instead.

3. In the Stabilizer Option box, select Track.

4. From the Tracking Rotation option box and Tracking Scale option box, set the tracking options.

Select:	To:
Rotation Off and Scaling Off	Do one-point tracking.
Rotation On and/or Scaling On	Do two-point tracking.
Rotation Inv	Invert the rotation data.
Scale Inv	Invert the scaling data.

5. Click the Stabilizer button.

   The Stabilizer opens and the back clip appears.

   NOTE: If the wrong clip appears in the image window, return to DVE and change the back clip to the clip that contains the pattern you want to track. For more information, see "Changing Media Clips" on page 1548.

6. Position the tracker(s) over the pattern(s) that you want to track, and click Analyse to generate the tracking data.

   NOTE: You can fine-tune the tracking data if necessary. See "Tracking Difficult Shots and Correcting Errors" on page 1339.

7. Once you are satisfied with the tracking, make sure the trackers you used are still active, and then click Return.

   The Axis menu in DVE reappears. The tracking data is applied to the front clip.

Four-Point Tracking

With four-point tracking, you use four trackers in the Stabilizer to generate tracking data for anchoring the four corners of a bilinear surface to the background clip. The bilinear surface then tracks the horizontal and vertical translation of the reference points on the background clip.

Because four-point tracking applies to surfaces, you select the object that follows the pattern on the back clip by assigning the tracking data to its bilinear surface in DVE.

The markers you use must be well defined and should be planned when shooting the sequence. It is not always possible to do four-point tracking when the markers are not well defined.

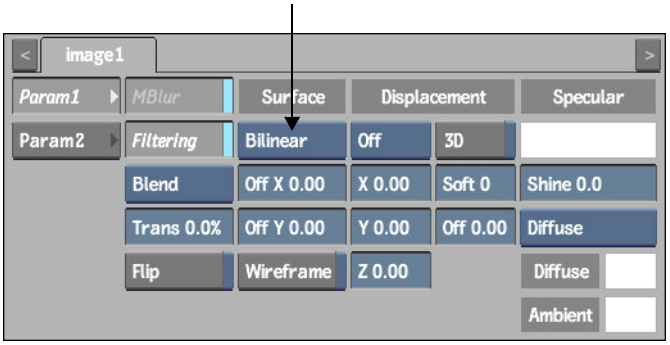
To perform four-point tracking:

1. Load front and back clips in DVE.

   The front clip supplies the surface and the back clip supplies the four anchor points that you want to track.

2. Double-click the image node in the schematic to display the Surface menu.

3. Select Bilinear from the Shape box.



4. Click the Param2 tab to display the Stabilizer button and tracking options.



a) Stabilizer button b) Stabilizer Option box

5. In the Stabilizer Option box, select Track

6. Click the Stabilizer button.

   The Stabilizer opens and the back clip appears.

   NOTE: If the wrong clip appears in the image window, return to DVE and change the back clip to the clip that contains the pattern you want to track. For more information, see "Changing Media Clips" on page 1548.

7. Position the four trackers on the background clip, and click Analyse to generate the tracking data.

   NOTE: The trackers should be positioned in order; otherwise, the result will be inverted or displaced. Place Tracker1 in the upper left area of the image to be tracked, Tracker2 in the upper right, Tracker3 in the lower left and Tracker4 in the lower right.

8. After the analysis is complete, make sure the trackers are still active, then click Return.

   The Surface menu in DVE reappears. The tracking data is automatically applied to the four corners of the bilinear surface.

Using Offsets

Instead of anchoring the entire front image to the back clip, you may only want to use a small region of the image. You can move the four corner anchor points anywhere inside or outside the front image to define the area of the front image that you want to use, and animate the resulting offsets.

If the anchor point offsets need to change from frame to frame to track a pattern on a bilinear surface, you can use the Stabilizer to generate the offsets automatically. Note that the image can be distorted when you use this method.

To generate the offsets using the Stabilizer:

1. Track the four anchor points on the back clip. See "Four-Point Tracking" on page 1337.
2. Display the DVE Surface menu for the bilinear surface that you tracked.
3. In the Param2 tab, enable Edit Offsets and use the Offsets controls to edit the offsets to match the corners of your square.



4. Click the Stabilizer button.

   The front clip appears in the Stabilizer.
5. Position the four trackers on the front clip in the same order as the four anchor points.
6. Click Analyse to generate the tracking data. After the analysis is complete, make sure the trackers are still active, then click Return.

   The Surface menu in DVE appears. The tracking data is automatically applied to the front clip.

You can also animate the offsets. The animation channels for the anchor point offsets are in the Offsets channel of the bilinear surface in DVE's Animation menu. To maintain resolution independence, each X and Y value is expressed as a percentage relative to its corresponding corner. Each anchor point offset starts with a default value of zero. For example, if you change the upper-left X offset value to 20, then the upper-left anchor point is moved inside the bilinear surface by 20%. Negative values offset the anchor points outside the bilinear surface.

You can also use the Copy and Paste buttons in the Channel Editor to copy one anchor point offset setup to another.

Tracking Difficult Shots and Correcting Errors

If the tracker box strays from the reference point that it is supposed to be tracking, incorrect shift keyframes result. If such an error occurs, you can stop the analysis, correct it, and restart it at any frame.

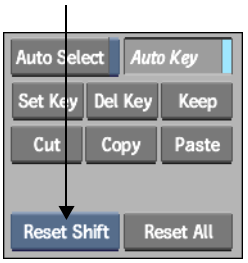
This section covers the different strategies you can use to track difficult shots. After trying any of the strategies, you will need to redo the analysis. Click Analyse to generate new keyframes based on the updated information you provide.

Resetting the Shift Data

Although it is not necessary, you can erase old keyframes before redoing the analysis.

To reset the shift data:

➤ Select Reset Shift from the Reset box.



The shift value reverts to 0.

Adjusting the Size of the Tracker Box

If the Stabilizer cannot find the reference point within the boundaries of the tracker box during analysis, the tracker box will stray from the reference point and produce incorrect keyframes. Although you can manually correct these keyframes, it is easier to make the tracker box large enough to accommodate the movement of the reference point. Note that processing time increases as the size of the tracker box increases. See "Resizing the Reference and Tracker Boxes" on page 1325.

To adjust the size of the tracker box:

1. Press on the pen or hold down the left mouse button to stop the analysis.

   NOTE: Make sure to press below the timeline to avoid moving the tracker box.

2. Go back to the last good frame before the tracker box strayed from the reference point.
3. Adjust the size of the tracker box so that it is large enough to accommodate the largest frame-to-frame movement of the reference point.
4. Click Snap, and then click Analyse.

Positioning the Tracker Box Manually

When the reference point is temporarily covered by another object, position the tracker box manually.

When you manually position the tracker box, the new position is recorded in the Track X and Track Y channels of the Channel Editor. These values have precedence over the Shift X and Shift Y values.

To manually position the tracker box:

1. Press on the pen or hold down the left mouse button to stop the analysis.

   NOTE: Make sure to press below the timeline to avoid moving the tracker box.

2. Advance the clip to the frame where the reference point becomes visible again, and reposition the tracker box over the reference point. Click Analyse to restart the analysis at this frame.

   Since the X and Y shifts are recorded as keyframes in channels, the Stabilizer calculates the translation values for the frames in which the reference point was covered. The final result will be a smooth motion.

Locking Keyframes in Place

You can lock Shift keyframes so that they stay in place even if you try to move them manually or perform an analysis. This is useful, for example, when you set keyframes manually and want to prevent Smoke from overwriting them when you redo the analysis.

In the following procedure, you select the keyframes directly in the image window. However, you can also select the Shift keyframes in the Channel Editor.

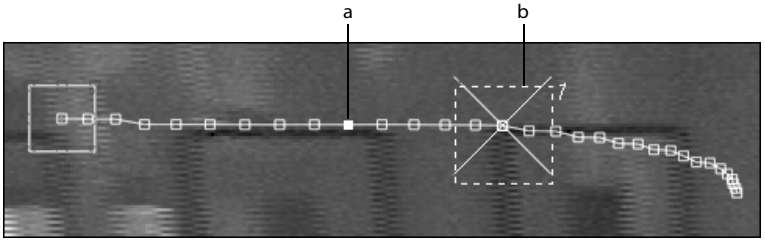
NOTE: You cannot lock several keyframes at once. You must lock each keyframe individually.

To lock keyframes in place:

1. If the tracking path does not appear in the image window, enable Motion Path in the Setup menu.

2. Zoom in on the image until you can see the points clearly and select the point you want to lock on the tracking path.

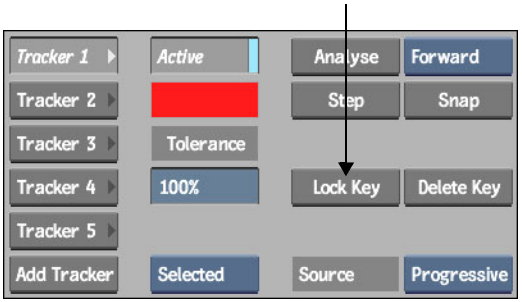
The tracking path becomes white when you click it, and the frame that corresponds to the keyframe appears in the image window.



a) The inside of locked keyframes are filled

b) The tracker box appears when you select a keyframe

3. Click Lock Key.



4. To unlock a keyframe, select it and click Unlock Key.

Changing the Reference Point

Change the reference point to another feature if the feature you have been tracking moves out of the frame, or alters such that it is no longer trackable. You should do this before the original reference point moves out of the frame. This allows the Stabilizer to calculate the offset between the two reference points and predict the position of the original reference point. If the Path button in the Setup menu is enabled, you will see the extrapolated path of the original reference point.

Change the reference point before analysing the clip.

To change the reference point:

1. Click Setup and then enable Path.
2. Select the tracker for which you want to change the reference point.
3. Display the desired frame in the image window.

4. Select Add from the Edit Mode box.
5. **CTRL**-drag the reference box and position it on the new reference point.
6. Go to the first frame of the sequence and click Analyse.

Finding the Best Tolerance Value

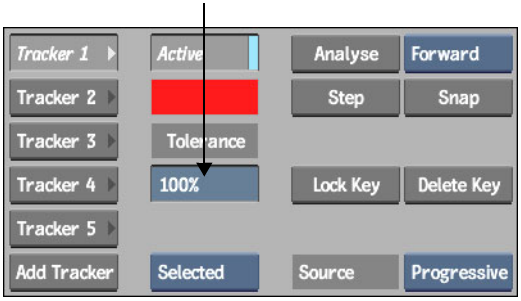
The Tolerance value determines how much discrimination the Stabilizer uses in matching the reference point from frame to frame and in setting a keyframe for that frame. At 100% tolerance (no discrimination), almost anything is considered as a match and a keyframe is set. At 0% tolerance (complete discrimination), only a perfect match is accepted.

If the reference point becomes hidden by another object, you can use the Tolerance value to make the tracker ignore the reference point in parts of the clip where it is hidden, then continue tracking it normally when it reappears. Choosing a good Tolerance value reduces the need to manually reposition the tracker box during analysis.

HINT: You can also adjust the tolerance to make a desirable keyframe that has been filtered out reappear.

To find the best Tolerance value:

1. Click Setup and then enable Path to view the tracking path.
2. Analyse the clip with full (100%) tolerance.



3. Go to the first frame where the reference point is hidden by another object and adjust the tolerance value until the crosshair reappears in the tracker box.

   The crosshair reappears when there is a keyframe.
4. Go to the first frame in the sequence and click Analyse.

Once you determine the optimal tolerance value, further analysis automatically discards the undesirable keyframes, and the position of the reference point is extrapolated until the reference point reappears.

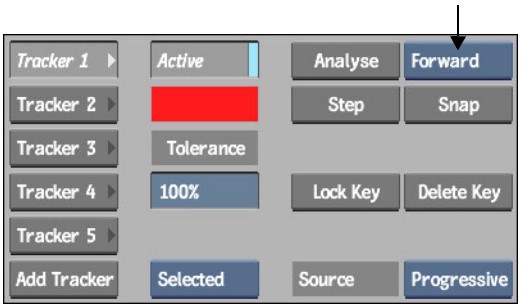
Analysing Backward

Analyse the clip backward when the pattern you want to track grows larger or when it is off screen at the beginning of the clip.

NOTE: You cannot analyse backward if you need to change or snap the reference. In this case, reverse the clip without interpolation before entering the Stabilizer and analyse it forward.

To analyse backward:

1. Select Backward from the Direction box.



2. Go to the last frame of the sequence.
3. Position the reference and tracker boxes.
4. Click Analyse.

Tracking Manually

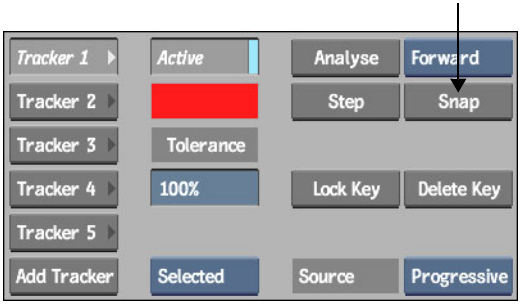
Track manually when the pattern you are tracking disappears behind an object for several frames, moves out of the frame, or is extremely difficult to track.

Tracking a Pattern that Disappears

Tracking a pattern that disappears is easier to do when the Fixed option is off. However, the results may not be as accurate because any small errors you make in positioning the tracker box are compounded when Fixed is off. Leave Fixed on when possible.

To track a pattern that disappears:

1. Go to the last keyframe before the reference point disappears.
2. Click Snap to redefine the reference point on this frame.



3. Select Add in the Edit Mode box.
4. **CTRL+SHIFT**-drag the tracker box to the required position in the current frame.

   Use the reference image you see in transparency as a guide to find the new position. A keyframe is set and the timeline advances one frame forward or backward when you release the pen. The direction of the timeline depends on the setting in the Direction box.

   NOTE: If you do not see the reference image in transparency, set the Opacity option in the Setup menu to approximately 50%.

5. Repeat step 4 as necessary.

   HINT: Lock the keyframes as you add them.

Tracking an Erratic Pattern Manually

Using this method, you create part of the tracking path manually. You can either add a keyframe in each frame, or add keyframes in significant frames of the clip and extrapolate the curve for the other frames.

You must delete unwanted keyframes before you can add new ones.

HINT: To go to the desired frame, select Move in the Edit Mode box and click on the corresponding keyframe in the image window.

To track an erratic pattern manually:

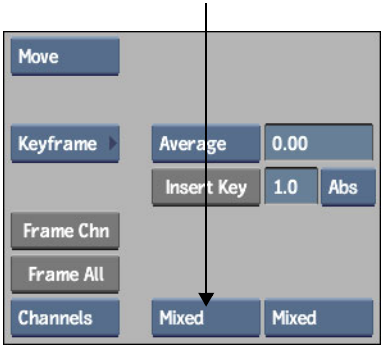
1. Erase any bad keyframes by selecting Delete in the Edit Mode box and clicking the bad keyframes in the image window.
2. Go to the last good frame before the frame where you want to start tracking manually.

3. Click Snap to redefine the reference on this frame.

   NOTE: If you are tracking a whole clip manually, position the reference box on the pattern to track.

4. Select Add from the Edit Mode box.

5. Select one of the following options from the Interpolation Mode box.



   • To set critical keyframes only, select Hermite.

   • To set keyframes on every frame, select Linear.

6. Add a keyframe by holding **SHIFT** and dragging the tracker box over the reference point.

   You should see the reference image in transparency. The keyframe is added in the following frame when you release the mouse button or lift the pen.

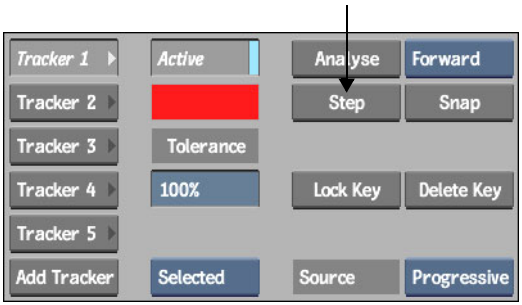
   NOTE: If you do not see the reference image in transparency, make sure you have defined a reference and check that the Opacity is set to approximately 50% in the Setup menu.

7. Repeat step 6 for every frame where you want to define a keyframe.

8. Play the clip and adjust the tracking path by moving or adding keyframes.

Analysing One Frame at a Time

Analysing one frame at a time is useful for difficult shots because you can adjust the position of the tracker after each frame. Click the Step button to analyse a single frame and advance to the next frame.



Editing the Stabilizer Channels on the Image

You can edit the tracker channels directly on the image instead of editing them in the Channel Editor. Note that the curve on the image shows the X and Y components together and not separately like in the Channel Editor. The tracking path on the image shows the actual displacement of the tracker box.

To edit the curve directly in the image window, Path must be enabled in the Setup menu. When you select a keyframe on the curve, the timeline goes to the frame that corresponds to the keyframe. When you select the reference box, the timeline goes to the frame where you set the reference.

When you edit the tracking path in the image window, all the options in the Edit Mode box are available except Rect Zoom, Zoom, and Pan.

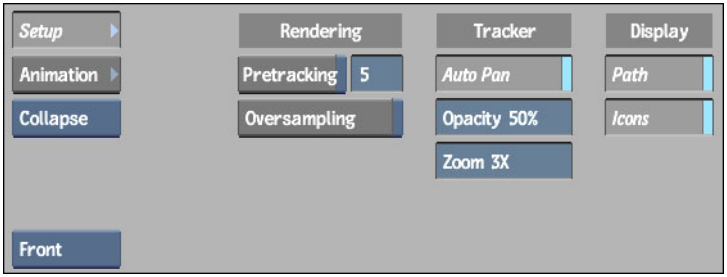
Tracking a Degraded Copy of the Clip

If other options do not work, you can try degrading a copy of the image until the contrast of the pattern to track is high enough. You then generate tracking data from this copy, save the setup, and apply it to the original clip. Try the following methods for degrading the clip:

- Saturate the colours in the Colour Corrector.
- Increase the contrast in the Colour Corrector.
- Apply filters (for example, Emboss).
- Remove film grain using Degrain.

Setup Options

Use the options in the Stabilizer menu to specify preferences for tracking and the user interface. Use the options in the Setup menu to specify general and rendering preferences.



Rendering Options

Use Pretracking to preview the motion path before processing, and Oversampling to use high-quality subpixel image adjustment.

Pretracking

Before analysing, you can use the Pretracking option in the Setup menu to preview the motion path for a specified number of frames. You can then adjust the tracker position, if necessary, to find the best reference point. The Pretracking option applies only to the selected tracker, regardless of whether you selected Solo, Selected, or Gang in the Tracker Selection box. If you move or resize a tracker with Pretracking enabled, the next frames are analysed.

To pretrack a clip:

1. Position and select a tracker.
2. In the Setup menu, make sure that Path is enabled. If it is disabled, Pretracking is not available.
3. Enter the number of frames to pretrack.

   NOTE: If you enter a number larger than the length of the clip, only existing frames are pretracked.

4. Enable Pretracking.

   The motion path appears.

   NOTE: Frames, not fields, are pretracked. If you are in Fields mode, frames will be pretracked.

Oversampling

Use Oversampling to toggle high-quality subpixel image adjustment on and off:

- When Oversampling is off, texture memory is used.
- When Oversampling is on, a high-quality subpixel shift algorithm is used. The resulting image is sharp.

After you stabilize a clip with Oversampling on, rotoscope it in Paint to remove the border that appears at the edges. Avoid using DVE (or any other component that uses texture memory) to do this because you will lose the benefits of Oversampling.

NOTE: You cannot use the Oversampling and Crop Edges options together. If you select Crop Edges, texture memory is used even if Oversampling is on.

Tracker Options

Use the Tracker options to help you work with trackers in the image window.

Auto Pan button — When you zoom in, the selected area may move out of the image window. Enable the Auto Pan option so that the part of the image that is selected stays in the image window when you zoom in.

Opacity field — The reference image (the image where you placed the reference box) appears in transparency when you select a keyframe. Adjust the opacity of the image to make it more or less transparent. When the opacity is set to 0, the reference image does not appear. When the opacity is set to 100, the reference image is completely opaque.

Zoom field — By default, the reference box turns into a magnifying glass when you select it. Increase or reduce the magnification factor in the Zoom box.

Zoom:	Result:
0	No zooming. The crosshair appears in the tracker box after you analyse the clip.
1	No zooming and no crosshair.
2, 3, 4, 5	A magnification factor of 2, 3, 4, and 5, and a crosshair in the tracker box.

Display Options

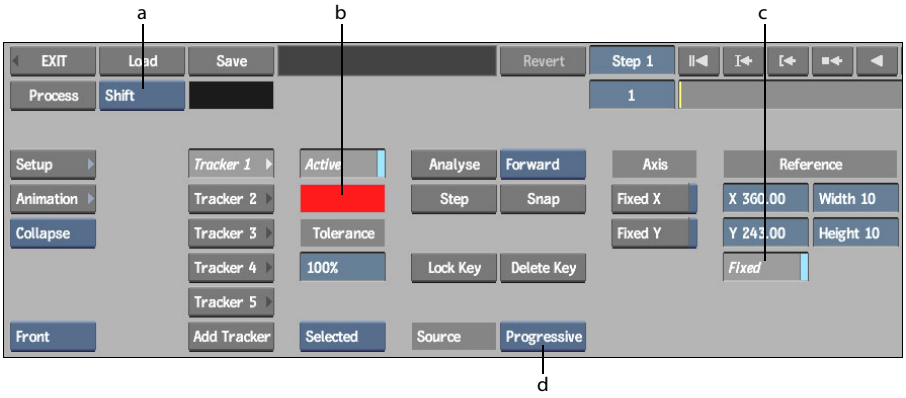
Use the display options to enable or disable the motion path and icons in the image window.

Path button — The tracking path is the path that the reference point makes as it changes position from frame to frame. By default, the tracking path appears in the image window. You can turn it off by disabling the Path button.

Icons button — The tracker and reference boxes appear in the image window when a tracker is active. You can hide them by disabling the Icons button. This is useful when working with many trackers.

Other Tracking Options

Use these options in the Stabilizer menu to determine whether to scale or shift a stabilized image, to track in frame or field mode, and to fix the reference box.



a) Scale and Shift Option box
b) Tracker Colour pot
c) Fixed Reference button
d) Source Option box

Scaling and Shifting Options

When a clip is stabilized, the image is shifted. You can choose any of the following from the Scale and Shift Option box to fill or remove the area where the image has been shifted.

Select:	To:
Shift	Use a colour to fill the area. Use the adjacent colour pot to pick the colour.
Roll	Wrap the image around to fill the area.
Letterbox	Rescale the longest edge of the image to fit into the frame and fill the rest of the image with a black border.
Crop Edges	Rescale the shortest edge of the image to fit into the frame and crop the longest edge.
Fill	Rescale both dimensions of the image independently to make it fit into the frame. Note that this can change the aspect ratio.

Tracking on a Field or Frame Basis

By default, the Stabilizer works in Progressive (frame mode). Select Interlaced from the Source Option box mode when working with interlaced images, or with images that display a lot of field jitter. In Interlaced (field) mode, the Stabilizer sets two keyframes for every frame: one for the even field and one for the odd field, and an asterisk appears in the image viewer's current frame display to indicate the second field for each frame.

Fixed Reference

Normally, you use the Stabilizer with the Fixed Reference button enabled. Throughout the analysis, the tracker box follows the movement of the reference point that you specified in the reference frame.

You may want to track a pattern that changes considerably from the first frame to the last frame in the clip. For example, the pattern may be rotating or may change size or shape. In this case, disable the Fixed Reference button. The reference point is then updated in each frame. In each frame of the analysis, the Stabilizer looks for the reference point from the previous frame.

NOTE: Unless you are in Gang mode, you must set the Fixed Reference button for each active tracker individually.

Changing the Colour of Trackers

When you add a new tracker, the system automatically assigns it a unique colour so that you can easily distinguish between multiple trackers. You can change the colour of an individual tracker or of all the trackers at once.

To change the colour of the tracker:

1. Click the Tracker button that corresponds to the tracker you want to change.

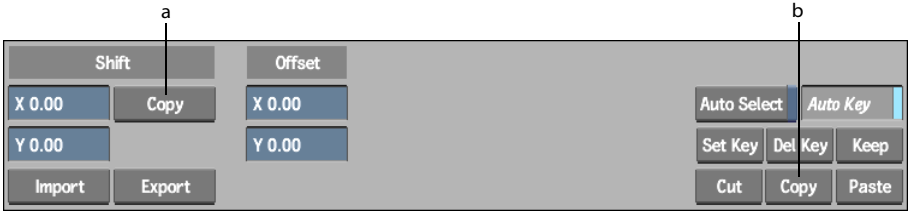
   HINT: To change all trackers, select Gang in the Tracker Selection box.

2. Click the Tracker colour pot.
3. Select a colour with the colour picker.
4. Click in the Tracker colour pot to apply the new colour to the tracker.

Copying Shift Channels

Using the Channel Editor, you can copy a tracker's Shift channel values and paste them into any other channel in any module. For example, you can copy jitter values to the X and Y position channels of an axis to add realism to a static scene, or to a channel to add noise.

There are two Copy buttons in the Stabilizer. One takes the aspect ratio of the clip into account and the other one does not.



a) This Copy button takes the aspect ratio into account

b) This Copy button does not take the aspect ratio into account

The coordinate system that the Stabilizer uses for mapping pixels on the image differs from the system used by other modules. In the Stabilizer, the pixel with coordinates (0,0) is in the lower-left corner, while in most other modules it is in the centre of the screen. When pasting shift curves to the channels of an axis, use the Copy button that takes the aspect ratio into account. Since this button also accounts for the differences in pixel coordinates between modules, it ensures that the values are mapped properly.

To copy and paste a shift channel:

1. In the Channel Editor, open the folder of the tracker whose shift values you want to copy.
2. Select the X or Y Shift channel, or the entire Shift folder to select both X and Y Shift channels.
3. Click one of the Copy buttons, depending on whether or not you want to maintain the aspect ratio.
4. If necessary, load the clip to which you want to apply the Shift values into the appropriate module.
5. Open the folder of the channel to receive the copied shift values and select the appropriate channel(s).
6. Click Paste.

Importing and Exporting Data

Import and export tracking and shift data values to an ASCII file using the Import and Export buttons located in the Track and Shift areas of the Stabilizer menu.



The tracking data specifies the X and Y position of the tracker box in relation to the origin point of the image; these are absolute coordinate values. The origin point has coordinates (0,0), and is located at the lower-left corner of the image.

The shift data specifies the difference between the position of the reference box (0,0) and the position of the tracker box in the current frame. These are relative coordinate values.

Both the Tracking values and the Shift values are formatted as follows:

```
frame#: X position, Y position
```

NOTE: If the position of the reference box is changed during the analysis, the offset is compensated for and the exported tracking data still shows a continuous tracker path.

57 Text

Summary

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About Text

Text is comprised of layers, paragraphs, and characters. You can make text spin, dance, and change colour over time. You can also create effects such as a text roll of credits, text crawls, bumpers, and text that moves on a motion path. You can use logo images in a text roll so that the logo of a sponsor appears in the credits list.

Use DVE to create 3D text deformation effects, including sliding, magnifying, and oscillating effects. For example, to create an effect of text rolling on a cylinder in a composite, you first render a text roll in Text and then, in DVE, project it as a texture onto a cylinder. See "Adding Textures" on page 1643.

Text Workflow

The following table shows the recommended workflow for creating text in the Text module.

Step:	Refer to:
1. Determine whether the text will appear over a clip, a black background, or a coloured frame.	"Accessing the Text Module" on page 1356.
2. Set text processing options.	"Processing Text" on page 1358.
3. Determine whether you want to create a text roll, a text crawl, or text on a path or standard layer.	"Creating Text Rolls and Text Crawls" on page 1378.
4. Create a layer.	"Adding Text to Clips" on page 1364.
5. Set the position, size, and offset of the layer.	"Modifying Layer and Character Properties" on page 1370.
6. Enter text or load an existing text file.	"Entering Text" on page 1365 and "Loading Text Files" on page 1362.
7. Set text attributes.	"Creating Text Effects" on page 1368.
8. Preview the result and process the final clip.	"Processing Text" on page 1358.

Accessing the Text Module

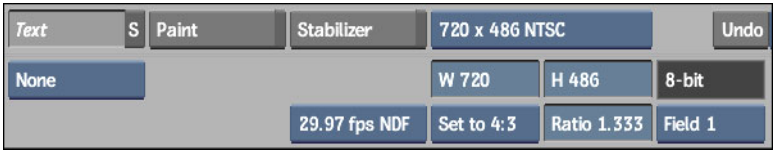
When accessing the Text module, you first select whether to add text to a source clip, a coloured frame, or a black background. The first time you open the Text module, the frame contains a clip image, but no text. The next time you open it, the text and settings from the previous Text session appear.

To access the Text module:

1. In the EditDesk menu, click Text.
2. From the Input Mode box, select Back or None.

   HINT: If you want to change the Input mode to None once in the Text module, you can do so from the Text Setup menu. See "Processing Text" on page 1358.

3. If you selected None, choose a resolution, width, height, pixel aspect ratio, bit depth, scan mode, and frame depth to apply to the background in the Text module.



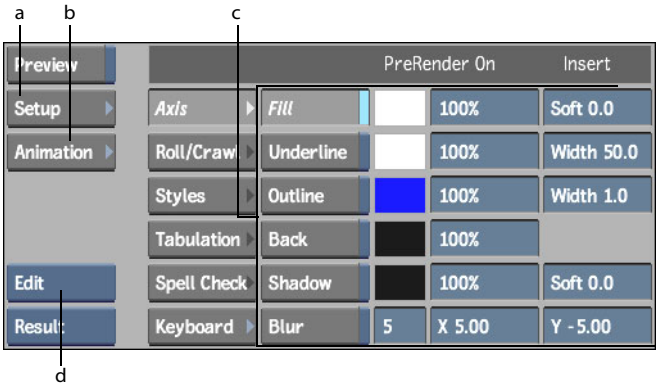
4. If you selected Back, select the source clip to which you want to add text from the EditDesk.
5. Select a destination for the processed clip.

   The Text module appears.

6. If text from a previous Text session appears, click Reset All.

   The Text module is cleared and settings are reset to their default settings.

7. To delete any layers from a previous session, click Delete All.



a) Setup button
b) Animation button
c) Attribute controls
d) Text Mode box

The Text controls are described as follows.

Axis button — Opens the Axis menu to set properties for layers and characters. See "Modifying Layer and Character Properties" on page 1370.

Roll/Crawl button — Sets text motion properties for vertical or horizontal text scrolling. See "Creating Text Rolls and Text Crawls" on page 1378.

Styles button — Creates preset text style formats. See "Defining Styles" on page 1386.

Tabulation button — Tabulates text. See "Tabulating Text" on page 1375.

Spell Check button — Checks text for spelling errors. See "Spell Checking" on page 1377.

Keyboard button — Opens the on-screen keyboard to enter text. See "Using the Text Keyboard" on page 1367.

Attribute controls — Changes the appearance of text by setting properties such as fill and shadow. See "Creating Text Effects" on page 1368.

Setup button — Displays the Text Setup menu. See "Processing Text" on page 1358.

Animation button — Creates a text animation by setting different text properties at specific keyframes in a clip. See "Animating Text" on page 1381.

Text Mode box — Applies various text settings to layers, paragraphs, and characters. Use text modes to manipulate layers, add text to a clip, or edit existing text in a clip. See "Modifying Layer and Character Properties" on page 1370.

The message bar displays the mode that is currently enabled.

Processing Text

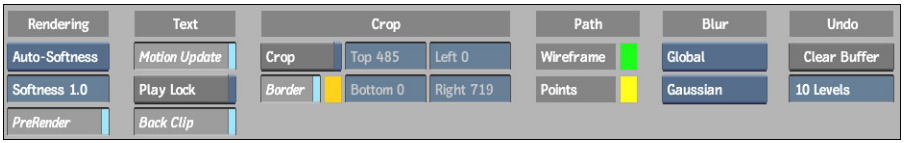
Before processing a text clip and rendering text effects, you must set crop settings for the text layer, blur settings, text animation, softness, and whether or not you want to use prerendering. The prerendering feature accelerates the rendering process for a text layer.

Set text processing options in the Text Setup menu.

To access the Text Setup menu:

➤ In the Text menu, click Setup.

The Text Setup menu appears.



The Setup controls are described as follows.

Auto-Softness box — Sets the auto-softness and sampling level. Auto-Softness mode is set by default and provides a softness equal to the display quality you see in the Text module.

Anti-aliasing values can range from 1 to 64. A higher value increases the sampling rate, but also increases processing time. An anti-aliasing of 1 means no anti-aliasing is performed and the result is a hard edge.

HINT: A higher anti-aliasing value is usually needed with outlined text.

Softness box — Defines the softness of the anti-aliasing samples.

PreRender button — Accelerates rendering on a static layer only, such as a text roll. PreRender has no effect on text layers with animation.

Motion Update button — Controls the playback of animated text. When enabled, animated text is updated dynamically in the image area when you play the clip.

Play Lock button — Controls the playback of frames and displays the playback of animated clips exclusively. When enabled, the first frame is locked while you play the clip.

Back Clip button — Enables or disables the back clip in the scene. If you entered the Text module with a back clip, you can disable it here.

Crop button — Creates a custom-sized crop box. Use this box to define an area in which to render text. When working with a crop box, you view all text, whether it is inside or outside the crop box. You can use the Left, Right, Bottom, and Top fields to set the size of the crop box. You can also drag the vertices at the corners of the crop box in the image window.

Crop Border button — Displays a coloured border representing the crop area. You can change the colour by clicking the colour pot.

Wireframe colour pot — Sets the colour of the text path. See "Animating Text on a Motion Path" on page 1384.

Points colour pot — Sets the colour of the vertices on a text path. See "Animating Text on a Motion Path" on page 1384.

Global/Layer Blur box — Sets Global Blur (default) or Layer Blur. Global Blur makes all shadows appear together, blurred with a single unique colour, on top of the background of all layers. Layer Blur blurs each layer individually according to its priority—background, blurred shadow, and fill.

When using Global Blur with prerendering, the layers are prerendered once and blurred on the front clip. These layers must not have any animation—they are static. For Layer Blur, there are two possible cases:

- All layers are static, without background. Only fill or shadow can be enabled for all layers—no blur. The layers are prerendered once and blurred on the front clip.
- Auto-Softness On, Progressive Rendering, or All Layers Static. Static layers (up to two) are prerendered once and blurred on the front clip as other layers are rendered.

Blur box — Sets Gaussian Blur or Box Blur. Gaussian Blur uses subpixel resolution and creates a subtle effect with the Blur Shadow attribute. Gaussian has rounded, smoother edges and is better for animation; however, processing time is increased.

Box Blur has rectangular, rougher edges, but is more economical with processing time, especially if you are working on a rough draft.

Clear Undo Buffer button — Resets the Undo entries.

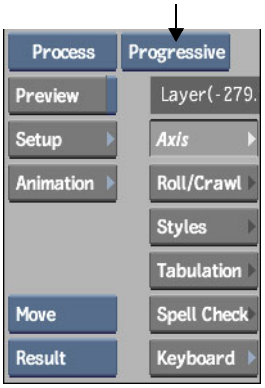
Undo Levels field — Changes the levels of Undo available in the Undo/Redo lists. The maximum level of undo is 20.

Processing Text Clips

You can process clips in progressive or interlaced rendering. Interlaced rendering produces a better result, especially if you use keyframes that are far apart, but it takes longer to process. You should preview the quality of the image and the text before you process the final clip. In addition, you can process a clip to generate a matte for the text. See "Generating Text Mattes" on page 1361.

To process a clip with text:

1. From the Rendering box, select Interlaced, Progressive, or As Back (to render using the mode of the back clip).



2. Click Setup.
3. From the Setup menu Rendering section, select the sampling level from the Auto-Softness box.
4. Set other options as required.
5. Position the clip at the first frame or the specific frame where you want to start processing.
6. Click Preview.

   HINT: You can zoom (**CTRL+SPACEBAR**) or pan (**CTRL+SHIFT+SPACEBAR**) the image window while in Preview mode. To disable Preview, make a modification to the text or processing options, or click anywhere in the image window.

7. Make modifications to the text and processing options and preview until you are satisfied with the result.
8. When you are ready to process the text clip, click Process.

   The clip is processed from the currently displayed frame until the end of the clip.

Generating Text Mattes

Generating the matte for text enables you to work with the text independently from the underlying media and to use the text in other modules. By generating a matte, you can easily composite the text onto another clip. While creating text using a gap effect produces a similarly independent text element, generating a text matte has the advantage that you can use the text in effects that call for a front, back and matte clip. Furthermore, combining a back and matte clip with an Axis effect allows you to manipulate the text without affecting the underlying clip.

When creating a matte from text, the transparency of the text's fill attribute is handled according to the processing option selected: Process, Matte, or Both. The Process option does not create a matte, and the transparency is applied, as expected, to the text on the back layer. Selecting Matte produces a matte only, and transfers the text's fill transparency to the matte. This produces the desired result when compositing the text and its matte with a background. That is, it yields a composite image in which the text has a transparency. The Both option results in a back and a matte clip; note, however, the fill transparency is stripped from the text and once again transferred to the matte.

To generate a matte for text:

1. Create effects using the Text module, as desired.
2. From the Process box, select one of the following to process the text and/or matte of the text.

Select:	To:
Process	Process only the text on the back layer.
Matte	Process only the matte of the text. The text fill transparency attribute is transferred to the matte.
Both	Process the text on the back layer and the matte of the text. The fill transparency is removed from the text and transferred to the matte.

   The matte of the text appears on the EditDesk.

Processing Considerations

Processing is contingent upon PreRender, Blur, and Animation settings. Depending on which options you choose, you can increase the processing speed:

- When more than one non-static layer has blur shadows, Global Blur is faster, although all shadows are blurred with the same unique colour and appear under all other layers.
- When there is a combination of animated and non-animated layers, speed depends on the blur shadows. If animated text has blurred shadows, Global Blur is faster. If you want a static blurred shadow, and a non-blurred animated layer, Layer Blur is faster.
- If you have static layers only (no animation), speed depends on the number of layers and whether PreRender can be used. Global Blur is faster since it uses PreRender. The processing

speed of Layer Blur is the same with one or two layers. However, it becomes progressively slower with a higher number of layers and if the layers use blur shadows.

Saving and Loading Files

You can save, load, and import text files, text setups, and images for specific use with the Text module. You can save text, text effects, text preferences, layers and new default text settings.

You can load text files from third-party word processing packages, existing Text module setups, and logos. Loading existing text files is particularly convenient if you are creating a long text roll of credits as it saves time that you would otherwise spend typing and spell checking.

Saving Text Files

When saving files, you can save text setups, preferences, and default settings.

To save a file:

1. Click Save.
2. In the Save menu, select an option from the Save box.



Select:	To:
Defaults	Override the default menu options in the Setup menu and replace them with your specifications.
Preferences	Save Setup menu specifications only and omit text and text attributes.
Selected Path	Save any selected text paths.
Selected Logos	Save any selected logos.
Selected Layers	Save selected layers, their text, text attributes and Setup menu options.
Text	Save text files with text attributes and Setup menu options.

3. Navigate and choose the directory where you want to save the file.
4. Type a name for the file and press **ENTER** or click the Save button.

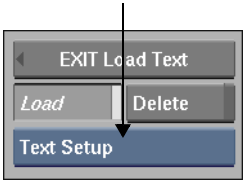
   The file is saved and you return to the Text menu.

Loading Text Files

You can load text files, preferences, and ASCII files. You can also reset the Text menu settings with its factory defaults.

To load a file:

1. Click Load.
2. In the Load menu, select an option from the Load box.



Select:	To load:
Preferences	Setup menu options that you have saved.
Path	Previously saved text path setups. Setups between text paths and garbage masks are interchangeable. Therefore, you can also load a garbage mask shape as a path. **NOTE:** Preset paths are available in the *user/discreet/<product home>/path/default* directory.
Logo	Previously saved logos.
Text File	Text files. When you select Text File, you can select the encoding of the loaded file. This applies the correct conversion from the selected file's encoding to the application's internal encoding. For example, select ISO8859-1 to import Latin-1 ASCII files, or UCS-2 to import 2-byte Unicode encoded text files. The encoding options reflect the character encodings available with your system. The load mechanism supports the same encodings as the iconv utility. Optional iconv converters are available by installing national language support options.
Multiple Text Setup	Several layers or text files at a time with preferences. Text module preferences that were saved with the selected file are loaded as well.
Text Setup	A layer or text file created in the Text module. Text module preferences that were saved with the selected file are loaded as well.
Factory Defaults	The original Text module settings that were delivered with Smoke.

3. Choose a directory in either Proxies or Titles mode.
4. Select the file that you want to load in the file browser. If you selected Multiple Text Setup, **CTRL**-click the files you want to load.

   NOTE: If you do not select Multiple Text Setup and you use the **CTRL** key to load multiple text files, only the last selected file is loaded.

5. If you are loading a text file or text setup, you can click anywhere in the user interface to abort the load before it is completed.

6. To discard unwanted files, enable Remove.
7. If necessary, click Exit Load Text to exit the file browser.

Adding Text to Clips

You add text to a clip by first creating a layer for entering the text, setting the layer attributes, and then typing the text. You can create several layers of text that overlap each other.

Creating a Layer

Text is contained in a layer called a text layer. When you create a text layer, a coloured border called the *crop border* appears in the image window indicating the region the text will occupy.

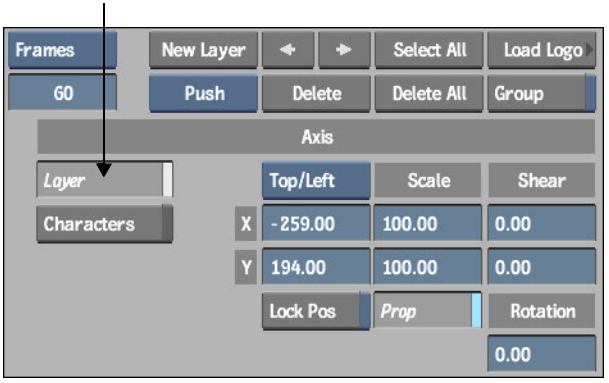
To create a layer:

1. Click New Layer (or press **ALT+N**). If this is the first layer you are creating, you can click directly in the image window.



The text layer is positioned in the upper-left corner of the safe title area by default. The text in the layer is left justified, while the width is equal to the safe title overlay. You can modify the safe title overlay using the Grid and Guide controls. See "Working with Grids and Guides" on page 120. You can also modify the boundary colour. See "Processing Text Clips" on page 1360.

2. Click Axis to make sure you are in the Axis menu.
3. To set the text layer dimensions, enable Layer.



Each layer has its own parent axis for translating, rotating, resizing, and shearing. The axis for the layer can be in the upper-left or centre of the layer. See "Creating Text Effects" on page 1368.

Entering Text

The text you type may be as short as one letter or word or as long as several paragraphs. If the text is long or exists in a word processor, you can load the text file into the current layer.

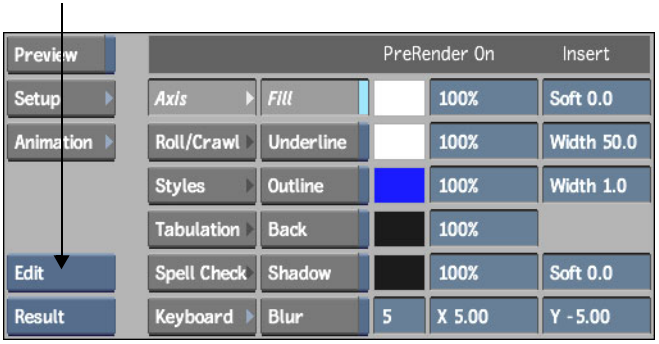
You enter and edit characters much like in a word processor. You type characters using the keyboard and many known text editing conventions, such as **SHIFT+ARROW KEYS** to select text lines. You can also click once to insert the cursor and select the adjacent character, double-click to select the whole word, and triple-click to select the entire line. Quadruple-click to select all characters on the layer and use the middle mouse button to paste selected text.

Use either the workstation or on-screen keyboard to enter characters in a layer. You can also paste the current text selection (from a shell or any other application) into any keyboard input field by pressing the middle mouse button or by using the pen button.

You can also input Asian characters using their corresponding ASCII codes with the numeric keypad.

To enter text in a layer:

1. From the Text Mode box, select Edit.



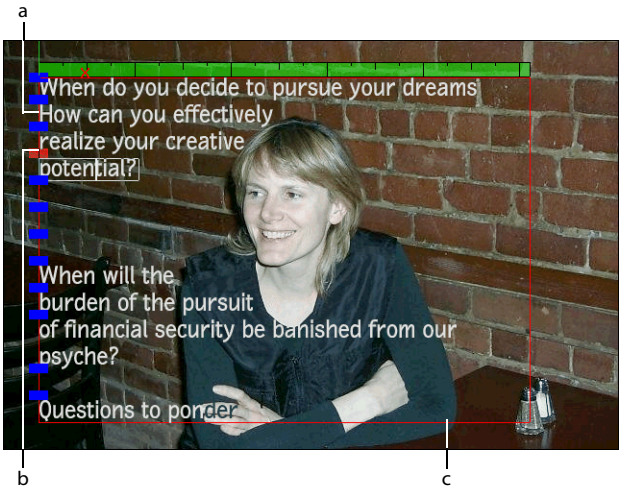
HINT: Use Edit mode to type text strings, select text, edit text in layers, and modify text attributes. Press **ESC** to switch between Edit and Move modes. The message bar displays the current mode.

2. In the image window, create a new layer by doing one of the following:
   - Click New Layer.
   - Press **ALT+N**.

• Click directly in the image window (if this is the first layer you are creating).

3. To begin a new paragraph within the layer, press **ENTER**.

   Notice that each paragraph has its own coloured boundary and a paragraph tag that is a coloured rectangle in the upper-left corner of the paragraph. In Edit mode, a selected paragraph's boundary is white.

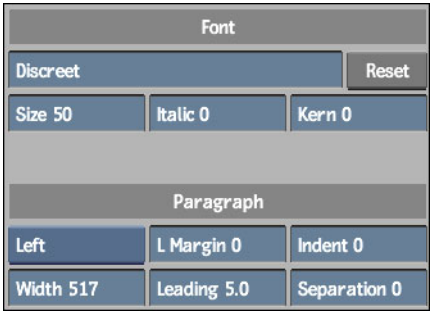


a) Blue indicates paragraphs in text layer

b) Red indicates currently selected paragraph, which has a paragraph boundary

c) Layer boundary is shown in red

4. In the Paragraph and Font menus, set properties.



The Font and Paragraph controls are described as follows.

Font field — When clicked, opens the font browser, which you can use to change fonts.

Font Size field — Determines character size for the selected font.

Font Italic field — Adjusts the angle of italicized text. Positive values make the characters slope to the right. Negative values make them slope to the left.

Font Kerning field — Adjusts the spacing between characters. Positive values increase the spacing. Negative values decrease the spacing.

Justification box — Aligns paragraph text. Select Left, Right, Centre, or Justified.

Width field — Specifies the width of the layer.

L. Margin field — Specifies the left margin.

Indent field — Specifies the left indentation for the first line in the paragraph.

Leading field — Specifies the space between lines in the selected paragraph.

Separation field — Specifies the space between the selected paragraph and the one above it.

Using the Text Keyboard

When you use the on-screen keyboard, consider the following:

- Special characters use the ISOLatin1 encoding vector. You specify the encoding vector in the *init.cfg* configuration file using the FontMapping keyword. Refer to your application's *Installation Guide*.
- The extended keyboard uses the Standard encoding vector.
- Asian character sets may not display all characters on the on-screen and extended keyboards. Use the numeric keypad or load an ASCII file that contains unavailable characters for the selected font. See "Loading Text Files" on page 1362.

To use the Text keyboard:

1. In the Text menu, click Keyboard.
2. On the on-screen keyboard that appears, enable Up ASCII to display extended characters contained in the selected font set.



NOTE: Enabling Up ASCII also affects your workstation keyboard, so make sure you disable the button again before exiting the Text menu.

3. Type the characters in the text layer.

   The keyboard characters appear in the current font.

Word Processing Hot Keys

Typical word processing tasks include text selection, cutting, copying, and pasting. The Text module includes several character manipulation hot keys for these tasks.

Press:	To:
ALT+A	Select all characters in the selected text layer.
ALT+P	Select all characters in the selected paragraph within a layer.
ALT+SHIFT+A	Select all characters in all layers. This operation is the same as using the Select All Layers button.
SHIFT+UP ARROW	Extend the selection one line up.
SHIFT+DOWN ARROW	Extend the selection one line down.
SHIFT+LEFT ARROW	Extend the selection one character to the left.
SHIFT+RIGHT ARROW	Extend the selection one character to the right.
SHIFT+HOME	Extend the selection to the beginning of the current line.
SHIFT+END	Extend the selection to the end of the current line.
CTRL+SHIFT+PGUP	Extend the character selection to the beginning of the text layer.
CTRL+SHIFT+PGDN	Extend the character selection to the end of the text layer.

Creating Text Effects

Use the Attributes controls to change the appearance of individual characters, paragraphs, and layers. You set similar properties for both layers and characters. You can also load a logo in a paragraph and then format it using the Attributes menu. See "Loading Logos" on page 1375. If you create text formats that you plan to reuse, save them using the Styles menu. See "Defining Styles" on page 1386.



The Attributes controls are described as follows.

Fill button — Sets fill colour, transparency, and softness. Set fill softness using the Soft field. To increase the softness, enter a value close to the maximum of 100. To decrease the softness, enter a value close to the minimum of -100. Enter 0 for no softness.

Underline button — Underlines the characters using the associated colour, transparency, and width. Click the colour pot to choose a colour from the colour picker. To set underline transparency, enter a percentage in the Transparency field. To make the underline more opaque, enter a value close to the maximum of 100. To make the underline more transparent, enter a value close to the minimum of 0. To set the outline width, enter a value in the Width field.

Outline button — Outlines the characters with a solid colour using the associated colour, transparency, and width. Click the colour pot to choose a colour from the colour picker. To set outline transparency, enter a percentage in the Transparency field. To make the outline more opaque, enter a value close to the maximum of 100. To make the outline more transparent, enter a value close to the minimum of 0.

To set the outline width, enter a value in the Width field. Use anti-aliasing rendering options with outlined text. These options are found in the Text Setup menu. See "Processing Text" on page 1358.

Back button — Applies a solid colour background using the associated text layer colour and transparency. Click the colour pot to choose a colour from the colour picker. To set back transparency, enter a percentage in the Transparency field. To make the back more opaque, enter a value close to the maximum of 100. To make the back more transparent, enter a value close to the minimum of 0.

Shadow button — Applies a shadow to text characters using the associated colour, softness, transparency, and Pos X and Pos Y fields. Click the colour pot to choose a colour from the colour picker. To set shadow transparency, enter a percentage in the Transparency field. To make the shadow more opaque, enter a value close to the maximum of 100. To make the shadow more transparent, enter a value close to the minimum of 0. To set shadow softness, use the Soft field. To increase the softness, enter a value close to the maximum of 100. Enter 0 for no softness.

To set the shadow position on the X-axis, enter a value in the X field. A positive value places the shadow to the right and behind the text characters. A negative value places the shadow to the left and in front of the text characters. To set the shadow position on the Y-axis, enter a value in the Y field. A positive value moves the shadow up. A negative value moves the shadow down.

Blur Shadow button — Applies a blur effect to a drop shadow created with the Shadow button. The type of blur applied depends on whether Box Blur or Gaussian Blur is selected in the Text Setup menu. Choose a higher value for a greater shadow blur effect. Using Blur Shadow with animated text decreases processing performance.

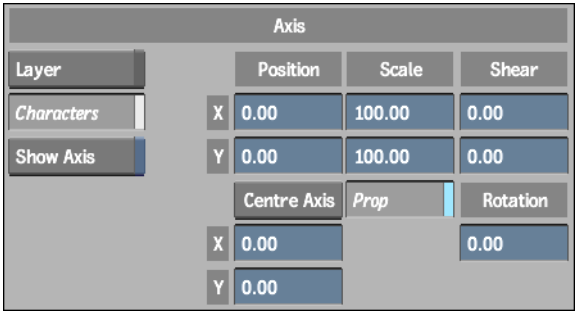
These text attributes have a cumulative effect on the selected characters. For example, if you enable the Fill and Outline buttons, the text appears as solid characters with a coloured outline.

Modifying Layer and Character Properties

Use the Layer controls in the Axis menu to rotate, translate, scale, or shear a selected layer and to apply an effect uniformly to all characters.



Use the Character controls in the Axis menu to view and position the axis of each character. You can use the position, rotation, scale, and shear settings for each character in a layer to create an effect of scrambled letters.



To edit text characters, you must be in Move or Edit mode and some text must be selected. The Layer and Character controls are described as follows.

Layer Axis box — Sets the alignment for the selected text layer.

Select:	To move the axis:
Top/Left	To the upper-left corner of the text layer.
Centre	To the centre point of the text layer.

Pos X — Moves the layer or selected characters along the X-axis. By default, the value is 0 (for characters). Increase the value to move right and decrease it to move left.

Pos Y — Moves the layer or selected characters along the Y-axis. By default, the value is 0 (for characters). Increase the value to move up and decrease it to move down.

Scale X — Scales the layer or selected characters along the X-axis. This value is a percentage, so entering 50 means 50 percent. Use a larger value to increase the scale along the X-axis. Use a negative value to create a mirror image on the X-axis. Enter 0 to make a layer or selected characters disappear. The default is 100.

Scale Y — Scales the layer or selected characters along the Y-axis. This value is a percentage, so entering 50 means 50 percent. Use a larger value to increase the scale along the Y-axis. Use a negative value to create a mirror image on the Y-axis. Enter 0 to make the layer or selected characters disappear. The default is 100.

Prop — Proportionally changes the Scale X and Scale Y values.

Shear X — Shears or slants the layer or selected characters along the X-axis. Use a positive value to slant right and a negative value to slant left. The maximum and minimum values are 60 and -60, respectively. The default is 0.

Shear Y — Shears or slants the layer or selected characters along the Y-axis. Use a positive value to shear up. A negative value near the minimum value -60 shears down. The maximum and minimum values are 60 and -60, respectively. The default is 0.

Rotation — Rotates a layer around its axis or selected characters around their axes. Use a negative value to rotate clockwise and a positive value to rotate counter-clockwise. The default is 0.

Lock Pos — Locks a layer in a specified position. You can lock text in either the Top/Left or Centre position using the box beside this button.

Show Axis button — Shows the axis in the image window.

Centre Axis button — Moves the axis to the centre point of the character.

Character Axis Pos X and Y fields — Sets the X- and Y-axes for the selected characters. Using the Axis Pos X and Axis Pos Y fields, you set each letter in a word spinning on its own axis in a different way.

Layer Order box — (in the Layer Attributes section) Moves a layer in front of or behind another layer.



Select:	To move the layer:
Push	One position down in the stack behind another layer.
Pop	One position up in the stack in front of another layer.
Bottom	To the bottom of the stack behind all other layers.
Top	To the top of the stack in front of all other layers.

Aligning Layers

Use Align Sel mode to align multiple layers and specify the direction for the alignment.

To align text layers:

1. In the image window, select two or more layers to be aligned. To select multiple layers, **CTRL**-click the layers (or click the pen button).
2. In the Text Mode box, select Align Sel (or press **ALT+J**).
3. On the numeric keypad, press the number that corresponds with the direction in which you want to align the selected layers.

Press:	To:
4	Align left.
6	Align right.
8	Align to the top.
2	Align to the bottom.
5	Centre align.

The text mode returns to Move when the Align Sel operation is done.

Adjusting Text Leading

Use Leading mode to adjust the spacing between lines of text in a paragraph. The selected lines are adjusted in proportion to the leading values already specified. Use this mode to adjust the leading among paragraphs with various leading values.

Rekerning Text

Kerning refers to the space between characters that you can either increase or decrease. Use Rekern mode to change the kerning of all selected characters in relative proportion to the current kerning values.

Use Rekern to adjust the kerning among paragraphs with various kerning values.

To rekern text:

1. Select the string of characters you want to rekern.
2. In the Text Mode box, select Rekern (or press **ALT+K**).

   In the Paragraph menu, the Kern field changes to the Rekern field.
3. Enter a new value in the Rekern field or use the **UP** and **DOWN ARROW** keys to rekern the text in single increments. Press **SHIFT+UP ARROW** or **SHIFT+DOWN ARROW** to rekern in increments of 10 pixels.

Resizing Text

Use Resize mode to change the font size of all the characters in a selection in relative proportion to the current font sizes. Use this mode if you have several font sizes represented in a selection.

The Size field allows you to apply an absolute font size value to selected text.

To resize text:

1. Select the string of characters you want to resize.
2. In the Text Mode box, select Resize (or press **ALT+S**).

   The Size field you used to specify the original size of the text changes to the Resize field.
3. Enter a new value in the Resize field or use the **UP** and **DOWN ARROW** keys to resize the text in single increments. Press **SHIFT+UP ARROW** or **SHIFT+DOWN ARROW** to resize in increments of 10.

Offsetting Text Layers

Use Y Offset mode to shift selected layers along the vertical axis—the Y-axis. Use the **UP** and **DOWN ARROW** keys to offset the selection.

Using Safe Title

Use Safe Title mode to align selected text within the safe title overlay. Use the numeric keypad (0-9) to specify the direction of alignment. Safe title is used to define the boundary for positioning text and how it appears in a rendered clip. By default, new layers appear in the upper-left corner of the safe title area.

To align to the safe title:

1. Select the layer you want to align with the safe title.
2. In the Text Mode box, select Safe Title (or press **ALT+Z**).
3. Press the number on the numeric keypad that corresponds with the direction in which you want to align the selected layers. Press **1**, **2**, **3**, **4**, **6**, **7**, **8**, or **9** to determine the direction in

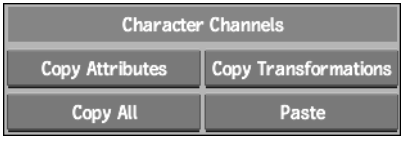
which to align; press **5** to align the layer in the centre of the safe title area. Press **0** to align the layer horizontally in the safe title area.

Copying and Pasting Character Channels

You can copy character attributes, transformations, or both, from one character and paste them onto a selection of others.

To copy and paste character channels:

1. Select the text from which you want to copy the attributes or transformations.
2. In the Character Channels section of the Text menu, click Copy Attributes, Copy Transformations, or Copy All.



3. Select the text to which you want to paste the attributes or transformations.
4. Click Paste.

Grouping Text Layers

You can group two or more layers together to create a montage of text and move text layers together. Grouped layers can be saved and loaded as one unit. You can add more text layers to an existing group, resulting in a new single group.

NOTE: When a group of layers is selected, you cannot switch to Edit mode.

To create a text layer group:

1. In the Text menu, select Move from the Edit Mode box.
2. **CTRL**-click (or click the pen button) to select two or more text layers, or click Select All to select all text layers in the scene.
3. In the Layer Attributes section, enable Group.



Loading Logos

You load logos from the EditDesk. You can use a logo so that it appears on every frame in a clip. Also, you can use logos in text rolls to credit sponsors, contributors, and products. Place a logo directly in a paragraph and then set text formatting properties for the logo.

Logos can be in a variety of formats, which are available when you choose Import Image in the Library menu. See "Importing and Soft-Importing Image Files" on page 222.

To insert a logo in a paragraph:

1. In the layer Attributes section, click Load Logo.



   The EditDesk appears.

2. Select a front clip, and optionally, a matte clip for the logo.

   The logo is inserted at the cursor position in the text layer.

3. In the Font and Paragraph menus, increase or decrease the size of the logo in the text layer by adjusting the font size, leading, and kerning. See "Entering Text" on page 1365.

To save a logo:

1. Select the logos you want to save.

   You can select and save multiple logos.

2. Click Save.

3. From the Save box, select Selected Logos.

4. Use the File field to name the logo.

5. Click Save.

   The logo is saved as a *.tif* file.

Tabulating Text

You can organize text into columns by setting tabs in the Tabulation menu. In a text layer, you can also set tab stops to align text at specific locations in a paragraph.

To access the Tabulation menu:

1. Create a text layer.
2. In the Text menu, click Tabulation.

   The Tabulation menu appears.



The Tabulation controls are described as follows.

Add — Adds a tab stop on the text layer ruler. By default, tab stops are set at every 100 pixels.

Delete — Removes the selected tab stop.

Previous — Selects the previous tab stop on the text ruler. Tab stops appear in yellow when selected.

Next — Selects the next tab stop on the text ruler.

Tab ID — Verifies the tab number in the current paragraph. When you click Next or Previous, the Tab ID field changes, showing the number of selected tab stops.

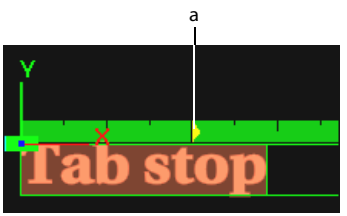
Position — Sets the exact tab stop position on the X-axis. This value is set in pixels.

Ruler — Displays or turns off the tabulation ruler in the text layer.

Justification — Selects Left, Right, or Centre text alignment at the tab stop.

To set a tab stop:

1. In the Tabulation menu, click Add to add the tab stop in a text layer.



a) Tab stop shown in the ruler

2. Click the tab stop and drag it to its new location on the ruler. Alternatively, enter a pixel value in the Position field.

   Once you set tab stops for a paragraph, press **TAB** in subsequent paragraphs to type text in the location of the next tab stop. In a text layer, each time you press **ENTER**, the tab stops you set in the previous paragraph are carried to the next paragraph.

Spell Checking

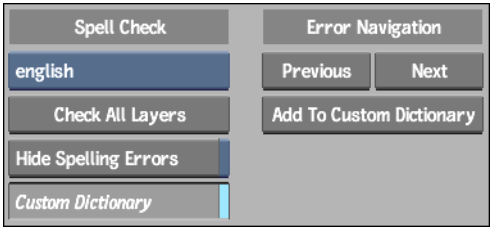
In the Spell Check menu, you can check the spelling of the text in a text layer. When spelling errors are encountered, a red line is drawn through words not in its dictionary. By default, the spell checker uses the language and dictionary installed with the operating system to verify the spelling of words. You can also create your own custom dictionary.

NOTE: If the spell checker is not installed on your system, the Spell Check menu controls are disabled.

To access the Spell Check menu:

➤ In the Text menu, click Spell Check.

The Spell Check menu appears.



The Spell Check controls are described as follows.

Language — Selects the language the spell checker should use.

Check All Layers — Runs the spell checker on the text layers. When the spell checker encounters a misspelled word, it draws a red line through it.

Hide Spelling Errors — Hides the red strike through the line that appears in each misspelled word.

Custom Dictionary — Uses your custom dictionary with the spell checker. Disable this button to check all spelling.

Previous and Next — Navigates to the next or previous misspelled word.

Add To Custom Dictionary — Adds a word that the spell checker has deemed misspelled to the custom dictionary. The next time the spell checker encounters this word, it will be ignored.

To spell check a text layer:

1. In the Text menu, click Spell Check.
2. Enable Check All Layers.

   Lines appear through misspelled words.
3. To correct misspellings, in Edit mode, click Next or Previous to navigate to each misspelled word.

Creating Text Rolls and Text Crawls

You can create text rolls, which are commonly used for credit rolls. A text roll is a layer of text that rolls from the bottom to the top of a clip for a series of frames. In a text roll, you can use special fonts as well as coloured, animated, and tabulated text.

You can include logos of sponsors, contributors, and products in text rolls. For example, you can create a list of credits that uses a green, sheared font for all contributors' names and includes a single, larger capitalized letter spinning on an axis at the beginning of each title line. The contributors' names can appear in a white, semi-transparent, Courier-type font.

A text crawl scrolls text horizontally across the frame. For example, you can create a list of phone numbers that scroll from left to right across the bottom of the screen during a telethon broadcast.

To access the Roll/Crawl menu:

➤ In the Text menu, click Roll/Crawl.

The Roll/Crawl menu appears.



The Roll/Crawl controls are described as follows.

New Layer button — Creates a layer to contain a text roll or text crawl.

Roll button — Creates text that scrolls vertically over an image.

Crawl button — Creates text that scrolls horizontally across an image.

Scrollbar X and Y fields — Position the roll layer inside the crop box. These X and Y fields change value when you move the scrollbar at the right of the text layer for a roll or at the bottom of the layer for a crawl.

Crop Box X and Y fields — Position the crop box inside the image window. The crop box determines the X and Y coordinates of the text roll or text crawl on the clip.

Width and Height fields — Specify the height and width at which to crop the text within the text roll or crawl layer.

Fit Best Speed button — Creates a broadcast quality text roll based on the number of frames in the clip and the lines of text in the text roll. Enable this button to make corrections to a text roll without altering the speed or duration of the clip.

For NTSC and PAL, broadcast quality is calibrated at four pixels per frame. This rate ensures no flicker in the text roll.

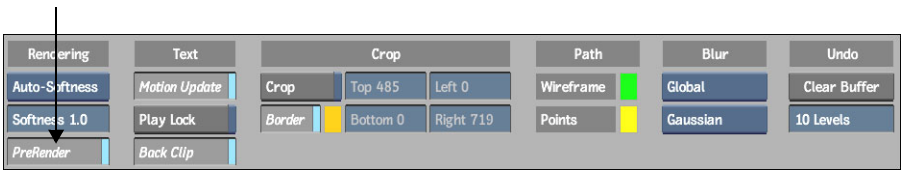
Roll Speed button — Changes the speed of the text roll. For 1X, the speed rate is 120 p/s (pixels/second) in NTSC, and 100 p/s in PAL. For 2X, it is 240 p/s in NTSC, and 200 p/s in PAL, and so on.

Lock Leading & Scroll button — Locks the leading of the paragraph text so that you can insert another paragraph into the text roll. If the duration of the clip lengthens after you make modifications, click Fit Best Speed to adjust the length.

Best Roll Duration — Displays the suggested duration for the text roll. The duration is calculated using the start/end position of the roll and the currently selected speed.

To create a text roll or crawl:

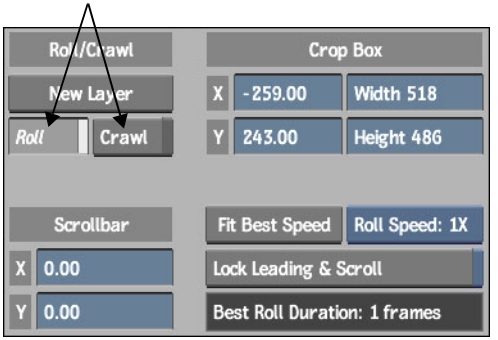
1. In the Text Setup menu Rendering section, enable PreRender, and then select Interlaced from the Render box.



2. In the Text menu, select Interlaced from the Render box.
3. Enable Auto Key.

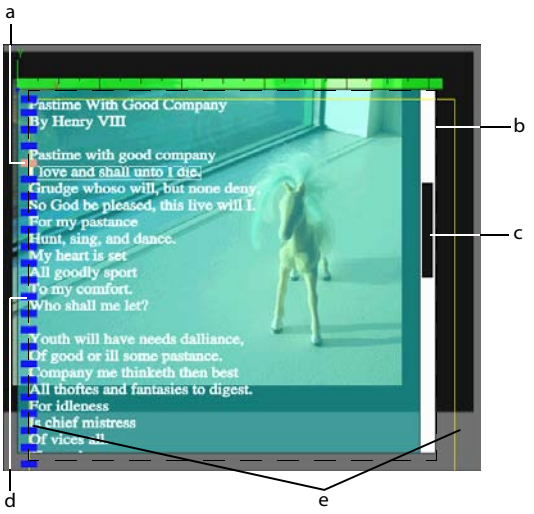
4. Click Roll/Crawl to enter the Roll/Crawl menu.

5. Go to the first frame of the clip, and enable Roll or Crawl.



6. Click New Layer and add the text you want to use for the text roll or crawl.

   A shaded layer appears in the image window with a vertical scrollbar for a roll or a horizontal scrollbar for a crawl. The shaded area represents the crop box area. The following is an example of a text roll.



a) Red indicates currently selected paragraph
b) Crop box
c) Scrollbar
d) Blue indicates paragraphs in text roll layer
e) Yellow border delimits text

7. To set the start position of where the text appears in the text roll or crawl, use the Scrollbar X and Y fields or drag the scrollbar up or down (roll), or left or right (crawl).

8. Go to the frame where you want the text roll or crawl to finish and set the end position by dragging the scrollbar or using the Scrollbar X and Y fields.
9. If you want Smoke to calculate the ideal number of frames for the text roll, choose a roll speed: 1X, 2X, 3X, or 4X.

   The suggested duration appears in the Best Roll Duration field. You can either change the number of frames in your clip to match the one in the Best Roll Duration field, or you can leave the clip as is.
10. If the suggested duration is acceptable, enter it in the Duration field and then click Fit Best Speed.

    The roll is created and the Scrollbar position and Leading are changed (if required) and locked.
11. If the suggested duration is not acceptable, click Fit Best Speed.

    The roll is created and the Scrollbar position and Leading are changed (if required) and locked.
12. Click Process to render the text roll and view the results.

    When you play the clip, the text rolls or crawls through the image area from the first position to the final position.

    NOTE: When processing text rolls and crawls, use PreRender in the Text Setup menu to render the roll or crawl relatively fast while bypassing the animation. Check the message bar to see whether PreRender is enabled.

Animating Text

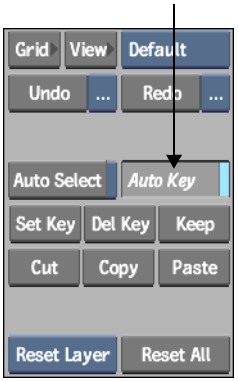
You can animate text properties including colour, softness, size, shadow, and transformation effects such as rotation, scale, and shear. For example, you can animate text channels to create an effect where the text appears gradually over time and then disappears from view.

Use Auto Key to create keyframes automatically as you make changes to text attributes. The movement between keyframes is interpolated according to the interpolation mode you set.

NOTE: PreRender must be disabled when creating text animations. See "Processing Considerations" on page 1361. Check the message bar to verify the PreRender status.

To animate text automatically:

1. In the Text Animation menu, enable Auto Key.

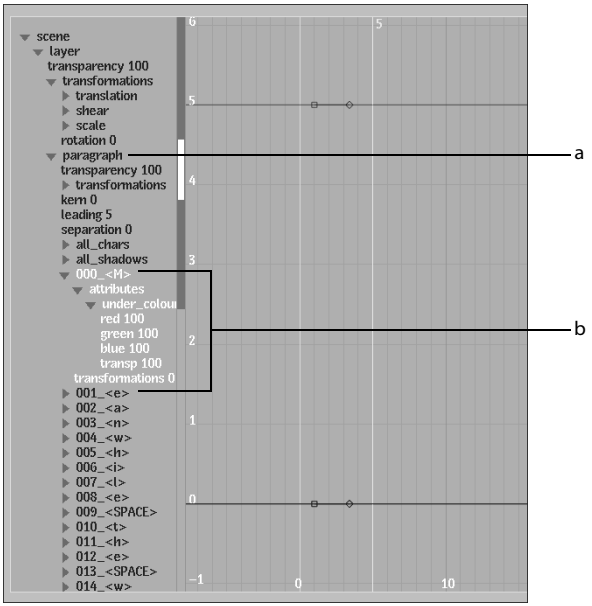


2. Go to the first frame in the clip.
3. With the Attribute controls, set the attributes and transformation properties.
4. Navigate to another frame in the clip and add more attributes and transformation properties according to the effect you want to produce.
5. Click Preview.
6. Make modifications as required and when finished, click Process.
7. Click Play to view the result.

   When you play the clip, the animation moves from the first frame to the last.

Animating Paragraph Channels

In the Text module, the Animation controls include a Paragraph Channel View for viewing text channels in the Channel Editor. Use the attributes and transformation channels to animate paragraphs and characters and fine-tune animations created using the Attributes menu.

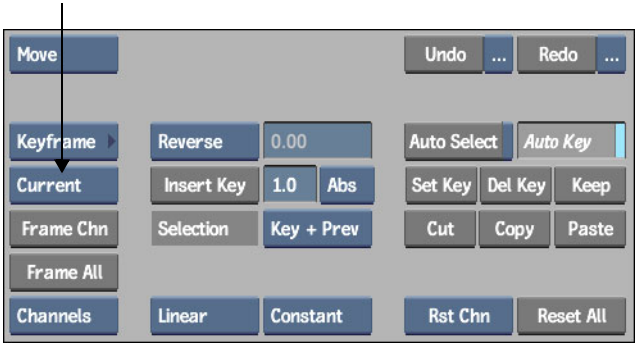


a) Paragraph folder contains all the characters, including spaces between words

b) You can animate specific channels for each character

To animate paragraph channels:

1. In the Text menu, click Animation to display the Channel Editor.
2. From the Paragraph Channel View box, select the paragraph channels you want to view in the Channel Editor.



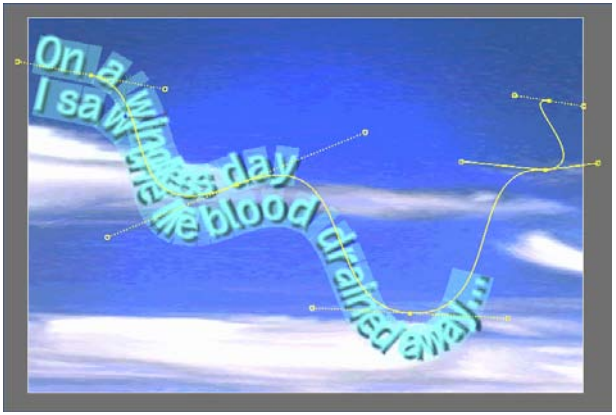
Select:	To view:
Current	The channels for the selected paragraph—the current cursor location.

Select:	To view:
Layer	The channels for all paragraphs in the selected layer.
All	All channels for all paragraphs in all layers.

3. Animate the selected channels as required. See "Creating Animations" on page 1410.

Animating Text on a Motion Path

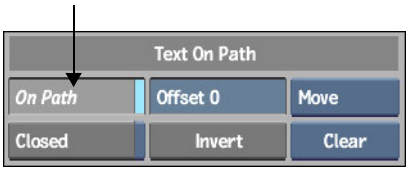
You can create a text layer on a spline and animate it over time. In this way, you create marquee text that twists and turns over an image or in time with other objects in the scene. The spline is fully editable; you can add control points and manipulate their tangent handles. In the Channel Editor, the Path group contains a Shape channel for the path and an Offset channel for the offset value.



You can set custom colours for the text path wireframe and vertices in the Text Setup menu. See "Processing Text" on page 1358.

To animate text on a motion path:

1. Create a layer or select a layer in the image window.
2. From the Text On Path section of the Text menu, enable On Path.



By default, the text appears on a path with three vertices.

3. Adjust and animate the shape of the path using the Text On Path controls.

The Text On Path controls are described as follows.

On Path button — Places text on a motion path.

Closed button — Closes the path by connecting the first and last vertices. Text will continue around the shape.

Offset field — Sets the position of the text on the path. Animate the Offset value to make the text follow the path for the duration of the clip.

Invert button — Reverses the order of the vertices on the path so that the text follows the opposite side of the path.

Text On Path Mode box — Provides settings for manipulating the spline.

Select:	To:
Move	Modify the shape of the spline by changing the position of the vertex or tangent.
Add	Add more vertices to the spline to create a more complex shape with text. Click anywhere on the path to add a vertex.
Delete	Remove a vertex from the spline.
Break	Separate two tangent handles and move them independently. Click a tangent; the tangent handle changes from a dashed to a solid line to indicate it is broken.
Auto	Connect broken tangents automatically. Click a tangent to reconnect it.

Clear button — Resets the text path at the current frame. To reset the path for the entire duration of the clip, click Reset Layer.

Saving and Loading Path Setups

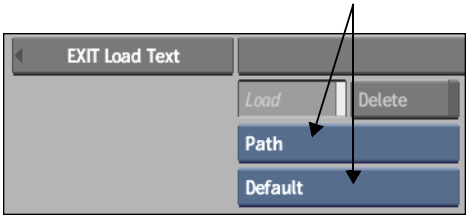
You can use a garbage mask spline as a shape for the motion path of text on a path. You can save and load the Shape channel as a list in raw shape data (*.raw* file), which is compatible with garbage mask raw data. Raw setups between text paths and garbage masks are interchangeable.

To load a raw shape data file:

1. In the Text On Path controls, enable On Path.
2. Click Load.

   The Text load options and file browser appear.

3. In the file browser, select Path and then select Default from the Text Path loading boxes.



A set of path files is visible when the Path and Default options are selected in the Load Text menu.

4. Browse to find the file you want to load.

HINT: Gmask setup files are typically located in the */usr/discreet/<product home>/path/default* directory.

5. Click Load.

The spline appears with its new shape in the image area.



Defining Styles

Styles are sets of text attributes and specifications that can be replicated when you need to use the same format again. You create and modify styles, and save and load them from the file browser using the Styles menu. The following character attributes are saved with the style: font, colour, outline, shadow, blur, scaling, rotation and shear. In addition, the layer's background colour and opacity are saved as well.

To access the Styles menu, click the Styles button in the Text menu.



a) Style Mode box b) Style Option box

To define a style:

1. Select a character with the attributes you want to save.

   You can select multiple characters, but it is the first one that defines the style.

2. From the Style Option box, select Define Style and then click the style button to which you want to assign the style.

3. Click Name and enter a name for the style. Then click the style button to which you want the name to apply.

   The new name appears on the button.

   NOTE: You can use **CTRL+SHIFT** and **F1** to **F9** to assign text attributes to Style buttons 1 through 9 from any menu.

To modify a style:

1. Select the character with the attributes you want to save.

2. From the Style Option box, select Define Style and then click the style button to which you want to assign the style.

   NOTE: You can use **CTRL+SHIFT** and **F1** to **F9** to assign a style to Style buttons 1 through 9 from any menu.

To clear a style:

➤ From the Style Option box, select Clear Style and then click a style button.

NOTE: It is sometimes convenient to clear all styles just prior to using AutoStyle to save multiple styles automatically. AutoStyle assigns up to nine style buttons at once. See "Saving Multiple Styles Automatically" on page 1388.

To apply a style:

1. Select a paragraph or string of characters to which you want to apply a style.
2. Press **CTRL+F1** to **F9**, or press the style button, to apply the style to the selected text.

Saving and Loading Styles

After you create styles, you may want to save one or all of them. You can load any of them in future sessions.

To save a style:

1. Do one of the following in the Styles menu:
   - Select All Styles from the Style Mode box.
   - Select One Style from the Style Mode box, and the style you want to save (Style 1 to Style 9).
2. Click Save Style.

   The Save Styles menu and file browser appear.
3. Choose a directory for the style.

   NOTE: You can click the Create Dir button to create a new directory in which to save your styles.
4. Enter the filename.

   The style is saved. The file browser automatically closes and the Styles menu reappears.

To load a style:

1. Select an option from the Style Mode box.

Select:	To:
All Styles	Load files saved with multiple styles. The file browser lists setups saved with multiple styles.
One Style	Load files saved with one style only. The file browser lists setups saved with a single style.

2. Click Load Style.

   The Load Styles menu and file browser appear.
3. Navigate to the appropriate directory and select the style(s) you want to load.
4. If necessary, click Exit Load Text to exit the file browser.

Saving Multiple Styles Automatically

If you create a section of text with multiple sets of attributes, you can assign each set as a separate style with a shortcut and then save them. The Text module automatically detects the different

sets of attributes used in the section and assigns each set to a Style button. You can then use shortcuts to apply them.

To assign styles from an existing layer using shortcuts:

1. Select the section of text.
2. From the Style Option box, select AutoStyle.

   NOTE: If you used more than nine sets of attributes in the selection, only the first nine are assigned to a Style button.

3. Save the styles.

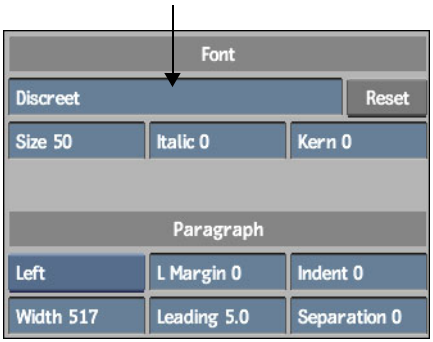
Changing Fonts

When you open the Text module, the default font is loaded and ready to use. When you choose a different font, it becomes the current font and all text you type appears in the current font. If you edit text that has a different font, the current font is replaced by the font of the text at the cursor position. For example, if you are working with Carta font and you edit text that uses Helvetica, Helvetica becomes the current font and all subsequent text you type appears in Helvetica.

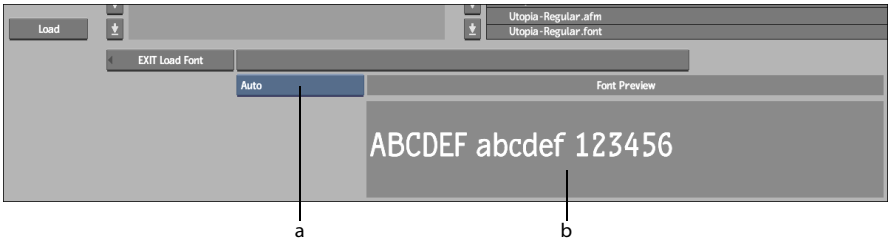
You specify the default font in the Preferences menu. Also, you can install additional fonts for use in the Text module. See Chapter 37, "Installing Fonts," on page 801.

To change the current font:

1. In the Font section of the Text menu, click the Font field.



The font library appears.



a) Font Type box b) Font Preview window

2. In the Font Type box, select the font type you want to load.

Type	Description
Type 1	A single-byte font type designed for Roman language fonts. Soft-links to the Adobe Postscript® Type 1 fonts installed with the system or supplied by Autodesk are contained in */usr/discreet/font* directory.
CID	A multi-byte adaptation of Adobe Postscript Type 1 fonts, well-suited to representing the large character sets of Asian languages such as Japanese, Korean and Chinese.
TrueType	A widely used cross-platform font format.
OpenType	A font developed by Adobe and Microsoft® that supports expanded character sets and layouts.
Auto	Displays all font types, detecting the type automatically.

3. In the file browser, navigate to the directory that contains the font you want to load.
4. Preview a font. Do one of the following:
   - Select a font to see it with sample text in the Font Preview window.

     The sample text can be the text you selected in the text layer, or text that you enter by clicking the Font Preview window to display the on-screen keyboard.
   - In the Proxies/Titles box, select Proxies to preview fonts. If no proxy appears, click Generate Proxies to generate a font proxy.

     This process may take a while, but once you create the proxies, the settings are retained. Each time you return to the font library, you can toggle between viewing font titles and font proxies by selecting Proxies or Titles.
5. Select the font.
6. Click Load.

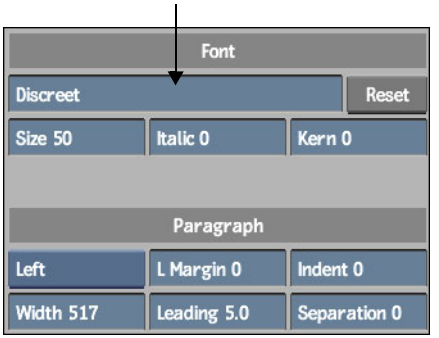
   The Text menu reappears with the name of the new font in the Font field.

Pasting Text from an External Source

You can copy text from an IRIX shell, a Linux terminal or another application and paste it directly in a text layer.

To paste text from a shell or terminal to the Text module:

1. In the Text module, create a layer for the text you want to paste.
2. Click the Font field and select a non-Latin font.



NOTE: A non-Latin font must be selected to display the non-Latin characters.

3. In the shell or terminal, copy text including non-Latin text.
4. In the Text module, paste the text in a text layer.

NOTE: Non-Latin characters do not appear in the Channel Editor—the generic <CHAR> name appears instead.

Entering Non-Latin Text

When entering non-Latin text characters:

- On an SGI system, make sure the required IRIX WorldView is installed and that you set the corresponding country, text encoding, and keyboard settings. To set these environment settings, use the *ipanel* application supplied with the IRIX operating system.
- On a Linux system, make sure the required *kinput2*, *canna*, and *Wnn6* packages are installed.

The following example illustrates entering Japanese text in a text layer.

To enter Japanese text in a text layer (SGI):

1. Use *ipanel* to change the country, text encoding, and keyboard settings to the required environment.
2. Log out when *ipanel* prompts you to do so.

3. Log in again.

   The new settings are in effect. The Wnn6 Input Method server starts and runs continuously. A small icon appears in the lower-left corner of your screen.



   NOTE: For detailed instructions on WorldView, ipanel, and Wnn6, consult your system documentation.

4. Start your Autodesk application.

5. Load a clip in the Text module.

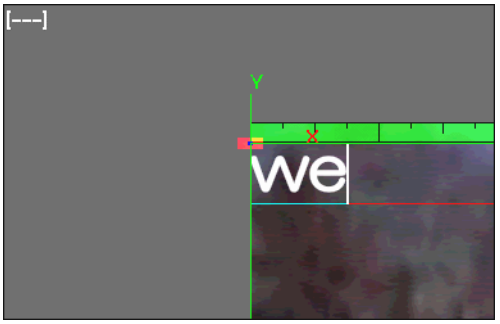
   Notice the message bar that appears at the top of the screen. This indicates you are in Latin input mode.



   a) Message bar

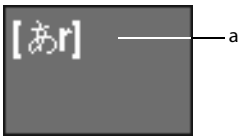
6. Create a layer and click the Font field to select a Japanese font from the file browser. From the Text Mode box, select Edit and then select the layer in the image window.

   When you type text, notice that you are still in Latin input mode.



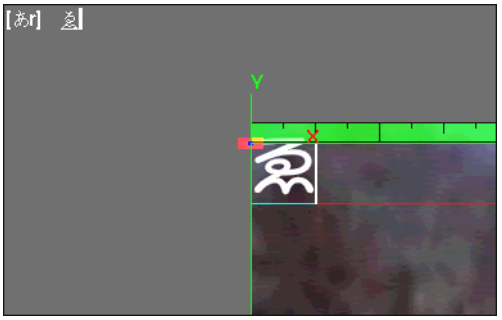
7. Press your Input Method hot key.

The message bar changes to indicate that you are in Japanese text mode.



a) Message bar

8. Type text, as required.
9. Press **ENTER** to accept the characters and add them to the text layer.



10. To revert back to Latin input mode, press the Input Method hot key again.

To enter Japanese text in a text layer (Linux):

1. Start the canna daemon by typing **`/etc/init.d/canna start`** in a Linux terminal.
2. Type the following commands in the terminal:
   - **`kinput2 -canna &`**
   - **`setenv XMODIFIERS @im=kinput2`**
   - **`setenv LANG ja_JP.eucJP`**

   NOTE: For detailed instructions on kinput, canna, and Wnn6, consult your system documentation.
3. Start your Autodesk application.
4. Load a clip in the Text module.

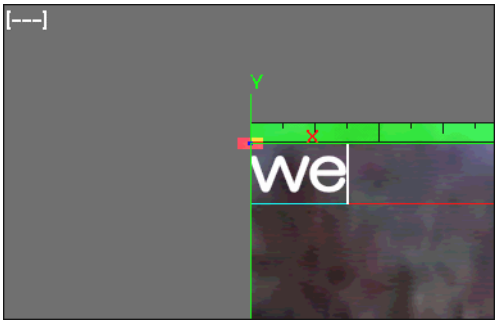
Notice the message bar that appears at the top of the screen. This indicates you are in Latin input mode.



a) Message bar

5. Create a layer and click the Font field to select a Japanese font from the file browser. From the Text Mode box, select Edit and then select the layer in the image window.

   When you type text, notice that you are still in Latin input mode.



6. Press your Input Method hot key.

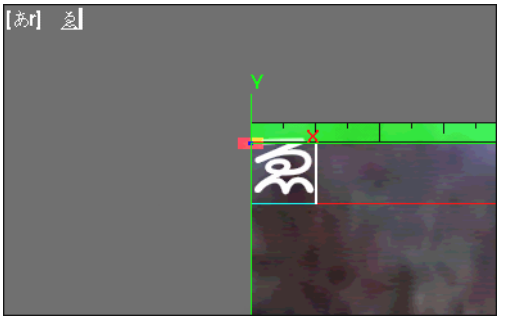
   The message bar changes to indicate that you are in Japanese text mode.



a) Message bar

7. Type text, as required.

8. Press **ENTER** to accept the characters and add them to the text layer.



9. To revert back to Latin input mode, press the Input Method hot key again.

58 Sparks

Summary

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[Loading a Sparks Plug-in](#) 1397
[Replacing a Sparks Plug-in](#) 1398
[Using a Sparks Plug-in](#) 1398
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About Sparks

Sparks are software plug-ins created by Autodesk or third-party developers. Load and use Sparks from the Audio/Visual (A/V) tools menu. Because specific procedures for using Sparks are as varied as the Sparks themselves, only general information is provided here.

You can also use a Sparks plug-in as a soft effect. See "Creating Sparks Soft Effects" on page 1011.

Loading a Sparks Plug-in

You can load up to eight Sparks at one time.

To load a Sparks plug-in:

1. From the A/V Tools box, select and enable Sparks.



2. From the Sparks menu, click one of the Sparks buttons. An L on a Sparks button indicates that you can load a Sparks plug-in.

The file browser appears.

3. Navigate to */usr/discreet/sparks*.

   You can also load Sparks from */usr/discreet/<product home>/sparks*.

4. Select a Sparks plug-in.

   You are returned to the Sparks menu and the name of the Sparks plug-in appears on the selected button. The L no longer appears on the button.

5. To exit the file browser without loading a plug-in, click EXIT Sparks Browser.

Replacing a Sparks Plug-in

If you want to load a new Sparks plug-in but all the Sparks buttons are already in use, you can replace an existing Sparks plug-in with the new one.

To replace an existing Sparks plug-in with a new one:

1. From the A/V Tools box, select and enable Sparks.
2. Press **ALT** and click the existing Sparks button in the Sparks menu.

   The file browser appears.

3. Navigate to */usr/discreet/sparks* or */usr/discreet/<product home>/sparks* and select a Sparks plug-in.

   You are returned to the Sparks menu, and the name of the new Sparks plug-in appears on the selected button.

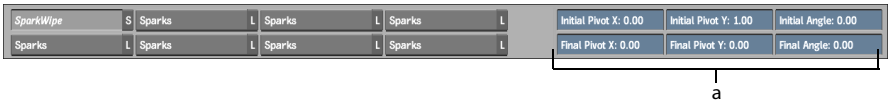
Using a Sparks Plug-in

A Sparks plug-in functions in the same way as other commands or modules. Some Sparks are designed to be used on the EditDesk or as a module.

To use a Sparks plug-in on the EditDesk:

1. In the Sparks menu, click a loaded Sparks button.

   The Sparks controls, if any, appear.



a) Sparks controls for SparkWipe

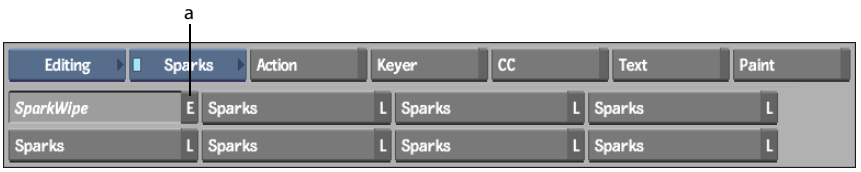
2. Choose the processing modes and enter the parameter values as appropriate for the selected Sparks plug-in. These values are specific to each Sparks plug-in.
3. Select the source clips and the destination.

   The processed clip appears on the EditDesk.

To use a Sparks plug-in as a module:

1. In the Sparks menu, click a loaded Sparks button.
2. Select the source clips.

   When there is a module for a Sparks plug-in, an E appears on the button.



a) E on SparkWipe button

3. Click the E on the Sparks button.
4. Select a destination.

   The Sparks module appears. Use the controls in the Sparks module as you would for other modules.



NOTE: An S next to the Sparks button lets you enter the module using the same media from the previous session.

Developing Sparks

The *Autodesk Sparks API Reference Guide* is available in PDF format. If you are interested in marketing or selling your Sparks, you must apply to the system Sparks program. To request an application, send an e-mail message to *sparks-manager@autodesk.com*.

Section 10
Animation and Expressions

Animation 1403

Expressions 1465

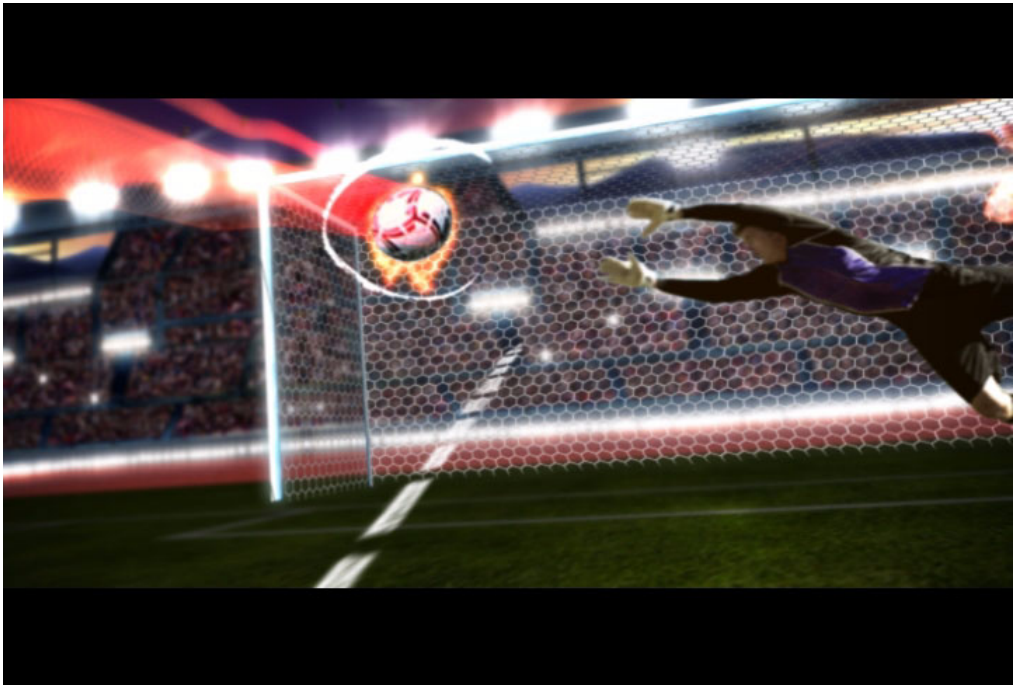


Image courtesy of Organika

59 Animation

Summary

About Animation 1403
Accessing the Channel Editor 1404
Creating Animations 1410
Displaying Channels 1423
Editing Keyframes 1437
Controlling the Speed of Objects 1457

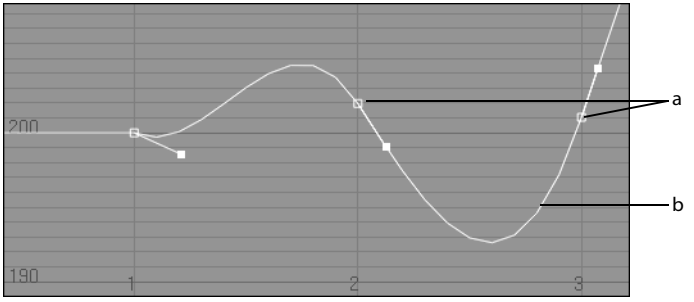
About Animation

Animation is based on a principle of human vision. If you view a series of related still images in quick succession, you perceive them as continuous motion. Each individual image is referred to as a frame. In Smoke, *animation* refers to a value that changes over time. A value can be anything from the position, rotation, scaling, or transparency of an object, to the gamma, gain, or offset in a colour correction.

A common animation technique uses changes in position and orientation of objects on successive frames to create the illusion of movement. For example, in DVE, you can set the position of objects, light sources, and cameras for an animated result.

There are several approaches to creating animations. To animate speed and position independently, use motion path animation. To animate object properties such as transparency and scaling, or material properties such as colour, blending, and textures, set keyframes automatically or manually. Most properties in Smoke can be animated.

Values used to create animations are called *channels*. You set channel values in the Channel Editor. To create an animation, you set a different value for the same channel at two or more frames. After you set a value for a channel at a particular frame, the value at that frame is called a *keyframe*.



a) Keyframes b) Animation curve

Each keyframe has two components: a value for the channel and the frame where the value is set. Keyframes are plotted on an animation curve in the Channel Editor. This curve maps frame numbers on the horizontal axis and channel values on the vertical axis. When you set more than one keyframe, the values between the keyframes are automatically calculated, creating the animation curve.

Accessing the Channel Editor

You use the Channel Editor to create animations. Almost all Smoke modules link directly to the Channel Editor. Its interface and functionality remain the same across all modules, while the specific animation channels correspond to the module itself as follows:

- DVE—Channels include the position, rotation, scaling, surface, and texture of an object. For example, use the Channel Editor to animate the position and colour of a light source.
- Paint—Channels include the shape, scale, and rotation of geometry, as well as brush size.
- Keyer—Channels include matte transparency and position of a garbage mask.
- Colour Corrector—Channels include highlights, midtones, and shadows as well as hue, saturation, and contrast.

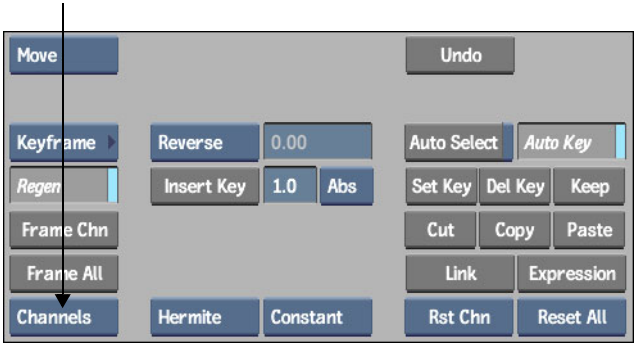
The Channel Editor has three channel views, each of which is used to control and coordinate different aspects of your animation.

To access the Channel Editor:

1. Click Animation from the appropriate module.



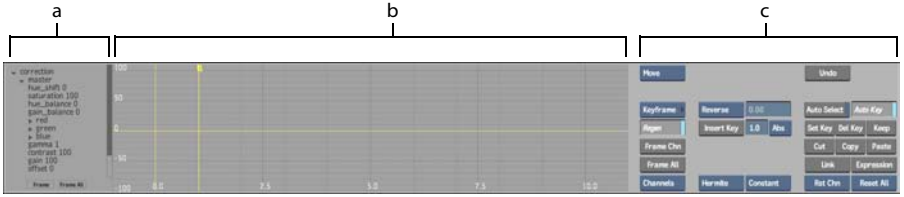
2. From the Channel view box, select a view.



Select:	To display:
Channels	The Animation Curve window. Use the Animation Curve window to edit the animation curve, as well as the timing and values of the individual keyframes and tangents that compose each channel.
Tracks	The Track Editor. Use the Track Editor to edit the timing of the overall animation channel, as well as the timing of the individual keyframes that compose each channel.
Info	The Information Table. Use the Information Table to view the animation channels of your scene with corresponding values, along with applied expressions which you can work with, in a list.

These view options are also available from the View box in all modules. When you select Channels, Tracks, or Info from the View box, the image window (or current viewport) displays the selected view.

To view the Channel Editor in the image window, swipe the bar at the left or right side of the menu. Swipe the bar again to view the clip in the image window.

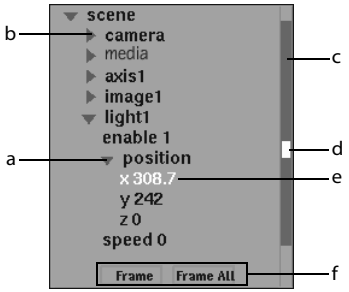


a) Channel hierarchy b) Animation Curve window c) Animation controls

The Channel Editor includes the following components.

Channel hierarchy — Organizes the channels of a particular module in a hierarchy of folders. The folders contain channels that are grouped based on the properties they animate.

When the channel hierarchy first appears, only the top-level folders are shown. You can expand these folders to set values for specific channels by clicking the arrow next to the folder name. For example, the Scale folder contains channels for scaling the object on the X and Y plane. Channels are indented and appear below their folders.



a) Expanded Position folder
b) Camera folder
c) Scroll bar
d) Indicates the relative position
e) Value
f) Framing buttons

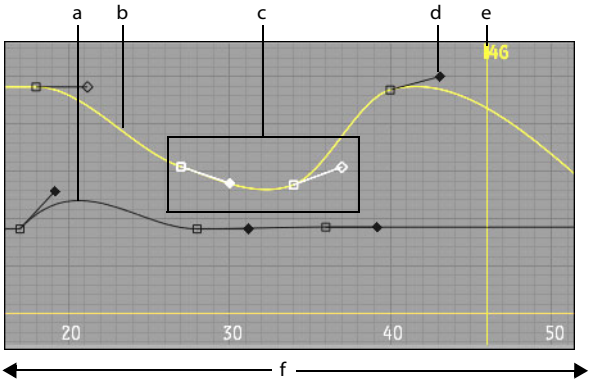
In the channel hierarchy, the value for the current frame is shown beside the channel name.

Animation controls — Used to create and modify keyframes, filter the display of channels and keyframes, and create and modify animation expressions. There are common elements to the animation controls, as well as specific menus depending on what is selected in the Animation Controls box. See:

- "Editing Keyframes" on page 1437
- "Displaying Channels" on page 1423
- Chapter 60, "Expressions," on page 1465

Animation Curve window — Plots keyframes on a curve and indicates the current keyframe position when you select the channel name. Selecting a complete channel highlights its curve and its name in the channel hierarchy in white. When you select a folder, the animation curves for all channels in the folder are highlighted. Partially selecting a channel (that is, not all keyframes are selected), highlights its curve and its name in the channel hierarchy in yellow. Unselected channels and keyframes are highlighted in black.

Keyframes turn white when selected and black when unselected. You can select keyframes from different channels to manipulate them.



a) Unselected channel
b) Partially selected channel
c) Selected keyframes
d) Tangent handle
e) Current frame
f) Frame number

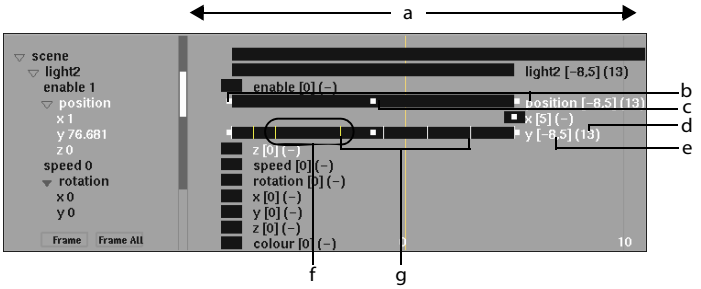
The frame number in the animation is mapped along the horizontal axis, ranging from 0 at the origin to the total number of frames (shown in the Total Frames field) at the right. The vertical bar indicates the frame currently in the image window.

The channel value is mapped on the vertical axis, increasing upward and decreasing downward. The range depends on the portion of the curve being framed.

When you set a value for a channel at a particular frame, it becomes a keyframe in the animation. Keyframes on an animation curve with Hermite or Natural interpolation display tangents with which you can control the slope of the curve. See "Setting Interpolation" on page 1418.

Track Editor — Displays keyframes along a horizontal bar and indicates the current keyframe position when you select a channel. You can change the timing for keyframes or set new keyframes. However, you cannot change a keyframe's value or its tangency. For example, if a keyframe indicates a particular X position value for a light in DVE, you can use the Track Editor to change the time at which the light will be located at this X value, but you must use the

Animation Curve window, the channel hierarchy values, or the menu of the module, to change the X value itself.



a) Track duration
b) Left/right handles
c) Middle handle
d) Number of frames in track
e) First and last frames in track
f) Selected keyframes
g) Keyframes

The frame number in the animation is mapped along the horizontal axis, ranging from 0 at the origin to the total number of frames (shown in the Total Frames field) at the right. The vertical bar indicates the frame currently in the image window.

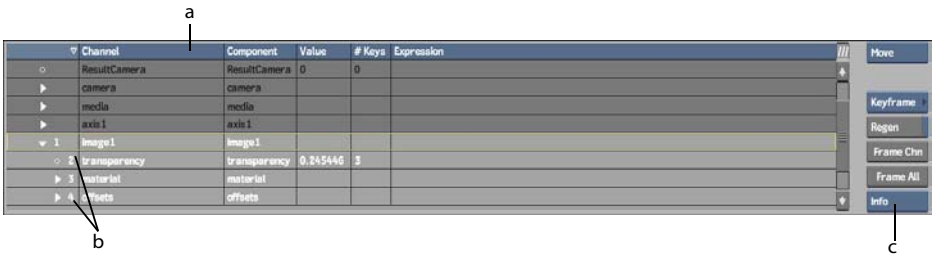
The position and length of a track is determined by the first and last keyframes for the channel it represents. The track extends from the frame number of the first keyframe to the frame number of the last keyframe. The frame numbers for the first and last keyframes appear to the right of the track and are shown in square brackets [1, 32], and the total number of frames is shown in parentheses (32). If a channel contains no keyframes, the number zero appears in square brackets [0] and a dash appears in parentheses (-) beside the track.

Selecting a channel also highlights its track. When you select a folder, the animation tracks for all channels in the folder are highlighted. Keyframes appear as white vertical lines intersecting the track, and turn yellow when selected.

When you select a track, three handles appear as white squares on the track. You use the middle handle to translate the track in time, and the left and right handles to scale the overall duration of the track.

Information Table — Displays a table of channels present in the scene, sorted by channel value, keyframe, and expression. Viewing channels in a tabular format makes it easy to navigate the channel hierarchy and locate keyframe information. See "Viewing Channels in a Table" on page 1423.

In the Information Table, you can also see and work with expressions applied to tracks. See "Working with Expressions in the Channel Editor" on page 1468.



a) Channel column heading b) Selection order c) Channel View box

Accessing Channel Views from Viewports

Any of the Channel Editor's views can also be displayed in a viewport.

In a multiple viewport setup, you can display multiple channel views simultaneously. Multiple viewports are available in the Colour Corrector, DVE, and Resize. See "Displaying Multiple Views" on page 137.

For example, in a 3-Up view, you can display your clip in one viewport, the Animation Curve window in another viewport, and the Track Editor in the third. This way, you can perform functions unique to a channel view, such as adjusting tangents in the Animation Curve window, while coordinating channels in time in the Track Editor, without having to constantly switch channel views.

To display channel views in a viewport:

1. Select a viewport.

   The selected viewport's border turns yellow.

2. Do one of the following:

   • From the View box, select a channel view.



   • Press **F5** to cycle through channel views.

   NOTE: Your edits in one animation view are immediately reflected in all channel views that are displayed.

Creating Animations

You can create many forms of animation in Smoke. For instance, your animation can be as simple as a layer gradually floating across the screen or slowly fading out. In contrast, you can create a cartoon animation in Paint, then composite it as media in DVE so that it uses motion paths and camera changes to add to the sense of movement.

Assess the composite and determine what layers and objects need to be animated for the result you want to achieve. If you are animating position and speed, determine whether you want the animation to follow a motion path. See "Creating a Motion Path" on page 1457.

Keyframe animation, in its simplest form, involves selecting something in a clip such as a layer or 3D object, setting its properties at one frame, moving to another frame, and changing these properties. The values between the keyframes are determined automatically using interpolation. The values before the first and after the last keyframes are determined automatically using extrapolation. Interpolation determines the rhythm of the animation between keyframes, while extrapolation determines the rhythm before and after the animation begins and ends. You can set the default interpolation and extrapolation used when you animate channels. See "Setting Interpolation" on page 1418 and "Setting Extrapolation" on page 1421.

You can set keyframes automatically when you enter values for a channel in the Channel Editor, or you can set keyframes manually. Typically, it is easier and more efficient to set keyframes automatically, particularly when you position an axis or an object in the scene or when you want an effect that changes frequently over time. After setting several keyframes automatically, adjust some keyframes manually for a more precise effect.

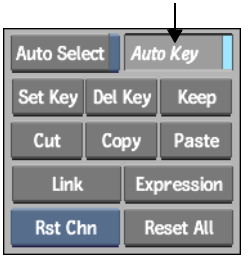
Alternatively, you can use a more advanced technique by setting an object's position based on another's animated property setting using an expression. See Chapter 60, "Expressions," on page 1465.

Setting Keyframes Automatically

The following procedure illustrates the animation workflow by describing how to set keyframes automatically for the saturation channel in the Colour Corrector. Subsequent procedures illustrate how to create animations in Paint and DVE, respectively.

To animate saturation in the Colour Corrector:

1. In the Colour Corrector menu, enable Auto Key.



   When Auto Key is enabled, a keyframe is set automatically each time you change a value at any frame.

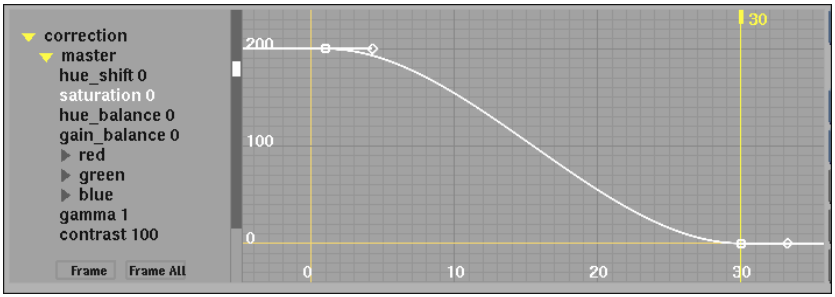
2. In the timebar, position the clip at the first frame.
3. In the channel hierarchy, click ▶ beside the Master folder.

   HINT: Press **ALT** and click to expand the folder and all subfolders. When several folders are expanded at once, it can be hard to match animation curves with their corresponding channel in the channel hierarchy. Collapse folders you are not using to isolate the channel you want to edit by clicking ▼. See "Displaying Channels" on page 1423.

4. Select the saturation channel and double-click the value.
5. Enter 200.
6. In the timebar, position the clip at frame 30.

7. In the Channel Editor, double-click saturation and enter 0.

   The second keyframe is set. The channel name and curve are highlighted.



   You have created an animation that reduces the saturation over 30 frames.

8. In the Animation controls, click Frame Chn.

   The Frame Channel button adjusts the zoom factor in the Animation Curve window so that the selected curve is displayed completely. In this way, you can see the full shape of the curve from the first keyframe to the last keyframe.

9. Preview the result by clicking Process.

10. Modify values, animation curves, and interpolation to refine the animation until you are satisfied with the result. See "Editing Keyframes" on page 1437 and "Setting Interpolation" on page 1418.

11. If you are animating several channels in the Colour Corrector, you can adjust the timing of the animations. See "Controlling the Speed of Objects" on page 1457.

To animate the size and colour of a brush stroke in Paint:

1. Click Paint, and then click AutoPaint.

   The AutoPaint menu appears.



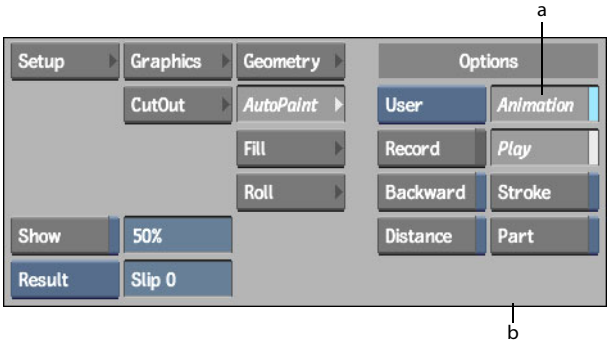
a) AutoPaint Mode box
b) Record button
c) AutoPaint button
d) Brush controls

2. Set the following options:
   - From the AutoPaint Mode box, select User. See "Using AutoPaint" on page 1715.
   - From the Brush controls, set brush attributes. See "Brush Attributes" on page 1690.
3. Enable Record.

   The Record button records the brush strokes. See "Recording Brush Strokes" on page 1719.
4. Create brush strokes by painting on the clip.

   Once you are finished recording the brush strokes, you are ready to animate the brush and brush stroke attributes.
5. Click below the timebar to stop recording.

   Record is disabled and you are in Play mode.
6. Enable Animation.



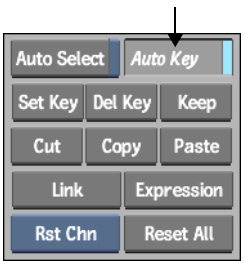
a) Animation button b) Swipe bar

7. Swipe the bar at the bottom of the Paint menu to display the Channel Editor.
8. In the animation menu, make sure that Auto Key is enabled.
9. Move the positioner to the first frame.
10. In the channel hierarchy, open the Brush folder and set the following channel values:
    - Set the Size channel to 1.
    - Set the Colour g (green) channel to 12.
11. Move the positioner to frame 7 and set the following channel values:
    - Set the Size channel to 50.
    - Set the Colour g (green) channel to 98.

12. Move the positioner to frame 11 and set the following channel values:
    - Set the Size channel to 66.
    - Set the Colour g (green) channel to 100.
    - Set the Colour b (blue) channel to 48.
13. Move the positioner to frame 30 and set the following channel values:
    - Set the Size channel to 118.
    - Set the Colour g (green) channel to 17.
14. Click Process and then play the clip to view the result of the animated brush stroke.

To animate the transparency of media in DVE:

1. In DVE, load a front, back, and matte clip.
2. Add a surface for the media.
3. In the DVE menu, enable Auto Key.

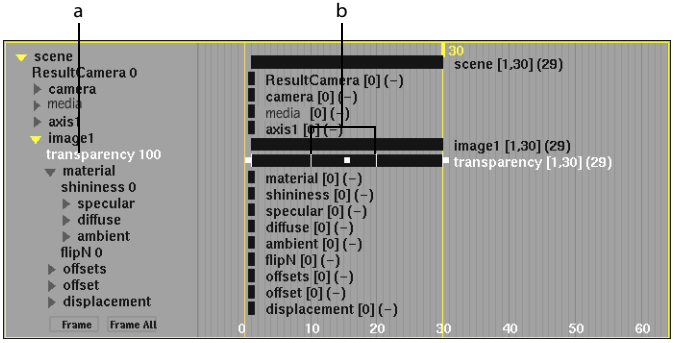


   When Auto Key is enabled, a keyframe is set automatically each time you change a value at any frame.
4. Move the positioner to frame 1.
5. Click Object to display the Image menu.
6. Enter 0.0% in the Transparency field.
7. Move the positioner to frame 10 and set the transparency to 16%.
8. Move the positioner to frame 20 and set the transparency to 40%.
9. Move the positioner to frame 30 and set the transparency to 100%.
10. Click Animation and open the image *x* folder, where *x* is an integer representing the image.
11. Select the transparency channel.

    Keyframe indicators appear as blue bars in the timebar.

12. Click Process and then play the clip to view the result of the animated media transparency.

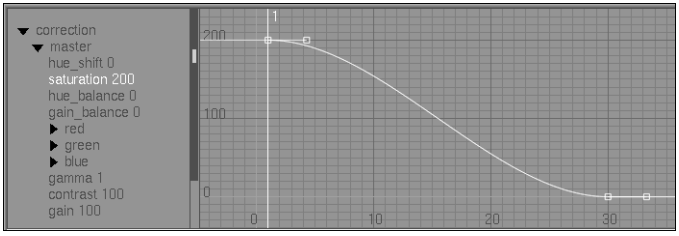
13. If necessary, edit the timing of the keyframes in the Track Editor to make sure all of the different animations occur in proper sync. In a viewport, press **F5** until the Track Editor appears, or select Tracks from the Channel View box.



a) Selected Channel b) Keyframes can be dragged in time

Setting Keyframes Manually

Set keyframes manually when you want to experiment with animated behaviour, especially for precision animation. Setting keyframes manually using the Set Key button allows for more control than the Auto Key method, since it gives you the chance to try out ideas and discard them quickly without having to undo work. In this way, you only set the keyframes when you are satisfied with the result.



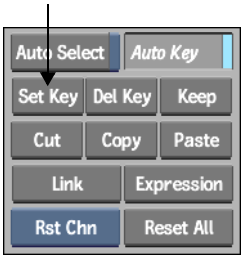
To set keyframes manually using the Set Key button:

1. Disable Auto Key.

2. Drag the positioner to the frame where you want to set the keyframe.

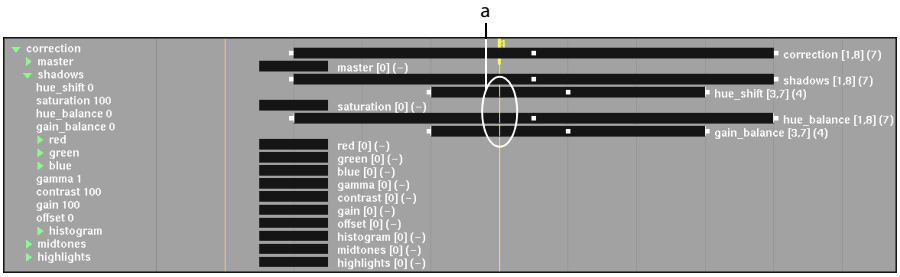
3. In the Channel Editor, select one or more channels.

4. Click Set Key.



The current values for the selected channels are set in the current frame.

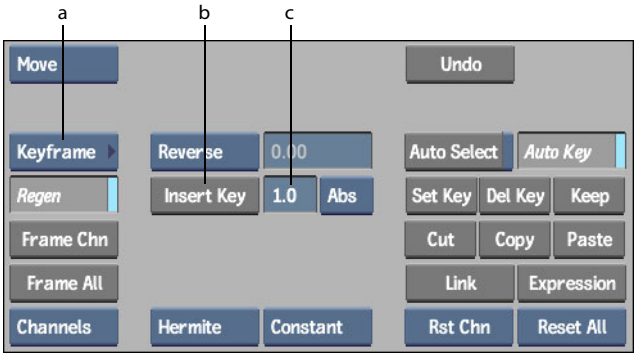
HINT: It can be useful to set keys across multiple channels using the Track Editor since this view focuses on channels, and their composing keyframes, in time.



a) Keyframes set for all selected tracks coinciding with positioner

Inserting Keyframes

Use the Insert Key button and Duration field to insert keyframes with ripple. Ripple occurs when frames are added or removed, thereby increasing or decreasing the length of the animation curve. You can also insert keyframes at the end of an animation curve.



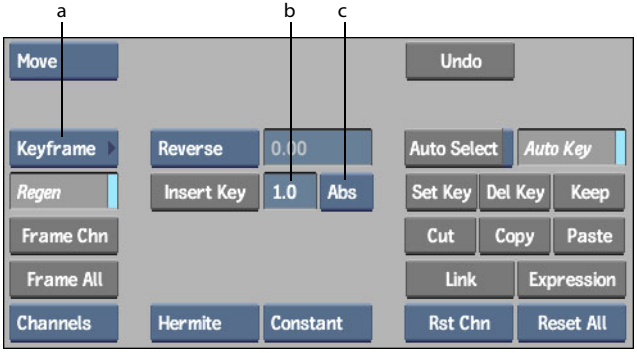
a) Animation Controls box b) Insert Key button c) Duration field

To set keyframes using the Insert Key button and Duration field:

1. Select the animation curve that you want to affect.
2. Move to the frame where you want to insert a keyframe.
3. From the Animation Controls box, select Keyframe.
4. Click Insert Key. The Insert Key button behaves differently depending on the current frame:
   - If the current frame is the last keyframe, a new keyframe is created <*duration*> number of frames after the last keyframe (*duration* is the value in the Duration field). The current frame advances to the new keyframe.
   - If the current frame is a keyframe other than the last keyframe, a new keyframe is created <*duration*> number of frames after the present keyframe (*duration* is the value in the Duration field). Other keyframes are moved by the same duration causing a ripple effect.
   - If the current frame is between keyframes, Insert acts the same as the Set button: a new keyframe is created and the duration is unchanged.

Changing the Duration between Keyframes

Use the Duration field to change the duration between two or more keyframes. The Abs/Rel box determines whether the value in the Duration field is absolute or relative to the present keyframe value.



a) Animation Controls box b) Duration field c) Abs/Rel box

To change the duration between keyframes:

1. Select the animation curve and keyframes whose duration you want to change.
2. From the Animation Controls box, select Keyframe.
3. Select how the new duration will be applied using the Abs/Rel box.

Select:	To:
Abs	Force the duration between keyframes to the new duration value.
Rel	Apply the new duration value relative to the present value.

4. Enter the new duration value in the Duration field.

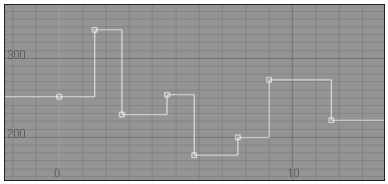
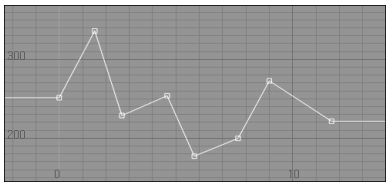
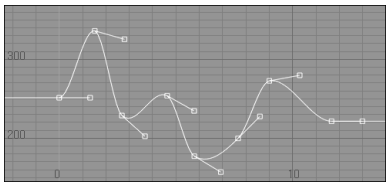
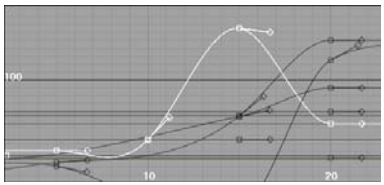
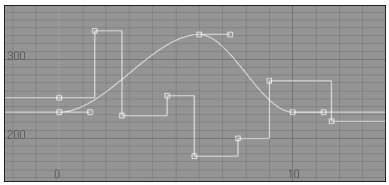
   The distance between keyframes is changed immediately.

   NOTE: When positioned on the last keyframe, a value entered into the Duration field has no immediate effect, but the value can be used to insert a new keyframe by clicking Insert Key.

Setting Interpolation

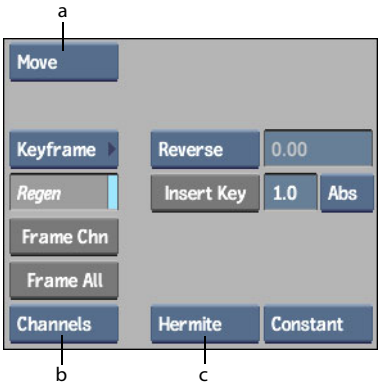
Interpolation defines the shape of an animation curve between keyframes. You set the interpolation mode to determine the smoothness of the transitions for an entire curve or between keyframes. The smoother the transition between each keyframe, the less jitter in your result.

The following table describes the interpolation modes and illustrates the resulting curves. You can set the default interpolation mode used when creating animations in the Preferences menu. The default interpolation is initially set to Hermite.

Interpolation Mode	Resulting Curve
Constant—Produces a square curve. The value of one keyframe is held constant until the next keyframe.	
Linear—Joins keyframes using straight lines. Linear interpolation may result in abrupt movement in the animation.	
Hermite—Produces a smooth curve with a smooth transition between keyframes. Each keyframe on the animation curve has an associated tangent handle. You can change the shape of the animation curve by dragging the tangent handle. When you move a tangent handle, it changes to a solid square.	
Natural—Produces a smoother, more continuous curve than Hermite. This animation curve has natural cubic splines, similar to Hermite curves, but the tangents of the spline adjust themselves automatically to match the first and second derivatives at each keyframe. This results in a very smooth curve. Each tangent is re-evaluated when you move a point on the curve.	
Mixed—You cannot select Mixed. This option is shown automatically when you select two or more channels that have different interpolation modes, or when an animation curve contains different interpolation modes between keyframes.	

To change the interpolation for an entire curve:

1. From the Channel View box, select Channels.



a) Edit Mode box b) Channel View box c) Interpolation box

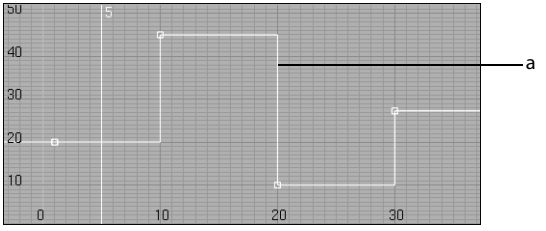
2. From the Interpolation box, select an interpolation mode.

   As soon as you select the interpolation, it is applied to the selected curve.

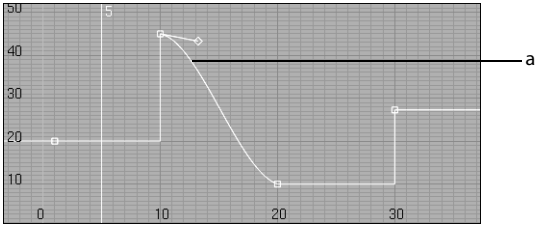
To change the interpolation mode between keyframes:

1. Select the first keyframe of a sequential group of two keyframes in the animation curve that you want to change.
2. From the Interpolation box, select an interpolation mode.

The interpolation changes between the selected keyframe and the next keyframes. For example, the following figure shows the results of changing a keyframe's interpolation from Constant to Hermite in an animation curve that uses Constant interpolation.



a) The original animation curve using Constant interpolation



a) The same curve after changing the second keyframe to Hermite interpolation

To change the interpolation mode for a group of keyframes:

1. Press **CTRL** and select the keyframes for which you want to change the interpolation.

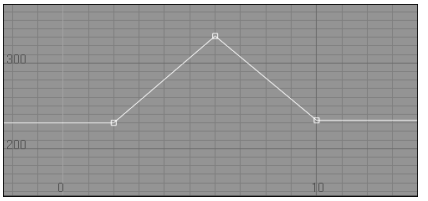
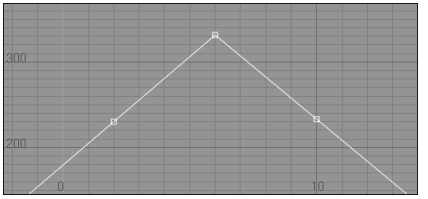
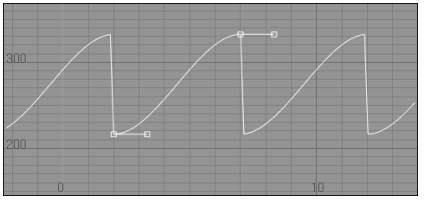
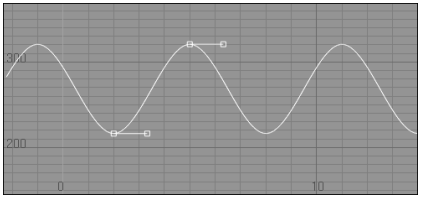
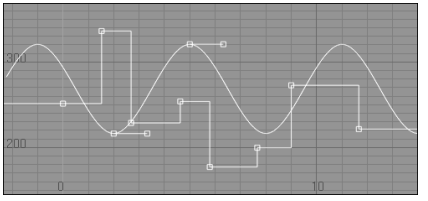
   HINT: While pressing **CTRL**, you can also draw a selection box around the group of keyframes you want to select.

2. From the Interpolation box, select an interpolation mode.

   The selected interpolation is applied to the keyframes.

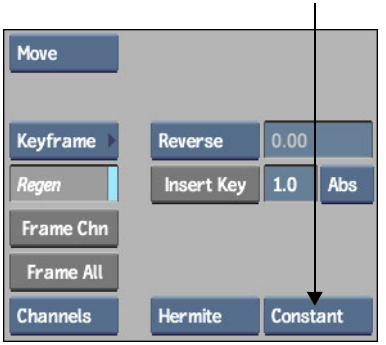
Setting Extrapolation

Extrapolation defines the shape of an animation curve before the first keyframe and after the last keyframe of the curve. The following table describes the extrapolation modes and illustrates the resulting curves. You can set the default extrapolation mode used when creating animations in the Preferences menu. The default extrapolation is initially set to Constant.

Extrapolation Mode	Resulting Curve
Constant—Applies the channel value in the first keyframe to all frames before the first keyframe. The value of the last keyframe is applied to all frames after the last keyframe.	
Linear—Continues the curve in a linear fashion before the first keyframe and after the last keyframe.	
Cycle—Creates cycles in the curve. The period of each cycle is determined by the first and last keyframe.	
Reverse and Cycle—Repeats, reverses, then cycles the curve.	
Mixed—You cannot select Mixed. This option is shown automatically when you select two or more channels that have different extrapolations.	

To change the extrapolation:

1. Select the animation curve.
2. From the Extrapolation box, select an extrapolation mode.



The extrapolation is applied to the selected curve.

Displaying Channels

You can set display options in the Channel Editor to show specific information and hide other information. Displaying information can be as simple as expanding and collapsing folders in the channel hierarchy or as detailed as filtering to show only animated channels.

Additionally, you can pan and zoom the Channel Editor to focus on a particular section of the Animation Curve window or the Track Editor.

Viewing Channels in a Table

Viewing the Channel Editor in a tabular format makes it easy to navigate the channel hierarchy and locate keyframe information. The tabular information can be sorted by channel value, keyframe, and expression.

To view or browse data in a tabular format:

1. Click Animation to display the Channel Editor.
2. From the Channel View box, select Info.

   The Channel Editor displays the Information Table view.

3. Click one of the following:

   • The arrow next to a folder to expand it to view the channels or other folders it contains. Click the arrow again to collapse the folder.

   NOTE: Scene channels at the top level of the hierarchy cannot be collapsed.

   • The Hierarchy View button  to better view the channel hierarchy.

   • A channel or folder name to select it. If you select a folder, all the channels and other folders it contains are selected. **CTRL**-click it again to unselect it.

   • A column heading to sort by channel, value, number of keys, or expressions, in ascending or descending order.

   HINT: When using cascading expressions, the order in which channels are selected is important. To display the selection order, hold **CTRL** and select channels in the Info channel view. When you select a parent entry, all child entries are numbered sequentially after the parent entry. See "Cascading Expressions" on page 1471.

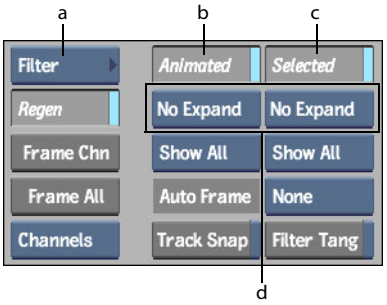
Expanding and Collapsing Channels

As you create animations, the Channel Editor can become difficult to navigate when many folders in the channel hierarchy are expanded. For easy viewing, expand only the channels of interest, such as channels that are animated, and collapse the others.

To expand and collapse channels:

1. From the Animation Controls box, select Filter.

   The Filter controls appear.



a) Animation Controls box
b) Animated button
c) Selected button
d) Expansion boxes

2. Enable Animated, Selected, or both, depending on the channels you want to select.

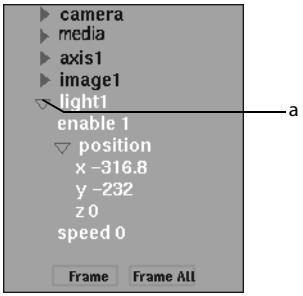
   HINT: Press the comma key (,) to enable or disable the Animated button. Press the period key (.) to enable or disable the Selected button.

3. From the corresponding Expansion box, select one of the following options.

Select:	To:
Exp & Col	Expand animated or selected channels and collapse all others.
Expand Only	Expand animated and selected channels. All previously expanded channels remain selected.
No Expand	Not expand animated or selected channels.

   The channels are expanded/collapsed according to your selection.

   The expand/collapse states of folders are persistent per module and soft effect editor, for the current session. You can also save and load filter preferences, which have an effect on whether folders are collapsed or expanded. See "Saving and Loading Filter Preferences" on page 1427.



a) This folder cannot be collapsed until the Expand/Collapse options are changed

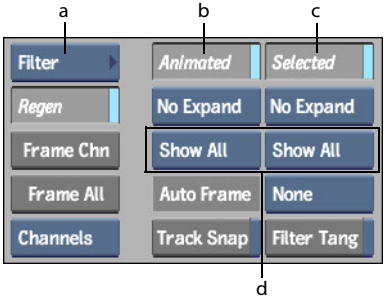
Showing and Hiding Channels

In the Channel Editor, you can display all channels simultaneously or only the channels you are currently working with. You have the same control over the display of channels regardless of the channel view you are using in the Channel Editor.

To show or hide particular channels:

1. From the Animation Controls box, select Filter.

   The Filter controls appear.



a) Animation Controls box
b) Animated button
c) Selected button
d) Show/Hide boxes

2. Enable Animated, Selected, or both, depending on the channels you want to select.
3. From the corresponding Show/Hide box, select one of the following options.

Select:	To:
Hide All	Show only the animated or selected properties, for example, the X and Y values of an axis. All other properties in the same parent folder are hidden. All other folders are also hidden.
Hide Group	Show only the animated or selected channel, its parent folder, and all channels in the same group, where a group includes all folders in the same parent folder. All other parent folders and groups are hidden. **NOTE:** If multiple channels are animated or selected, all corresponding parent folders and groups are shown.
Show All	Show all animated or selected channels.

Showing Specific Channel Tangents

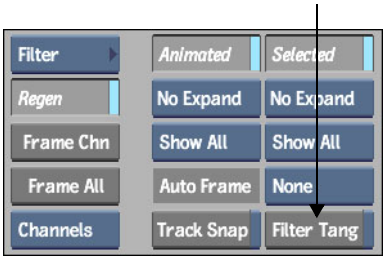
You can display the tangents of only the selected channels. This can be useful if the Channel Editor is cluttered and you want to concentrate only on a subset of channels to edit.

NOTE: Tangents are only displayed in the Animation Curve window.

To show only the tangents of selected channels:

1. If necessary, switch to the Animation Curve window by selecting Channels in the Channel View box, or by cycling to it by pressing **F5**.
2. Select one or more channels.

3. From the Animation Controls box, select Filter.
4. Enable Filter Tang.



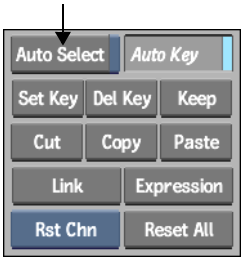
Only the tangent handles of selected channels are displayed. The tangent handles of unselected channels are hidden.

Selecting Channels Automatically

After you alter a numeric field, the corresponding channel can be selected automatically in the Channel Editor.

To select channels automatically:

1. Enable Auto Select.



2. Change a numeric field such as the X rotation of an axis in DVE.

   The corresponding channel is selected in the Channel Editor.

   NOTE: The channel corresponding to the most recently used numeric field remains highlighted in the Channel Editor until another selection is made.

Saving and Loading Filter Preferences

You can save all of the filter preferences in the Filter menu. For example, you can save the filter settings you select when accessing the Channel Editor from the Keyer, then load these back into any other module or soft effects editor. The Channel Editor is then filtered accordingly. You can

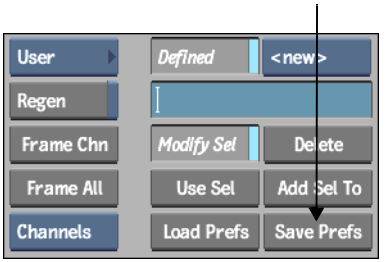
only have one set of preferences, per user. The saved preferences are persistent for the user when you restart the application.

To save filter preferences:

1. From the Animation Controls box, select User.



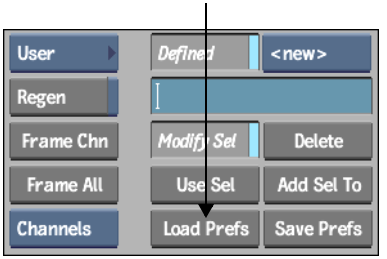
2. Adjust the filter settings according to what you want to save.
3. Click Save Prefs.



The filter settings are saved for the current user.

To load filter preferences:

1. Access the Channel Editor after saving filter preferences.
2. From the Animation Controls box, select User.
3. Click Load Prefs.



The filter settings are loaded, and the Channel Editor is filtered accordingly.

NOTE: Saved filter preferences are also loaded whenever animation parameters are reset.

Framing Channels

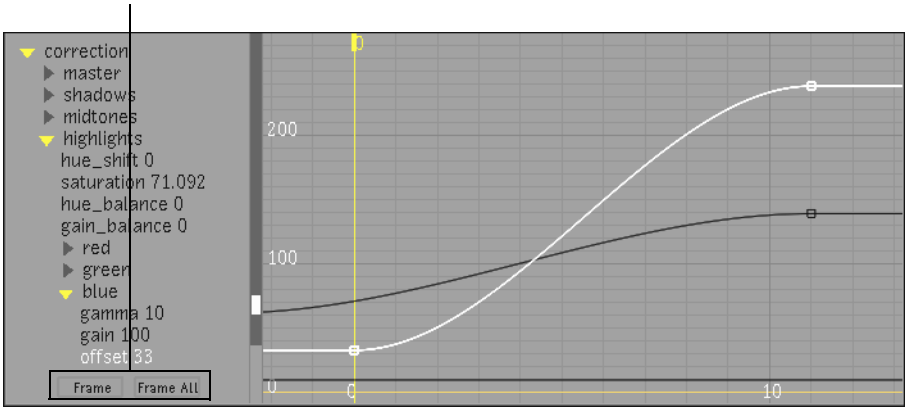
You can frame selected channels in the Animation Curve window or the Track Editor so that they completely appear in the channel view, from the first keyframe to the last keyframe. When framing a channel with an expression applied to it, the channel is framed from the minimum to the maximum frames in the sequence.

In the Animation Curve window, framing channels brings the full shape of the animation curves into view, including all curve peaks and troughs. In this channel view, you can also frame smaller regions of animation curves by first selecting individual keyframes.

In the Track Editor, framing channels brings the total duration of the tracks in view.

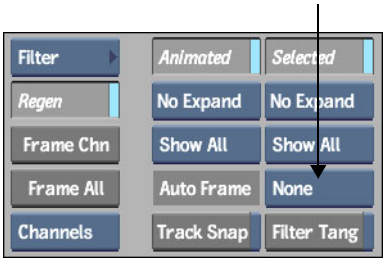
You can also automatically frame particular channels according to criteria you set in the Filter menu. For example, you can set all animated channels to be automatically framed.

Framing controls are available from the Animation menu, and from the channel hierarchy.



To frame channels:

1. From the Animation Controls box, select Filter.
2. From the Auto Frame box, select None.



3. Do one of the following:

   • On the channel hierarchy, click one of the following buttons.

Click:	To frame:
Frame	Selected channels.
Frame All	Animation curves for all expanded channels.

   • From the Animation menu, select one of the following options.

Select:	To frame:
Frame Chn	Selected channels.
Frame All	Animation curves for all expanded channels.

   NOTE: The Frame Chn and Frame All buttons are only available when None is selected in the Auto Frame box. Press the forward slash key (/) to toggle Auto Frame between None and the last selected option (All, Animated, or Selected).

4. Press **CTRL** and click Frame Chn in the Animation menu or Frame on the channel hierarchy to frame the selected channel and scroll the corresponding folder to the top of the channel hierarchy.

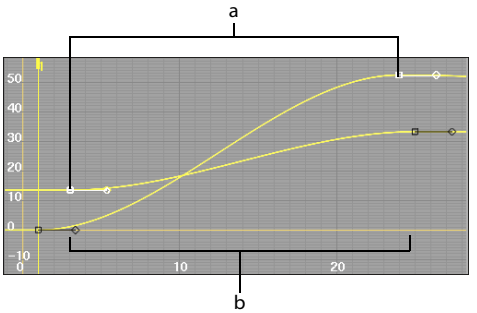
   HINT: You can press **SHIFT+TAB** to simultaneously frame the selected channels as well as expand them in the channel hierarchy.

To frame regions of channels:

1. From the Animation Controls box, select Filter or Keyframe.
2. From the Auto Frame box, select None.
3. Using the Animation Curve window, select keyframes from one or more channels.

4. Click Frame Chn in the Animation menu or Frame on the channel hierarchy.

   Regions of the animation curves from which you selected keyframes are framed in the Animation Curve window.



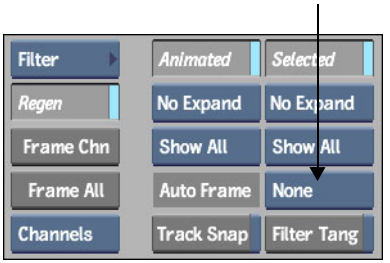
a) Selected keyframes from different channels

b) Framed regions of channels based on selection

HINT: You can press **SHIFT+TAB** to simultaneously frame the selected keyframes as well as expand the channels they belong to in the channel hierarchy.

To have channels automatically framed:

1. From the Animation Controls box, select Filter.
2. Select one of the following options from the Auto Frame box.



Select:	To frame:
All	All channels.
Animated	All animated channels.
Selected	All selected channels.
None	No channels. This option enables the Frame Chn and Frame All buttons in the Animation controls.

The corresponding channels are automatically framed.

HINT: Press the forward slash key (/) to toggle Autoframe between None and the last selected option (All, Animated, or Selected).

Defining a Selection Set

You determine the filter to apply to the Channel Editor by creating a selection set. A selection set includes all the channels, folders, and folder elements that you want to display as part of a set. By defining a selection set, you can select to show only certain channels, folders, and folder elements and to hide all the others. You can navigate the Channel Editor more easily and isolate groups of channels that you are animating. Define selection sets with the User controls by choosing the channels to appear in the selection set.

You can base the content of your selection set on your current selection. Examples of your current selection include channels and folders selected in the Channel Editor, or nodes selected in the schematic. You can add selections to your selection sets and refine selection sets.

Selection sets are applicable to all channel views in the same way.

Start by making your selection and then naming and creating a selection set. Selection sets are saved with setups.

To make your selection:

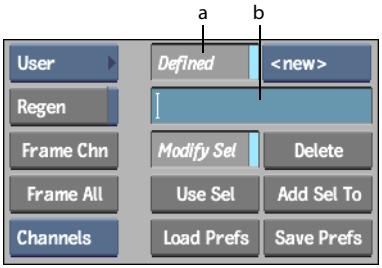
➤ There are several methods for making your selection. For example:

In:	To make a selection:
The schematic	Click an individual node or hold **CTRL** and drag a box around a group of adjacent nodes.
The Channel Editor	Click a channel or folder in any of the channel views. If a parent folder is selected, all children are selected also.

To name and create a selection set:

1. From the Animation Controls box, select User.

   The User controls appear.



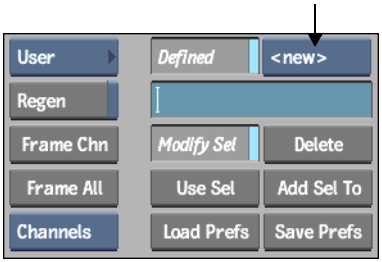
a) Defined button b) Selection Set Name field

2. Enable Defined.
3. Type a name in the Selection Set Name field and press **ENTER**.

   The selection set is named and created.

To switch between selection sets:

1. From the Animation Controls box, select User.
2. In the User controls, select a different selection set from the Selection Set box.



3. If the selection set is not visible in the channel hierarchy, drag in the channel hierarchy until the selection set becomes visible.

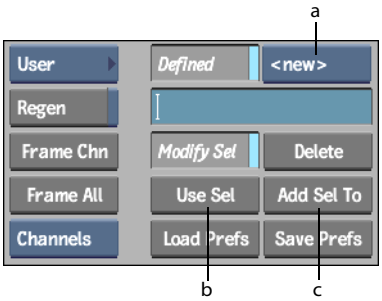
   HINT: If you still have difficulty viewing a selection set, select Keyframe from the Animation Controls box, then **CTRL**-click Frame Chn. The top of your selection set is aligned with the top of the Channel Editor.

Basing Your Selection Set on Your Current Selection

You can either replace or add to an existing set with the current selection. This is useful when working on a group of nodes in the schematic. After selecting nodes in the schematic, you can

choose to display them in the Channel Editor. If required, display further channels based on successive selections in the schematic.

Use the Selection Set box to choose your selection set.



a) Selection Set box b) Use Sel button c) Add Sel To button

To replace an existing selection set with your current selection:

1. Select a selection set from the Selection Set box.
2. Make your selection.

   NOTE: Step 2 can be completed before step 1.

3. Click Use Sel.

   The current selection is displayed in the Channel Editor and this selection is saved as the current set. All other channels and folders are hidden.

To add your current selection to a selection set:

1. Select a selection set from the Selection Set box.
2. Make your selection.

   NOTE: Step 2 can be completed before step 1.

3. Click Add Sel To.

   The current selection is added to the current selection set. The newly selected channels are displayed in the Channel Editor and saved as part of the current selection set.

Refining Selection Sets in the Channel Editor

Refine your selection set using the Modify Sel. button. This method of defining the contents of a selection set is particularly useful in a module without a schematic, such as the Colour Corrector.

To modify a selection set from the Channel Editor:

1. Select a selection set from the Selection Set box.
2. Enable Modify Sel.

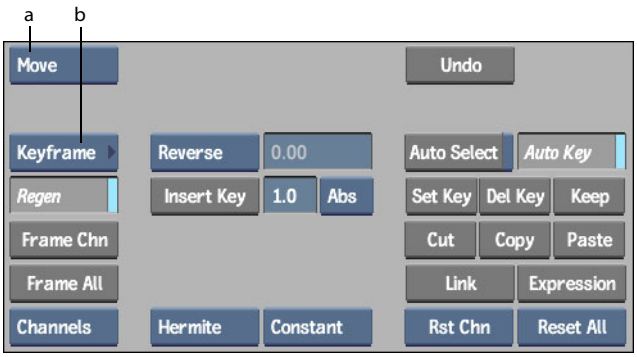
   All channels are shown in the Channel Editor and are either green or red. Green channels are included in the current selection set and red ones are excluded from the set.
3. Click channels to include in or exclude from the current selection set. Click a channel again to change its colour.
4. Disable Modify Sel.

   The selections made in the Channel Editor are displayed and are also saved as part of the current selection set. All other channels and folders are hidden.

   HINT: To display all folders and channels again, disable Defined.

Panning and Zooming Channels

You can pan and zoom in the Animation Curve window and Track Editor as you view channels. Use a rectangular zoom to enlarge a particular region and use ordinary zoom to enlarge or reduce the display. Select an option from the Animation controls.



a) Edit Mode box b) Animation Controls box

To pan:

1. From the Edit Mode box, select Pan (or press **SPACEBAR+N**).
2. Position the cursor in the Animation Curve window or Track Editor and drag in any direction.

   You can also pan in any mode by pressing **SPACEBAR** and dragging in the Animation Curve window.
3. To zoom out, select either Frame All or Frame Chn.

To zoom:

1. From the Edit Mode box, select Zoom (or press **SPACEBAR+Z**).
2. Click in the Animation Curve window or Track Editor.

   The cursor changes to a magnifying glass.
3. To zoom in, drag right. To zoom out, drag left.

   You can also zoom in any mode by pressing **CTRL+SPACEBAR** and dragging in the Animation Curve window.

To zoom with Rectangular Zoom:

1. From the Edit Mode box, select Rect Zoom (or press **SPACEBAR+R**).
2. Position the cursor in the Animation Curve window or Track Editor and drag diagonally to draw a rectangle over the region to enlarge.

   The selected region is enlarged.
3. To zoom out, click the Frame All or Frame Chn button:

   • To frame all the curves in the Animation Curve window, click Frame All.

   • To frame the selected curve in the Animation Curve window, click Frame Chn.

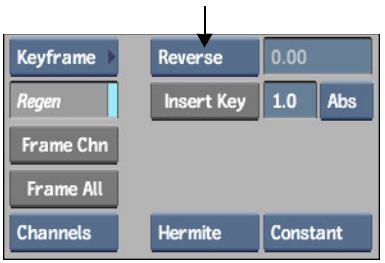
Colouring Channels and Folders

Use the Colour option in the Curve Functions box to change the colour of channels or folders. This is useful when you want to differentiate animation curves, or tracks.

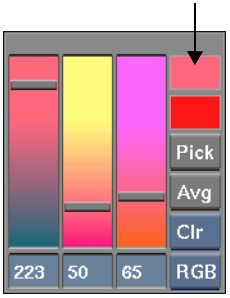
The same colour is used for the channel in Channel, Track, and Info views.

To colour channels or folders:

1. Select the folders or channels to colour. See "Selecting Multiple Keyframes and Channels" on page 1442.
2. From the Animation Controls box, select Keyframe.
3. From the Curve Functions box, select Colour.



4. Use the colour picker that appears to select a colour.
5. Click the Current Colour pot.



The colour of the selected channels, or all channels within the selected folder, changes. To cancel without colouring a channel, click the empty portion of the menu, above the colour picker.

Editing Keyframes

As you create animations and set keyframes for channels, you need to be able to edit keyframe values, delete keyframes, as well as modify animation curves and groups of keyframes.

Copying and Pasting Channels or Keyframes

Use the Copy and Paste buttons to copy and paste animation curves or keyframes between channels. You can copy and paste folders provided the folder to which you are pasting has the same number of channels and folders as the folder you copied. For example, in DVE, you can copy the Scale folder from an axis and paste it into the Scale folder of another axis because they have the same channels (X scale, Y scale, for example). Trying to copy and paste the Camera folder to the Scale folder will not work because the two folders do not contain the same number and kinds of channels.

NOTE: If an expression is applied to the selected channel, the expression is copied instead.

To copy and paste a selection of keyframes:

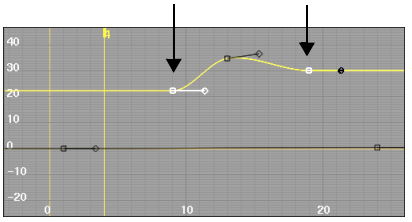
1. Select keyframes on a channel, and click Copy.

   HINT: Keyframes do not have to follow one another to be copied and pasted to another channel.

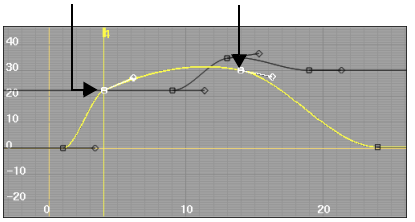
2. Drag the positioner to a new frame.

3. Paste the copied keyframes using one of the following methods:
   - Select the channel where the keyframes will be pasted, then click Paste. This pastes the keyframes at the current frame.
   - In Move mode, **SHIFT+SPACEBAR**-click a channel to paste keyframes starting from the location of the cursor. For example, **SHIFT+SPACEBAR**-click frame 10 on a channel to paste the copied keyframes into the channel starting at frame 10.

   The keyframe values for the selected channels are pasted and set in the current frame.



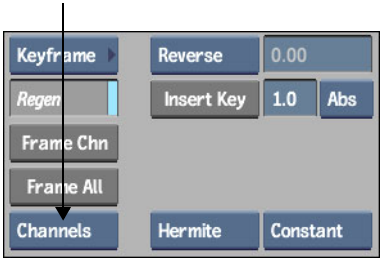
Selected non-contiguous keyframes



Selected keyframes pasted to second animation curve beginning from positioner

To copy and paste a curve:

1. From the Channel View box, select Channels.



2. Select the channel containing the animation curve.

   HINT: Select a folder to copy all the channels in a folder.

3. Click Copy.
4. Select the channel where you want to paste the copied curve.
5. Click Paste.

   The channel values you copied are applied to the selected channel or folder.

Adding Keyframes

You can add keyframes to a channel's animation curve. Added points are unlocked and appear as square outlines on the curve. Adding a keyframe to the animation curve does not add a vertex to a motion path. See "Modifying Motion Path Speed" on page 1460 for details about using Add mode with motion paths.

To add a keyframe:

1. Select the channel.
2. From the Edit Mode box, select Add (or press **SPACEBAR+A**).
3. Position the cursor at the coordinates (frame number and value) where you want to add the keyframe and click.

   The keyframe is added at the specified coordinates for all selected channels. You can also move the new keyframe after it is added. In the Animation Curve window, the shape of the animation curve and the slope of the new keyframe are generated automatically.

Deleting Keyframes

You can delete one or more keyframes from an animation curve or track. You can also delete keyframes from more than one channel.

To delete a keyframe:

1. Access the Animation Curve view or the Track Editor.
2. Select the channel containing the keyframe you want to delete.
3. From the Edit Mode box, select Delete (or press **SPACEBAR+D**).
4. Click the keyframe.

   The keyframe is removed from the curve or track. In the Animation Curve window, the shape of the animation curve is updated automatically.

To delete all keyframes at a specific time:

1. Access the Animation Curve window or the Track Editor.
2. Drag the positioner to the frame where you want to remove keyframes.
3. Select the channels containing the keyframes you want to delete.
4. Click Del Key.

   The keyframes for the selected channels are deleted for the current frame.

To delete a range of keyframes:

1. Access the Animation Curve window or the Track Editor.
2. Select the channels containing the keyframes you want to delete.
3. From the Edit Mode box, select Delete (or press **SPACEBAR+D**).
4. Drag a selection box around the keyframes.

   When you release the cursor, all keyframes inside the selection box for the selected channels are deleted. Animation curves are updated automatically. Unselected keyframes and keyframes in collapsed folders are unaffected.

To delete all keyframes except the current keyframe:

1. Access the Animation Curve window or the Track Editor.
2. Select the channel containing the keyframes you want to delete.
3. Press **CTRL** and select the keyframe you want to keep.
4. Click the Keep button.

   The selected keyframe is kept, while all other keyframes are deleted.

   NOTE: If no keyframes are selected in the currently selected channel, the entire channel is deleted.

Moving Keyframes

You can change the position of a keyframe or tangent handle on an animation curve.

If you move a keyframe, the frame number (horizontal) and keyframe value (vertical) coordinates of the keyframe are updated and displayed. The shape of the curve is updated automatically.

If you move a tangent handle, the value of the slope is updated and displayed. After a tangent handle is moved, it appears as a solid square.

While moving a keyframe in the Animation Curve window, press **ALT** to snap the frame value (vertical axis) to the nearest integer. Press **CTRL+ALT** to snap to the nearest multiple of ten.

To move a keyframe or tangent handle:

1. Access the Animation Curve window or the Track Editor. To both move keyframes on the Y-axis and adjust tangent handles, you must use the Animation Curve window.
2. From the Edit Mode box, select Move (or press **SPACEBAR+M**).

3. Select and drag the keyframe or tangent handle that you want to move to a new position. You may have to click the Frame Chn button to view the curve.

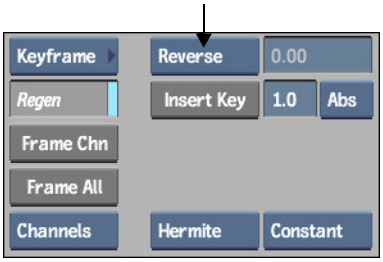
   HINT: When you move keyframes in the Animation Curve window, you may want to move the keyframe strictly on the X-axis or strictly on the Y-axis. To lock keyframe movement to the X- or Y-axis, hold **SHIFT** as you move the keyframe. The keyframe movement will be locked to the X-axis if your initial movement is horizontal and to the Y-axis if your initial movement is vertical.

Snapping Keyframes between Frames

Sometimes keyframes fall between frames and need to be snapped back. This may occur when using a function such as XScale, after importing animated material from another application, or when using the Track Editor to change the timing of an animation.

To fix keyframes that fall between frames:

1. In the Channel Editor, select a channel or group of keyframes.
2. From the Curve Functions box, select FrmSnap.

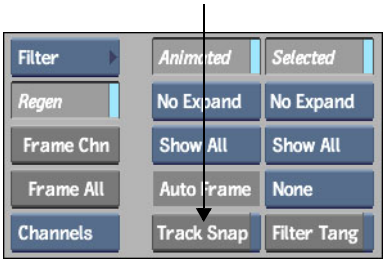


All selected keyframes snap to the closest frame.

To snap keyframes to frames as you drag tracks:

➤ Do one of the following:

• Select Filter from the Animation Controls box and then enable Track Snap.



• Hold **ALT+Z** as you drag a track with its left or right handle.

NOTE: If Track Snap is enabled and you drag a track holding **ALT+Z**, the opposite effect occurs: keyframes can fall between frames.

After the track is scaled in time, its keyframes snap to the closest frame.

Selecting Multiple Keyframes and Channels

You can select multiple keyframes or channels to edit them in tandem. Do this, for example, to modify every second keyframe in an animation curve or to apply the same modification to two or more channels from different folders.

NOTE: You can select a channel in Move or Select mode by clicking its name in the channel hierarchy, or clicking the channel with the cursor.

To select multiple channels:

1. From the Edit Mode box, select Move or Select.
2. Click a channel in the hierarchy to select it.

   HINT: You can also select channels by clicking their animation curve or track.

   When a channel is selected, its name and animation curve are highlighted. As well, if the channel corresponds to an element in the image window, the element is highlighted there. For example, if you select the Axis channel for a clip, its axis is highlighted in the image window.
3. **SHIFT**-click another channel to add it to the selection. **SHIFT**-click a selected channel to deselect it.

To select multiple keyframes:

1. From the Edit Mode box, select Move or Select.
2. Select one or more channels in the hierarchy.
3. Drag a selection box around the keyframes. If you are using Move mode, **CTRL**-drag to create a selection box. If you are using Select mode, just drag to create a selection box.

   All keyframes inside the selection box are selected.
4. **CTRL**-click another keyframe to add it to the selection. **CTRL**-click a selected keyframe to deselect it.

To select multiple keyframes from a selected channel:

1. From the Edit Mode box, select Move or Select.
2. Select one or more channels in the hierarchy.
3. Hold down **CTRL+F** and drag the selection box along the horizontal axis.

   The keyframes of the selected channels within the drag range are selected. For example, dragging the selection box over the first ten frames of an animation selects all keyframes that fall within those ten frames.

Changing the Timing of an Animation

You can change the duration of an animation by scaling its channel horizontally in the Channel Editor. This allows you to change the number of frames it takes for an animation to play through, without having to move each keyframe manually.

There are two methods to do this: using the XScale edit mode in the Animation Curve window, or by dragging the left or right handle of a track in the Track Editor.

Using XScale allows you to scale the channel using any keyframe as the origin of the scale. Dragging with a track's handle scales the track proportionally vis-à-vis the opposite handle.

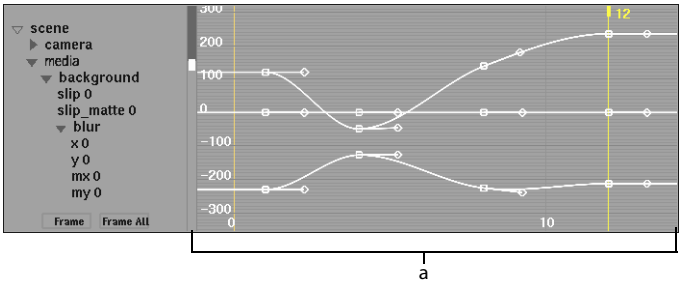
When changing the length of channels, you may want to adjust the number of frames of the clip in the Total Frames field. For example, if you shorten the length of all the clip's channels, you can then shorten the clips' frames accordingly. Or, if you scale the channels longer than the duration of the clip, you can then add frames to account for this.

To use XScale on a channel or group of keyframes:

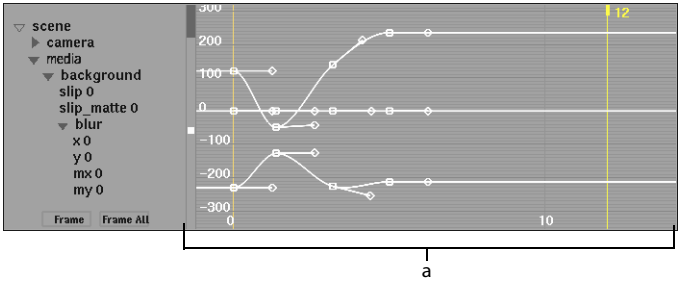
1. Display the Animation Curve window.
2. From the Edit Mode box, select XScale (or press **SPACEBAR+X**).
3. Select a channel or several channels in the hierarchy.

You may have to click Frame Chn to view the curve.

4. Click the keyframe that will act as the centre of the XScale. Drag left to decrease the value or drag right to increase the value of the other keyframes along the X-axis, relative to the selected keyframe.



a) Original animation curve



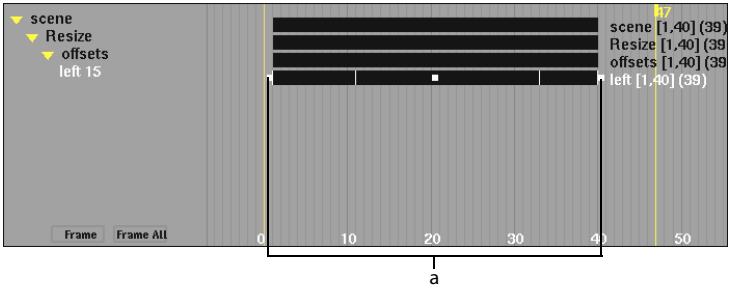
a) XScale used to compress curves

To scale a channel in the Track Editor:

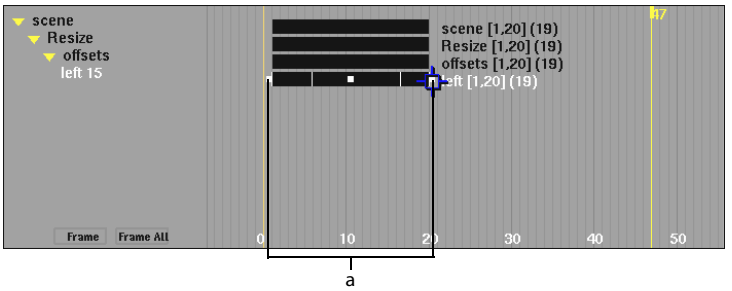
1. Access the Track Editor.
2. From the Edit Mode box, select Move.
3. Select a track to access its handles.
4. Drag the left or right handle of a track.

NOTE: Increasing or decreasing the length of an animation may result in keyframes between frames. When this happens to the first or last keyframe, a decimal value is given to the keyframe value. See "Snapping Keyframes between Frames" on page 1441.

The track scales as you drag the handle vis-à-vis the opposite handle. All its keyframes are repositioned proportionally in time.



a) Original animation track

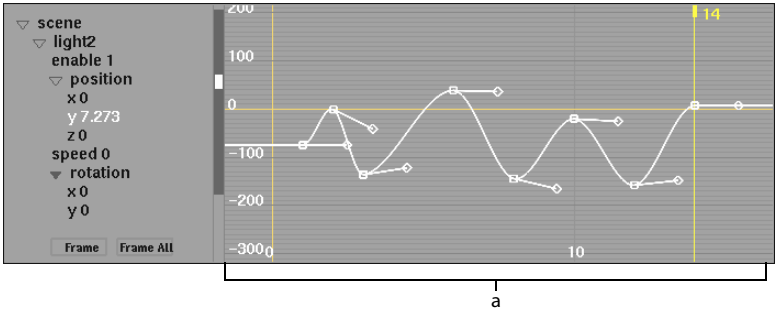


a) Dragging handle used to compress a track from 40 to 20 frames

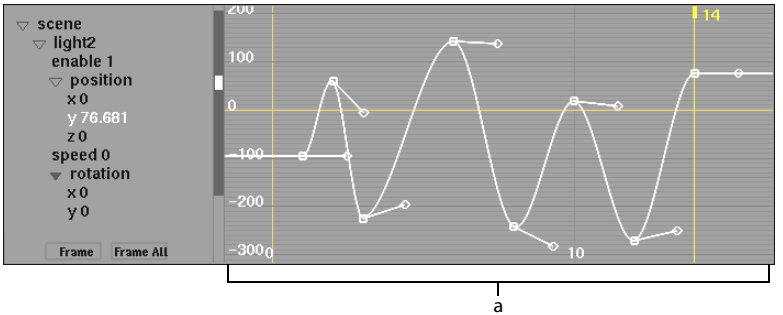
HINT: You can move the handle of a folder to scale all channels in the folder. For example, moving the handle of the Scene folder (the top level folder) causes all the folders and channels in the hierarchy to be scaled by the same amount.

Changing Keyframe Values Proportionally

You can change the vertical scale of an animation curve or a selection of keyframes and change keyframe values for a channel or a group of keyframes while maintaining each keyframe's relative frame position. These functions are performed using the Animation Curve window.



a) Original animation curve



a) YScale used to scale the curve based on a selected keyframe

To use YScale on a channel or group of keyframes:

1. In the Animation Curve window, select a channel or group of keyframes.

   You can select more than one channel or a group of keyframes from more than one animation curve.

2. From the Edit Mode box, select YScale (or press **SPACEBAR+Y**).

3. Click the keyframe that will determine the centre of the YScale.

4. Drag up to increase the value or down to decrease the value of the other keyframes relative to the selected keyframe.

   YScale works differently if you select more than one curve. For the other selected curves, the number of the frame that you select is verified in all animation curves. If the animation curve has a keyframe at the selected frame, this keyframe is used as the centre of the Yscale. This keyframe then sets the proportional scale calculation. If the animation curve does not have a keyframe at the selected frame, the curve remains unscaled.

Changing the Timing or Values of Keyframes

In the Animation Curve window and the Track Editor, you can translate an animation curve, track, or a selection of keyframes horizontally to change the timing of keyframes.

In the Animation Curve window, you can also translate an animation curve or a selection of keyframes vertically to increase or decrease keyframe values.

To translate a channel or a group of keyframes:

1. Access the Animation Curve window or the Track Editor.
2. Select a channel.
3. From the Edit Mode box, select Translate (or press **SPACEBAR+T**).
4. Click in the Animation Curve window or Track Editor and drag in any direction.

   The animation curve or track is moved. The relative positions of keyframes remain unchanged.

To translate a channel in the Track Editor using a handle:

1. Access the Track Editor.
2. Select one or more channels in the hierarchy to access their handles. You can also select a folder to access its handles.
3. Drag the middle handle of any of the selected tracks.

   The selected tracks are translated in time. Their composing keyframes remain in the same relative position to one another, and their values are not affected.

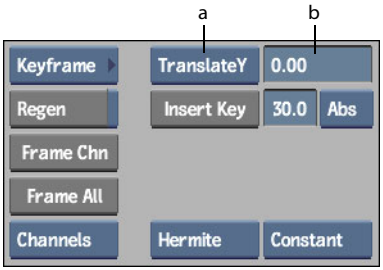
Offsetting Channels

You can offset a curve or a group of keyframes on the horizontal or vertical axis. The offset value is set using the Curve Value field.

To offset a channel:

1. Select the channel or keyframes to offset.
2. From the Curve Functions box, select Translate X to offset the channel horizontally or Translate Y to offset vertically.

3. Enter a value in the Curve Value field.



a) Curve Functions field b) Curve Value field

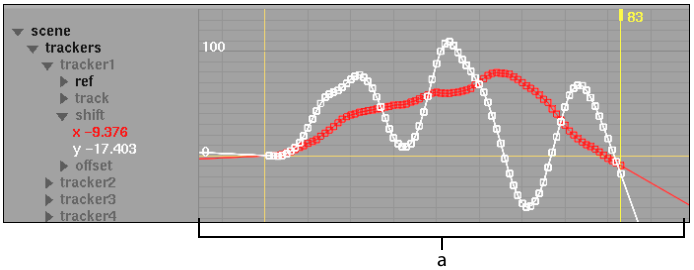
A negative value offsets the channel or group of keyframes to the left (Translate X) or down (Translate Y). A positive value offsets to the right (Translate X) or up (Translate Y). The value in the Curve Value field produced by the drag returns to zero after release.

The selected channel or keyframes are offset. The coordinates of each selected keyframe, relative to each other, remain unchanged. Translating along the Y-axis is only visible in the Animation Curve window.

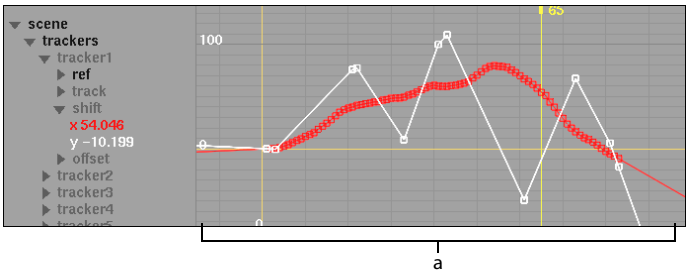
Simplifying the Number of Keyframes

You can change the number of keyframes in your animation curve or in a group of keyframes. Using the Simplify function, the peaks and valleys in the selection are analysed and keyframes are generated with a duration between them as specified in the Curve Value field. A large value such as 20 or 30 decreases the number of keyframes between peaks and valleys, whereas a small value such as 1 or 2 increases the number of keyframes. The ideal simplify value varies between animation curves.

For example, the following figure shows an animation curve created using the Stabilizer. Simplify is applied with a value of 20. In sections where the slope of the curve is fairly constant in one direction, keyframes are removed between the peaks and valleys. You can adjust the simplified animation curve more easily because there are fewer keyframes to modify.



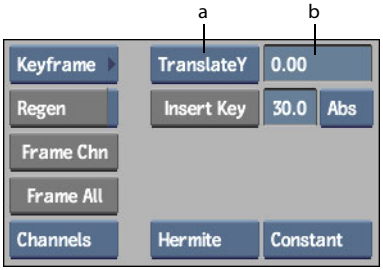
a) The Y curve before applying Simplify has a keyframe at each frame



a) The Y curve after applying Simplify with a simplification value of 20.

To simplify a channel or a group of keyframes:

1. Select a channel or group of keyframes.
2. From the Curve Functions box, select Simplify.



a) Curve Functions box b) Curve Value field

3. In the Curve Value field, enter a simplification value.

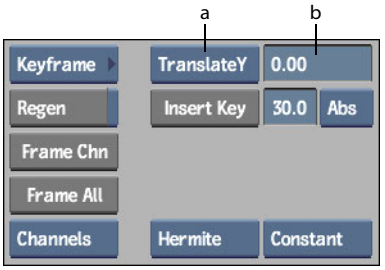
   Use a large number to simplify the curve or group of keyframes. Use a small number to increase the number of keyframes. The value in the Curve Value field produced by the drag returns to zero after release.

Baking Keyframes

You can transform a curve or a group of keyframes by using the Bake function. This can be useful if you want to change an extrapolated cycle curve into a normal curve, with keyframes created along the cycle. You can also use the Bake function to remove the dependence of a curve linked to another curve with an expression.

To bake a cycled curve:

1. Select a curve that has a cycle extrapolation applied to it.
2. Set the current frame to the last frame that you want to be baked.
3. From the Curve Functions box, select Bake.



a) Curve Functions box b) Curve Value field

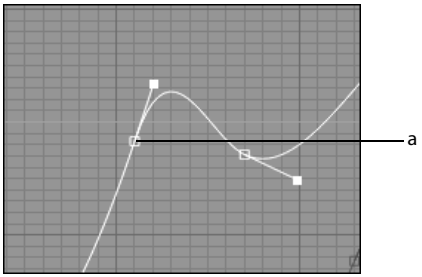
4. In the Curve Value field, enter a bake value.

   Use a large number to simplify the curve or group of keyframes. Use a small number to increase the number of keyframes. The value in the Curve Value field returns to zero after you have finished baking.

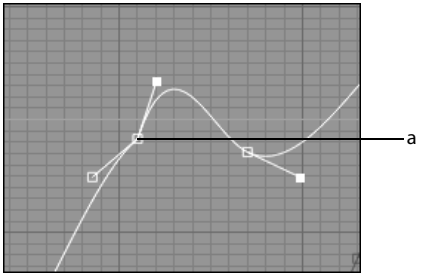
Breaking Keyframe Tangent Handles

Use Break mode in the Edit Mode box to split a keyframe's tangent handle into two tangent handles. Breaking tangent handles creates a discontinuity in an animation curve, enabling you to move each tangent handle separately and have more control over the slope of the animation curve.

The following example shows a keyframe before and after using Break mode.



a) The original keyframe.



a) Break was used to split the keyframe's tangent handle. The two tangent handles were then moved. Notice the slope has changed on either side of the keyframe.

NOTE: Only animation curves that use Hermite or Natural interpolation have keyframes with tangent handles. See "Setting Interpolation" on page 1418.

Using Break mode is also convenient for tweaking the timing of a motion path. See "Working with Motion Path Tangent Handles" on page 1462.

To break a tangent handle into two:

1. Access the Animation Curve window.
2. From the Edit Mode box, select Break.
3. Click the keyframe you want to split.

   Two tangent handles appear for the keyframe. Each tangent handle appears as an outlined square and controls the shape of the curve on its respective side. Click the keyframe again to recombine the handles into a single tangent.

   NOTE: If two channels overlap, you may have to select the channel first before using Break.
4. From the Edit Mode box, select Move mode and move one or both tangent handles.

   As you move the handles, the slope on each side of the keyframe is modified independently.

Resetting a Tangent Handle

You can reset a keyframe after its tangent handle has been moved in the Animation Curve window. You can also reset a split tangent handle.

NOTE: Tangent handles appear only on animation curves that have Hermite or Natural interpolation. See "Setting Interpolation" on page 1418.

To reset a tangent handle in Auto mode:

1. Access the Animation Curve window.
2. From the Edit Mode box, select Auto.
3. Click the tangent handle.

   It resets to its default value. The slope of the animation curve is updated automatically.

To reset a tangent handle in Move mode:

1. Access the Animation Curve window.
2. From the Edit Mode box, select Move.
3. In the Channel Editor, **ALT**-click a tangent handle.

   It is reset to its horizontal position.

To reset a split tangent handle:

1. Access the Animation Curve window.
2. Select one or more keyframes with split tangent handles.
3. Click Reset Chn.

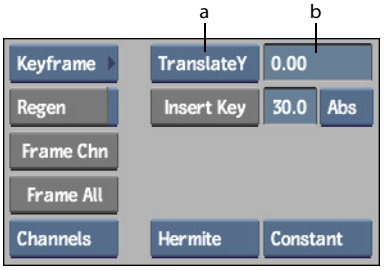
   The selected keyframes' tangent handles are reset.

Modifying the Shape of an Animation Curve

You can modify the shape of an animation curve by rotating its keyframe tangent handles to control the smoothness and speed of the animation.

To rotate a keyframe's tangent handles:

1. Select a channel or group of keyframes.
2. From the Curve Functions box, select Tangent R to rotate each right tangent handle or select Tangent L to rotate each left handle.



a) Curve Functions box b) Curve Value field

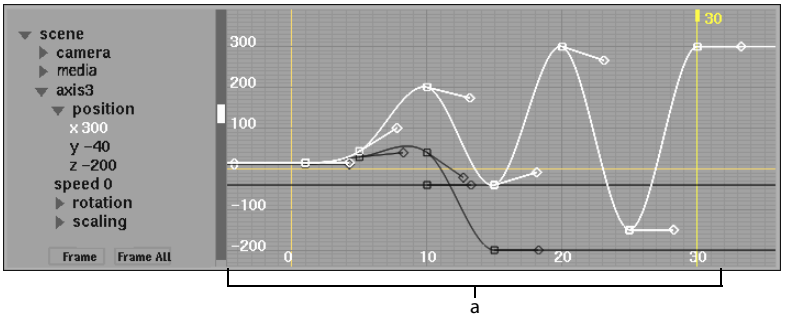
NOTE: Tangent R and Tangent L only work on curves and keyframes that use Hermite or Natural interpolation. See "Setting Interpolation" on page 1418.

3. Enter a value in the Curve Value field.

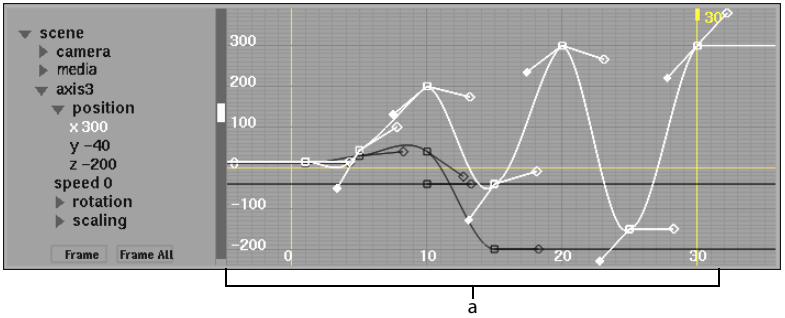
   A negative value rotates each tangent counter-clockwise. A positive value rotates each tangent clockwise.

   The tangent handle first breaks into two and then the handles are rotated.

The following example shows the results of applying Tangent L with a rotation value of 36 to the keyframes of an entire curve. No keyframes were broken before Tangent L was applied.



a) The curve before applying Tangent L. Note that none of the keyframes are broken.



a) The curve after applying Tangent L of 36. A break is applied to all keyframes before the tangents are rotated.

Swapping Animation Curves

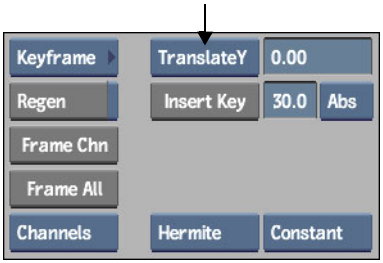
You can swap animation curves between two channels. Swap works in conjunction with Copy or Cut. You can also swap single keyframes but not a group of keyframes.

To swap two channels:

1. Select the first channel to swap.
2. Click Cut or Copy.

   The selection is copied to the clipboard.
3. Select the second channel to swap.

4. From the Curve Functions box, select Swap.



The selected channel is swapped with the channel in the clipboard.

5. Select the first channel and click Paste.

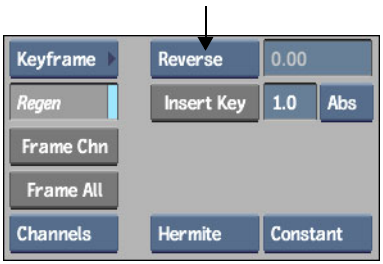
The two channels are swapped.

Flipping Channels and Keyframes

Select Negate in the Curve Functions box to flip a channel or a group of keyframes vertically. Select Reverse to flip a channel or a group of keyframes horizontally. Typically, you reverse or flip keyframes so that you can create symmetry with an animation. For example, use Reverse on an image that is warping from a sphere to a flat plane so that it then goes from a flat plane back to a sphere again. Perform these functions in the Animation Curve window.

To negate or reverse a channel or group of keyframes:

1. Access the Animation Curve window.
2. Select a channel or group of keyframes.
3. From the Curve Functions box, select Negate or Reverse.



The selection is flipped horizontally (negate) or vertically (reverse).

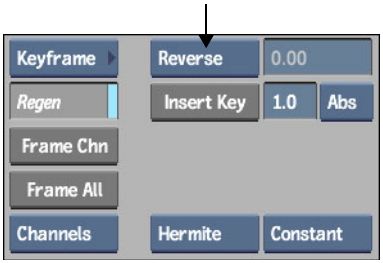
Removing Jitter from an Animation Curve

Select Jitter in the Curve Functions box to remove jitter from an animation curve or within a group of keyframes. Use the Curve Value field to specify the Over value. As a general rule, start

with a large Over value over *n* frames to remove slow jitter, and a small Over value to remove fast jitter. The Jitter option is typically used on shift data in the Stabilizer to remove jitter while keeping camera movement. See "Removing Jitter While Keeping Overall Motion" on page 1331.

To remove jitter:

1. Select a channel or group of keyframes.
2. In the Curve Value field, specify the Over value.
3. In the Curve Functions box, select Jitter.



Applying an Average

Select Average in the Curve Functions box to remove jitter from a jittery animation track. While the Jitter option is used for removing jitter caused by trackers in the Stabilizer, the Average option is used to remove jitter from an animation track. Enter the number of keyframes used to calculate the average in the Curve Value field.

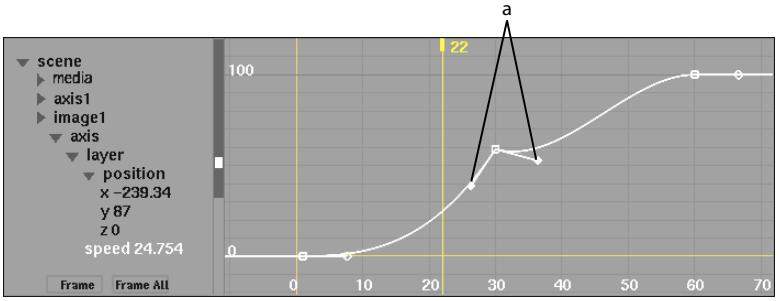
You can change the timing of a motion path animation without changing the motion path spline by adding a keyframe to the speed curve.

To average a channel:

1. Select a channel or group of keyframes.
2. Select Average from the Curve Functions box.
3. In the Curve Value field, specify a value.

   The jitter is removed from the spline animation.
4. From the Edit Mode box, select Break.
5. In the Animation Curve window, click a keyframe on the speed channel.

The keyframe breaks into two tangents.



a) Keyframe tangents

6. From the Edit Mode box, select Move.
7. Adjust the tangents.

   In this example, the speed curve makes the apple accelerate rapidly until it reaches frame 29, where it stops and continues moving slowly.

You can also apply the preceding procedure to a group of keyframes.

Controlling the Speed of Objects

You can control the speed of an object along its motion path with the Speed channel. The speed adjustments do not affect the motion path itself. For objects where you control position explicitly, such as the position of media in DVE, you can still control speed by manipulating position keyframe tangent handles on the animation curves in the Channel Editor.

Creating a Motion Path

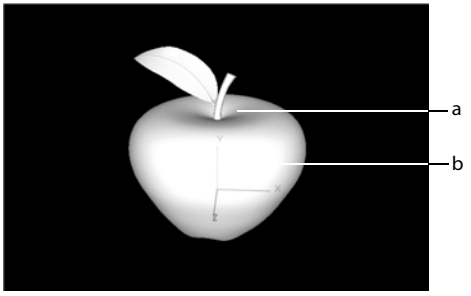
With motion path animation, object positions follow a spline (curved line) that you create in the image window. By creating a motion path, you have a visual reference for the object's position. Use motion paths to animate the position of any of the following:

- DVE—axes, light sources, camera eye, or camera point of interest. Use the Path button in the Axis and Light menus to enable or disable motion path animation for the selected axis or light. Use the Path button in the Camera menu to enable or disable motion path animation for both the camera eye and point of interest.
- Keyer—garbage masks for the selected axis. In the GMask menu, use the Path button to enable or disable motion path animation for the selected Keyer garbage mask.

The following procedure illustrates how to create a motion path for a 3D object (an apple) over a a 30-frame clip in DVE. The 3D object follows a motion path spline that is drawn from the upper-left corner at frame 1 to the lower-right corner at frame 30.

To animate a 3D object in DVE:

1. In the Axis menu, enable Path.
2. If you want to set the spline vertices automatically, enable Auto Key.
3. Move the positioner to frame 1.
4. Click the object's axis and drag the object to the upper-left corner of the image window.



a) The object b) The object's axis

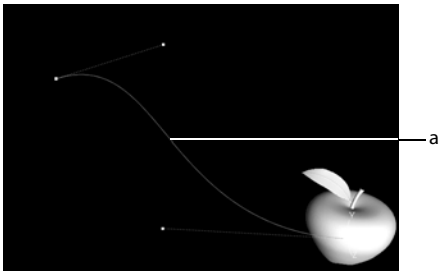
HINT: Alternately, you can change the values of the position fields in the Axis menu.

5. If Auto Key is disabled, click Set Key.
   The first vertex on the motion path spline is created.
6. Move the positioner to frame 30.
7. Move the object to the lower-right corner of the image window.

   NOTE: If you drag the object to set its second vertex, make sure you click the X-, Y-, or Z-axis and not the centre point where the three axes meet. Dragging from the centre may change the beginning keyframe of the motion path instead of setting a new keyframe.

8. Click Set Key.
   The second vertex on the motion path spline is set.

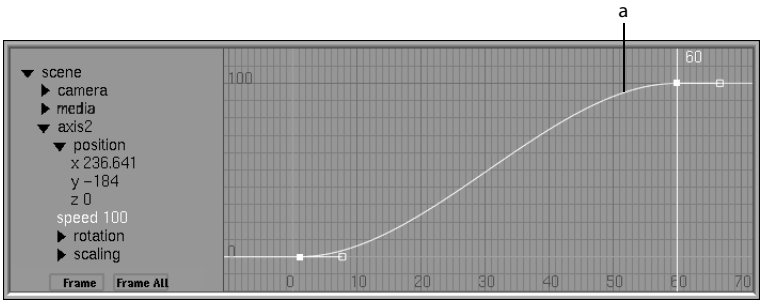
9. Scrub the positioner to view the motion path.



a) Motion path

10. Swipe the bar at the left or right side of the menu to view the Channel Editor.

Once you set the second vertex, the default speed curve is created in the Channel Editor. The keyframes in the speed curve match the vertices in the motion path.



a) Speed curve

Spline

The spline represents the path of the object, camera, or light source, for example, and consists of alternating colour segments. Each segment represents one frame and indicates the object's speed: the longer the segment, the faster the object is travelling. When the motion path is selected, the segments of the spline are red and blue. When unselected, the segments are blue and green.

The spline is drawn using vertices. Each vertex has a tangent handle that changes the shape of the spline. Changing the shape of the spline between vertices also affects the speed of the animation.

Speed Curve

The speed curve represents the percentage of the path travelled by the animation in time. In other words, the keyframes on the speed curve correspond to the timing values for the keyframes.

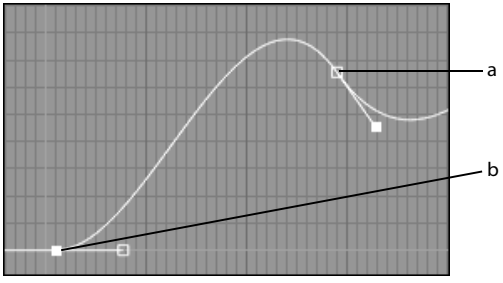
The speed curve is created automatically when you draw the motion path. The speed curve controls the timing of the animation. When you create the motion path, a keyframe is added to the speed curve for each vertex on the spline. You can edit the speed curve and adjust the timing of the animation by moving, adding, and deleting vertices from the spline or keyframes in the speed curve. Modifying keyframes on the speed curve does not affect the shape of the motion path spline.

Modifying Motion Path Speed

You control the speed of an object on a motion path by modifying the spline. Modify the spline by moving a vertex to a different location. To slow down an object, break a vertex's tangent handles so that you can reshape the spline and redirect the object. To speed up the object, delete a vertex or two from the spline to make it smoother.

Adding Keyframes to a Motion Path

You can add vertices to a motion path. Adding vertices to a motion path also adds a keyframe to the speed curve. The vertex and keyframe are locked, which means that moving the vertex also affects the keyframe. A locked keyframe is represented by a solid square.



a) Unlocked keyframe b) Locked keyframe

You can also add keyframes to the speed curve to change the speed of an animation between vertices on the motion path. Adding a keyframe directly to the speed curve does not add a vertex to the motion path; the keyframe is *unlocked*. You can change the timing of the animation without changing the position of the motion path.

To add keyframes to the speed curve:

1. Click Animation.
2. In the Channel Editor, select the speed curve.
3. From the Edit Mode box, select Add.

   The cursor changes indicating you can add keyframes.
4. In the Animation Curve window, click the speed curve in the location where you want to add the keyframe.

   The added keyframe is *unlocked* and appears as a square outline.

Removing Keyframes from a Motion Path and Speed Curve

You can delete a vertex from a motion path or delete a keyframe from the speed curve. Deleting a vertex from the spline deletes its associated keyframe from the speed curve, affecting both the shape and speed of the animation. Deleting a locked keyframe from the speed curve unlocks its associated vertex on the spline, allowing you to change the shape of the spline without affecting the animation's speed.

To delete a vertex from the motion path:

1. Click Animation to display the Channel Editor.
2. From the Edit Mode box, choose Select.

   Use Select to edit a particular spline when more than one motion path appears in the image window.
3. From the Edit Mode box, select Delete.

   The cursor changes indicating you can delete keyframes.
4. In the image window, click a vertex on the motion path spline.

   The keyframe is deleted.

To delete a keyframe from the speed curve:

1. Click Animation.
2. In the Channel Editor, select the speed curve.
3. From the Edit Mode box, select Delete.

   The cursor changes indicating you can delete keyframes.
4. On the animation curve, click the keyframe you want to delete.

   The keyframe is deleted.

Moving a Vertex on a Motion Path

Since you create a motion path in the scene and not in the Channel Editor, you do not have to be positioned at a specific keyframe to move the vertices of a motion path. You can move vertices and tangent handles for any keyframe in the animation.

Moving a locked vertex on the spline changes the position of the object at that frame. A locked keyframe on the speed curve can only be moved along the horizontal axis (frame number). This changes the frame where the animation reaches a particular point on the spline, but not the shape of the spline. Thus only the animation timing is affected.

To move a vertex on a motion path:

1. From the Edit Mode box, select Move.
2. Select a vertex on the motion path.
3. Drag the vertex or keyframe to its new location.

To move a keyframe on the speed curve:

1. From the Edit Mode box, select Move.
2. Select a keyframe on the speed curve.
3. Drag the keyframe to a new position.

   NOTE: You cannot move the first and last keyframes vertically because the timing of the animation must begin at 0% and end at 100%.

To move the speed curve in the Animation Curve window:

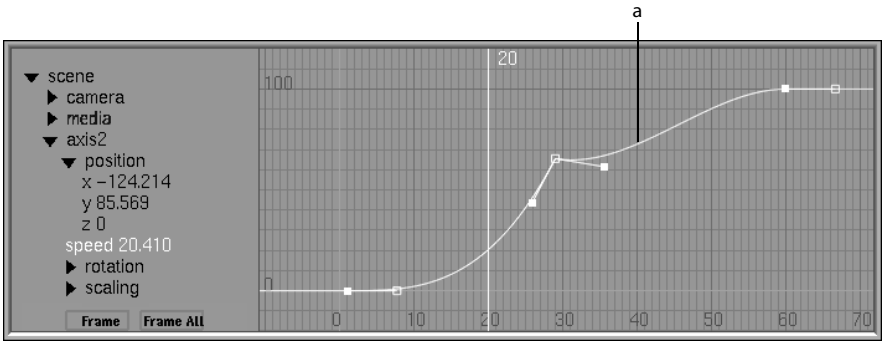
1. From the Edit Mode box, select Translate.
2. Select the speed curve.
3. Drag the curve horizontally to a new position.

   NOTE: You cannot translate the first and last keyframes vertically because the timing of the animation must begin at 0% and end at 100%.

Working with Motion Path Tangent Handles

You can also change the speed of an animation by moving the tangent handles of any keyframe on the speed curve. The steeper the slope of the curve, the faster the animation. You can break a tangent handle into two handles and then move each independently to fine-tune the slope of the curve.

Breaking the slope of a keyframe on the speed curve introduces a discontinuity in the speed of an animation. For example, you can have the animation accelerate until it reaches a given keyframe then have it continue slowly. This change in timing occurs between vertices.



a) The speed curve makes the apple accelerate rapidly until it reaches frame 29, after which it continues slowly

You can also reverse the animation by creating a curve with a negative slope.

To break the tangents of a keyframe:

1. Click Animation.
2. In the Channel Editor, select the speed curve.
3. From the Edit Mode box, select Break.
4. In the Animation Curve window, click a keyframe tangent handle on the speed curve.

   It breaks into two separate tangent handles.
5. From the Edit Mode box, select Move.
6. Adjust the keyframe tangent handles.
7. To reset the tangent handle, select Auto from the Edit Mode box and click the tangent handle.

60 Expressions

Summary

About Expressions *1465*
Working with Expressions in the Channel Editor *1468*
Operator Reference *1473*
Function Reference *1474*
Defining Your Own Functions *1493*
Sample Expression Setups *1495*

About Expressions

Use expressions to apply animation dynamically to one or more channels. For example, use expressions to easily simulate real-world forces such as gravity, momentum, and centrifugal force. Expressions save time since you can animate one channel, and then refer other channels to the first channel so that the other channels automatically behave in relation to the first one. You can use arithmetic operators, such as addition and multiplication, as well as predefined functions to precisely control the behaviour of an animation.

Expressions are available through all modules that use the Channel Editor. See Chapter 59, "Animation," on page 1403 for information about animating channels using the Channel Editor.

Expression Content

An expression is composed of numeric values, constants, channel references, or combinations of these used with arithmetic operators. Expressions are calculated from left to right, according to a specific order defined in "Operator Precedence" on page 1474.

For example, the following expression contains channel references and multiplies the transparency value of image1 by 2 to affect the transparency of image2 across all keyframes.

Channel	Expression
image2.material.transparency	image1.material.transparency* 2

Vectors

Certain channels such as Position, Rotation, Scale, and Shear are vector based since they represent 3D space and include X-, Y-, and Z-axes. A vector contains three elements that represent the individual components of the channel. Vectors are written using the convention (x, y, z) where x, y, and z represent separate scalar values.

Expressions can either affect the components of a vector individually or collectively. For example, the following expression sets the individual rotation for the x, y, and z axes to 30°, 45° and 90°, respectively.

Channel	Expression
axis1.rotation	(30, 45, 90)

The following expression sets the rotation for axis2 twice that of axis1, affecting the vector collectively.

Channel	Expression
axis2.rotation	axis1.rotation* 2

Functions

Smoke includes many predefined functions that can be used to perform calculations in an expression. You pass function-specific values, called *arguments*, and they return another value back to the expression that called it. A function call in an expression begins with the function name, followed by an opening parenthesis, the arguments for the function separated by commas, and finally a closing parenthesis.

NOTE: Function names are case-sensitive.

Arguments for functions can be either scalar values or vectors. When you use a function, make sure that you pass it the correct type of parameter. See "Function Reference" on page 1474 for information on the arguments and return values for each function.

You can nest function calls by using the return value of a function as one of the arguments of another function. When a nested function is used as an argument, it must return a value that conforms to the type and range that the argument requires.

You can define your own functions and use them in your expressions just as you would with any of the predefined functions. See "Defining Your Own Functions" on page 1493.

Examples

The following expression uses the noise function to create a random positioning effect for axis1.

Channel	Expression
axis1.position.x	noise(frame)*5

The following expression uses the eval function to make the position of axis2 the same as that of axis1, but delayed by 10 frames.

Channel	Expression
axis2.position	eval(axis1.position, frame - 10)

The following expression uses the eval function to make the animation of axis3 the same as that of axis1, but at half the speed.

Channel	Expression
axis3	eval(axis1, frame / 2)

Keywords and Constants

Use the keyword *frame* in an expression to get the value of the current frame number in your animation. This allows you to create an animation by specifying how a value changes over a sequence of frames.

Use the constant *PI* instead of the literal numeric value of (3.1416...).

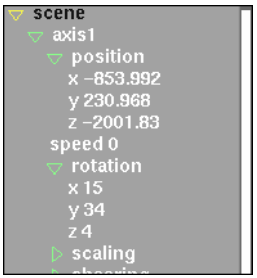
NOTE: Keywords and constant names are case-sensitive.

Simplified Expressions

A reference to another channel does not have to be fully qualified when it is at the same hierarchical level as the channel to which the expression is being applied. For example, the following simplified expressions are valid when applied to the specified channel. The fully qualified versions of the expressions are also provided.

Channel	Simplified Expression	Fully Qualified Expression
axis1.position.y	x + 50	axis1.position.x + 50
axis1.rotation	position / 2	axis1.position / 2
image1.material.diffuse	specular * 3	image1.material.specular * 3

References to other channels also work when referring to the siblings of any parent. For example, consider the following structure:



You can apply the expression position.x to axis.rotation.x because position is a sibling of rotation, and rotation is a parent of rotation.x.

Working with Expressions in the Channel Editor

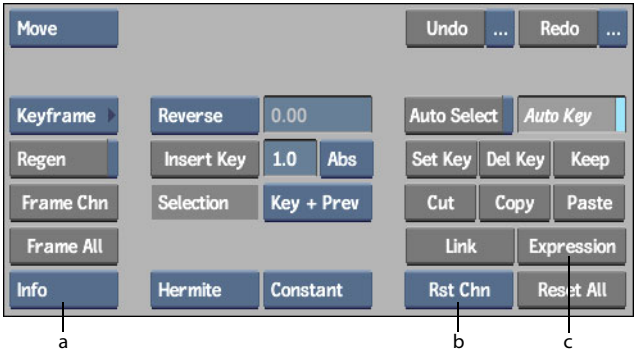
You can apply, modify and view expressions using the Channel Editor. You can use the copy and link functionality to quickly apply basic expressions to multiple channels.

WARNING: Expressions override interpolation modes and previously set keyframes for a selected channel.

To apply an expression to a channel:

1. In any module menu, click Animation.

   The Animation controls appear.



a) Channel View box b) Reset Channel button c) Expressions button

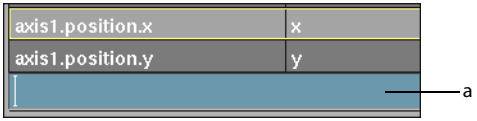
2. From the Channel View box, select Info.

   Channel information appears in a tabular grid for easier viewing of expressions and channel details. From Info view, you can click the Expressions column heading to sort by expressions and view them more easily.

Channel	Component	Value	# Keys	Expression
image3.material.transparency	transparency	0	0	eval(image1.material.transparency.frame-axis.position.x*2)
image4.material.transparency	transparency	0	0	eval(image1.material.transparency.frame-axis.position.x*3)
image5.material.transparency	transparency	0	0	eval(image1.material.transparency.frame-axis.position.x*4)
axis1	axis1			
axis1.position	position			
axis1.position.x	x	0	2	
axis1.position.y	y	132	2	
axis1.position.z	z	0	2	

3. Select the channel to which you want to apply an expression.
4. In the Animation controls, click Expression (or press **SHIFT+]**).

   The Expression field appears below the Channel Editor.



a) Expression field

5. Enter an expression according to the guidelines described in "Operator Reference" on page 1473 and "Function Reference" on page 1474 and press **ENTER**.

   The letter 'e' appears next to the channel in the channel hierarchy, indicating that this channel contains an expression.



a) Expression indicator

NOTE: Entering an invalid expression will result in the message "Error: Expression: parse error" and the entered expression will not be applied to the channel.

To modify an expression:

1. Click Animation to display the Animation controls.
2. In the channel hierarchy or Info view, select the expression that you want to edit.
3. In the Animation controls, click Expression (or press **SHIFT+]**).

   The Expression field appears below the Channel Editor.
4. Modify the expression in the field and press Enter.

The modified expression appears in the table.

HINT: When you are in the Expression field, you can press **UP** one or more times to retrieve its previous contents. This can be useful if you want to correct an invalid expression that you recently entered.

To remove an expression:

1. Click Animation to display the Animation controls.
2. In the channel hierarchy or Info view, select the channel with the expression that you want to remove.
3. Click Rst Chn to remove the expression.

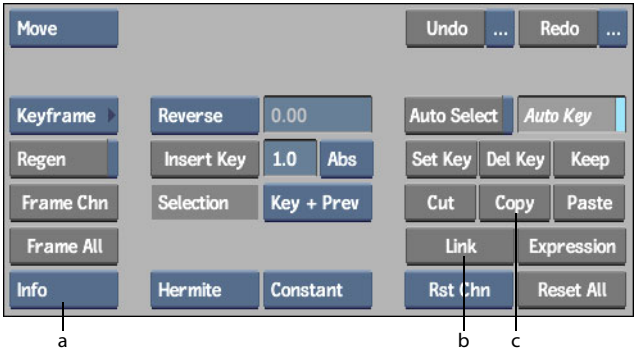
   The channel is reset.

Linking Channels

You can create an expression by linking the behaviour of one channel to another using Copy and Link. You can link different types of channels together. For example, make the scaling of a layer affect the rotation of another layer, or blur a layer by linking it to the position of an axis. Any change that occurs in the position of the axis is reflected dynamically in the layer blur.

To create an expression by linking one channel to another:

1. Click Animation to display the Animation controls.
2. From the Channel View box, select Info.



a) Channel View box b) Link button c) Copy button

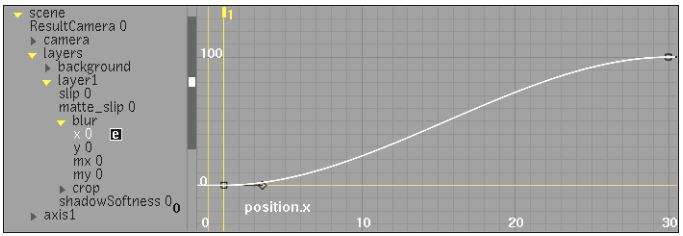
HINT: Enable the Hierarchy View button  to better view the channel hierarchy.

3. Select a source channel from which to link and click Copy.

   For example, copy the x position of axis1 and link it to the x blur value of a layer.

4. Select the destination channel and click Link.

   The x blur value of layer1 is linked to the x position value of axis41, so as the position increases, so does the blur. This is shown in the following illustration.



Copying Nodes with Expressions

When working in DVE, Keyer or Garbage Masks, if you copy a branch in Schematic view, or append to a setup by loading a second setup, any nodes with the same name as existing ones are renamed with unique names. Likewise, if expressions are associated with those nodes, the expressions are replicated and the associated channels are renamed to correspond with the new node names. This preserves the integrity of the expression within the copied branch or appended setup.

If you copy a portion of a branch that has expressions associated with it, the expressions related to the copied portion of the branch will be associated with the new copy. Expressions related to uncopied portions of the branch will maintain their association with the original branch.

Cascading Expressions

You can copy a single expression to multiple channels that build on the result in the previous channel using the *SelectionOrder* and *CascadeChannel* keywords. These keywords increment the channel number or name as follows:

- Each instance of SelectionOrder increments the channel number.
- Each instance of CascadeChannel replaces the occurrence of the channel name with the name of the preceding channel, relative to the order in which the channels are selected.

In general, experiment with the SelectionOrder and CascadeChannel keywords to determine which results are optimal for your animation.

To apply cascading expressions using SelectionOrder:

1. Click Animation to display the Animation controls.
2. From the Channel View box, select Info.

3. Select multiple channels to which you want to apply the cascaded expression, in the desired order.

   As you select each channel, the selection order is shown next to the channel name in Info view.

   HINT: To select a range of channels, click the first channel that you want to include in the range. Then click the last channel to include in the range while holding **SHIFT**. To add to a range of files, hold **CTRL** or the stylus button while selecting the channels from the Channel Editor.

4. Enter an expression that includes the keyword SelectionOrder.

   Every instance of the keyword SelectionOrder will be substituted in your expression by a different number for each channel, which corresponds to the order in which you selected them.

To animate four channels using SelectionOrder:

1. In DVE, add four axes named axis1, axis2, axis3 and axis4.
2. Animate axis1.position by creating a few keyframes.
3. Select the channels axis2.position, axis3.position and axis4.position in this order.
4. Enter the following expression: eval(axis1.position, frame - 5 * SelectionOrder).

   The following expressions are applied:

   • axis1.position: no expression

   • axis2.position: eval(axis1.position, frame - 5 * 1)

   • axis3.position: eval(axis1.position, frame - 5 * 2)

   • axis4.position: eval(axis1.position, frame - 5 * 3)

To apply cascading expressions using CascadeChannel:

1. Click Animation to display the Animation controls.
2. From the Channel View box, select Info.
3. Apply an expression to a base channel to which the other channels will relate.
4. Select multiple channels, starting with the base channel, to which you want to apply the cascaded expression, in the desired order.
5. Enter an expression that includes the keyword CascadeChannel.

   The base channel (the first channel selected) will remain unmodified. In the expressions for the other selected channels, every instance of the keyword CascadeChannel will be

substituted by the name of the channel that preceded it, in the order in which you selected them.

To animate four axes using CascadeChannel:

1. In DVE, add four axes named axis1, axis2, axis3 and axis4.
2. Animate axis1.position by creating a few keyframes.
3. Select, in this order, the channels axis1.position, axis2.position, axis3.position and axis4.position.
4. Enter the following expression: eval(CascadeChannel, frame - 5).

   The following are applied:

   • axis1.position: no expression

   • axis2.position: eval(axis1.position, frame - 5)

   • axis3.position: eval(axis2.position, frame - 5)

   • axis4.position: eval(axis3.position, frame - 5)

   NOTE: This results in the same animation as the SelectionOrder example given above.

Operator Reference

Operators specify a mathematical or logical calculation to be performed between various elements of an expression.

Arithmetic Operators

Use the following arithmetic operators to perform basic mathematical operations.

Operator	Description
+	Addition
-	Subtraction
*	Multiplication
/	Division
%	Modulo (this is a binary operator)
(*x*,*y* , *z*)	Vector where *x, y* and *z* are scalar values

Comparison Operators

Use the following operators to compare two values with each other. When two values are compared using these operators, the result is 1 if the comparison is true and 0 if the comparison is false.

Operator	Description
==	Equal to
!=	Not equal to
<	Less than
<=	Less than or equal to
>	Greater than
>=	Greater than or equal to
&&	Boolean AND
||	Boolean OR
!	Boolean NOT

Operator Precedence

When you combine several operators in a single expression, the operations are performed in the following order.

Order	Operator	Description
1	!	Boolean NOT
2	-	Negation (as in -1)
3	*, / and %	Multiplication, division, and modulus
4	+ and -	Addition and subtraction
5	< , <=, >, and >=	Comparison
6	== and !=	Equivalence
7	&&	Boolean AND
8	||	Boolean OR

When operators with the same precedence are encountered, operators are evaluated from left to right. However, when part of a formula is enclosed in parentheses, it is evaluated first.

Function Reference

You can easily create very complex expressions by using the available functions. This function reference provides detailed information about each function. Function arguments in square brackets are optional. However, if you give a value to an optional argument, you must also give a value to every optional argument before that one.

Animation Functions

Use the following functions to animate channels in a general way.

NOTE: Arguments shown in square brackets are optional. For example, in the syntax of the align function, the options [AxisToAlign] and [BankingAngle] are optional.

align

Returns a rotation vector such that a designated axis of an object is aligned with the direction of the object's movement. You can also bank the rotation around the axis. The result should usually be assigned to a rotation channel.

Syntax:	align(PosToFollow, [AxisToAlign], [BankingAngle])
Arguments:	• *PosToFollow* is the vector representing the channel to align on, typically an animated position. • *AxisToAlign* is the vector representing the axis with which to align, by default the X-axis (1,0,0). • *BankingAngle* is the angle in radians by which to rotate the result about the AxisToAlign (performs banking). If the BankingAngle argument is specified, the AxisToAlign argument must also be specified.
Example:	align(axis.position, (0,0,1), frame * PI / 8) returns a rotation vector that points the object's Z-axis in the direction of its motion while the rest of the axis rotates along this axis.

lookat

Returns a rotation vector based on an object's position that points it towards a second moving object. The result should usually be assigned to a rotation channel.

Syntax:	lookat(TargetPos, ObserverPos, [AlignVector], [UpVector])
Arguments:	• TargetPos is the vector of an object's position channel that you want the rotation vector to point towards. • ObserverPos is the vector of the position channel from which you are looking. • AlignVector is the vector of the direction that you want to have looking at the target, by default the Z-axis (0,0,1). • UpVector is the vector of the direction that you want to be pointing upwards, by default the Y-axis (0,1,0). The UpVector should be set to a different vector than the AlignVector. If the UpVector argument is specified, the AlignVector argument must also be specified.
Examples:	• lookat(followed_axis.position, follows_axis.position) returns the rotation vector required so that follows_axis points its Z-axis towards followed_axis. • lookat(followed_axis.position, follows_axis.position, (0,1,0),(1,0,0)) returns the rotation vector required so that follows_axis points its Y-axis towards followed_axis, with its X-axis pointing upwards.

eval

Returns the value of a given expression at another point in time.

Syntax:	eval(Expression, FrameNumber)
Arguments:	• Expression is the expression to be evaluated. This can be any valid channel value. • FrameNumber is the frame to simulate when evaluating the given expression.
Examples:	• eval(axis1.position.x, 5) returns the value of axis1.position.xat frame 5. • eval(axis1.position, frame - 10) returns the axis1.positionvector at 10 frames behind the current frame. • eval(axis1, frame / 2) returns the entire axis1 channel at half the normal speed.

if

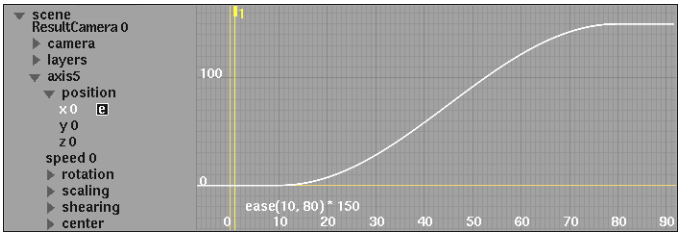
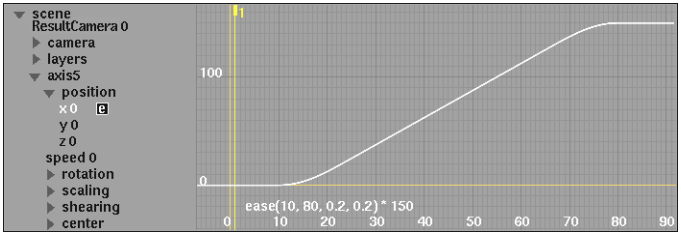
Returns one of two values based on the result of a conditional test. You can nest multiple functions inside each other to handle multiple results.

Syntax:	if(Condition, TrueValue, FalseValue)
Arguments:	• Condition is any channel or expression. When comparison operators are used, a true expression evaluates to 1 and a false expression evaluates to 0. See "Comparison Operators" on page 1473. • TrueValue is the value to be returned for any non-zero result. • FalseValue is the value to be returned if Condition evaluates to 0.

Examples:	• if(axis.position.y >= 100, 5, -5) returns 5 when axis.position.yis greater than or equal to 100, and -5 otherwise.
	• if(frame < 10 || frame >20, 100, 200) returns 100 when the current frame is less than 10 or above 20, and 200 otherwise.
	• if(axis.position.x, 6, 7) returns 6 when axis.position.x is something other than 0, and 7 when it is 0.
	• if(axis.position.x == 100 && axis.position.y != 200,8, 9) returns 8 when axis.position.x is 100 and axis.position.y is not 200, and 9 otherwise.
	• The next four examples all equivalently return 5 when neither axis.position.x nor axis.position.y are greater than or equal to 0, and -5 otherwise.
	if(!(axis.position.x =>0 || axis.position.y =>0), 5, -5)
	if(!(axis.position.x =>0) && !(axis.position.y =>0), 5, -5)
	if(axis.position.x < 0 && axis.position.y < 0, 5, -5)
	if(axis.position.x < 0, if(axis.position.y < 0, 5, -5), -5)

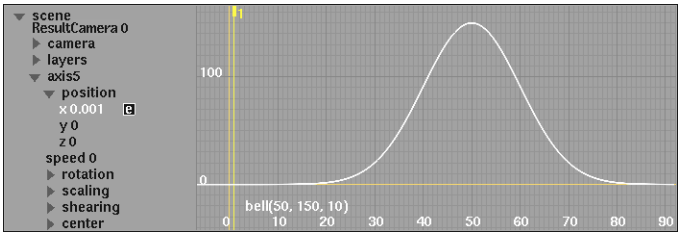
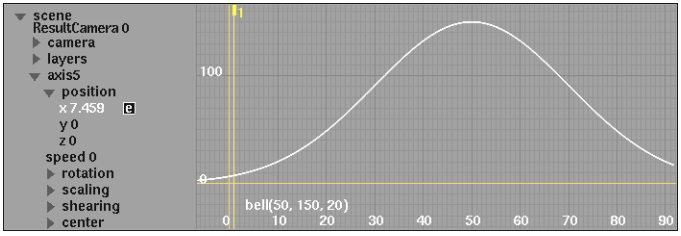
ease

Returns a number from 0 to 1 representing a smooth S-curve transition between a given range of frames. All frames before the start frame are assigned 0 and all frames after the end frame are assigned 1. A start weight and end weight specify how the S-curve is formed.

Syntax:	ease(StartFrame, EndFrame, [StartWeight], [EndWeight])
Arguments:	• StartFrame and EndFrame are the frames at which the transition starts and ends respectively. • StartWeight and EndWeight are numbers that specify how curvature is distributed at the start and end of the curve respectively. To get an S-curve, their sum should be less than 1, otherwise a square curve will result. In addition, if either of these two arguments are specified, the other must also be specified.
Examples:	• ease(10, 50) * 100 returns a standard S-curve from 0 to 100between frames 10 and 50. • 80 - ease(1, 40) * 20 returns a standard S-curve from 80 to60 between frames 1 and 40. • ease(1, 30, 0.2, 0.2) * 50 + 10 returns a tight S-curve from10 to 60 between frames 1 and 30. • ease(10, 80) * 150 yields the following curve:  • ease(10, 80, 0.2, 0.2) * 150 yields the following curve: 

bell

Returns a set of values representing a bell (normal distribution) curve over time. You can specify the centre frame number and height and width characteristics of the curve.

Syntax:	bell(CentreFrame, Height, Width)
Arguments:	• CentreFrame is the frame number at which the bell curve will reach its maximum height. • Height is the maximum height of the bell curve. • Width specifies the horizontal distribution of the curve.
Examples:	• bell(10, 100, 3) returns a bell curve centred around frame10 with a maximum height of 100 and a width distribution of 3. • bell(50, 150, 10) yields the following curve:  • bell(50, 150, 20) yields the following curve: 

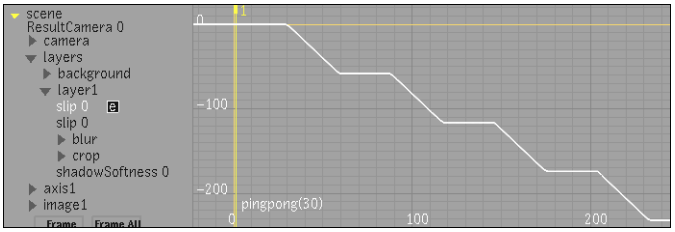
Slip Functions

Use the following functions to slip the starting frame of a clip backwards or forwards using the slip channel. In effect, the displayed frame in a layer's clip will be the animation's current frame number plus the slip value. For example, a slip value of -15 holds the clip at the first frame and repeats it 15 times before the clip begins. In this way, you can create a freeze frame effect with one layer while animating another layer. A slip value of 10 begins the clip at frame 11. See "Modifying Surfaces" on page 1579.

NOTE: Slip functions are actually implemented as user-defined functions in the functions file. See "Defining Your Own Functions" on page 1493.

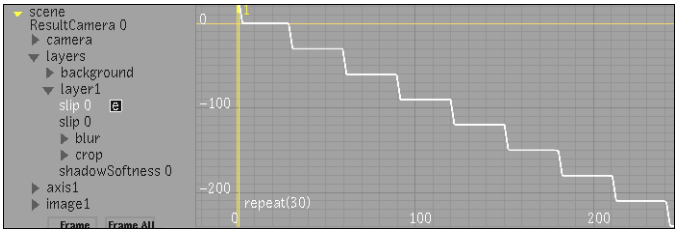
pingpong

Returns a slip value that makes a clip continuously cycle forwards and backwards. The result should usually be assigned to the slip channel of a layer.

Syntax:	pingpong(length)
Arguments:	• length is the number of frames to display before starting to play backwards. This is usually the length of the original clip.
Examples:	• pingpong(10) returns a slip value that makes a clip continuously play in a forward and backward cycle from frame 1 to frame 10. • pingpong(30) yields the following curve: 

repeat

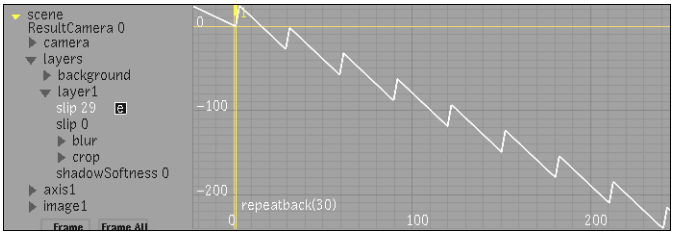
Returns a slip value that makes a clip continuously repeat forwards. The result should usually be assigned to the slip channel of a layer.

Syntax:	repeat(length)
Arguments:	• length is the number of frames to display before repeating from the beginning. This is usually the length of the original clip.
Examples:	• repeat(10) returns a slip value that makes a clip repeat forwards from frame 1 to frame 10. • repeat(30) yields the following curve: 

repeatback

Returns a slip value that makes a clip continuously repeat backwards. The result should usually be assigned to the slip channel of a layer.

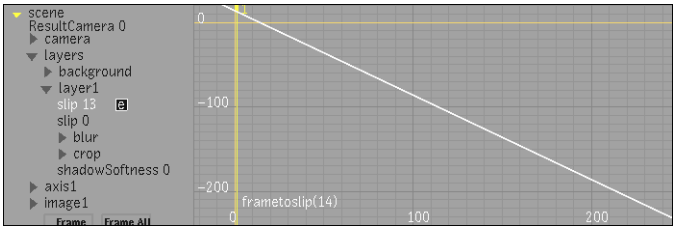
Syntax:	repeatback(length)
Arguments:	• length is the number of frames from the beginning to display backwards before repeating. This is usually the length of the original clip.
Examples:	• repeatback(10) returns a slip value that makes a clip repeat backwards from frame 10 to frame 1. • repeatback(30) yields the following curve:



frametoslip

Returns a slip value that makes a clip display at a given timebar frame. If the given frame number is constant, the resulting clips will freeze at that frame. The result should usually be assigned to the slip channel of a layer.

Syntax:	frametoslip(TimebarFrame)
Arguments:	• TimebarFrame is the timebar frame at which to display the clip.
Examples:	• frametoslip(10) returns a slip value that makes a clip freeze at frame 10. • frametoslip(frame / 2) returns a slip value that makes a clisplay at half the normal speed. • frametoslip(14) yields the following curve:



Simple Mathematical Functions

The following functions are useful for performing various simple mathematical calculations.

abs

Returns the absolute value of a given number. The absolute value is the positive value of any number.

Syntax:	abs(Number)
Arguments:	• Number is the number of which you want the absolute value.
Examples:	• abs(3) returns 3. • abs(-3) returns 3.

sign

Returns the sign of a given number. The sign function returns 1 if the number is above or equal to zero, and returns -1 if less than zero.

Syntax:	sign(Number)
Arguments:	• Number is the number of which you want the sign.
Examples:	• sign(5) returns 1. • sign(0) returns 1. • sign(-0.001) returns -1.

pow

Returns a number raised to the power of an exponent.

Syntax:	pow(Number,Power)
Arguments:	• Number is the base number to be raised. • Power is the exponent to which the base number is raised.
Examples:	• pow(3, 2) returns 9. • pow(4, 3) returns 64. • pow(5, 0) returns 1. • pow(-2.5, 4) returns 39.0625.

sqrt

Returns the square root of a given number.

Syntax:	sqrt(Number)
Arguments:	• Number is the non-negative number of which you want the square root.
Examples:	• sqrt(25) returns 5. • sqrt(abs(-25)) returns 5. • sqrt(0) returns 0.

max

Returns the larger of two given numbers.

Syntax:	max(Number1, Number2)
Arguments:	• Number1 and Number2 are numbers of which you want to find the maximum value.
Examples:	• max(5.9, 8.1) returns 8.1. • max(-14, -32) returns -14. • max(axis1.position.x, axis2.position.x) returns the larger of axis1.position.x or axis2.position.x.

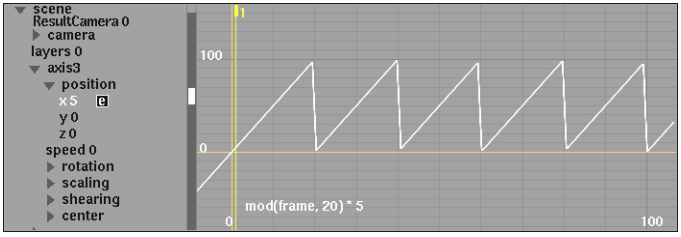
min

Returns the smaller of two given numbers.

Syntax:	min(Number1, Number2)
Arguments:	• Number1 and Number2 are numbers of which you want to find the minimum value.
Examples:	• min(5.9, 8.1) returns 5.9. • min(-14, -32) returns -32. • min(axis1.position.x, axis2.position.x) returns the smaller of axis1.position.x or axis2.position.x.

mod

Returns the integer remainder from dividing one number by another. This function is useful for repeating an animation every given number of frames.

Syntax:	mod(Number, Divisor)
Arguments:	• Number is the number to divide. • Divisor is the number by which you want to divide Number.
Examples:	• mod(8, 3) returns 2 because 8 divided by 3 is 2 with 2 as the remainder. • mod(-8, 3) returns -2. • mod(8, -3) returns 2. • mod(-8, -3) returns -2. • mod(7.5, 2.25) returns 0.75. • mod(frame, 20) * 5 yields the following curve: 

Random Number Functions

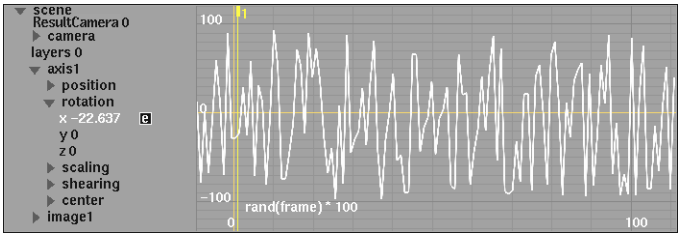
Use the following functions to create curves based on random values.

rand

Returns a random value between -1 and 1, based on the value used as an argument, called the *seed*. Using the same seed in the rand function for multiple channels produces the exact same results. To create completely random results, use the true rand function.

Syntax:	rand(Seed)

Arguments:	• Seed is the value used to generate the random return value. This is usually set to a changing value such as the current frame number.
Examples:	• rand(frame % 10) * 50 + 50 returns a set of random values between0 and 100 that repeats every 10 frames. • rand(frame) * 100 returns a random value between -100 and 100for every frame in the animation. The following curve shows the result of this function:



truerand

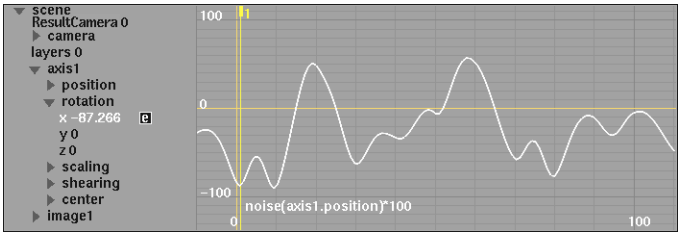
Returns a truly random value between two given numbers. The sequence of returned values will constantly change, never reproducing past results.

Syntax:	truerand(Low, High)
Arguments:	• Low and High are the upper and lower bounds, respectively, of the random number to generate.
Example:	• truerand(-5.5,10.8) returns a truly random value between -5.5and 10.8.

noise

Returns a random value between -1 and 1, based on a given vector. If the parameter varies smoothly, this function will return a continuously changing value that also varies smoothly.

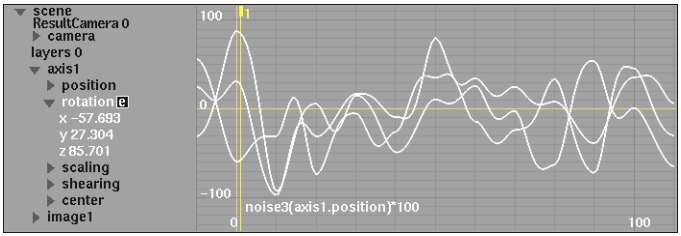
Syntax:	noise(Position)
Arguments:	• Position is a vector used as a seed for the returned random value.
Examples:	• noise(frame) * 5 returns a continuous random value between-5 and 5. • (noise(axis1.position) + 1) / 2 * 100 returns a continuous random value between 0 and 100. • noise(axis1.position) * 100 yields the following curve:



noise3

Returns a random vector for all elements in a vector between -1 and 1. If the parameter varies smoothly, this function will return a vector of continuously changing values that also vary smoothly.

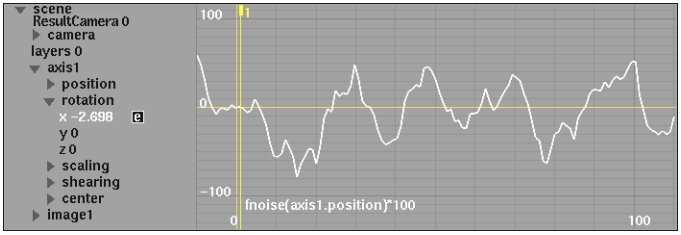
Syntax:	noise3(Position)
Arguments:	• Position is a vector used as a seed for the returned random vector.
Examples:	• noise3(frame) * 5 returns a vector of continuous random values between -5 and 5. • (noise3(axis1.position) + 1) / 2 * 100 returns a vector of continuous random values between 0 and 100. • noise3(axis1.position) * 100 returns the following three curves:



fnoise

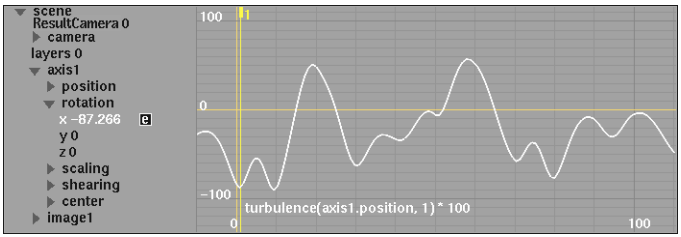
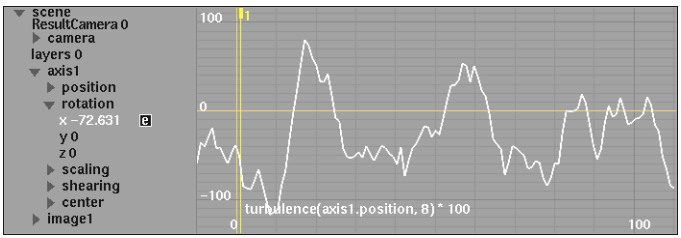
Returns a random value between -1 and 1, based on a given vector. If the parameter varies smoothly, this function will return a continuously changing value that also varies smoothly to a fractal pattern. This function is similar to the noise function, but it applies a fractal pattern to the result.

Syntax:	fnoise(Position)
Arguments:	• Position is a vector used as a seed for the returned random value.
Examples:	• fnoise(frame) * 5 returns a continuous random value between-5 and 5. • (fnoise(axis1.position) + 1) / 2 * 100 returns a continuous random value between 0 and 100. • fnoise(axis1.position) * 100 yields the following curve:



turbulence

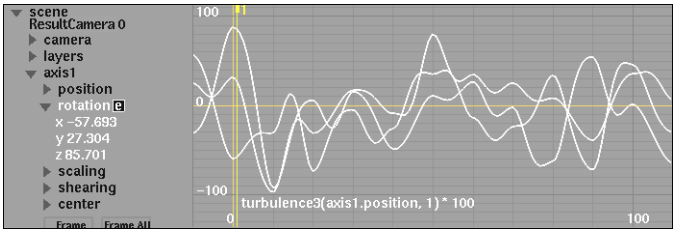
Returns a random value between -1 and 1, based on a given vector and with the ability to control the level of smoothness for the resulting curve.

Syntax:	turbulence(Position, Level)
Arguments:	• Position is a vector used as a seed for the returned random value. • Level is a positive integer where the greater the value, the greater the jitter applied to the resulting curve. If this argument is set to a value less than 1, the level will be treated as if 1 were used. If it is set to a number with a fractional component, the number will be rounded down to the nearest integer.
Examples:	• turbulence(axis1.position, 1) * 100 yields the following curve:  • turbulence(axis1.position, 8) * 100 yields the following curve: 

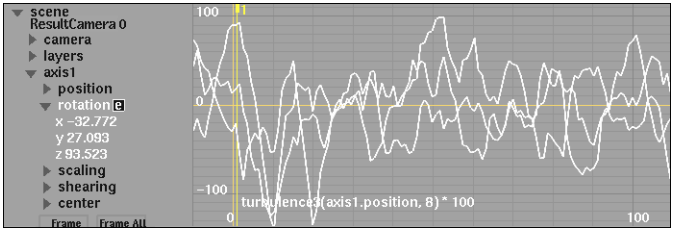
turbulence3

Returns a random vector for all elements in a vector between -1 and 1, along with the ability to control the smoothness of the resulting curve. If the position parameter varies smoothly, this function will return a vector of continuously changing values that also vary smoothly.

Syntax:	turbulence3(Position, Level)
Arguments:	• Position is a vector used as a seed for the returned random vector. • Level is a positive integer used to control the level of jitter of the resulting curve. If this argument is set to a value less than 1, the level will be treated as if 1 were used. If it is set to a number with a fractional component, the number will be rounded down to the nearest integer.
Examples:	• turbulence3(axis1.position, 1) * 100 returns the following three curves:



• turbulence3(axis1.position, 8) * 100 returns the following three curves:



Rounding Functions

The following functions are useful for performing various rounding calculations.

NOTE: Although you can use these rounding functions as you would any other predefined function, they are actually implemented as user-defined functions in the functions file provided with the Smoke installation. See "Defining Your Own Functions" on page 1493.

round

Returns a number rounded to the nearest integer.

Syntax:	round(Number)
Arguments:	• Number is the number to round.
Examples:	• round(2.8) returns 3. • round(-2.8) returns -3. • round(2.3) returns 2.

ceil

Rounds a number up to the next integer value regardless of its value.

Syntax:	ceil(Number)
Arguments:	• Number is the number to round up.
Examples:	• ceil(2.8) returns 3. • ceil(-2.8) returns -2. • ceil(4) returns 4.

floor

Rounds a number down to the nearest integer regardless of its value.

Syntax:	floor(Number)
Arguments:	• Number is the number to round down.
Examples:	• floor(2.3) returns 2. • floor(-2.3) returns -3. • floor(4) returns 4.

trunc

Returns the integer value of a number by truncating its fractional part.

Syntax:	trunc(Number)
Arguments:	• Number is the number that you want to truncate.
Examples:	• trunc(3.8) returns 3. • trunc(-3.8) returns -3. • trunc(PI) returns 3.

Trigonometric Functions

The following functions are useful for working with angles and performing various trigonometric calculations.

degrees

Converts angle units from radians into degrees.

Syntax:	degrees(Angle)
Arguments:	• Angle is the angle in radians that you want to convert.
Examples:	• degrees(PI) returns 180. • degrees(PI/2) returns 90.

radians

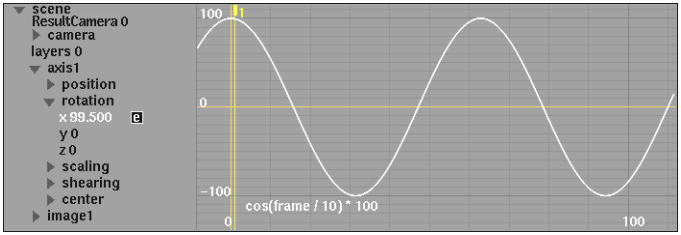
Converts angle units from degrees into radians.

Syntax:	radians(Angle)

Arguments:	• Angle is the angle in degrees that you want to convert.
Example:	• radians(225) returns 3.927 (5*PI/4).

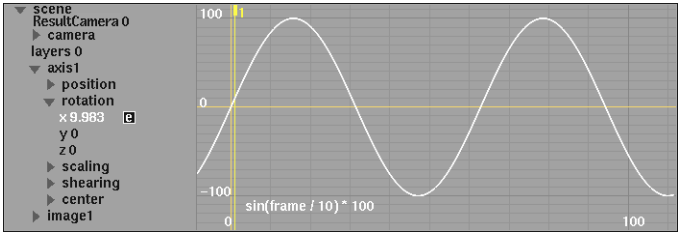
cos

Returns the cosine of a given angle.

Syntax:	cos(Angle)
Arguments:	• Angle is the angle in radians of which you want the cosine.
Examples:	• cos(0) returns 1. • cos(PI / 3) returns 0.5. • cos(frame / 10) * 100 yields the following curve: 

sin

Returns the sine of a given angle.

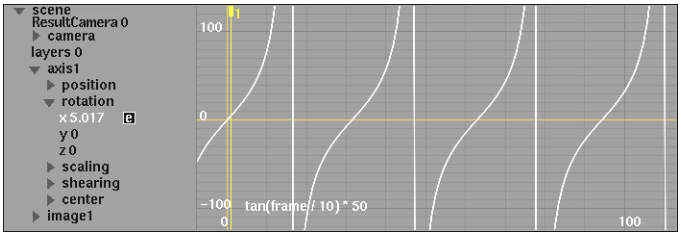
Syntax:	sin(Angle)
Arguments:	• Angle is the angle in radians of which you want the sine.
Examples:	• sin(0) returns 0. • sin(PI / 6) returns 0.5. • sin(frame / 10) * 100 yields the following curve: 

tan

Returns the tangent of a given angle.

Syntax:	tan(Angle)

Arguments:	• Angle is the angle in radians of which you want the tangent.
Examples:	• tan(0) returns 0. • tan(PI / 4) returns 1. • tan(PI / 3) returns 1.7321. • tan(frame / 10) * 50 yields the following curve:



acos

Returns the arccosine—the inverse function of the cosine—of a given number. The returned angle is given in radians within the range 0 to PI.

Syntax:	acos(Number)
Arguments:	• Number is the cosine of the angle you want and must be between-1 and 1.
Examples:	• acos(0.5) returns 1.0472 (PI/3 radians). • degrees(acos(0.5)) returns 60.

asin

Returns the arcsine—the inverse function of the sine—of a given number. The returned angle is given in radians within the range -PI/2 to PI/2.

Syntax:	asin(Number)
Arguments:	• Number is the sine of the angle you want and must be between-1 and 1.
Examples:	• asin(0.5) returns 0.5236 (PI/6 radians). • degrees(asin(0.5)) returns 30.

atan

Returns the arctangent—the inverse function of the tangent— of a given number. The returned angle is given in radians within the range -PI/2 to PI/2.

Syntax:	atan(Number)
Arguments:	• Number is the tangent of the angle you want.
Examples:	• atan(1) returns 0.7854 (PI/4 radians). • degrees(atan(1)) returns 45.

atan2

Returns the arctangent of y/x, using the signs of both arguments to determine the quadrant of the return value. The arctangent is the angle from the origin to the vector (x,y). The returned angle is given in radians within the range -PI to PI.

Syntax:	atan2(x, y)
Arguments:	• x and y are the components of the vector to be used in the function.
Examples:	• atan2(1, 1) returns 0.7854 (PI/4 radians). • atan2(-1, -1) returns -2.3562 (-3*PI/4 radians). • atan2(1, 0) returns 1.5708 (PI/2 radians). • degrees(atan2(1,1)) returns 45.

Vector Functions

Use the following functions for performing various vector-related operations.

length

Returns the euclidean length (magnitude) of a given vector. The euclidian length is equivalent to the expression sqrt(pow(Vector.x, 2) + pow(Vector.y, 2) + pow(Vector.z, 2)).

Syntax:	length(Vector)
Arguments:	• Vector is the vector of which you want the euclidean length.
Examples:	• length((2, 0, 0)) returns 2. • length((1, 1, 0)) returns 1.4142. • length((-1, -1, -1)) returns 1.7321. • length(axis1.position - axis2.position) returns the distance between axis1 and axis2.

dot

Returns the scalar dot-product of two given vectors. The *dot-product* is the product of the lengths of two vectors and the cosine of the angle between them. If the two vectors are at a right angle (90 degrees), their dot-product is 0.

If the product of their lengths equals 1 and they point in opposite directions (180 degrees), their dot-product is -1. The dot-product is equivalent to the expression V1.x * V2.x + V1.y * V2.y + V1.z * V2.z.

Syntax:	dot(V1, V2)
Arguments:	• V1 and V2 are the vectors of which you want the dot-product.
Examples:	• dot((1, 1, 0), (0, 0, 1)) returns 0. • dot((2, 0, 0), (0.5, 0, 0)) returns 1. • dot((0, 2, 0), (0, -0.5, 0)) returns -1. • dot((2, 0, 1), (4, 5, 5)) returns 13.

cross

Returns the vector cross-product of two given vectors. The cross-product is the vector perpendicular to the plane containing the two vectors. In effect, there will be a right angle between the returned vector and the first given vector, as well as a right angle between the returned vector and the second given vector. The length of the resulting vector is equal to the product of the two vectors and the sine of the angle between them. The cross-product is equivalent to the vector (V1.y * V2.z - V1.z *V2.y, V1.z * V2.x - V1.x * V2.z, V1.x * V2.y - V1.y * V2.x).

Syntax:	cross(V1, V2)
Arguments:	• V1 and V2 are the vectors of which you want the cross-product.
Examples:	• cross((1, 0, 0), (0, 1, 0)) returns (0, 0, 1). • cross((1, 1, 0), (0, 1, 1)) returns (1, -1, 1). • cross((2, 0, 0), (0, 0.5, 0)) returns (0, 0, 1).

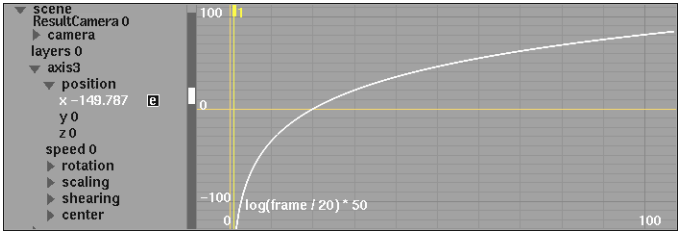
Logarithmic Functions

Use the following functions for performing various logarithmic calculations.

log

Returns the natural logarithm of a given number. The log function is the inverse of the exp function.

Syntax:	log(Number)
Arguments:	• Number is the positive number of which you want the natural logarithm.
Examples:	• log(1) returns 0. • log(2) returns 0.6931. • log(exp(5)) returns 5. • log(256) / log(2) returns 8. • log(frame / 20) * 50 yields the following curve:



log10

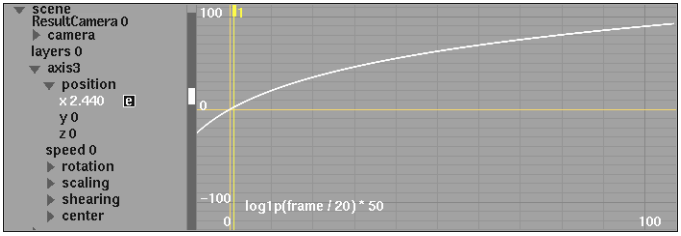
Returns the base-10 logarithm of a given number.

Syntax:	log10(Number)

Arguments:	• Number is the positive number of which you want the base-10logarithm.
Examples:	• log10(1) returns 0. • log10(10) returns 1. • log10(100) returns 2.

log1p

Returns the natural logarithm of 1 plus a given number. The log1p function is the inverse of the expm1 function.

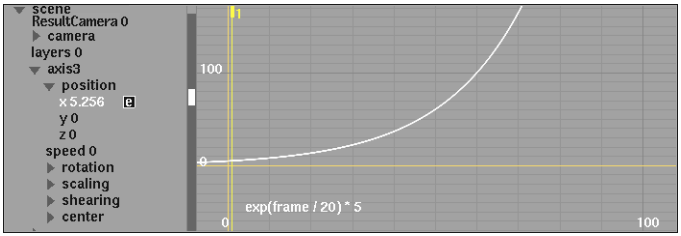
Syntax:	log1p(Number)
Arguments:	• Number is the positive number less 1 of which you want the natural logarithm.
Examples:	• log(0) returns 0. • log(1) returns 0.6931. • log1p(expm1(5)) returns 5. • log1p(frame) returns the equivalent of log(1+frame). • log1p(frame / 20) * 50 yields the following curve: 

exp

Returns the constant *e* (the base of the natural logarithm) raised to the power of a given number. The exp function is the inverse of the log function.

Syntax:	exp(Number)

Arguments:	• Number is the exponent applied to the base *e*.
Examples:	• exp(0) returns 1. • exp(1) returns 2.7182. • exp(2) returns 7.3890. • exp(log(5)) returns 5. • exp(frame / 20) * 5 yields the following curve:



expm1

Returns the constant *e* (the base of the natural logarithm) raised to the power of a given number, minus 1. The expm1 function is the inverse of the log1p function.

Syntax:	expm1(Number)
Arguments:	• Number is the exponent applied to the base *e*.
Examples:	• expm1(0) returns 0. • expm1(1) returns 1.7182. • expm1(2) returns 6.3890. • expm1(log1p(5)) returns 5. • expm1(frame) returns the equivalent of exp(frame) - 1.

Defining Your Own Functions

Smoke allows you to define your own functions and use them like any other predefined function. By defining functions in terms of existing functions, you can simplify the creation of complex expressions in your animations.

NOTE: You should have a good understanding of how to use functions in expressions before you define your own functions.

The Functions File

There are two text files in which you can enter user-defined functions:

• Project-specific file: */usr/discreet/project/<user name>/expressions/userfun.expressions*

• Template file: */usr/discreet/<product home>/expressions/userfun.expressions*

To define a function for your current project, add it to the project-specific file. Modifying this file will affect only that project and not any other existing or future projects.

If you decide that you want to use the function in future projects, copy it from the project-specific file to the template file. When you create a project, the template file is copied to your project directory as the project-specific file for that new project. This functionality allows you to modify user-defined functions in new projects without affecting the behaviour of your animations in older projects.

To edit the functions file:

1. Open a command window.
2. Use the mouse to position the cursor in the shell and type one of the following commands, depending on which file you want to edit.

Enter:	To:
`nedit /usr/discreet/project/<user name>/expressions/ userfun.expressions`	Edit the project-specific file.
`nedit /usr/discreet/<product home>/expressions/ userfun.expressions`	Edit the template file.

   The functions file opens in a shell and you can edit it as you would any other text file.

Defining a Function

A function is composed of a function name, with the list of arguments, and the expression that forms its definition. You start a function by its name, followed by an opening parenthesis, the arguments for the function separated by commas, and finally a closing parenthesis. The following rules apply for function and argument names:

- The first character of a function name must be a letter, and subsequent characters can only contain letters or numbers. For example, sin100 is a valid function name, although 100sin is not.
- The first character of an argument must be a dollar sign ($), the second character must be a letter, and subsequent characters can only contain letters or numbers. For example, $arg1 is a valid argument name, although $1 and arg3 are not.
- Function names and arguments are case sensitive, meaning that lowercase and uppercase make a difference.

The function name and its definition are separated by a colon (:). The definition itself can be any valid expression, except that channel names are not accepted since user-defined expressions are not related to any particular setup. In the definition, the arguments can appear, complete

with the dollar sign preceding it. Finally, the definition must end with a semicolon (;) and it can span several lines.

NOTE: Errors in the functions file will be reported when it is first read. This file is read every time that an unknown function is used in an expression.

Comments

You can include comments in the functions file by starting the line with a number sign (#). The comments extend through the end of the line on which they appear and are ignored by Smoke when the user-defined functions file is interpreted. Comments are useful for describing the purpose of a function and adding any notes you feel are pertinent. They can be introduced anywhere in the file, except for inside of function definitions that span several lines.

Sample Function Definitions

The following sample functions are found in the functions file that is installed with Smoke.

- This function creates a sine curve for a given channel that oscillates between 0 and 100. The sin100 function takes one argument, named $arg1, that it uses in conjunction with the predefined sin function. The return value for sin100 is the sine of $arg1 times 50, plus 50.

```
sin100($arg1) : sin($arg1)*50 + 50;
```

- This function creates a sine curve based on the specified frequency and amplitude. The sinfreqamp function takes three arguments, named $pos, $freq and $amp.

```
sinfreqamp($pos,$freq,$amp) : sin($pos*$freq)*$amp;
```

- This function provides an approximation of the speed, or more precisely, the derivative (rate of change), of a given channel. The speed function takes one argument, named $channelName.

```
speed($channelName) :eval($channelName,frame+0.1) -
eval($channelName,frame-0.1))/0.2;
```

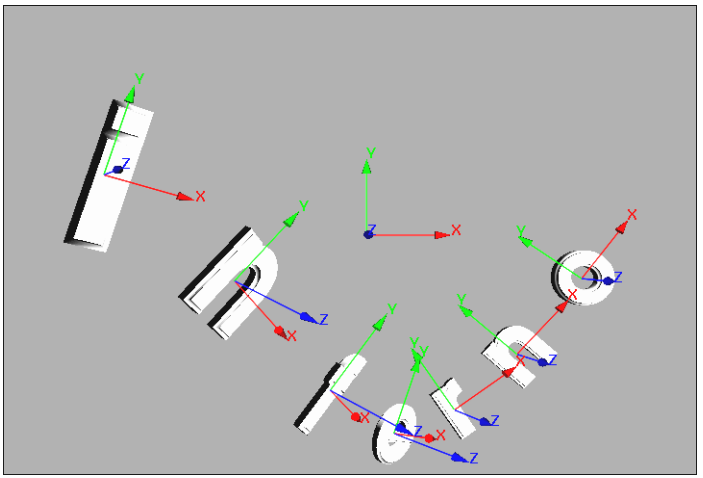
NOTE: For information on the other example functions in the functions file, see "Slip Functions" on page 1478 and "Rounding Functions" on page 1486.

Sample Expression Setups

A few DVE setups with sample expressions are provided in the directory */usr/discreet/<product home>/examples/action*. To load one of the setup files, open DVE with front, back, and matte clips and then load one of the setup files. You may add or change clips according to the effect that you want to produce. See "Saving, Loading, and Importing" on page 1535.

Animated Text

To see this example, load the example setup named *expressions_text* into DVE. This example involves multiple text objects that move along a path, with each letter following slightly behind the last.



Each letter's position and rotation are created through the expressions in the following folder. The letter 'o' rotates its X-axis towards the direction of its movement. The align function is used to generate the rotation vector.

Each preceding letter sets its position and rotation an increasing number of frames behind the letter 'o'. The channel dummy_axis.position.x is used here to store a value determining the distance between each letter. The eval function is used to determine the values of the o_axis.position and o_axis.rotation channels at different points in time.

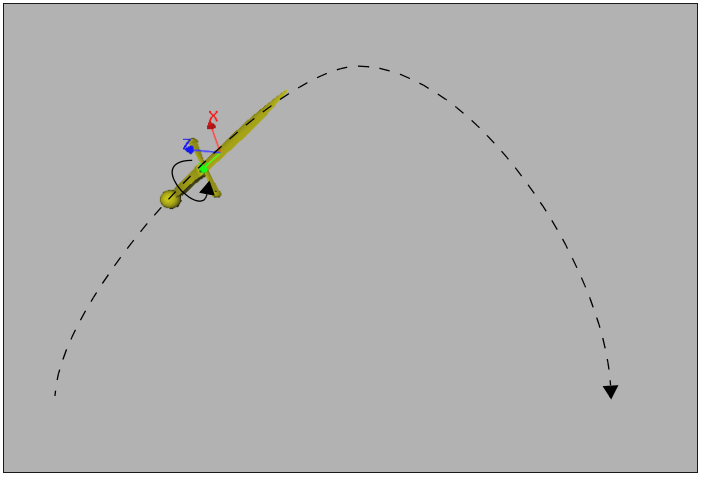
NOTE: A series of expressions that differ only by a numeric value, such as in this example, can be entered quickly using the SelectionOrder keyword. See "Cascading Expressions" on page 1471.

Channel	Expression
o_axis.rotation	align(o_axis.position)
n2_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 1)
r_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 2)
e_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 3)
f_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 4)
n_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 5)
i_axis.position	eval(o_axis.position, frame - dummy_axis.position.x * 6)
n2_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 1)

Channel	Expression
r_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 2)
e_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 3)
f_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 4)
n_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 5)
i_axis.rotation	eval(o_axis.position, frame - dummy_axis.position.x * 6)

Spinning Dagger

To see this example, load the setup named *expressions_spinning_dagger* into DVE. This example features a dagger moving in an arc. The dagger's Y-axis is aligned with the direction of its movement and the rest of the dagger spins around its axis.

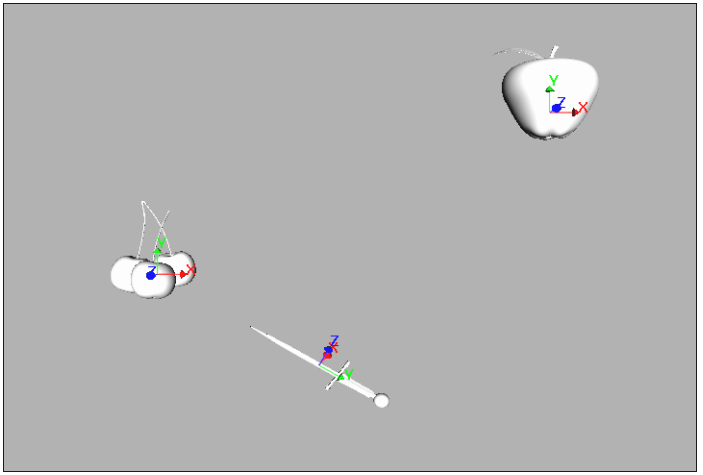


The dagger's rotation is created through the dagger's rotation of its negative Y-axis towards the direction of its movement and the rest of the dagger spins one full rotation around this same axis every 32 frames. The align function is used to generate the rotation vector.

Channel	Expression
dagger_axis.rotation	align(dagger_axis.position, (0,-1,0), frame * 2 * PI / 32)

Dagger, Apple and Cherry

To see this example, load the setup named *expressions_dagger_apple_cherries* into DVE. This animation points a dagger at either a moving apple or moving cherries, whichever is closer in position at the time.

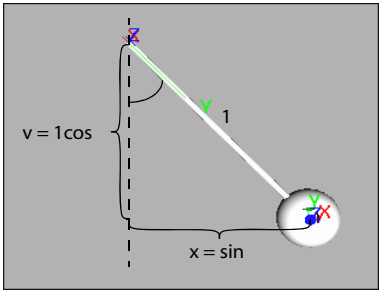


The dagger's rotation is created by the dagger's position as the dagger points its negative Y-axis in the direction of either the apple or the cherries, whichever happens to be closest. The length function is used to find the distance between the dagger and the other objects, while the if function is used to determine which is the shorter distance. The lookat function is used to generate the rotation vector.

Channel	Expression
dagger_axis.rotation	if(length(cherries_axis.position - dagger_axis.position) <length(apple_axis.position - dagger_axis.position), lookat(cherries_axis.position, dagger_axis.position, (0,-1,0), (1,0,1)), lookat(apple_axis.position, dagger_axis.position, (0,-1,0), (1,0,1)))

Dampened Pendulum

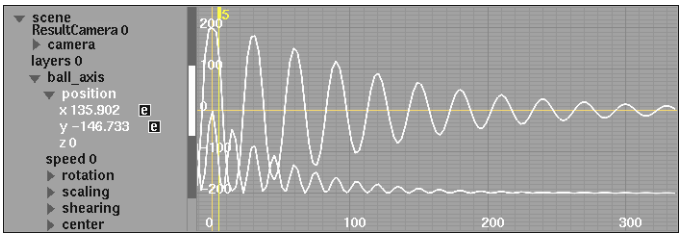
To see this example, load the setup named *expressions_dampened_pendulum* into DVE. This examples involves a pendulum (a ball attached to a rope) that swings freely back and forth under the force of gravity until it comes to a stop.



The ball oscillates in a dampened harmonic motion that is created by animating the position of the ball and the rotation of the rope. The ball's x position is defined as the sine of the swing angle between the rope and centre axis, multiplied by the length of the rope. This angle is initially PI/2 and decreases logarithmically. In addition, the ball oscillates with a period of 30 frames. The sin function is used to calculate the sine of the swing angle and the exp function is used to create the logarithmic dampening effect. The cos function is used to create the oscillation.

The ball's y position is defined as the negative cosine of the swing angle between the rope and centre axis, multiplied by the length of the rope. This expression is formed similarly to that of the ball_axis.position.x channel. The rope rotates such that its Y-axis is always pointing toward the centre of the ball. The lookat function is used to generate the rotation vector.

Channel	Expression
ball_axis.position.x	sin(PI / 2 / exp(frame / 100) * cos(frame * 2 * PI / 30)) *200
ball_axis.position.y	-cos(PI / 2 / exp(frame / 100) * cos(frame * 2 * PI / 30))* 200
rope_axis.rotation	lookat(ball_axis.position, rope_axis.position, (0,1,0), (0,0,1))



Section 11
3D Compositing with DVE

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Image courtesy of Creative Group Inc

61 DVE: Basics

Summary

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About DVE

The DVE module is a multilayer compositing tool for creating complex visual effects. Use DVE to animate clips in 3D and add camera, lighting, and shadow effects.

You create effects and animations by manipulating objects in the scene. Objects you work with include surfaces, light sources, axes, shadows, and the camera.

DVE Concepts

The following concepts are used throughout the DVE chapters to describe the workflow and user interface.

Scene — The scene is DVE's representation of 3D world space. It is where objects are placed and animated. World space has three directions: X (left/right), Y (up/down), and Z (in/out).

Object — An object is any element in a scene. An axis, a camera, a surface, a light, or a model can also be referred to as an object.

Media — Media consists of a front and matte clip only.

Surface — A surface is a special type of 3D geometry onto which media is mapped.

Geometric Object (Models) — A 3D geometric object can be something as simple as a cube, sphere, or cone, or as complex as a character. Although some basic geometric objects are

included with Smoke, most geometry is imported from a 3D application such as Maya and 3ds Max. A model is another way to refer to a geometric object.

Camera — The camera represents the 'eye' you are using to see the scene. The camera is used to "record" the scene in DVE. By default, the camera consists of two objects: the camera eye and the point of interest (the coordinates the camera is 'looking' at).

Axis — An axis is the element of an object or media that can be manipulated to determine the object's 2D or 3D space, position, and movement.

Schematic — The *schematic* is an icon representation of the scene. It shows all the objects in the scene and their relationship with each other. It is an alternative view that uses nodes to represent axes, surfaces, and other objects in the scene. Connecting arrows in the schematic show the relationships between the objects.

Schematic Nodes — The schematic uses nodes to show the objects in the scene and the relationship between the nodes. Nodes are connected using arrowed and coloured lines. You use axis nodes for animating surfaces and objects, which can be connected to the camera node. You can parent one node to another, creating a *parent child hierarchy*, yielding complex animations.

Parent-Child Hierarchy — This hierarchy describes the relationship between two objects where a parent object is connected to a child object. Transformations that you apply to the parent object are applied to its child object.

3D Models and Text — You can import 3ds Max files, FBX format files, Wavefront files, Inventor files, and Paint geometry into DVE. Also, you can create 3D text with custom bevelling.

Basic DVE Workflow

The following table shows the recommended workflow when working in the DVE module.

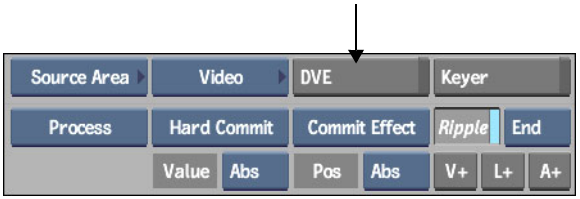
Step:	Refer to:
1. Select clips/ background.	"Accessing the DVE Module" on page 1505.
2. Create media.	"Adding Media" on page 1544.
3. Import objects.	"Working with 3D Geometry" on page 1638.
4. Add lights.	"Adding a Light Source" on page 1655.
5. Edit/add cameras.	"Adding a Camera" on page 1617.

Accessing the DVE Module

When you access the DVE module, you load the front and matte clip for the first media and the back clip used for the background. You load these clips in the order front, back, then matte.

To access DVE:

1. Click DVE in the EditDesk menu.



2. Select an option from the box that appears.

Select:	To:
Front Back Matte	Select source clips from the EditDesk. The clips are selected in the order front, back, and then matte.
MultiTrack	Select a multitrack clip. The first frame of the first segment is used to fill the beginning, and the last frame of the last segment is used to fill the end. See "Loading from a Multitrack Clip" on page 1506.
MultiTrack Fill Gap	Select a multitrack clip. Each gap is filled with black frames. See "Loading from a Multitrack Clip" on page 1506.
MultiTrack SelfKey	Select a multitrack clip. The last track is loaded into the background and the other tracks are loaded as fronts. The mattes are created based on each front. Gaps are filled with the last frame from the preceding segment. See "Loading from a Multitrack Clip with Selfkey or Self Gaps" on page 1507.
MultiTrack Self Gap	Select a multitrack clip with gaps. Each gap is filled with the last frame from the preceding segment. Mattes are created based on each front. See "Loading from a Multitrack Clip with Selfkey or Self Gaps" on page 1507.

Although you can use differing resolutions per media, you cannot specify clips of different resolutions to act as the front and matte clip of media (except for 10-bit, 12-bit, and 12-bit unpacked clips, which are interchangeable). An error is displayed in the message bar if the specified clips are not able to be loaded to the same media.

HINT: To standardize some of your clip resolutions, you can resize them before entering DVE. See Chapter 28, "Resize," on page 613.

3. Select the front, back, and matte clip or the multitrack video clip.

   If you are selecting clips and not a multitrack clip, press the **CTRL+L** key to load multiple fronts and mattes. The **CTRL+L** key changes the order of clips to front and matte of media 1,

front and matte of media 2, and so on. The back clip and destination are selected after the last media is filled or when the **CTRL+L** key is released.

HINT: Pay attention to the cursor colours to know which clips you are selecting (front = red cursor, matte = blue cursor, background = green cursor, and destination = white cursor).

4. Select the destination.

   The DVE module appears and the selected clips or tracks are loaded into the appropriate media.

   The composite of the front, matte, and back clips appear in the image window and their names are listed in the Media list. The Total Frames field defaults to the length of the longest clip loaded.

   HINT: Alternatively, to open DVE with all media and nodes deleted and all parameters set to default, hold **ALT** while clicking DVE, then select a destination; or click DVE, then hold **ALT** while selecting a destination.

Automatically Creating Image Nodes

When accessing the DVE module, you have the choice of whether you want to automatically add objects to the schematic.

To access DVE with auto image settings:

1. In DVE, click Setup to display the DVE Setup menu.
2. In the Miscellaneous section, make a selection in the Auto Image box.

Select:	To:
Auto Image	Create an image node and axis in the schematic when a new media is added.
Auto DVE	Create a DVE Layer Object in the schematic when a new media is added. This is the default mode.
Auto Image Off	Not add any nodes to the schematic when a new media is added.

Loading from a Multitrack Clip

When you load from a multitrack clip, the tracks from the selected multitrack clip are loaded from the bottom track to the top track. The last track is loaded as the background and subsequent tracks are loaded as matte and front pairs. This means that the last track is loaded as the common back clip, the second to last track is loaded as the matte clip of media 1, the third to last track is loaded as the front clip of media 1, the fourth to last track is the matte clip of media 2, and so on.

NOTE: If you select an even number of tracks when loading from a multitrack clip, the second to last track selected is loaded as the front clip for its media, and the matte for this media is set to an internal white frame (of the same resolution as the front clip).



a) Front for media 2
b) Matte for media 2
c) Front for media 1
d) Matte for media 1
e) Back clip

Gaps that are located at the start and end of a track are treated in two ways depending on which multitrack option you choose. If you select MultiTrack, each gap is filled with its preceding non-gap frame. If you select MultiTrack with Gap, each gap is filled with black frames.

Loading from a Multitrack Clip with Selfkey or Self Gaps

When you load from a multitrack clip with Selfkey or Self Gaps, the tracks from the selected multitrack clip are loaded from the bottom track to the top track. The last track is the background or back clip and subsequent tracks are loaded as front clips for each media. The matte of each media is generated from the front clip. This means that the last track is loaded as the common back clip, the second to last track is loaded as the front clip of media 1, the third to last track is loaded as the front clip of media 2, and so on.

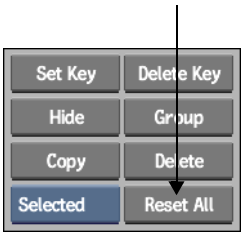


a) Front and generated matte for media 1
b) Front and generated matte for media 2
c) Front and generated matte for media 3
d) Front and generated matte for media 4
e) Back clip

Gaps located at the start and end of a track are treated in two ways depending on which multitrack option you select. If you select MultiTrack, each gap is filled with its preceding non-gap frame. If you select MultiTrack with Gap, each gap is filled with black frames.

Resetting Values

When beginning a new project, you can reset just the parameters, or reset and delete nodes and remove media. Resetting can also be used to remove all effects and edits created during an DVE session. The Reset All button is located in the DVE Setup menu.



Click:	To:
Reset All	Reset all parameters but not delete nodes or media once confirmed.
ALT+Reset All	Same as Reset All, but confirm prompt is bypassed.
CTRL+Reset All	Reset all parameters and delete all nodes and media once confirmed.

DVE Module Overview

The DVE module is divided into a number of menus and sections designed to help you quickly create your composites.

Changing Views

You can change the orientation to view a scene from many angles. This can help you set up motion paths, light sources, and camera angles more easily.



a) View box b) Process View box

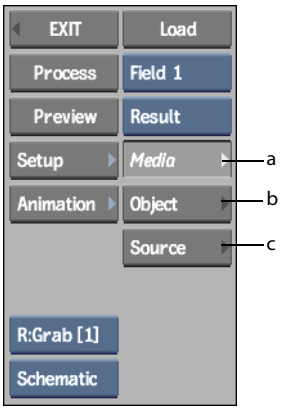
Select:	To view:
Reference	The current reference frame in the reference buffer.
Source	The interactive result of a source node.
Out Matte	The Matte that will be outputted.
Media List	The Media list.
Priority	The Priority Editor.
Media Back	The back media for the selected media in the schematic or Media list.
Media Matte	The matte media for the selected media in the schematic or Media list.
Media Front	The front media for the selected media in the schematic or Media list.
Info	The animation channels (set to the Channel Information view mode).
Tracks	The animation channels (set to Track view mode).
Channels	The Channel Editor.
Schematic	The DVE schematic.
Top	The scene from above, along the Y-axis.
Side	The scene from the side, along the X-axis.
Front	The scene from the front, along the Z-axis.
Camera	The scene from the defined camera's view.
Result	The result of the composite created in DVE.

A subset of the media views is available from the Process View box. Select an option to specify the view displayed when you process a scene in DVE.

For example, the View box may be set to Schematic, but while you process intermediate results in DVE, you would like to view the scene from the camera's view. In this case, you can select Camera from the Process View box, and then click Process.

Accessing DVE Menus

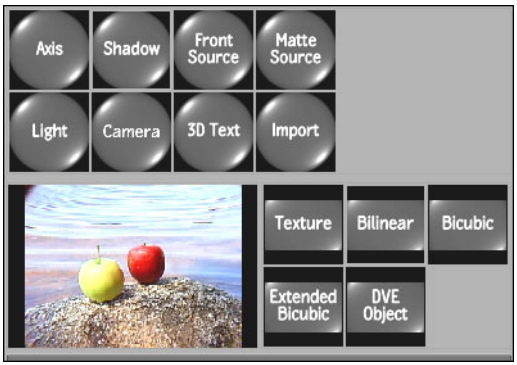
Use the DVE menu buttons to switch between the various DVE menus. The DVE menus are also context-sensitive depending on what is selected in the image window. Details of the DVE menus are documented in their corresponding chapters.



a) Media menu button b) Object menu button c) Source menu button

Using the Node Bin

The node bin contains all of the objects that you can add to your scene. The node bin also contains an image node that displays a proxy of the currently selected media.



To add a node:

➤ Do one of the following:

- Drag the selected node from the node bin and place it in the schematic. If the node is an image type node, an axis and an image are created and linked together.
- Drag the node from the node bin and place it where you want it in Result view. For example, as you drag a Light node into Result view, it becomes active, so you can see its effect on the scene before dropping it exactly where you want it.
- Double-click a node. The node appears next to the last added object. You do not need to be in Schematic view to add a node in this manner.

You can choose from the following node types.

Select:	To:
Axis	Add an axis. See "Accessing the Axis Menu" on page 1572.
Shadow	Add a shadow to the selected surface. See "Adding Shadows" on page 1600.
Front Source	Add a front source node. See Chapter 66, "DVE: Sources," on page 1609.
Matte Source	Add a matte source node. See Chapter 66, "DVE: Sources," on page 1609.
Light	Add a light source. See "Adding a Light Source" on page 1655.
Camera	Add another camera to the scene. See "Adding a Camera" on page 1617.
3D Text	Add 3D text. See "Creating 3D Text" on page 1648.
Import	Add a 3D model. See "Importing 3D Models" on page 1633.
Texture	Add a texture to the selected geometry. See "Adding Textures" on page 1643.
Image (proxy)	Add an image (with axis) to the scene. You can change the surface type of the image. See "Changing the Shape of a Surface" on page 1583.
DVE Object	Add a DVE Layer Object to the scene to emulate the axis and surface structure of DVE clip layers. See "Adding a DVE Layer Object" on page 1559.
Bilinear	Add a surface with four corners joined using linear interpolation. See "Adding Surfaces" on page 1577.
Bicubic	Add a surface with four corners joined using bicubic Bezier interpolation. See "Adding Surfaces" on page 1577.
Extended Bicubic	Add a surface with four corners joined using bicubic Bezier interpolation. You can subdivide Extended Bicubic surfaces to obtain additional tangents. See "Warping an Extended Bicubic Surface" on page 1590.

HINT: From the node bin, swipe down to display the small schematic. You can use the small schematic as a viewing aid instead of using the larger schematic in the image window. The small schematic displays the same view as the schematic. When you move, pan, and frame nodes in the small schematic, the larger schematic is updated as well.

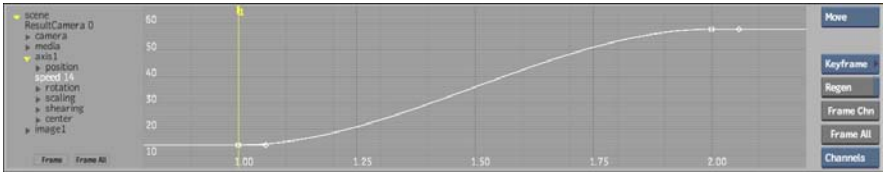
Animating with the Channel Editor

Use the Channel Editor to animate the media, axis, surface, light, and camera properties of every object in the scene.

To open the Channel Editor and display the DVE channels:

1. In DVE, click Animation.
2. In the Animation menu, select Channel from the View box.

   The top level folder in the hierarchy is the Scene, which provides the overall view of the animation. The Scene folder contains folders of objects in the DVE scene. Initially these are the Camera, Media, Axis, and Image folders. If you add an object to the scene, the Channel Editor adds a folder to the channel hierarchy for the new object. For example, if you add a light, a Light folder is added in the channel hierarchy. See "Viewing Channels in a Table" on page 1423.



Some of the DVE folders in the Channel Editor are described as follows. For complete information about using the Channel Editor and animating objects in the scene, see Chapter 59, "Animation," on page 1403.

Camera — Animates the camera position and point of interest. It also contains channels for animating camera roll, field of view, and the near and far clipping planes.

When Free Camera is selected, the point of interest channels are replaced by rotation channels in the Channel Editor.

Media — Animates media properties such as blur, crop, shadow softness. A Media folder is listed for each media in the scene.

DVE Layer Objects — Animates the axes and surfaces of DVE Layer Objects (displayed as a folder DVE_Lx in the Channel Editor, where x is the layer number).

Axis — Animates axis properties such as position, rotation, scaling, and shearing.

Image, Bilinear, Bicubic, or Extended bicubic — Animates surface properties such as material, offset, and displacement. The Material folder contains a shininess channel and folders for the specular highlight, diffuse, and ambient lighting.

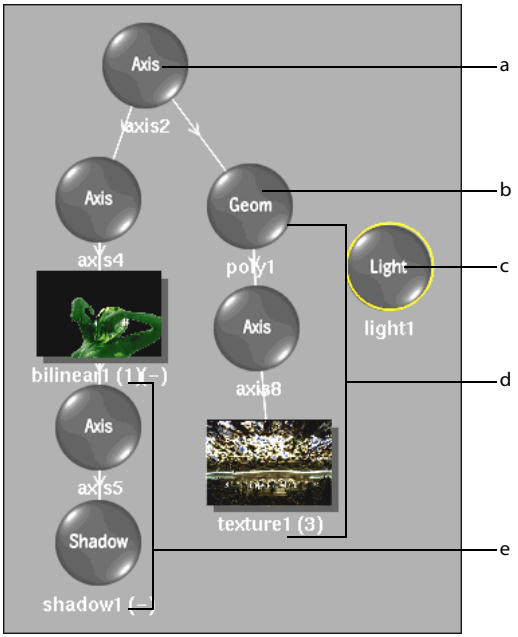
Shadow — Animates the shadow colour and shadow transparency.

Light — Animates light properties such as intensity, falloff, spread, position, rotation, and colour.

HINT: Selecting nodes in the schematic will automatically select the associated channels in the Channel Editor.

Using the Schematic and Menu Tabs

In Schematic view, a node exists for each object in the scene. For example, the camera, axes, shadows, and lights are represented by circles. Surfacesand textures are represented by rectangles. Each node displays the name of the object it represents.



a) Axis object is the parent of axis 4 and poly1

b) 3D model

c) Light source

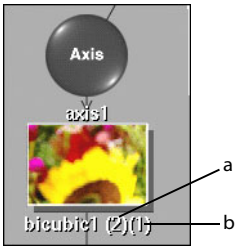
d) Texture applied to the 3D model

e) Drop shadow of bilinear1

Here are some hints when working in the schematic with some of the various node types.

Surface Nodes — (Bilinear, Bicubic, and Extended Bicubic) When you add one of these surface nodes to the schematic, the node name is shown with two numbers in parentheses. These numbers indicate the media applied to the surface and the media used as a displacement

source. For example, a bicubic object labelled (2)(1) shows that the bicubic uses the clips from Media 2 and is displaced using the clips from Media 1.



a) The (2) indicates that media 2 is used by the bicubic surface.

b) The (1) indicates that media 1 is used for displacement.

For more information on the relationship between media and surfaces, see "Adding Surfaces" on page 1577. For more information on displacement, see "Adding a Displacement Map" on page 1597.

DVE Layer Object Node — A DVE Layer Object node is a special node designed to simplify working in the DVE schematic. A DVE Layer Object node is a grouped node of all axes and surfaces that DVE users are accustomed to using. See "Adding a DVE Layer Object" on page 1559.

Camera Node — The camera node appears in Schematic view by default and you can link it to any image. Use the camera node to rotate the camera about its own axis, and parent other nodes including shadow, texture, and geometry nodes.

Shadow and Texture Nodes — Shadow and texture nodes each have a single number in parentheses that indicates the media used for the shadow or texture. For example, a shadow labelled (2) shows that the shadow uses the matte from Media 2.

Source Nodes — Source nodes are used as part of an advanced schematic structure that separates the media's matte and front so that each clip can be animated individually. You can also use sources to create complex compositing effects such as nesting. See Chapter 66, "DVE: Sources," on page 1609.

HINT: To view the schematic, select Schematic in the View box, or press ' (on the Tilde key). Pressing the ' key a second time returns to the previous view.

Selecting Objects and Populating Menu Tabs

Before you can edit or animate an object, you must select it.

To select an object in the schematic, click the node representing the object. You can also use the Prev and Next buttons to select the previous or next object.

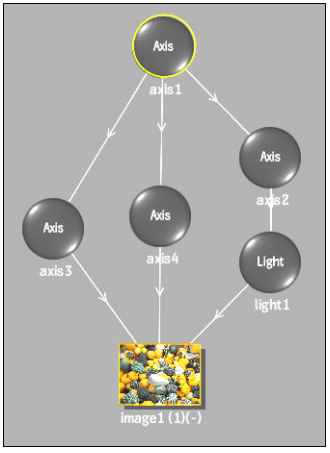
Depending on what type of object is selected, the tabs in the Object menu are populated based on different rules, as illustrated in the following examples.

Axis selected

The Axis menu of the selected axis appears on the left side of the Object menu, and a limited number of the children objects' menus appear on the right side of the Object menu. The children objects are identified by scanning the hierarchy of the schematic from top-to-bottom (starting at the selected axis). The hierarchical scanning stops for any given branch when a non-axis object is encountered.

The order of tabs is determined on a per branch basis; that is, all of the tabs of one branch are listed before moving to another branch, starting with the highest levels in the parenting hierarchy (lowest index levels).

For example, in the following schematic, Axis 1 is selected.



The tabs in the Object menu appear as follows. The image1 tab appears in light blue to signify that multiple objects are connected down to it. Use the tabs to switch between menus within the Object menu.



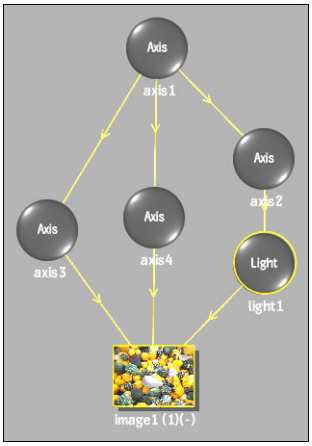
NOTE: If there are more than five tabs on either side of the Object menu, use the arrows beside the tab names to navigate to the desired tab.

Other object selected (no "axis attributes")

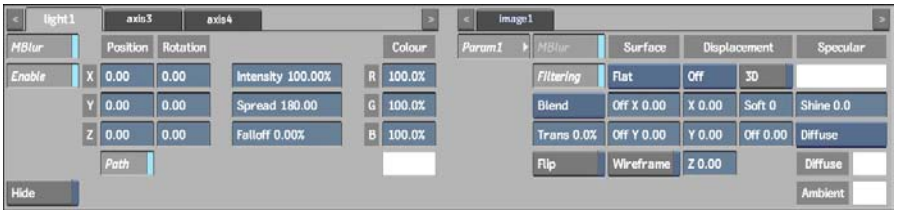
These objects include surfaces, textures, shadows, geometries, and 3D text. When one of these objects is selected in the schematic, an ascending (bottom-to-top) scanning of branches is performed. The hierarchical scanning stops for any given branch when an axis or object with axis attributes is encountered.

The menu of the selected object appears on the right side of the Object menu, and a limited number of the parent objects' menus appear on the left side of the Object menu.

For example, in the following schematic, Image 1 is selected.



The tabs in the Object menu appear as follows. The image1 tab appears in light blue to signify that multiple objects are connected down to it. Use the tabs to switch between menus within the Object menu.

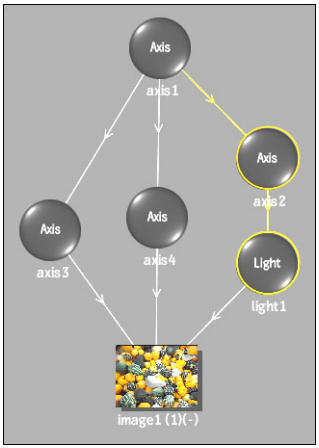


Object with "axis attributes" selected

These types of objects include lights and cameras. These objects trigger a different scanning behaviour depending on their position within the schematic hierarchy. If the selected object is

the first of its branch (top of the hierarchy), it inherits the tab population rules of an axis, that is, descending branch scanning. If the selected object is not the top object of its branch, it inherits the tab population rules of other objects, that is, ascending branch scanning.

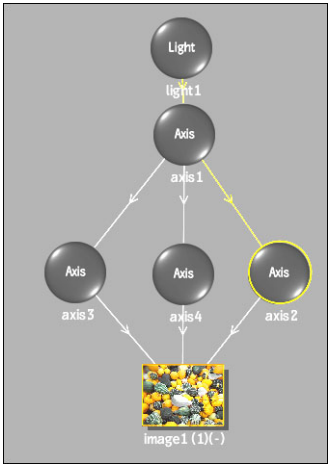
For example, in the following schematic, Light 1 is selected.



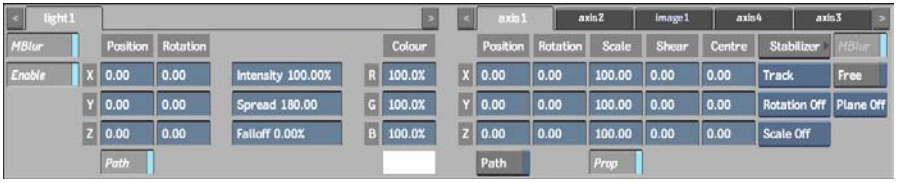
Since Light 1 is not the top object in its branch, the tabs in the Object menu appear as follows.



For example, in the following schematic, Light 1 is moved to the top of the branch.



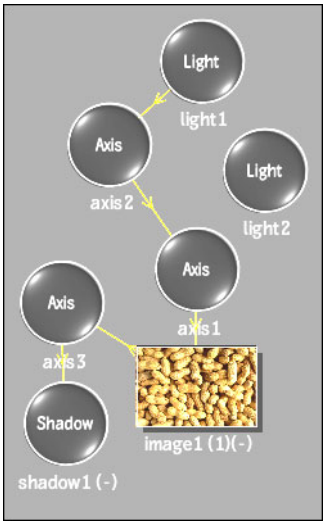
The tabs in the Object menu appear as follows. The image1 tab appears in light blue to signify that multiple objects are connected down to it. Use the tabs to switch between menus within the Object menu.



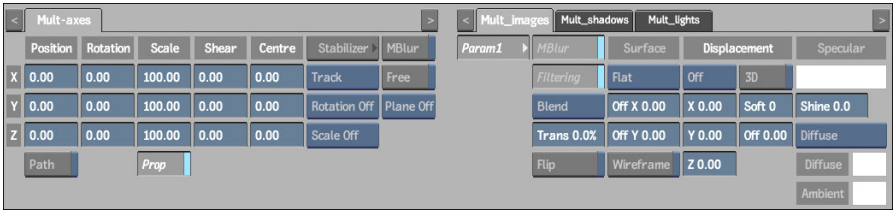
Selecting Multiple Objects in the Schematic

Press **CTRL** and drag in the schematic to select multiple nodes. You can then change some of the settings in the Object menu relatively for all objects of the same type.

Objects that support multiple selection and changing of field settings are axes, images, shadows, and lights. For example, in the following schematic, you can select all of the nodes.



The tabs in the Object menu reflect the multiple selections.



In the Object menu, you can relatively change any of the available fields. For example, if the X Position for Axis1 and Axis2 was originally 100, and for Axis3 was 200, and you drag the X Position slider under the Mult-axes tab to 50, Axis1 and Axis2 are now set to 150 and Axis3 is set to 250.

NOTE: Because the field values for individual objects can be different, the values in the multiple selected fields display as default values in the Object menu. When you select an individual object and view its Object menu, you can see the true field values.

Naming Objects

Each node that you add to the scene is automatically assigned a default name. The default name identifies the object and the order in which it was added. For example, image surfaces are named image1, image2, image3, and so on. Similarly, bilinear surfaces are named bilinear1, bilinear2, bilinear3, and so on.

Newly added nodes take the lowest available number. For example, in a scene with image1 and image2, if you delete image1, then add a new image, it becomes image1.

An object's name appears beneath its node in the schematic, on the Object menu tab, and as a folder in the Channel Editor.

You can assign more meaningful names to nodes.

NOTE: To avoid conflicts in the Expressions editor and the schematic, you cannot duplicate names. When you duplicate an existing object name, newly created objects have a "0" appended to their name. For example, if objects 1, 2, 3 already exist, 3 newly created objects would be named 01, 02, and 03.

To change the name of an object:

1. Select the object in a view that supports selections, such as result or schematic view.
   The current name for the object appears in the Name field.
2. Click the Name field and type the new name.



3. Press **ENTER**.
   The schematic, Object menu tab, and Channel Editor update to show the new name.

Moving Objects

Use Move mode to move objects in the schematic. Note that moving the objects in Schematic view has no effect on the relationships between objects, nor does it affect the position of the object in the scene. If Auto Parent is enabled in the Setup menu, Move mode acts as both Move and Parent.

To move an object in the schematic:

1. From the Edit Mode box, select Move.



2. Click the object you want to move and drag it to a new position.

   HINT: To move an object between two linked nodes, hold **SHIFT** and drag the node on top of the link. To remove an object between two linked nodes, hold **ALT**+**CTRL** and drag the object away from the link.

Deleting Objects

You can use various methods to remove objects from the schematic.

To delete an object using the Edit Mode box:

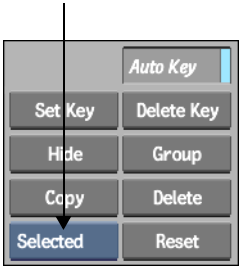
1. From the Edit Mode box, select Delete.
2. Click the object that you want to delete.

   The object is removed from the scene.

   HINT: Press **SHIFT** before clicking the object to recreate the links to any parents or children linked to the deleted object.

To delete objects using the Delete button:

1. From the Selection box, select an option.



Select:	To:
Selected	Delete the currently selected object. For example, this option deletes a surface without deleting its parent axis, or an axis without deleting its surface.
Branch	Delete the selected object and all its children. To avoid deleting nodes by mistake, use the Schematic view to determine which nodes you are deleting.
All	Delete all objects in the scene, except the default camera.

2. Click Delete.

To delete objects by dragging items out of the schematic:

➤ Drag an object to the bottom of the screen. The cursor changes to a green recycling icon. The object is selected for deletion and you are asked to confirm. Click Confirm or press **ENTER**.

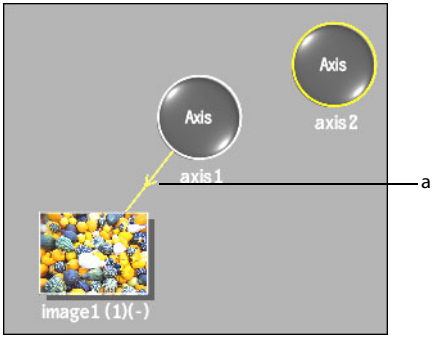
HINT: Press **SHIFT** before dragging the object to recreate the links to any parents or children linked to the deleted node.

Creating Branches

In DVE, you can create complex animations where movements applied to one node are passed down to all connecting nodes. The relationship between objects is referred to as a *parent-to-child* relationship where the *parent* node passes its animations down to its child *object*. The structure of one parent and one or more child nodes is referred to as a *branch*.

Use the Parent and Cut options in the Edit Mode box to change the parent-to-child relationship between nodes in the schematic. Parent mode makes an object the parent of another object. Cut mode removes the parent-to-child relationship between objects. Alternatively, when Auto Parent is enabled in the DVE Setup menu, you can automatically parent objects in the schematic.

When you add certain nodes to the scene, a parent-to-child relationship is created automatically. For example, when you add a surface to the scene, it is automatically parented by an axis.



a) An arrowed line indicates that axis1 is the parent of image1.

You can add an axis to the scene by itself, then make it the parent of another node. Use this method of parenting additional axes to create complex animations.

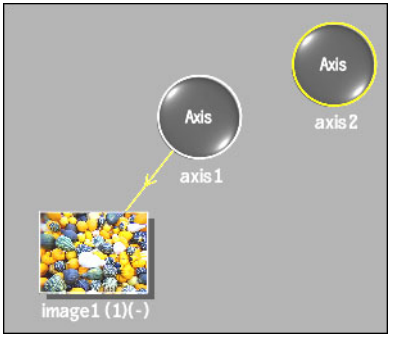
For example, create a cube of surfaces by parenting three additional axes to the same surface. Each axis that is parented to a surface places an additional surface in the scene. By changing the position and rotation of each axis, you can create a cube. If you parent the axes with another axis, you can control the position, rotation, scale, and shear of the cube.

To create a branch:

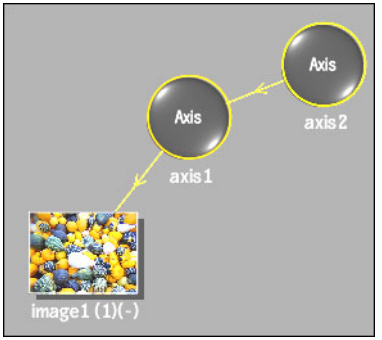
1. Add an axis (axis2) to the scene.
2. From the View box, select Schematic. The Schematic view should be similar to the *Before* figure.
3. Do one of the following:
   - In the Edit Mode box, select Parent and drag the cursor from the edge of the parent node to the node that will be its child.
   - Press **SHIFT** and drag a parent node over another node that will be its child. With this method, the Edit Mode box does not have to be set to Parent mode, and can remain in Move mode, for example.
   - In the DVE Setup menu, enable Auto Parent in the Schematic section, and then in the schematic, drag the cursor from the edge of the parent node to the node that will be its child. With this method, the Edit Mode box does not have to be set to Parent mode, and can remain in Move mode, for example.

   HINT: To quickly cut a parent-to-child relationship, drag the cursor across the line that joins the two nodes.

   Axis2 becomes the parent of axis1, as shown in the *After* figure.



Before: The schematic shows axis1 as the parent of image1



After: Axis2 is made the parent of Axis1 using Parent mode

   Any transformations applied to axis2 are applied to axis1 and its surface (image1). If axis1 has any transformations, they are added to the transformations from axis2. For example, if axis2 is set to 500, 100, 0 and axis1 is set to -50, 20, -30, the positions are accumulated and applied to the surface. In this case, Image1 is positioned at 450, 120, -30.

You can override the transformations passed from a parent to a child by enabling the Free button in the Axis menu.

Duplicating Objects

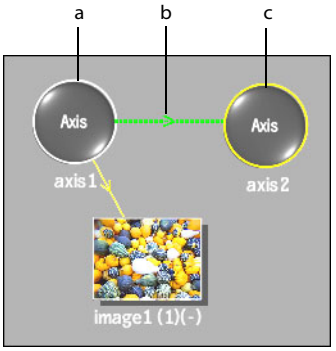
You can duplicate objects of the same type so that any settings applied to the first object are also applied to the duplicated object or objects.

The originating object can link to multiple duplicate objects, but only one object can be the originating link.

To duplicate objects:

1. From the Edit Mode box, select Duplicate (or press **SPACEBAR+W**).
2. In the schematic, drag between two similar object types.

   A green arrowed dotted line indicates that the objects are linked as duplicates.



a) Originating object b) Duplicate link c) Linked object

HINT: While in Move mode, you can also create a duplicate link by pressing **SHIFT+W**, and dragging the originating node over the to-be-linked node. Press **ALT+SHIFT+W** while dragging to invert the link orientation.

All of the settings applied to the original object are automatically applied to the linked object. Once objects are linked as duplicates, any settings applied to either object are applied to both.

NOTE: To remove the link between duplicate nodes, drag the cursor across the green line that joins the two nodes, or press **CTRL+ALT+W** while moving a linked node. Each node keeps the settings that were applied while they were linked.

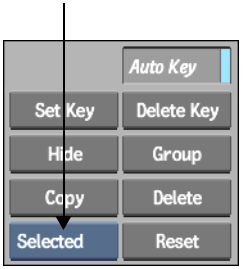
Hiding Objects

Use the Hide button to hide or unhide selected objects, branches, or all. For example, when you are working on a specific surface, you may want to temporarily remove other nodes from the scene without deleting them.

Hidden objects are marked "(hidden)" in Schematic view and do not appear in the scene.

To hide an object:

1. In the schematic, select the object you want to hide.
2. From the Selection box, select Selected.



3. Click Hide.

To hide a branch:

1. In the schematic, select the parent of the branch you want to hide.
2. From the Selection box, select Branch.
3. Click Hide.

To unhide an object or branch:

1. Select the hidden object or branch.
2. From the Selection box, select Selected or Branch.

   Use Selected if you are unhiding an object and Branch if you are unhiding a branch.
3. Click Hide.

To hide all:

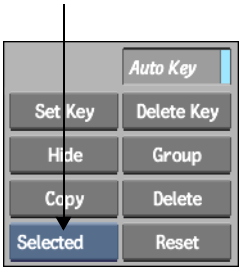
1. Select the hidden object or branch.
2. From the Selection box, select All.
3. Click Hide.

Copying Objects

Use the Copy button to copy an object, a branch (object and its children), or all.

To copy a single object or branch:

1. In the schematic, select the object you want to copy.
2. From the Selection box, select an option.



Select:	To:
Selected	Copy the currently selected object. For example, this option copies a surface without copying its parent axis, or an axis without copying its surface.
Branch	Copy the selected object and all its children. To avoid copying nodes by mistake, use the Schematic view to determine which nodes you are copying.
All	Copy all nodes in the scene.

3. Click Copy.

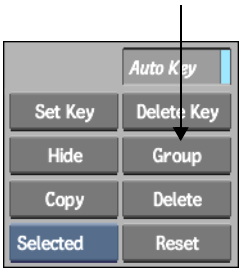
Collapsing Branches

You can collapse branches in the schematic into a group. By collapsing elements, you can reduce clutter in the schematic. As a protective measure, you 'hide' sections that you do not want to alter by collapsing them.

You can also parent nodes to a group.

To collapse a branch:

1. Select an object with children in the schematic view.
2. Click Group to collapse the selected object and all its children into a group.



A blue group node appears in the schematic to represent the entire group.

NOTE: Collapsed groups cannot act as parents.

To uncollapse a node:

➤ Click Group again to uncollapse the group.

NOTE: Groups created in the Schematic view are not related to groups created in the Priority Editor.

Removing Branches

You can use Cut or Parent mode to undo the relationship between objects or you can simply drag the cursor across the line that joins the nodes.

To cut a parent-to-child relationship:

1. From the Edit Mode box, select Parent.
2. From the View box, select Schematic.
3. Drag the cursor across the line that joins the two objects.

   The connecting line is deleted and the relationship between the two objects no longer exists.

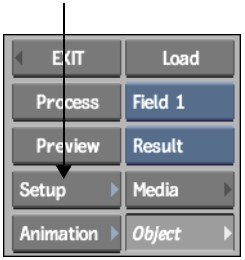
Setup and Processing Options

Use the DVE Setup menu to customize your DVE display and to access tools and guides.

When exiting DVE to the desktop, a backup of your setup is automatically saved. This backup file is only created from the DVE module and called from the desktop when reentering the DVE module.

To access the DVE Setup menu:

➤ In DVE, click Setup.



The Setup menu appears.

Resolution Settings

You can set the rendering resolution of clips that are output in DVE. For example, if you are working in an NTSC 8-bit project, the default output is NTSC 8 bits. However, if you want to change the output resolution to HD (1920x1080), use the Resolution menu to change the values so the final outcome will be 1920x1080.

You can choose between progressive or interlaced when rendering at video resolution. DVE media automatically adjust the rendering mode of each clip. This inherent awareness also makes it possible for DVE to properly mix field-based HD / PAL with NTSC and not have dominance problems.



Output Resolution box — Defines the resolution of a processed clip. Select whether you wish to output Full resolution or Proxy resolution (defined in the Proxy Resolution field).

Alternatively you can set a custom resolution by entering values in the Width and Height fields.

Aspect Ratio Presets box — Defines the render/output aspect ratio of clips processed in DVE.

Aspect Ratio field — Defines a custom render/output aspect ratio of clips processed in DVE.

Frame Depth box — Defines the render/output frame depth of clips processed in DVE.

Scan Mode box — Defines the scan mode of clips processed in DVE.

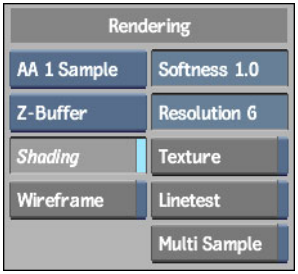
Apply and Scale box — Applies or applies and scales the defined resolution, aspect ratio, and frame depth. All subsequent processes will use the new render settings.

Select:	To:
Apply	Specify the output resolution.
Apply + Scale	Specify the output resolution and scale a scene to the defined resolution. Use this option if you are working with a low resolution of an DVE setup from a previous version of Smoke. The scaling is applied to geometries, axes, lights, and cameras as well as their coordinates. Their positions are scaled accordingly. Note that Smoke automatically scales textures and images.

NOTE: If you do not change the Resolution settings, rendered results and camera settings default to the values set for the current project (set when you created a new project).

Rendering Settings

Use the Rendering settings to improve the final output quality of your image.



Anti-Aliasing Sample box — The jagged lines that often occur along the edges of diagonal or curved lines when processing high-frequency images such as text are the result of aliasing. You can increase or decrease the anti-aliasing sampling level (up to 64 samples). Higher values yield smoother results at the expense of processing time.

Anti-Aliasing Softness field — Defines the softness of the anti-aliasing sample.

Z-Buffer box — Uses the distance from the camera eye to determine the order in which objects are rendered. See "Analyse, Z-Sort, and the Z-Buffer" on page 1605.

Resolution field — Specifies the geometry resolution (number of polygons) of surfaces.

The lower the value, the better the resolution and the greater the processing time required to interact with the image. A value of 1 creates one polygon per pixel on a surface, affording accurate displacement and lighting.

Shading button — Lights up the scene using added light sources. When Shading is disabled, no lighting effects appear in the scene; surface and 3D models appear flat.

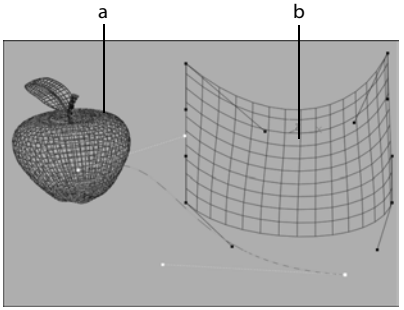
Enable Shading for:

- Light sources
- Ambient or diffuse lighting for surfaces
- Specular highlights for surfaces and 3D models

Texture button — Enables hardware texture mapping, which you can use with any surface resolution. If the image is larger than the texture, DVE creates tiles and does not use a low resolution image.

When Texture is disabled, the media mapping to the surface is done at the specified resolution.

Wireframe button — Displays each surface and 3D model as a wireframe. This is useful if interaction with DVE becomes slow because of many surfaces and 3D models. Convert objects to wireframe when you want to speed up processing or rendering times. Because lighting and textures are not computed in wireframe mode, interaction time and rendering times are reduced.



a) 3D model in wireframe mode b) Bicubic surface in wireframe mode

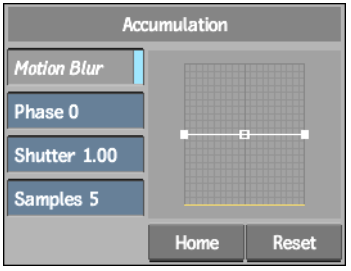
Linetest button — Processes or previews a clip using the resolution value specified in the Resolution field. This is useful if you want to generate an intermediate clip to check your animation.

Linetest is ignored when Texture is enabled.

Multi Sample button — (IRIX only) Enable to accelerate anti-aliasing in DVE, with no performance penalty.

Accumulation Settings

You can enable motion blur and specify motion blur settings. See "Applying Motion Blur" on page 1629 for specific examples of creating motion blurs.



Motion Blur button — Enables motion blur.

Phase field — Specifies whether the motion blur is based on the movement before or after the current frame. A value of -100 places the motion blur before while a value of 100 places the

motion blur after. A value of 0 is centred, which evenly distributes the motion blur. The default value is 0.

Shutter field — Controls the duration of motion blur at each frame, which affects the size of the motion blur. Increasing Shutter value does not increase the processing time.

Samples field — Determines the quality of the motion blur and the depth of field produced by the number of samples taken at each frame. Increasing the Samples value causes the processing time to increase linearly and affects the quality of the depth of field.

The number of motion blur samples is multiplied by the number of anti-aliasing samples. To reduce the total number of passes made for each frame, reduce the level of anti-aliasing when motion blur is enabled.

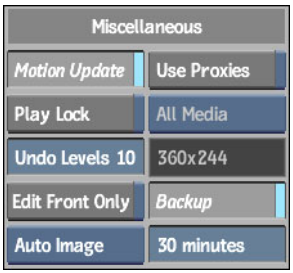
Motion Blur curve — Controls the sample weight over the scope of the motion blur.

Home button — Resets the position of the motion blur curve after panning.

Reset button — Resets the motion blur curve.

Miscellaneous Settings

Use these settings to define various DVE properties.



Motion Update button — Updates properties such as position, rotation, and colour in the scene. This button is enabled by default.

When disabled, animated objects do not move, but keep the position of their current value. Disable Motion Update when you want to copy keyframe values from one frame to another.

Play Lock button — Updates the animation settings according to the frame or timebar position as you move through the clip while keeping it locked at the current frame.

When Play Lock is disabled and you use >or < to play the resulting clip, each frame is loaded and displayed in sequence in the image window.

Use Proxies button — Enables proxies for media in DVE. Using proxies increases interaction speed, especially when working with high-resolution images.

HINT: You can also toggle proxies by pressing **CTRL+P**.

Proxy Media option box — Specifies for which media proxies are used. Press **SHIFT+P** to toggle the proxy media behaviour.

Select:	To:
All Media	Work in proxy resolution for all media loaded into DVE.
Full Res Media	Use the full resolution clips for the current media. This option is useful when accessing modules such as the Keyer or Colour Corrector from DVE. When you go into a module with media selected, the full resolution clips for the selected media are loaded into the module.

NOTE: When you enter the Colour Corrector or Keyer from media in proxy mode for a 12-bit clip, a message warns you that there will be a precision loss if you have already worked on a media using the full-resolution 12-bit clip. You can confirm, or switch to Full Res Media before reentering the module.

When you are ready to process your final output, disable Use Proxies. If you process with Use Proxies enabled, the processed clip will be rendered using the proxies.

Undo Levels field — Sets the number of operations you can undo. The Undo and Redo buttons each have a list allowing you to select the most recent operations to undo or redo. You cannot undo a Delete operation for media.

Setting the undo levels to a large number uses more memory. The default is 10.

Edit Front Only button — Enables the display of the front media in the Media menu. When disabled, the front and matte media are displayed.

Auto Image option box — Specifies whether nodes are automatically created in the scene when a new media is added.

Select:	To add to the scene:
Auto Image	An image node and axis.
Auto DVE	A DVE Layer Object
Auto Image Off	No nodes are automatically added to the scene.

Backup button and field — Back up your DVE setup automatically. A backup copy of current DVE settings is saved in the *_action.bak* file in the DVE directory.

You can set the number of minutes between backups using the Backup field next to the Backup button.

Display Settings

Use these setting to customize your DVE display.



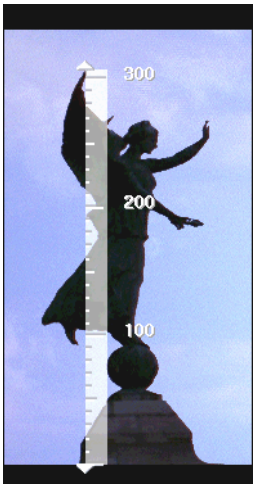
Icons box — Indicates object icon (axes, borders, control points) display options. The selected option displays icons only for the object currently selected in the DVE scene.

HINT: You can also display the axis icons in 2D to increase your interaction speed. You can set the setenv DL_ACTION_2D_AXES 1 in the *.cshrc* file.

Icon Transparency field — Sets the transparency for icons that represent axes, lights, motion paths, and 3D geometry in the scene.

Ruler button — Enables the ruler in the scene area.

Use the arrows at each extremity of the ruler to place the beginning and end of the ruler anywhere in your scene view.



HINT: Use the **SHIFT** key to snap the ruler into place either horizontally or vertically.

(Ruler) Define button — Enable to define real unit measurements, such as feet, metres, or inches, instead of pixels. All camera distance or axes measurements thereafter use the defined scale.

(Ruler) Length field — Enter a value in the Length field. The number can represent any measuring unit (feet, metres).

When you enter a length, click Define again to apply the new scale to the ruler and all pertinent fields, such as position, rotation, scale, etc.

HINT: Hold the **CTRL** key and click Define to reset the ruler's scale.

Grid box — You can display a grid in the scene to position objects in the scene more accurately.

Select:	To:
Grid Off	Disable the grid.
Grid XY	Use a grid constructed on the X and Y planes.
Grid XZ	Use a grid constructed on the X and Z planes. The XZ grid is visible only when the camera is moved from its default position.
Grid YZ	Use a grid constructed on the Y and Z planes. The YZ grid is visible only when the camera is moved from its default position.

Colour pot — Lets you select a custom colour for the grid.

NOTE: The DVE grid is independent from the global grid in the Grids and Guides menu.

Resize Back box — Resizes the background using either a Fill, Crop Edges, Letterbox, or Crop Centre resizing. However, it only affects Colour Corrector and Keyer operations on media, to temporarily provide them with the proper resolution when you enter these modules. This option does *not* affect the render.

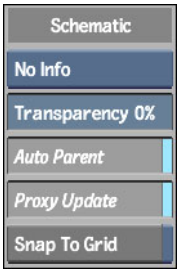
Back Fill Quality box — Determines the quality of the resize defined in the Resize Back box.

Ortho Near — Adjust the near view in the image window when using Camera or an orthographic view.

Ortho Far — Adjust the far view in the image window when using Camera or an orthographic view.

Schematic Settings

Use these settings to define how you work in the DVE schematic.



Display Info box — Lets you select whether to display resolution, frame rate, size, or any combination of information in the Schematic view.

Schematic Transparency field — Makes unselected nodes appear transparent in the Schematic view.

Auto Parent button — Enables automatic parenting in the schematic. Press **ALT** and drag a node in the schematic to disable Auto Parent temporarily.

Proxy Update button — Activates automatic updating of proxies in the Schematic view. Interaction is slower when this button is enabled.

When Proxy is disabled, DVE updates proxies when you switch views. You can also update proxies by clicking Update.

Snap To Grid button — Enable to position objects with precision in the scene. When you move an object in the scene, the object is automatically aligned to the snap grid.

NOTE: When enabled, this snap only applies to the grid defined in DVE. The grid defined from the Grid & Guides menu remains visible, but its snap is overridden as long as the DVE Snap is enabled.

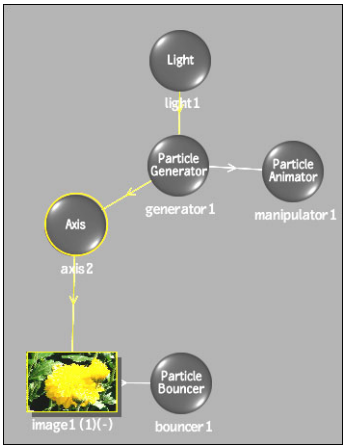
Saving, Loading, and Importing

You can save, load, and import DVE setups.

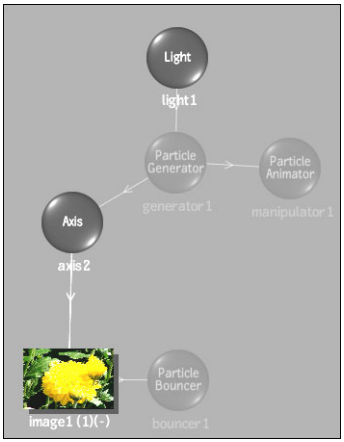
When loading a DVE setup from a previous version of Fire or Smoke, DVE translates the elements to create a comparable scene. For example, in a saved DVE setup, if the front axis of a layer is not modified, it is not created by default in DVE.

When importing a setup into Fire or Smoke that was saved in Inferno, Flame, or Flint, all non-supported objects (such as particles and deformations) are displayed as greyed out nodes in the schematic, and greyed out menus in the Object menu. These greyed out objects are read-only objects that can be viewed in Fire and Smoke (in the image window and the Object menu), but not modified or linked to or from. In Channels view, you can view the parent channel for the non-supported object, and in Tracks view, you can slide or stretch the parent channel. If you

modify the setup in Fire or Smoke and resave it, you can open it in Inferno, Flame, or Flint, and modify all objects.



Schematic of Inferno, Flame, or Flint setup



Schematic of same setup opened in Fire or Smoke

To save an DVE setup:

1. Click Save.



The file browser and Save menu appear.

2. From the Save DVE box, select the format for saving the setup.

Select:	To save:
All	References to all clips in the Media list.
Raw	Selected animation channels as a user-readable ASCII file. In the file, each line corresponds to one frame, and each column consists of one frame number and the value of the animation curve at that frame. All saved information starts at frame one. A file with the extension *.raw* is saved in the *.../action* directory by default. At least one channel must be selected in the Channel Editor.
Text	The current text settings, including font, character size, kerning, italics, depth, bevelling curve, and text string properties, all of which can be loaded in another DVE session. A file with the extension *.atext* is saved in the *.../action* directory by default. A 3D text node must be selected in the schematic.

Select:	To save:
Preferences	The current DVE settings as user preferences. A file with the extension *.pref* is saved in the */usr/discreet/user/<project_name>/user_name/action/pref* directory.
Defaults	The current DVE preferences as DVE's new default settings. To restore DVE's factory default settings, select Factory Defaults in the Load menu.
Multitrack	A multilayer setup for all DVE media and save a multitrack clip in the current library.

3. Type a name for the setup file and click Enter. The name now appears in the Name field.

   By default, the setup is saved in the */usr/discreet/project/<project_name>/action* directory. Using the file browser, you can save setups to the directory of your choice.

4. Once you have saved an DVE setup, you can quickly resave it by clicking Save again.

   HINT: Click Revert to revert to the last saved setup. All changes made since the previous Save operation are undone.

To load a setup in DVE:

1. Click Load.



   The file browser and Load menu appear.

   NOTE: When you access the file browser through Load, you also have the option of removing existing setups.

2. In the Load box, select the format for loading the setup.

Select:	To:
All	Load the clips in the selected setup into their corresponding media. The media in the Media list is replaced with the loaded clips. If a clip cannot be found on the desktop, DVE searches for it in the clip library and loads it automatically to DVE and to the EditDesk (if Load Missing Clips is enabled in the Preferences menu). If the clip still cannot be found, DVE displays the missing clip name in red in the Media list. A surface that uses a missing clip appears as an outline in the image area and is shown in red in Schematic view.
No Clips	Load a setup without its clips. The current media in the Media list remains the same.

Select:	To:
Add Nodes+Media	Add nodes and media from the setup file. This option appends the schematic and Media list from the setup file to the current schematic and Media list.
Add Nodes	Add only the nodes from the setup file. This option appends the schematic from the setup file to the current schematic.
Multitrack	Load a multitrack setup. Loads front, matte, back, and background video tracks from an entire clip. Replaces all media.
Raw	Load raw animation data to a selected channel in the Channel Editor.
Text	Load the text setup files. The text settings are loaded into DVE's Text menu. To create a 3D text object from loaded settings, click Create in the Text menu. See "Creating 3D Text" on page 1648.
Preferences	Load a file containing DVE preferences.
Factory Defaults	Load original DVE default settings. Selecting this option prompts you to confirm that you want to restore factory defaults and returns you to the DVE menu.

3. Click Context to filter the file types listed in the browser.

   Only the files types that correspond to the selected load option are listed in the browser.

4. Select the setup you want to load.

   NOTE: Sample DVE setups are provided in the *~/examples/action* directory.

5. Click Load.

   The selected setup is loaded into DVE.

To remove an DVE setup:

1. Click Load.

   The file browser and Load menu appear.

2. In the file browser, select the setup you want to remove.

3. Click Remove, and when prompted, click Confirm.

To import a file into DVE:

1. In the Setup menu, click Import.

   The file browser and Import menu appear.

2. From the Import box, select the file format you want to import.

3. In the file browser, select the file you want to import.

Importing Photoshop Files into DVE

You can import Adobe Photoshop format files into DVE without having to convert them into a TIFF or other format. Once imported, the PSD file keeps its inherent layer structure, which can be used or modified within Smoke.

You also have the option of automatically importing all the layers at their native resolution. Each layer is parented by an axis that gives it the correct offset in the X and Y axes. Hidden layers are imported, but will remain hidden. When possible, DVE blend modes are used to simulate the Photoshop blend modes, such as blur and multiply.

To import a PSD file into DVE:

1. From the DVE Node bin, double-click the Import node.

   The file browser appears.

2. From the Import Type box, select the Photoshop format.



3. Select a *.psd* format file.

4. Click Load.

   The Photoshop file is loaded into DVE. Each layer is parented by an axis, and blend modes are simulated. A reel is also created in the current clip library with the name of the Photoshop file, and all of the Photoshop layers saved to it.

   NOTE: If the current clip library is read-only, a warning appears indicating that the PSD file can be imported, but the clips are not saved to the clip library.

62 DVE: Media

Summary

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About Media

You should have a working understanding of DVE media and the relationship between media and surfaces to be successful in using DVE. Media has the following characteristics:

- Each front and matte clip combination that you load from the EditDesk is called *media*.
- The clips you load into DVE are listed in the Media list.
- When you first open DVE, you load the front clip and matte clip for the first media and a common back clip for all media.
- Media must have a front and matte of the same resolution, but each media can have a different resolution from the other.
- You can work with front only or matte only media. In this case, the empty front or matte is replaced with an internal white frame of the same resolution.
- The same media can be applied to multiple surfaces. Any cropping, blurring, or recolouring that you apply to one instance of media is applied to all the surfaces for that media. For example, if you blur media, all of the surfaces using that media are blurred.

Media Workflow

The following table shows the recommended workflow when working with media in the DVE module.

Step:	Refer to:
1. Select an initial front, matte and back clip.	"Accessing the DVE Module" on page 1505.
2. Add media.	"Adding Media" on page 1544.
3. Apply media to a surface.	"Applying Media to Surfaces" on page 1578.
4. Colour correct or key media.	"Accessing the Colour Corrector and the Keyer from DVE" on page 1557.
5. Organize media in the schematic.	"Using the Schematic and Menu Tabs" on page 1513.
6. Reorder media.	"Changing the Drawing Order" on page 1604.

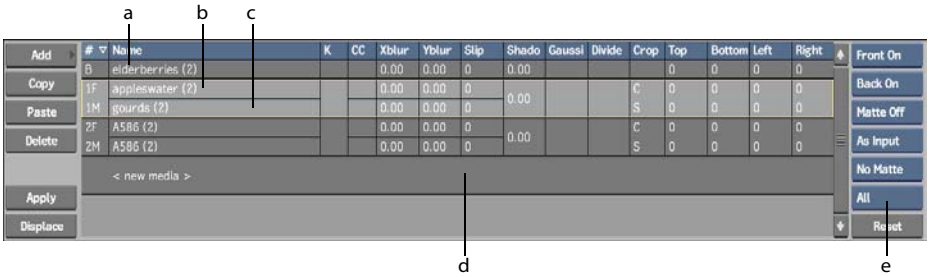
Accessing the Media Menu

When you open DVE, you load the front and matte clips for the first media. You can then load as many additional media as you want from DVE. Use the Media menu to modify the front and matte clips.

The clips that you load for each media appear in the Media list. The back clip you select to access DVE appears in the first row of the Media list and is assigned the letter B in the # column. The second row in the Media list contains the front and matte clips you selected when accessing DVE. The length of each clip appears in parentheses beside the clip name. A new line is added to the Media list each time you add media.

You can sort the Media list by list number, front clip name, or matte clip name. As you view clips, you can look at the original front, back, or matte clip individually, as well as the results of colour correcting and keying a matte.

To access the Media menu, click Media in the DVE menu.



a) Back media
b) Front media
c) Matte media
d) New media line
e) Reset box

The Media controls are described as follows.

Add button — Adds media. Select the New media line and then click Add. You are prompted to select front, matte, or front and matte clips from the EditDesk. See "Adding Media" on page 1544.

Copy and Paste buttons — Copy media parameters to another media. See "Copying Media Settings" on page 1550.

Delete button — Deletes media from the Media list. See "Deleting Media" on page 1550.

Apply button — Applies media to a surface. See "Applying Media to Surfaces" on page 1578.

Displace button — Specifies the media to use as the displacement source when you use displacement mapping to create a 3D object from a 2D surface. See "Using Different Media for the Displacement Source" on page 1599.

Reset button and box — Resets media properties. Use the Reset box to select the properties you want to reset, then click Reset.

Keyer field — Loads the back, front and matte clips for the selected media into the Keyer . See "Accessing the Colour Corrector and the Keyer from DVE" on page 1557.

CC fields — Loads the clip for the selected media into the Colour Corrector. See "Accessing the Colour Corrector and the Keyer from DVE" on page 1557.

Xblur and Yblur fields — Adjusts the amount of Gaussian or Box blur along the X and Y axes.

Slip fields — Slips the back, front, or matte clip. See "Slipping Media" on page 1556.

Shadow fields — Adjusts the softness of a shadow. If the scene contains more than one shadow using the selected media, all shadows are softened by the same amount you specify in this field. See "Adding Shadows" on page 1600.

Gaussian fields — Uses Gaussian blur on a selected media. See "Blurring a Clip" on page 1552.

Divide fields — Divides the front media by its associated matte media. See "Eliminating Unwanted Black in Areas of Media Transparency" on page 1555.

Crop and Crop Softness fields — Crops a front clip or a matte clip for a selected media. Use the Top, Bottom, Left, and Right fields to crop the selected sides. You can also add crop softness. See "Cropping a Clip" on page 1553.

Media Menu Shortcuts

Use hot keys and shortcuts when working with clips and media in the Media menu.

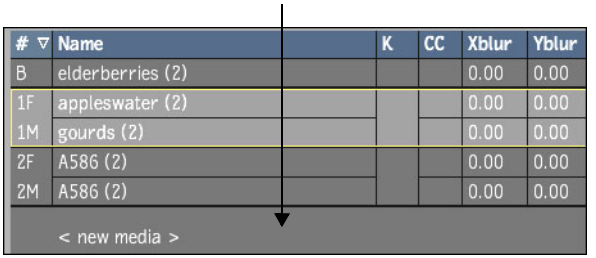
- Different colours and shades are used as visual cues within the Media menu. The current media is outlined in yellow, and the selected media is highlighted in light grey. Selected fields of the media are highlighted in grey.
- **CTRL**-click fields or media to add to a selection, or **SHIFT**-click to add a range to a selection. If you **CTRL**-click a field that is already selected, all selected fields of this type in other selected media becomes deselected. However, if you continue to press **CTRL**, you can then click any field, and all fields of the same type in other selected media are now selected.
- Click a numeric field to display the calculator, or click and drag to increase or decrease the value in a field.
- **CTRL**+**ALT**-click a field to reset the field.
- Double-click the Gaussian, Divide, Crop, or Crop Softness field to toggle the effect on or off. Press **SHIFT** while double-clicking to apply the toggle to all selected media.
- Double-click a Module field (Keyer or CC) to enter its module.
- Click a front media to select all the displayed fields, as well as Front mode.
- Click a matte media to select all the displayed fields, as well as Matte mode and Process Alpha mode.
- Use the **F** hot key to toggle the matte media display in the Media list on or off. You can also set this behaviour with the Edit Front Only toggle button in the DVE Setup menu.
- Resize the column widths in the Media menu by dragging the column dividers.

Adding Media

As the complexity of your effects grows, so will the amount of media you use. You can add unlimited media; media is added to the Media list as they are created. If Auto Image is selected in the DVE Setup menu, an image node and axis are also created in the schematic when new media is added.

To add media:

1. In the Media menu, click <new media> from the New Media line.



2. Click Add to return to the EditDesk.

   HINT: You can also double-click the <new media> line in the Media list to return to the EditDesk.

3. From the EditDesk, select a front and matte clip to load as media. You are also given the option to create and select coloured frames, or to enter the Clip Library to select clips.

   Selecting media that already contains a front and/or matte and clicking Add will replace the clips contained in the media.

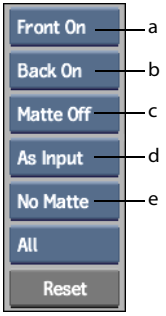
   NOTE: You can select any number of front and matte clips by holding the **CTRL+L** key while selecting clips. Each front/matte selection will be added to its own line in the Media list.

4. Repeat these steps to add more media.

NOTE: After adding media, if the front or matte can no longer be found on the EditDesk or clip library, the name of the front or matte media is displayed in red in the Media list, and the missing front or matte acts as a white frame in DVE.

Viewing Media

As you work with media, you can set properties for either the front, matte, or back clip. To view a clip exclusively, you can select it from the View box. View attributes are set per media.



a) Front Clip box
b) Back Clip box
c) Matte Clip box
d) Media Rendering box
e) Matte Output box

Media Rendering box — Sets the rendering for each media. Select Interlaced, Progressive, or As Input (to render using the mode that corresponds to the source clip).

Matte Output box — Determines if a matte will be output for a selected media or for the entire scene. See "Processing a Matte" on page 1551.

To enable a clip, select On from the applicable Clip box. To disable a clip, select Off. You may want to disable a clip in the following situations:

- Disable the back clip to use a solid black background in the animation.
- Disable the matte clip to work with the full-front image. To work with a cutout of the front image, make sure that the matte clip is enabled.

To edit a front clip's visibility:

1. Select media from the Media list.
2. From the Front Clip box, select one of the following options.

Select:	To:
Front On	Display the front clip for the selected media.
Front Off	Hide the front clip for the selected media.
Front Lock	Lock the selected front clip at the current frame in the timebar. See "Locking the Front or Back Clip" on page 1549.

To edit a back clip's visibility:

➤ From the Back Clip box, select one of the following options.

Select:	To:
Back On	Display the back clip.

Select:	To:
Back Off	Hide the back clip.
Back Lock	Lock the back clip at the current frame in the timebar. See "Locking the Front or Back Clip" on page 1549.

To edit a matte clip's visibility:

1. Select media from the Media list.
2. From a Matte Clip box, select one of the following options.

Select:	To:
Matte On	Display the matte clip for the selected media.
Matte Off	Hide the matte clip for the selected media.
Matte Invert	Invert a matte. Black areas will be made white, and white areas will become black. **HINT:** To invert multiple matte clips, **CTRL**-click the matte media and select Invert in the Matte Clip box.

To display a clip in the image window:

➤ Select the corresponding view from the View box.



a) View box

Select:	To display:
Media Front	The front clip.
Media Matte	The matte clip.
Media Back	The back clip.
Result	The overall effect.

NOTE: The selected clip is also displayed as an Image node in the Node bin. You can also display media clips by selecting Medialist from the View box, or by touching the swipe bar on the left of the Media menu.

Modifying Media

You can modify media to contribute to your overall effect. Media can be replaced, hidden, locked, copied, or simply deleted.

Changing Media Clips

You may decide to change the front and matte clips that make up media. You can easily replace media with any set of front and matte clips from the EditDesk.

To change media:

1. In DVE, click Media.
2. Double-click the media that you want to change in the # column.

The EditDesk appears.

HINT: To load only a front or matte clip, double-click the corresponding front or matte field in the Name column. In this case, the empty front or matte is replaced with an internal white frame of the same resolution.

3. Select a front clip and a matte clip.

   You return to the Media menu. The names of the new clips replace those of the old clips in the Media list. The new clips are applied to all the media's surfaces.

To change the back clip:

1. In DVE, click Media.
2. Double-click the B field in the # column.

   The EditDesk appears.
3. Select a clip for the back clip.

Locking the Front or Back Clip

Normally when you use the image window controls to move through the front or back clip, each frame of the clip is loaded and appears in sequence in the image window. You can change this default setting so that the frame displayed is not updated as you move through the clip, but remains locked at a specific frame.

To lock the front or matte clip:

1. Optional: Click Media Front to display the clip in the image window.
2. In the timebar, choose the frame at which you want to lock the clip.

   This frame becomes the current frame for the clip.
3. In the Front clip box, select Lock.

   NOTE: The matte is automatically locked when the front lock is enabled.
4. Click Result to view the resulting clip in the image window.

   The front clip remains locked to the current frame.

You lock the back clip in the same way as the front clip, except that you select Lock from the Back Clip box.

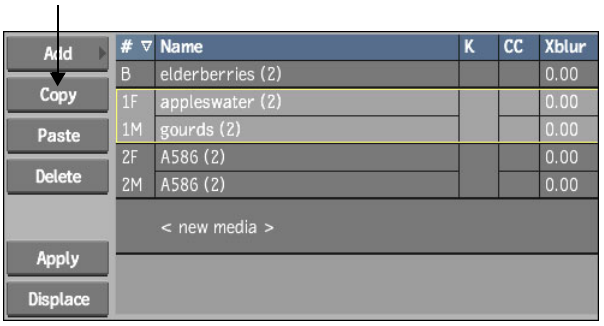
The matte clip is locked with the front clip by default. However, you can slip the matte so that it is locked at a different frame. Use the Slip field to set the slip value for the selected matte clip.

Copying Media Settings

You can copy your current media settings to other media.

To copy media:

1. Select the media that you want to copy from the Media list.
2. Click Copy.



All parameters of the current media are copied.

3. In the Media list, select a line or lines where you want to paste the copied media.
4. Click Paste.

The copied parameters are pasted to all selected fields.

Deleting Media

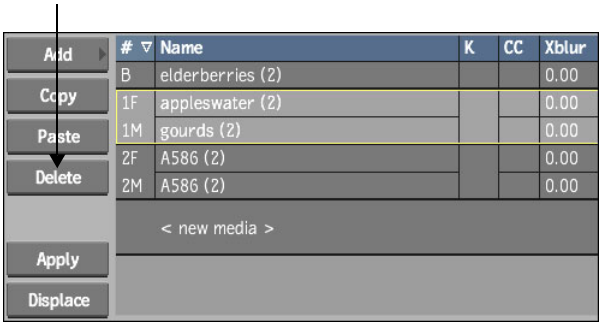
You can delete media applied to surfaces. When you delete media, the surface becomes invisible and the media is empty. You can then apply another media to the surface, add a new front and matte clip media, or delete the surface.

To delete media:

1. In DVE, click Media.
2. In the Media list, select the media that you want to delete.

Hold **CTRL** and click to select multiple media lines. Alternatively, hold **SHIFT** and click to select a consecutive range of media.

3. Click Delete.



You are prompted to confirm the deletion operation. Click anywhere in the menu to cancel the delete operation. You cannot undo a deleted media operation.

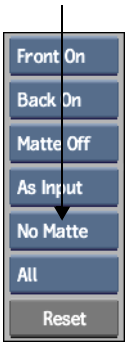
Processing a Matte

It is possible to output a matte for a selected media or for the entire scene. Use the Matte Output option box in the Media list to select between outputting no matte, a media's matte, or a scene matte.

To process a media's matte:

1. Select media from the Media list.
2. Position the timebar where you want to begin processing the matte.

3. Select an option from the Matte Output box.



Select:	To:
No Matte	Output no mattes for the scene or media (default).
MediaMatte	Output a single media's matte. Grabs the media's processed matte and copies it directly to a frame buffer. Transformations to the media are not computed when processing the matte.
SceneMatte	Output a matte of the entire scene for selected media (including transformations, 3D transformations and particles). If you select multiple media lines in the Media list, and select Scene Matte, you can output a combination matte for the selected media. 3D Geometry and particles are also output.
BlendMatte	Output a matte of the entire scene for selected media (including transformations, 3D transformations and particles), but use the normal blend mode to respect a scene's transparencies.

4. Click Process.

   The newly processed matte is placed on the EditDesk.

NOTE: Processing a SceneMatte may increase render times.

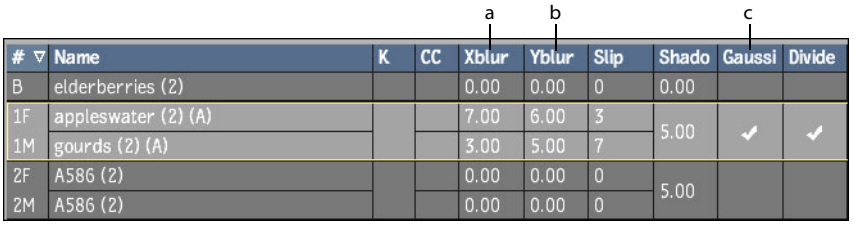
Adding Effects to Media

The Media list allows you to easily add and edit effects to your clips, such as blurs and crops.

Blurring a Clip

To blur the front, matte clip, or back clip for the selected media, use the Xblur and Yblur fields. The Xblur field controls the amount of blurring on the horizontal (X) axis, and the Yblur field controls the amount of blurring on the vertical (Y) axis.

NOTE: If you apply the media to more than one surface, all the surfaces are blurred.



a) Xblur b) Yblur c) Gaussian Blur

You can use a Gaussian (Gaussian enabled) or a Box blur (Gaussian disabled):

- Gaussian blur has rounded, smoother edges. It is a better blur for animation because it can be blurred on a subpixel level (0.00).
- Box blur has rectangular, rougher edges.

To blur the front clip of media:

1. In DVE, click Media.
2. Select the front media.
3. To use a Gaussian blur, double-click the Gaussian field (otherwise a Box blur is applied).
4. Set the blur using the Xblur and Yblur values, and then negate the values for the Blur fields on the matte media. For example, to blur only the front clip 10 pixels on both axes, set the front Xblur and Yblur fields to 10 and the matte Xblur and Yblur fields to -10.

   HINT: ALT-drag over the XBlur or YBlur field to change both values proportionally.

To blur the matte clip of media:

1. In DVE, click Media.
2. Select the matte media.
3. To use a Gaussian blur, double-click the Gaussian field (otherwise a Box blur is applied).
4. Set the matte Xblur and Yblur fields. Blurring only the matte clip produces a softer edge on the surface of the front clip.

   HINT: ALT-drag over the Xblur or Yblur field to change both values proportionally.

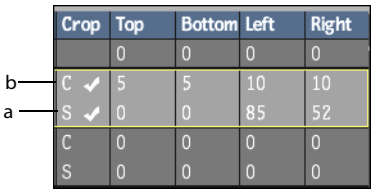
Cropping a Clip

When you crop media, the front and matte clips are cropped together. You cannot crop the back clip. If you applied the media to more than one surface, all the surfaces are cropped.

You can animate a crop by changing the size and shape of the Crop box at different keyframes. You can also animate the softness of the Crop box. Animating a crop in the Channel Editor does not enable the Crop field in the Media list. See Chapter 59, "Animation," on page 1403.

To crop a clip with the Media list:

1. In DVE, click Media.
2. Double-click the top portion of the Crop field of the media containing the clip you want to crop.



a) Softness area of Crop field b) Crop area of Crop field

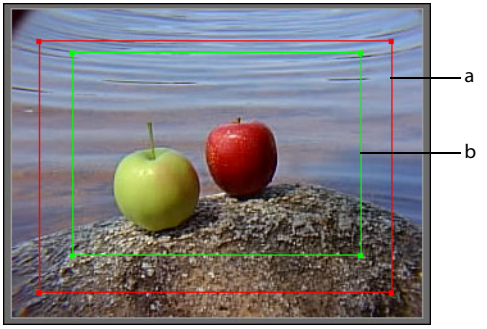
3. Double-click the bottom portion of the Crop field to enable crop softness.
4. Set values for cropping and softness in the Top, Bottom, Left, and Right fields.

   HINT: ALT-drag over one of the fields to change all four values proportionally.

To crop gesturally in the image window:

1. Enable Crop and Softness in the Media list.
2. In the View box, select Media Front or Media Matte.

The clip appears in the image window with a red outline, which indicates the Crop box, and a green outline, which indicates the Softness box.



a) Crop box b) Softness box

HINT: You can use two viewports to view the crop interactively on both the front and the matte clips.

3. Set the corners of the Crop box and Softness box by dragging either the corners or edges of the red and green outlines.

   The crop and softness values in the Media list are updated as you drag.

4. Click Result.

   The cropped media appears in the image window, and the front and matte clip share the same crop.

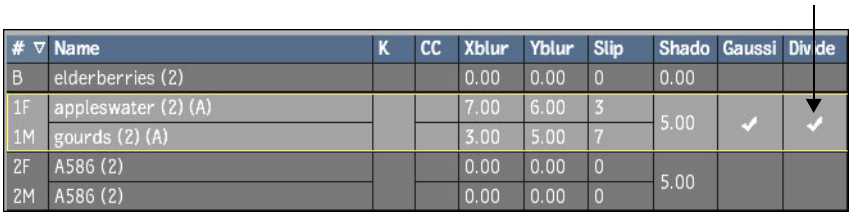
Eliminating Unwanted Black in Areas of Media Transparency

When compositing with images generated by rendering 3D objects over a black background, unwanted black often appears on translucent or anti-aliased areas of the media. Use the Divide tool to divide the front media by its associated matte media, which eliminates the black edges in the composite.

To remove unwanted black in media transparency:

1. In DVE, click Media.
2. In the Media list, select the media containing the unwanted black.

3. Double-click the Divide field of the media containing the unwanted black.



The selected media's front is divided by its matte, resulting in correct colour in areas of transparency.

Slipping Media

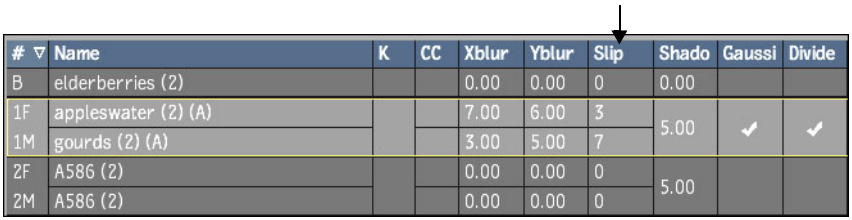
You can animate the Slip value of a media's front, matte or background clip. Do this to begin a clip at a specified frame number, or to produce a freeze frame effect where the first frame is held for a specified number of frames. In addition, Slip values are animatable for all types of clips.

If you want to animate the Slip values, or control the Front Slip and Matte Slip separately, use the Channel Editor. The channels are found in their respective media and are named Slip and slip_matte. The Background Slip channel is found in Scene>Media>Background>Slip. For more information, see "Accessing the Channel Editor" on page 1404.

To slip media:

1. In DVE, click Media.
2. Change the value of Slip for either the Front or Matte fields, or both, of the media you want to slip.

   HINT: ALT-drag over the Front or Matte slip field to change both while maintaining the same offset.



A positive value starts the clip at the specified frame. A negative value creates a freeze frame effect where the first frame of the clip is held by the specified number of frames.

To slip a background clip:

➤ Change the value of the B (background) Slip field.

Accessing the Colour Corrector and the Keyer from DVE

By accessing the Keyer and the Colour Corrector directly from DVE, you can key any media or colour correct any front, matte, or back clip without having to exit to the EditDesk.

When you enter the Colour Corrector or Keyer from DVE, you can view the result of your colour correction or key as it would appear in DVE using the Context button. The Context view is interactive; as you make changes, the DVE result is updated in the image window.

As you use more media in DVE, interactivity in the Colour Corrector and Keyer may be slower than when you access the modules exclusively from the EditDesk. However, accessing these modules through DVE is more efficient for checking your changes against the other DVE media.

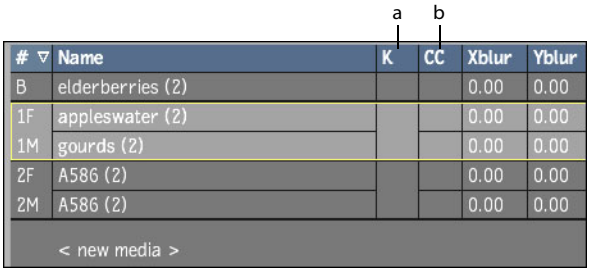
Use Result view while keying or colour correcting. In this way, the number of DVE media has no impact on system performance. You can tweak the keying and colour correction setup using Context view.

While you work in the Colour Corrector or Keyer, you do not have to click Process; the modifications are automatically applied to the media in DVE. If you enter the Colour Corrector from DVE, scrub the timebar to view the Result.

NOTE: When loading DVE setups that contain CC or Keyer effects from a previous version, you may experience a slight loss of quality when viewing proxies. To avoid this loss of quality, select Proxy Full from the DVE Setup menu to avoid using a proxy for the current media.

To access other modules from DVE:

1. In DVE, click Media.
2. Double-click the corresponding field for your chosen media and module. For example, if you want to colour correct the matte clip, double-click the matte CC field.



a) Keyer b) Colour Corrector

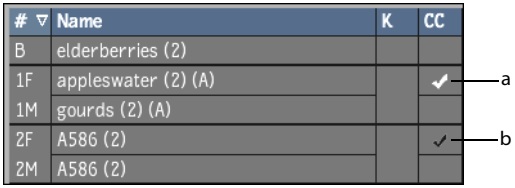
3. As you work in the module, click Context to preview the result.
4. Click Exit to return to DVE.

NOTE: When in the Colour Corrector or Keyer and working with 12-bit clips, you will create a new setup at 12 bits. If you return to DVE and work at proxy resolution, the Colour Corrector and Keyer setups are scaled to 8 bits (along with the proxies) and 4 bits of colour will be lost. However, if you switch to proxies once you return to DVE, a copy of the 12-bit setup is stored and restored when you are ready to process at full resolution.

Muting Media Effects

You can mute Keyer and Colour Corrector media effects in the DVE Media menu. Muting effect media can be helpful when you want to see what your DVE setup looks like without the Keyer or Colour Corrector settings, but not lose any of the settings of the muted media effect.

To mute an effect, press **ALT** and click the K or CC media. The check mark in the field turns black to signify the media effect is muted. To unmute the media effect, press **ALT** and click the field again.



a) Active media effect b) Muted media effect

63 DVE: DVE Layer Objects

Summary

About DVE Layer Objects *1559*
Adding a DVE Layer Object *1559*
Navigating With DVE Layer Objects *1560*
Modifying DVE Layer Objects *1563*
Replacing a DVE Layer Object's Clip with Another *1566*

About DVE Layer Objects

DVE Layer Objects emulate the axis and surface structure of DVE clip layers from earlier version of Editing products. When you add a DVE Layer Object, a single object node is added to the scene comprised of five axes, as well as front and matte sources, and image and shadow surfaces. You can work with the DVE Layer Object as a grouped object in DVE, or for greater flexibility, you can ungroup the DVE Layer Object to allow for separate manipulation of each axis and surface in the DVE schematic.

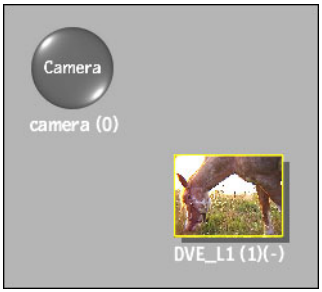
Adding a DVE Layer Object

You can add DVE Layer Objects automatically when you open DVE during a session, or when adding new media, by selecting Auto DVE in the Setup menu's Auto Image Option box (this is the default mode). You can also add a DVE Layer Object manually from the DVE node bin.

To manually add a DVE Layer Object:

1. In the Media list, select the media containing the front and matte that you want to add to the scene.
2. Do one of the following:
   - Drag the DVE Object node from the node bar and place it in the schematic.
   - Double-click the DVE Object node. The node appears next to the last added object. You do not need to be in Schematic view to add a node in this manner.

   The DVE Layer Object is added to the scene as a single grouped node, and the Object tabs are populated with all of the objects that comprise the DVE Layer Object (except for Front and Matte sources). For information on the specific controls in the Axis menu, see "Manipulating an Object's Axis" on page 1571, and for the specific controls of the Image and Shadow menus, see "Modifying Surfaces" on page 1579 and "Adding Shadows" on page 1600.



The newly created DVE Layer Object is named according to the media it is created from. For example, DVE_L1 represents a DVE Layer Object created from Layer 1.

NOTE: You can add multiple DVE Layer Objects to the DVE schematic, but only one per media.

Navigating With DVE Layer Objects

The DVE menus help you navigate to the various components of DVE Layer Objects, allowing you to quickly make changes to the objects.

DVE Layers Bar

To help you navigate among multiple DVE Layer Objects, there is a DVE layers bar above the player controls that contains the list of all the created DVE layers. Each layer has its own tab that you use to select the layer before performing an operation.

Use the arrow buttons to navigate backward or forward among the DVE Layer Objects. The single arrows move forward or backward one item at a time, while the double arrows move forward or backward fifteen items at a time.

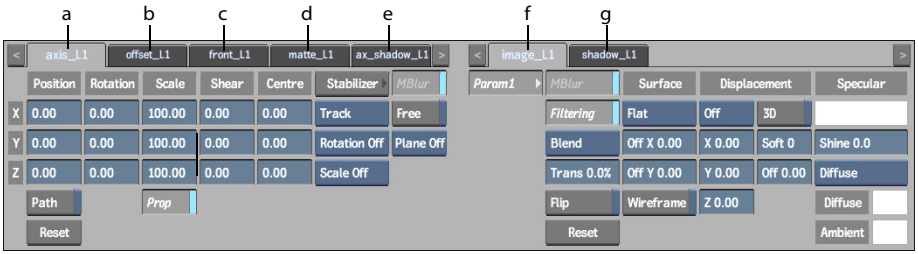


HINT: You can also specify a layer to go to by typing a layer number in the Current Layer field.

Object Tab Navigation

When a DVE Layer Object is selected in the schematic, the tabs in the Object menu are populated with the Main, Offset, Front, Matte, and Shadow Axis menus on the left side, and the image and shadow menus on the right side. These menus allow you to control the various components of the DVE Layer Object.

You can also select DVE Layer Object components directly in the scene. For example, if you select the offset axis in the scene, the Object menu displays all of the menus that comprise the DVE Layer Object, and the Offset axis tab is selected by default.



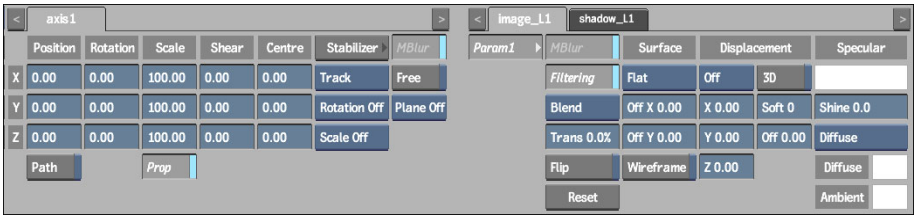
a) Main Axis tab
b) Offset Axis tab
c) Front Source Axis tab
d) Matte Source Axis tab
e) Shadow Axis tab
f) Surface tab
g) Shadow tab

NOTE: You can select multiple DVE Layer Objects in the schematic, and then modify some object settings relatively. When you select multiple DVE Layer Objects, the Object menu tab names change to axes_L, offsets_L, etc. to reflect the multiple selection.

You can add axes above DVE Layer Objects in DVE. If you link an axis above a DVE Layer Object, and select the axis in the schematic, the tab population rules revert to the general DVE rules. For example, the following schematic shows a selected axis above a DVE Layer Object.



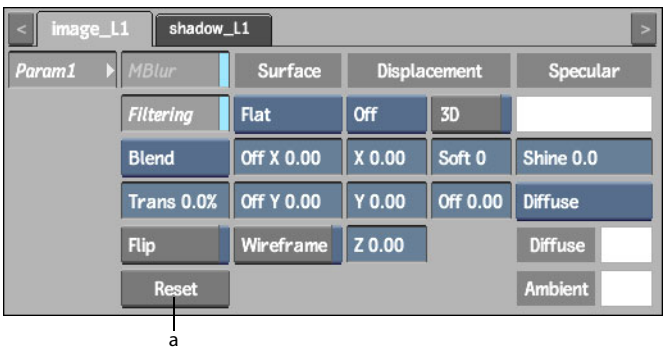
In this case, the following tabs are populated in the Objects menu.



For more information on tab population rules in DVE, see "Selecting Objects and Populating Menu Tabs" on page 1514.

Resetting Objects

Since DVE Layer Objects comprise multiple axes and surfaces, you can reset each menu individually, if needed, so that you don't have to reset the complete DVE Layer Object, and potentially lose settings that you want to keep.



a) Reset button for specific DVE Layer Object menu

NOTE: The DVE Layer Object Shadow surface menu does not have a Reset button, but you can turn the shadow on or off from the Shadow button.

Modifying DVE Layer Objects

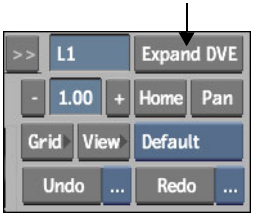
Once you add a DVE Layer Object to the DVE scene, you can add axes above it, copy it, and perform displacement mapping. You can also expand a DVE Layer Object to reveal the components that make up a DVE Layer Object.

Expanding a DVE Layer Object

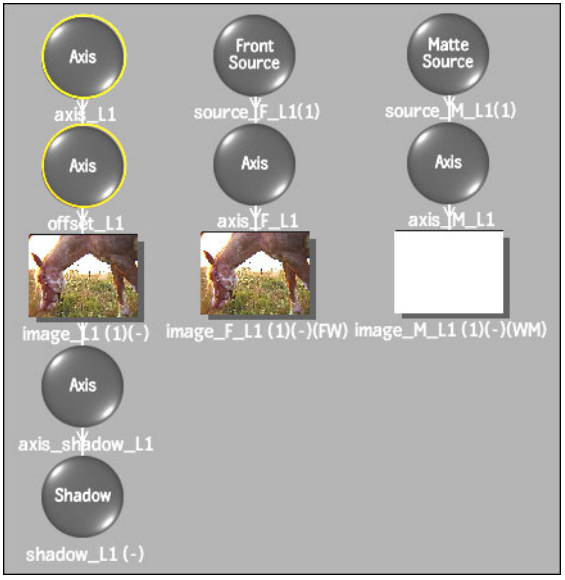
You can expand DVE Layer Objects in the schematic. Once expanded, the elements that comprise the DVE Layer Object are displayed as DVE nodes in the scene, and you can work with these nodes as you would any other DVE node.

To expand a DVE Layer Object:

1. Select the DVE Layer Object in the schematic.
2. Click Expand DVE.



The DVE Layer Object is expanded in the schematic. You can see how the objects that comprise a DVE Layer Object are branched and linked. Each object can now be manipulated as you would any other DVE object.

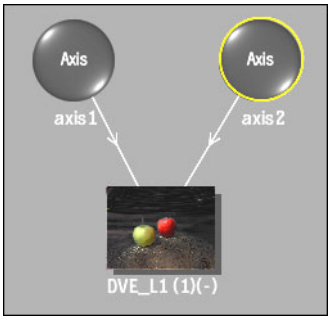


The Front Source branch includes an image node in front-white mode, while the Matte Source branch contains an image node in white-matte mode. For details on working with source nodes, see Chapter 66, "DVE: Sources," on page 1609.

NOTE: If any modifications are made to the expanded nodes, you have to Undo them before you can Undo the expand of a DVE Layer Object.

Instancing DVE Layer Objects

You can add multiple axes above a DVE Layer Object. Each axis is a parent of the DVE Layer Object, and the DVE layer is represented in the scene for each axis. You can then use the Axis menu for each axis to manipulate the instance of each DVE Layer Object. In the Object menu, tab names that appear in light blue signify that multiple objects are connected down to it.

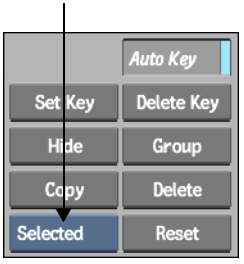


Copying DVE Layer Objects

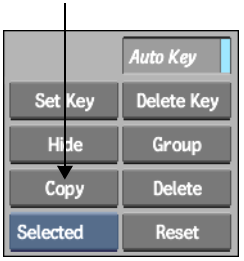
Use the Copy button to copy a DVE Layer Object to the next available media in the Media list.

To copy a DVE Layer Object:

1. In the schematic, select the DVE Layer Object you want to copy.
2. From the Selection box, choose Selected.



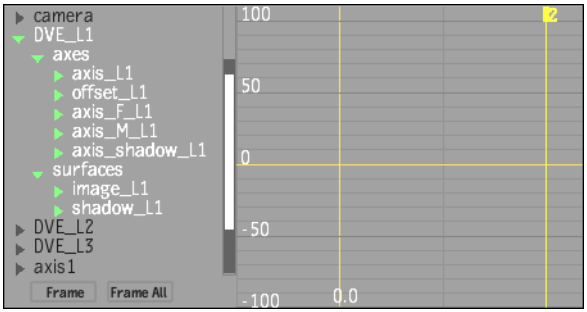
3. Click Copy.



A new DVE Layer Object is created in the scene and is populated with the same components. Any modifications made to the original DVE Layer Object are copied also.

Animating DVE Layer Objects With the Channel Editor

You can animate DVE Layer Objects in the scene using the Channel Editor. Click the Animation button to display the Channel Editor.



Each DVE Layer Object is displayed as a top-level folder, with subfolders for the axes and surfaces. For complete information about using the Channel Editor and animating objects in the scene, see Chapter 59, "Animation," on page 1403.

Replacing a DVE Layer Object's Clip with Another

Instead of using DVE source nodes to replace a front or matte clip, you can use layer re-entry to replace or combine a DVE Layer Object's front and matte clips with the front, matte, or a combination of the front and matte clips from other DVE Layer Objects. Re-entry uses duplicate links internally to maintain the links between re-entered DVE Layer Objects. See "Duplicating Objects" on page 1524.

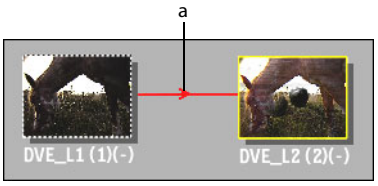
To replace a DVE Layer Object's front or matte clip:

1. From the Edit Mode box, select Reentry (or press **ALT+R**).



2. To replace a front clip, in the schematic, drag from the DVE Layer Object containing the front clip that you want to another DVE Layer Object.

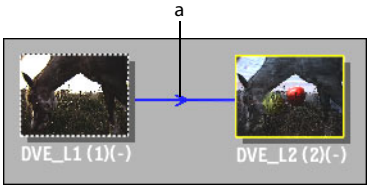
A red line indicates the front re-entry link between the two DVE Layer Objects.



a) Front re-entry link

3. To replace a matte clip, in the schematic, press **ALT** and drag from the DVE Layer Object containing the matte clip that you want to another DVE Layer Object.

   A blue line indicates the matte re-entry link between the two DVE Layer Objects.

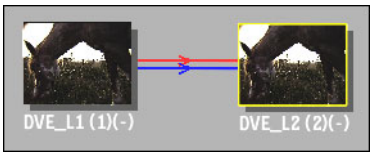


a) Matte re-entry link

NOTE: Multiple front or matte re-entry from the same source is not allowed. For example, DVE_L2 cannot receive front re-entry from another DVE Layer Object if it is already connected to the front of DVE_L1. You can, however, have cascading re-entry. For example, DVE_L2 can be the source DVE Layer Object for DVE_L3, while DVE_L2 receives a re-entry of DVE_L1.

4. Use the Object menu to change any of the controls for the newly linked DVE Layer Objects.

   Because of the re-entry links between the DVE Layer Objects, the tabs that are displayed in the Axis and Surface menus are different than for a DVE Layer Object without re-entry links. For example, in the following schematic, both front and matte re-entry occur from DVE_L1 to DVE_L2.



The following tabs are displayed in the Object menu when DVE_L2 is selected in the schematic.



NOTE: If there are more than five tabs on either side of the Object menu, use the arrows beside the tab names to navigate to the desired tab.

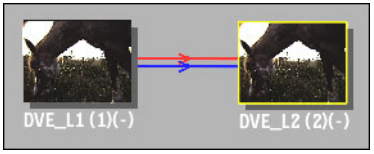
The axes that control DVE_L1 are not displayed when DVE_L2 is selected in the schematic. To see the DVE_L1 axis controls, select DVE_L1 in the schematic.

Expanding DVE Layer Objects with Re-entry

After you link DVE Layer Objects using re-entry to replace front clips, matte clips, or both, you can expand the linked DVE Layer Objects to reveal all of the components (including front and matte source nodes) that comprise them.

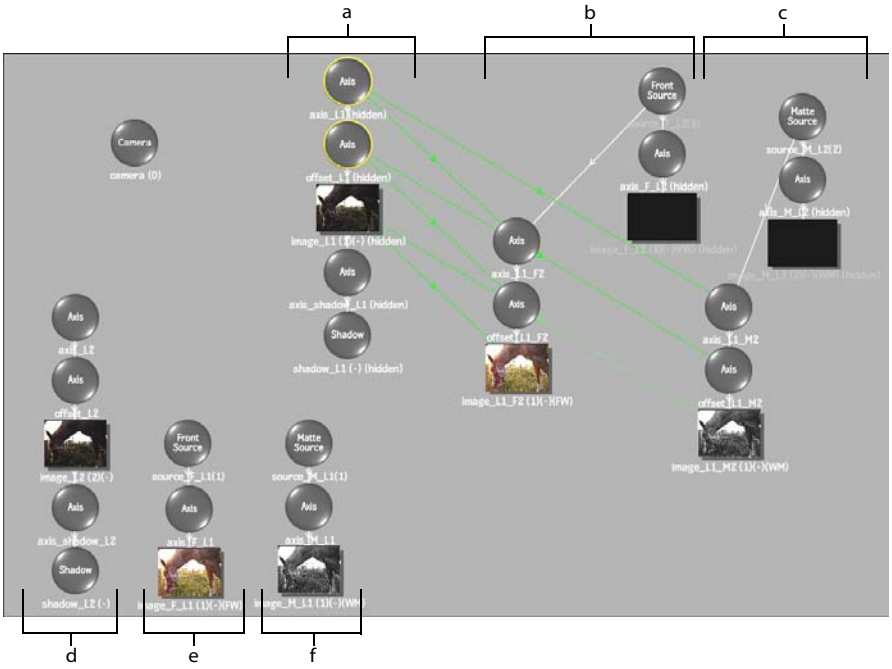
To expand DVE Layer Objects with re-entry:

1. In the schematic, select the DVE Layer Object with re-entry applied to it.



2. Click Expand DVE.

The schematic displays the expanded scene. Notice the green duplicate links originating from the hidden objects in the DVE_L1 branch.



a) Hidden DVE_L1 branch with duplicate links
b) Front Source branch of DVE_L2
c) Matte Source branch of DVE_L2
d) DVE_L2 branch
e) Front Source branch of DVE_L1
f) Matte Source branch of DVE_L1

Limitations of Re-entry with DVE Layer Objects

You cannot add 3D Geometry or 3D Text objects to DVE Layer Objects with re-entry. In this case, you can use DVE's source nodes to achieve this type of effect. See Chapter 66, "DVE: Sources," on page 1609.

64 DVE: Axis

Summary

About Axes *1571*
Manipulating an Object's Axis *1571*
Applying Tracking Data to an Axis *1575*

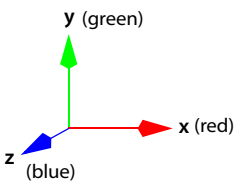
About Axes

An axis is the element of an object or media that can be manipulated to determine the object's 2D or 3D space, position, and movement.

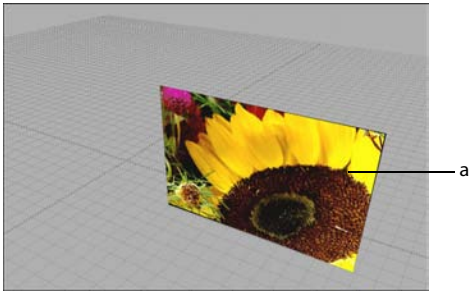
Use the scene's X,Y, and Z coordinate system to place each surface in the scene, or to rotate, scale, and shear surfaces. You move, rotate, and animate objects directly in the scene and use the camera to record the scene. The part of the scene that the camera, or frustum, looks at is what gets rendered.

Manipulating an Object's Axis

When you add objects to the scene, such as models or images, they are added with their own axes. Each axis is used to place its respective object in the scene. An axis is represented by the following icon.



All transformations that you apply to the selected axis are applied to the objects connected to the axis. For example, if the position of a surface's axis is set to 500, 100, 0, then its surface is placed at 500 on the X-axis, 100 on the Y-axis, and 0 on the Z-axis.



a) Surface is placed in the scene at 500, 100, 0

The following objects are added with axes:

• All surfaces: Flat, Bilinear, Bicubic, and Extended Bicubic

• Imported 3D models, text, or Paint geometry

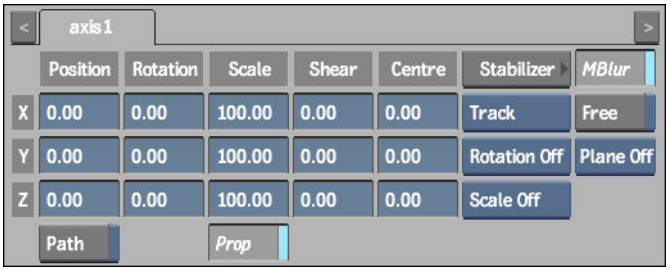
• Shadows

DVE Views

Front, top, and side view are orthographic views used to position an object's axis in the scene. These views are useful for viewing the scene from another angle than the camera's. See "Setting Camera Views" on page 1626.

Accessing the Axis Menu

You use the Axis menu to position, rotate, scale, and shear an axis. The Object menu provides tabs so that you can see or modify the parameters of the selected axis. For information about selecting objects and navigating the schematic, see "Selecting Objects and Populating Menu Tabs" on page 1514.



The Axis controls are described as follows.

Position X, Y, and Z fields — Translate the selected axis.

Rotation X, Y, and Z fields — Rotate the selected axis.

Scaling X, Y, and Z fields — Change the size of the axis.

Prop Scale button — Scales the X, Y, and Z axes proportionally.

Shear X, Y, and Z fields — Shear the axis.

Centre X, Y, and Z fields — Offset an axis relative to its children.

Path button — Animates the position of the axis using a spline drawn in the scene.

Disable Path to animate the position of the axis using explicit animation. See "Creating a Motion Path" on page 1457.

Stabilizer and tracking controls — Apply stabilizing data to an axis. See "Applying Tracking Data to an Axis" on page 1575.

MBlur button — Applies motion blur to the selected axis. See "Applying Motion Blur" on page 1629.

Free button — Ignores transformations from parent axes.

Plane box — Changes the orientation of the plane (in Camera view). See "Changing the Plane" on page 1575.

Selecting an Axis

You can select an axis in any of the following ways:

- Click directly on the axis in the scene.

  HINT: If you have numerous overlapping axes in the scene, press and hold **Q** while clicking to cycle through each axis until the axis you need is selected.

- Go to Schematic view and click the node for the axis.
- Display the Channel Editor and select the Axis folder or one of its channels.
- Use the Prev and Next buttons in the Axis menu to select the previous or next axis.

Moving and Rotating Axes in the Scene

You can move and rotate an axis directly in the scene. You can do this when viewing the scene in Camera, Top, Side, or Front view. See "Setting Camera Views" on page 1626.

The selected mode remains in effect until you select a different mode. To select a mode, use the Edit Mode box.



a) Edit Mode box

Moving an Axis in the Scene

You can move an axis in the scene, as well as objects that do not have exclusive axes such as lights, particle generators, and manipulators. You can also change the X, Y, and Z position gesturally by dragging any of the position fields to move the axis.

To move an axis directly:

1. In the Edit Mode box, select Move.
2. Select the axis you want to move and drag it to a new position.

   If the Axis menu is displayed while you move an axis, you can see the Position X, Y, and Z fields update after the axis is placed in its new position.

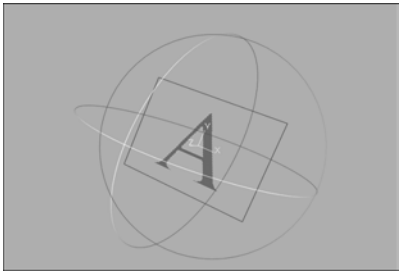
Rotating an Axis in the Scene

You can rotate an axis in the scene, as well as objects that do not have exclusive axes such as lights, particle generators, and manipulators.

To rotate an axis directly:

1. From the Edit Mode box, select Rotate.
2. Select the axis or the object you want to rotate.

   A trackball appears in the scene. The trackball consists of three concentric rings. Each ring is used to rotate the object and its axis around one of the three axes.



3. Click and drag one of the trackball rings.

   The axis and its object rotate in the image window. If the Axis menu is displayed while you rotate, you can see the Rotation fields update after the axis is rotated to its new position. You can also drag any of the Rotation fields to rotate the axis and its object.

Changing the Plane

When you move an object in the scene, the object moves on a 2D plane. By default, an axis is moved gesturally on all three planes. You can change the orientation of the plane by selecting one of the options in the Plane box.

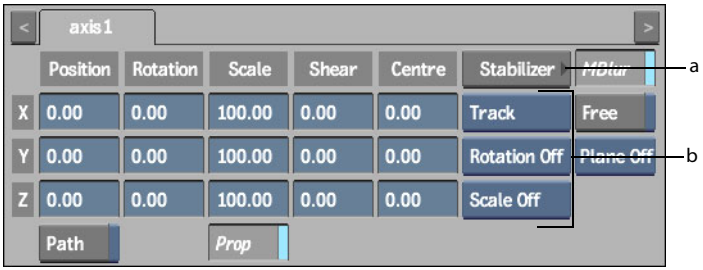
For example, if the camera is pointed toward the Y plane and you want to move an axis along the X and Z planes, change the orientation to Plane XZ.

Select:	To move objects:
Plane XY	On the X or Y plane, but not on the Z plane.
Plane XZ	On the X or Z plane, but not on the Y plane.
Plane YZ	On the Y or Z plane, but not on the X plane.
Plane Off	On the X, Y, or Z plane. The plane is oriented to face the camera.

NOTE: The different planes can only be used in Camera view. You see the change in the orientation of the plane only when you move the camera away from its default position.

Applying Tracking Data to an Axis

To remove jitter, or track the movement of a feature in the back clip, you can apply tracking data to an axis using the Stabilizer. You can access the Stabilizer directly from the Axis menu in DVE.



a) Stabilizer button b) Tracking Data controls

HINT: As you work in the Stabilizer, you can view your tracking result in DVE by enabling the Context button in the Stabilizer menu.

Stabilizing an Axis

You can import stabilizing data from the Stabilizer to lock the position of the selected axis to a reference point on the front clip in DVE. Any movement in the front clip is matched by the axis. See "Stabilizing" on page 1328.

Tracking a Feature in the Back Clip

You can track the movement of a feature in the back clip and apply the tracking data to the selected axis in DVE. The axis follows the movement of the feature in the back clip. You can also track the rotation or change in size of the feature. See "One-Point and Two-Point Tracking" on page 1335.

65 DVE: Surfaces

Summary

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[Modifying Surfaces](#) 1579
[Editing Tracker Offsets of a Bilinear Surface](#) 1589
[Warping an Extended Bicubic Surface](#) 1590
[Adding a Displacement Map](#) 1597
[Adding Shadows](#) 1600
[Reordering Surfaces](#) 1602

About Surfaces

You use surfaces to display media in the scene and then composite front and matte clips with a common back clip.

You should have a working understanding of DVE media and the relationship between media and surfaces to be successful in using DVE.

A surface is used to place a media in the scene. To use media that you load from the EditDesk, you must add a surface to the scene for that media. A surface has the following characteristics:

- A surface type can be flat, bilinear, bicubic, or extended bicubic.
- The same media can be applied to multiple surfaces. Any cropping, blurring, or recolouring that you apply to one media is applied to all the surfaces for that media. For example, if you blur a media, all of the surfaces using that media are blurred.

Adding Surfaces

When you apply media to a surface, you either have to add a new surface or apply media to an existing surface. You can then add displacement and lighting effects, or change the surface's

properties such as its shape, transparency, and specular highlight. Once added, the media appears in the Media list.

The first time you open DVE during a session, an image surface is added to the scene using the first media (if Auto Image is enabled in the DVE Setup menu). You must add a surface for each additional media before its clips can be used in the scene.

You control the position of the surface using axis, rotation, scale, shear, and other attributes related to its placement. See "Manipulating an Object's Axis" on page 1571.

To add a surface:

1. In the Media list, select the media containing the front and matte that you want to add to the scene.
2. Do one of the following:
   - Drag the image node from the node bar and place it in the schematic. An axis and an image are created and linked together.
   - Drag the image node from the node bar and place it where you want it in Result view, so you can see its effect on the scene before dropping it exactly where you want it.
   - Double-click the image node. The node appears next to the last added object. You do not need to be in Schematic view to add a node in this manner.

   NOTE: By default, a Flat surface is added. You can change the surface type in the Shape box of the Surface menu. See "Changing the Shape of a Surface" on page 1583.

   The surface is added to the scene with its own axis. The selected media in the Media list is automatically applied to the surface.

   Notice that when media is applied to the image surface, the front and matte clip are combined. You can turn off the matte to show the entire front clip. See "Viewing Media" on page 1545.

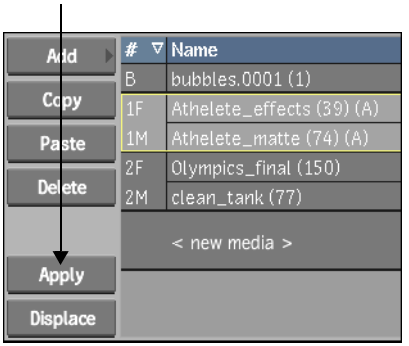
Applying Media to Surfaces

You must select a surface before you can apply media. This lets you apply a new media to an existing surface.You cannot apply the back clip to a surface. The back clip is used as the background.

To apply media to a surface:

1. Select a surface by clicking one of the surface edges in the scene or changing to Schematic view and clicking the surface icon.
2. In the Media list, select the media to which you want to apply a surface.

3. Click Apply.



The selected surface is applied to the selected media.

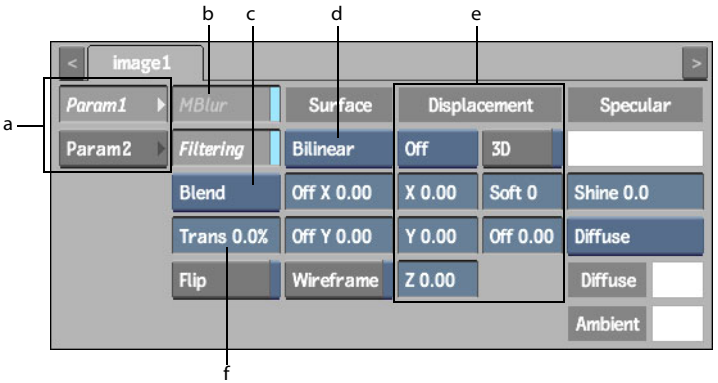
Modifying Surfaces

The Surface menu includes many common properties that allow you to modify the surface, and some extra specific controls for bilinear and bicubic surfaces. You can change a surface's shape, position, and transparency, as well as apply lighting effects. You can also apply four-point tracking data to a bilinear surface.

To access the Surface menu:

➤ Double-click the selected surface in the schematic, or follow the tab population rules for the Object menu. See "Selecting Objects and Populating Menu Tabs" on page 1514.

The Object Image menu appears with the Image controls for the selected surface displayed on the right side of the menu.



a) Parameter tabs
b) Motion Blur button
c) Blend Mode box
d) Shape box
e) Displacement controls
f) Transparency field

The following surface controls are common to all types of surfaces.

Parameter tabs — Depending on what type of surface is set in the Shape box, there may be extra controls in the parameter tabs.

MBlur button — Removes the blur for the selected surface, excluding it from the global motion blur. This option can only be used once the global motion blur is enabled.

Shape box — Sets the shape of the surface. See "Changing the Shape of a Surface" on page 1583

Blend Mode box — Sets surface blending mode. See "Surface Blending Modes" on page 1585.

Filtering button — Enables or disables bilinear filtering. See "Filtering" on page 1587.

Transparency field — By adjusting the transparency of the surface, you can make it fade in or out of view, or simulate a transparent material, such as glass. When the Trans field is set to 100, the surface is completely transparent. When the value is set to 0, there is no transparency in the surface.

Displacement controls — Creates a 3D model using a 2D surface. See "Adding a Displacement Map" on page 1597.

Specular Highlight colour pot — Set the highlights of a surface. Click the colour pot to select the colour of the surface highlights. See "Adjusting Specular Highlights" on page 1661.

Shine field — Adds a shine to the specular highlights. There are no specular highlights when Shine is set to 0.

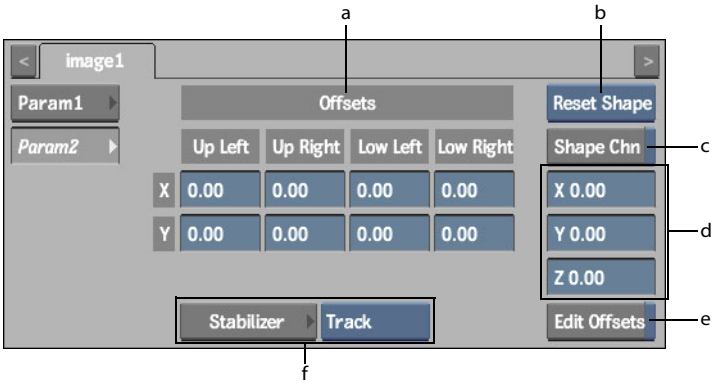
Lighting box — Sets Ambient or Diffuse lighting so that the surface can reflect incidental light. See "Applying Incidental Light Reflection" on page 1662.

Flip button — Flips the selected surface normals. This button is used to light the back side of a surface, and has no incidence on the media or the orientation of the image that is displayed by the surface.

Wireframe button — Converts the selected surface to a wireframe representation. Lighting and transparency properties are kept.

Surface Offset fields — Offsets a surface along the X-axis or Y-axis. See "Offsetting a Surface" on page 1586.

For bilinear surfaces, there are extra controls available in the Param2 tab.



a) Offsets fields
b) Reset Selection box
c) Shape Channel button
d) Vertex Translation fields
e) Edit Offsets button
f) Stabilizer controls

Edit Offsets button and Offsets fields — Edits tracker offsets. See "Editing Tracker Offsets of a Bilinear Surface" on page 1589.

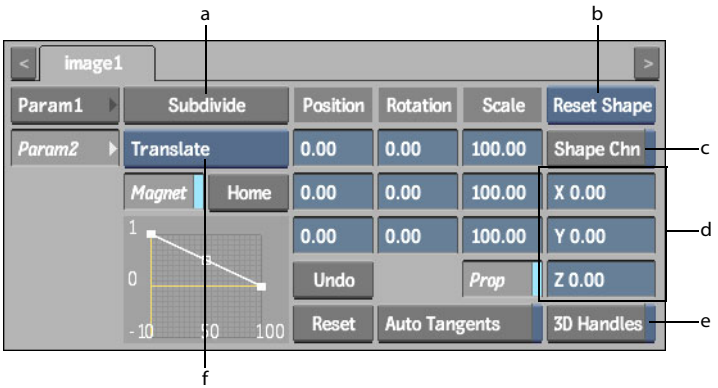
Reset Selection box — Select Reset Shape to reset the surface shape handles to their default position. The handles are reset in the current frame only. If Auto Key is enabled, a shape key is added at the current frame. Select Reset Points to reset selected points on the surface.

Shape Channel button — Specifies whether you want to use the Shape channel or Surface vertex channels in the Channel Editor. See "Reshaping Using the Channel Editor" on page 1588.

Vertex Translation fields — Verifies the coordinates of the currently selected vertex or tangent. You can modify these values to alter the shape of a surface. Press **CTRL** and click the field to reset the selected vertex to its original position. See "Changing the Shape of a Surface" on page 1583.

Stabilizer controls — Use to apply stabilizing data to a surface or surface offsets.

For bicubic and extended bicubic surfaces, there are extra controls available in the Param2 tab.



a) Subdivide button
b) Reset Selection box
c) Shape Channel button
d) Reference Point fields
e) 3D Handles button
f) Magnet Transformation box

Subdivide button — Subdivides an extended bicubic surface into more sections. See "Subdividing an Extended Bicubic" on page 1591.

Position X, Y, Z fields — Move selected surface points along the X,Y or Z-axis. Hold down **CTRL** and select surface points to position them.

Rotation X, Y, Z fields — Rotate selected surface points along the X,Y or Z-axis. Hold down **CTRL** and select surface points to rotate them.

Scale X, Y, Z fields and Prop button — Scale selected surface points along the X,Y or Z-axis. Hold down **CTRL** and select surface points to scale them. Enable Prop to scale surface points proportionally.

Reference Point X, Y, Z fields — Set the location of the reference point. Use the reference point to constrain the rotation and scaling of an individual or group of vertices.

By default, the reference point appears in the centre of the extended bicubic. When unselected, the reference point is green.

3D Handles button — Enables Z buffering of the vertices. By default, the vertices are always visible, regardless of their position in Z space in relation to other media.

Auto Tangents button — Scales adjacent tangents automatically. Auto Tangent creates a smooth curve between points in the deformation. If you want to work on a specific area of the image without affecting other tangents, disable Auto Tangents.

NOTE: If you move a tangent explicitly, it is not affected by Auto Tangents. Click Reset Points or Reset Shape so that the tangents will be affected by the Auto Tangents mode.

Magnet button — Transforms selected vertices and tangents numerically. Use in conjunction with the Magnet Transformation box. See "Transforming Multiple Points" on page 1592.

Magnet Transformation box — Displays the type of transformation to use when Magnet is enabled.

Undo button — Undoes a change to the Magnet Curve Editor.

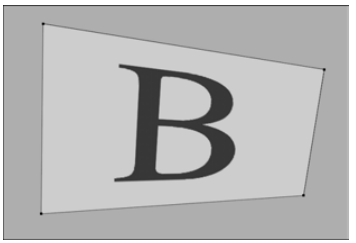
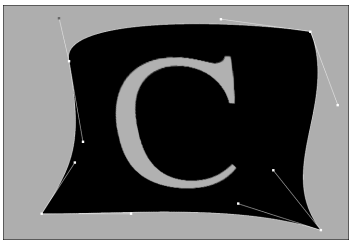
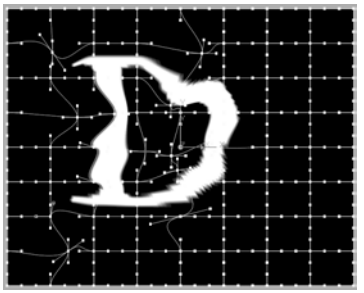
Reset button — Resets the Magnet Curve Editor.

Changing the Shape of a Surface

When you first activate media or access DVE, the media's surface is set to Flat by default. In DVE, you can also represent a clip using custom bilinear or bicubic surfaces.

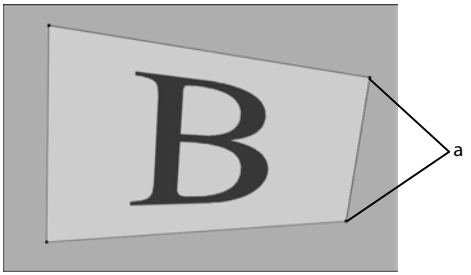
To change the shape of a surface:

1. Double-click the surface in the Schematic view.
2. Select the shape of the surface from the Shape box.

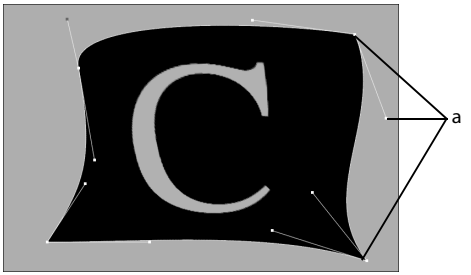
Flat — The default image surface is flat. You cannot change its shape because an flat image does not have vertices. You can, however, scale and shear a flat image using its axis. See "Manipulating an Object's Axis" on page 1571. This is the simplest surface. It is added to the scene automatically the first time you enter DVE with a Front, Back, and Matte.	
Bilinear — A bilinear surface has four vertices: one for each corner. The vertices are joined using linear interpolation (straight lines). You can animate the shape of a bilinear surface by changing the position of the corners.	
Bicubic — A bicubic surface has four vertices: one for each corner. The vertices are joined using bicubic interpolation (curved lines). Each corner has two additional tangent handles used to adjust the curve of the line between points. You can animate the shape of a bicubic surface by changing the position of the corners and moving the tangent handles to adjust the curve between corners.	
Extended Bicubic — An extended bicubic surface has four vertices like a bicubic surface, but the sections of the extended bicubic surface can be subdivided to increase the number of vertices. The vertices are joined using bicubic interpolation (curved lines). You can animate the shape of a bicubic surface by changing the position of the corners and moving the tangent handles to adjust the curve between corners. See "Warping an Extended Bicubic Surface" on page 1590.	

3. Click the vertex you want to edit and drag it to its new position.

You use the vertices—or handles—on bilinear and bicubic surfaces to change a surface's shape. You can move, rotate, shear, and scale a surface using the Axis menu. See "Accessing the Axis Menu" on page 1572.



a) Vertices on a bilinear surface



a) Vertices and tangent handles on a bicubic surface

To move a handle on a bilinear or bicubic surface, click the handle that you want to edit. The selected handle appears in red. Use the cursor to drag the handle to its new position.

Each corner has two tangent handles. Lengthen or move the tangents to change the shape of the bicubic between corners.

All of the animation modifications you make to a shape are saved, so if you decide to change a shape, then change it back to the original shape, your modifications are not lost.

Surface Blending Modes

Use the Blend Mode box to select how the front and matte clips or the front and back clips are combined. For example, use Screen for blending a fire or a lightning bolt shot on black that you want to composite with a different background.

The surface blending modes are described as follows.

Blend — Punches the matte through the front. This blends the edge of the front clip and adds additional softness to the media. This is the default setting.

Add — Compensates for the soft or anti-aliased edge on an object in a front and matte clip media. This is useful for 3D images whose front is rendered over a black background.

Multiply — Multiplies the RGB channel values of corresponding pixels of the front clip and the matte clip, and normalizes the result by dividing by 256 in 8-bit mode, or 4096 in 12-bit mode. The resulting RGB channel values are assigned to the corresponding pixels in the generated clip.

Hardware limitations prevent transparency from working properly with Multiply.

Spotlight — Creates a slide projector effect. This mode does not use the matte or transparency and decreases system performance.

Spotlight Blend — Creates an effect where black areas of the front disappear. This mode does not use the matte or transparency; it works well with a clip on which an object is surrounded by black.

Simple Add — Punches the matte through the front using more softness than Blend mode. Simple Add mode is similar to Add but includes transparency.

Subtract — Subtracts the RGB channel values of the pixels in the matte clip from the RGB channel values of the pixels in the front clip and assigns the result to the RGB channel values of the pixel in the result.

If an RGB channel value from the matte clip is larger than the corresponding channel value in the front clip, yielding a negative result, that result is clamped at 0 (black).

Screen — Multiplies the inverse of the matte clip's colours with the colours of the front clip. The resulting colour is always a lighter colour. Screen does not work with transparency.

Min — Compares the RGB channels of each pixel of the front clip and the back clip individually and returns the smaller of the two values.

Max — Compares the RGB channels of each pixel of the front clip and the back clip individually and returns the larger of the two values.

Negate — Creates a negative-like result. Try Negate with a soft white matte with a white front clip. This mode does not use the matte or transparency in its blend.

NOTE: Surface transparency varies according to the selected blend mode. You can still create a transparent surface, but you may have to access the Keyer and alter the back matte keyer curve or change the Diffuse r,g,b channels to 0,0,0. See "Accessing the Colour Corrector and the Keyer from DVE" on page 1557.

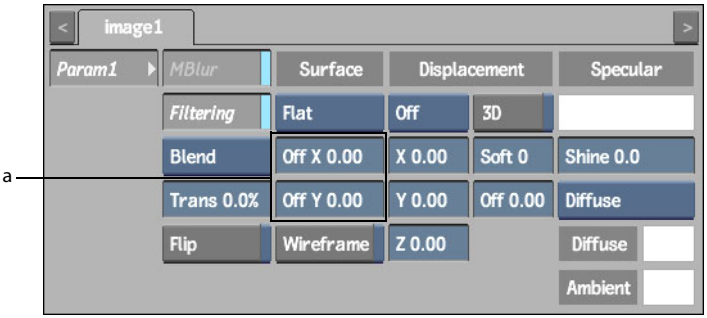
Offsetting a Surface

By default, a surface's axis is at the centre of the surface. Use the Off X and Off Y fields to offset a surface along the X-axis or Y-axis. All rotations, scaling, and shearing applied to a surface are

applied about its axis. The location of the axis is indicated by the axis icon in the scene. See "Accessing the Axis Menu" on page 1572.

To offset a surface:

1. Select the surface you want to offset.
2. In the Surface Param1 menu, change the Off X and Off Y fields accordingly.

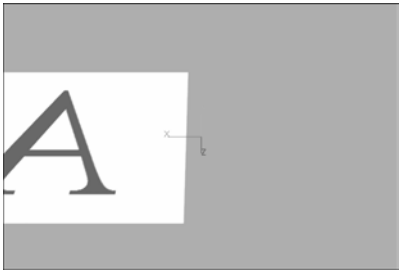


a) Surface Offset fields

The following figure illustrates the difference between rotating a surface that has not been offset and a surface offset using the Off X field.



Rotated image with no offset. Notice that the axis is in the centre of the image.



Rotated image with an offset along the X-axis. Notice that the axis is offset from the image centre.

Filtering

Use the Filtering button to enable or disable bilinear filtering of the image. If you disable Filtering and zoom in on the image, some edges may be very hard. When Filtering is enabled, a smooth filter is applied to the image.

Since filtering may soften an image, sometimes you will want to turn off filtering if you are doing straight front, back, matte compositing, and when no scaling or animation is required. Turning filtering off ensures you maintain as much of the original picture as possible. However, with

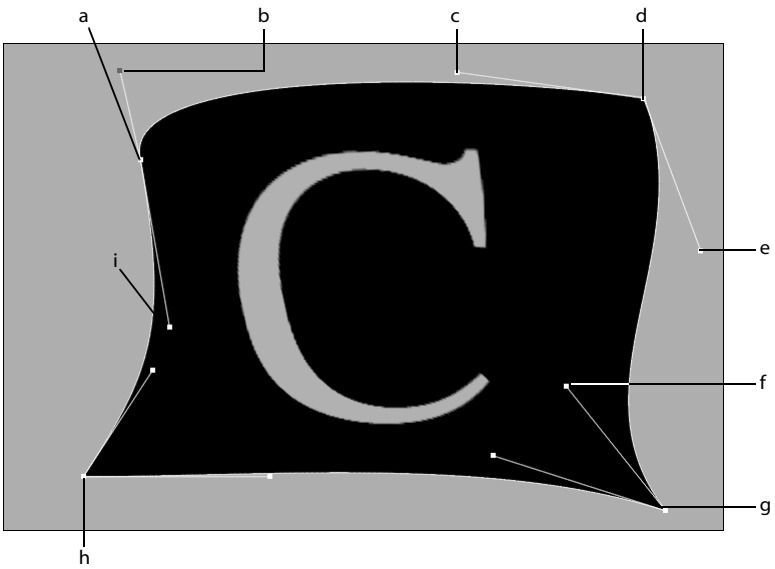
filtering off, no subpixel interpolation is possible, and if you are animating the movement of an image, it may appear "steppy."

Reshaping Using the Channel Editor

In the Channel Editor, you can select whether you want to create an animation for bilinear, bicubic or extended bicubic surfaces using the Shape channel or individual Vertex channels. The Shape channel shows when the shape of the surface changes during the animation. Each time you move a surface handle, a shape key is added at the current frame, provided Auto Key is enabled in the Setup menu. See "Accessing the Channel Editor" on page 1404 for information on how to use the Channel Editor.

Vertex channels correspond to the vertices—or handles—that appear on the four corners of bilinear, bicubic, and extended bicubic surfaces. The channel names for each corner are: upper_left, upper_right, lower_left, and lower_right, and are listed in the channel hierarchy each with a position x,y,z.

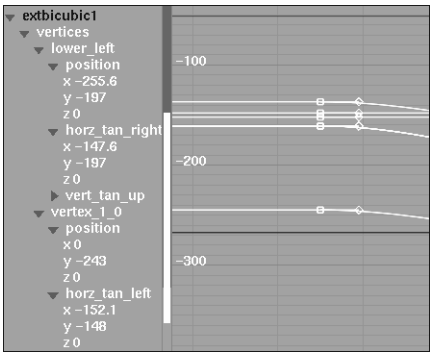
Each corner vertex has two tangent handles—the tangent handles for upper_left are named horz_tan_right and vert_tan_down.



a) upper_left
b) horz_tan_right
c) horz_tan_left
d) upper right
e) vert_tan_ down
f) vert_tan_ up
g) lower_right
h) lower_left

Extended bicubics have additional vertex channels that appear in the Channel Editor for subdivided vertex channels. These channels appear only when you create a keyframe for the

channel and its value changes. These vertex channels are named vertex_0.1, vertex_1.0, vertex_2.1 and so on, according to their position on the surface. Click the vertex on the surface to highlight its channel in the channel hierarchy. See "Warping an Extended Bicubic Surface" on page 1590.



Editing Tracker Offsets of a Bilinear Surface

Enable the Edit Offsets button to change the way the image is applied to a bilinear surface. For example, when you enable this button, an offset point appears for each of the surface's four corners (provided that Media Front is selected in the View box), then you use the Offsets controls to edit the offsets to match the corners of your square. View the result by disabling Edit Offsets.



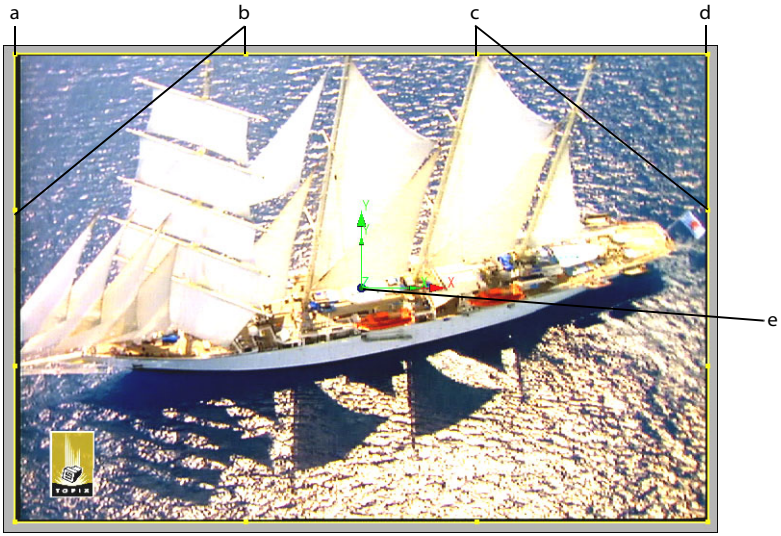
You can then apply stabilizing data to a surface or surface offsets. See "Four-Point Tracking" on page 1337.

Warping an Extended Bicubic Surface

Use an extended bicubic surface to warp specific areas of a surface. An extended bicubic surface can be subdivided into many sections, which are controlled by vertices. The vertices allow you to bend and contort the surface. The vertices are joined using bicubic interpolation—curved lines.

You can animate the shape of a bicubic surface by changing the position of the vertices and moving the vertex tangent handles. See "Reshaping Using the Channel Editor" on page 1588.

By default, the extended bicubic surface has four vertices and eight tangents. You can translate, scale, or rotate these points and tangents individually or as a group. Subdividing the bicubic surface increases the number of vertices in the image and allows for more precision.



a) vertex 1
b) tangents of vertex 1
c) tangents of vertex 2
d) vertex 2
e) Reference point

Image courtesy of Topix

Extended bicubics have three types of points: vertices, tangents, and the reference point. Vertices and tangents are collectively called *surface points*.

Vertices lie on the surface and its tangents determine the curvature of the deformation at each vertex. The reference point indicates the axis of origin for applying rotation and scaling to surface points.

Use the surface points to control the deformation of the surface. Each vertex has tangent handles. By moving the tangents and their handles, you can warp specific areas of the surface. You can translate, scale, or rotate these points and tangents individually or as a group.

Tangent handles have three modes.

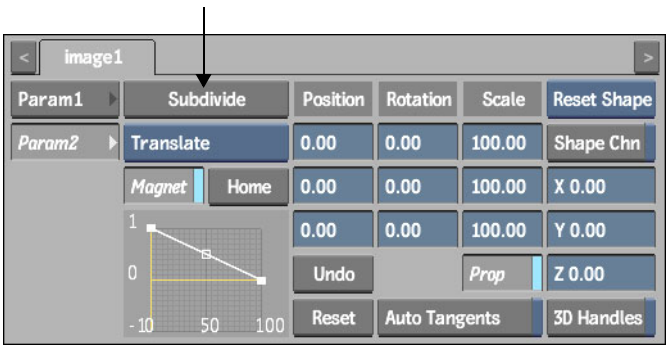
This mode:	Indicates:
■	The handles are not broken. If you move this handle, the adjacent handle will move in the opposite direction and by the same magnitude (length).
□	The handles are broken. If you move this handle, no other handles are affected.
○	The handles are geometrically continuous. If you move this tangent, the adjacent handles will move in the opposite directions but maintain its magnitude (length).

Subdividing an Extended Bicubic

Subdivide the bicubic surface to increase the number of vertices and tangents and translate the vertices for a smaller region of the image for more precision. You should warp the surface with a small number of subdivisions to obtain the best results. After applying some deformations to a large portion of the surface, subdivide the surface further and perform deformations on a more localized region of the surface.

To subdivide extended bicubics:

1. From the Extended Bicubic Param2 menu, click Subdivide.



2. Transform the tangents to achieve the effect you want.

To move the reference point:

1. Select the reference point.

   The reference point turns red when selected.

2. Drag the reference point to a new location, or use the X, Y and Z fields to assign a new coordinate for the reference point.

To rotate multiple surface points:

1. Set the reference point values you want to use as the axis of origin using the X, Y, Z Reference Point fields.
2. Select multiple surface points by pressing **CTRL** and dragging to select the surface points.
3. From the Edit Mode box, select Rotate.

   A 3D trackball appears on the reference point.
4. Use the 3D trackball to rotate the reference point and selected points.

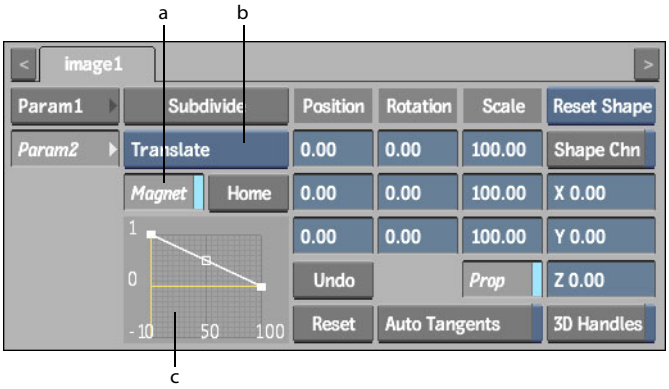
   All selected points rotate around the reference point.

To scale multiple surface points:

1. Set the reference point values you want to use as the axis of origin using the X, Y, Z Reference Point fields.
2. Select multiple surface points by pressing **CTRL** and dragging to select the surface points.
3. From the Edit Mode box, select Scale.
4. Drag in a direction in the image window to scale accordingly.

Transforming Multiple Points

Use the magnet to transform a range of extended bicubic points. Use the magnet when there are many surface points as a result of more than one subdivision. In the Extended Bicubic menu, the magnet controls include the Magnet button, the Magnet Transformation box, and the Magnet Curve Editor.



a) Magnet button b) Magnet Transformation box c) Magnet Curve Editor

There are two ways to transform points with the magnet. You can use the magnet to select a range of points and transform them gesturally. Or, you can use the invisible magnet (enable the Magnet button) in conjunction with the Translation, Rotation, and Scale fields to transform selected points numerically.

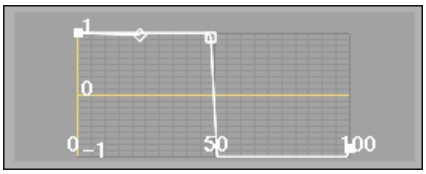
Before you can use the magnet, you must set the polarity of the magnet and the magnet area of focus. The magnet's area of focus is determined by where you click on the surface and the polarity of the magnet is set by the Magnet Curve Editor. The radius is determined by the distance from the centre to the farthest selected point.

Setting the Magnet Polarity

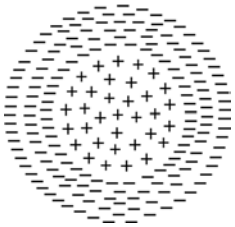
Use the Magnet Curve Editor to define the weighted polarity from the centre to the edge of the magnet. Points are either attracted or repelled depending on their location in the magnet and the shape of the magnet curve.

The area of the magnet is plotted on the X-axis where 0 is the centre of the magnet and 100 is the edge of the magnet. The polarity is plotted on the Y-axis where 1 is maximum positive strength and -1 is maximum negative strength.

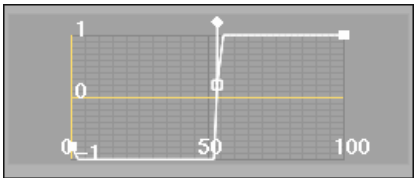
A positive polarity value attracts nearby points. A negative polarity value repels nearby points. The following example illustrates a magnet that has a strong positive polarity near the centre and strong negative polarity near the edges.



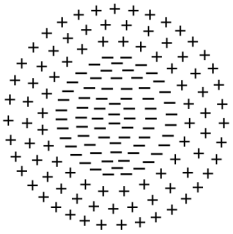
Magnetic Curve Editor



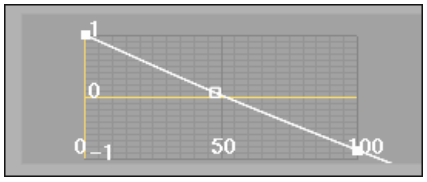
The following example illustrates a magnet that has a strong negative polarity near the centre and a strong positive polarity near the edges.

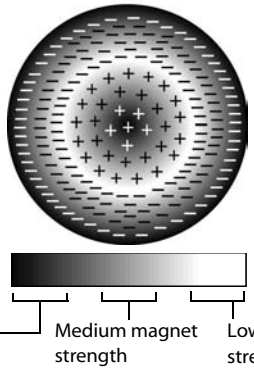


Magnetic Curve Editor



The following example illustrates a magnet whose positive polarity decreases from the centre and whose negative polarity increases toward the edges.





When you transform points, the direction and size of the transformation is determined by the weighted polarity of the magnet at the location of the points.

Using the first example, if you use the magnet to translate the points on the X-axis by +200, the points in the centre of the magnet move in the positive direction on the X-axis—they are attracted to the magnet—while the points near the edge of the magnet move in the negative direction on the X axis—they are repelled by the magnet.

To change the polarity of the magnet:

1. In the Extended Bicubic Param2 menu, click Reset to return the magnet curve to its default.
2. Click the left-most handle on the curve and drag to define the polarity for the centre of the magnet.

Drag the point:	To:
Up	Increase the positive polarity.
Down	Increase the negative polarity.
To the middle	Assign no polarity.

3. Click the right-most handle on the curve and drag to define the polarity for the edge of the magnet.

Drag the point:	To:
Up	Increase the positive polarity.
Down	Increase the negative polarity.
To the middle	Assign no polarity.

4. Click the middle handle on the curve and drag to define the transition of polarity from the centre to the edge of the magnet.

Transforming Points

Use Magnet mode to transform points gesturally. The magnet's area of focus is determined by where you click on the surface and the radius of the magnet is set by the Magnet Curve Editor. The radius is determined by the distance from the centre to the farthest selected point.

To transform points:

1. Use the Magnet Curve Editor to determine the polarity for the magnet. See "Setting the Magnet Polarity" on page 1593.
2. From the Edit Mode box, select Magnet.



The magnet appears as a red circular outline.

3. To resize the magnet, press **CTRL+S** and drag left or right.
4. From the Magnet Transformation box, select the type of transformation.

Select:	To:
Translate	Translate the selected points along the X-, Y-, or Z-axis.

Select:	To:
Rotate	Rotate the selected points about the centre of the magnet.
Scale	Scale the selected points about the centre of the magnet.

5. Click the points you want to transform in the image window.
6. Drag in the image window to apply the transformation to the selected points.

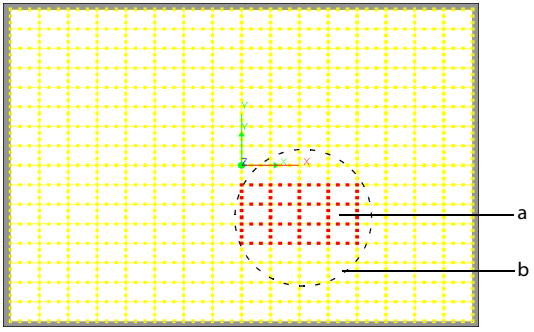
Transforming Unselectable Points

Use the invisible magnet to transform points you cannot select with the magnet. The centre of the magnet is determined by the centre of the selection and the radius is determined by the distance from the centre to the farthest selected point. Any transformations to the selected points are affected by the magnet.

To transform unselectable points:

1. Use the Magnet Curve Editor to determine the polarity for the magnet. See "Setting the Magnet Polarity" on page 1593.
2. From the Edit Mode box, select Move or Select.
3. Hold **CTRL** and drag to select a range of points.
4. In the Extended Bicubic Param2 menu, enable Magnet.

   The magnet is not visible, but is illustrated here to show how the points will be affected when you transform them.



a) Selected Points b) Magnet (not visible)

5. From the Magnet Transformation box, select the transformation type.

Select:	To:
Translate	Translate the selected points along the X-, Y-, or Z- axis.

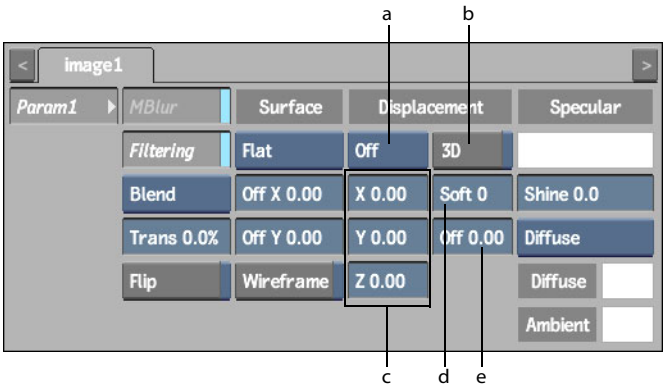
Select:	To:
Rotate	Rotate the selected points about the centre of the magnet.
Scale	Scale the selected points about the centre of the magnet.

6. Change the values in the Translation, Rotation, or Scale fields.

Adding a Displacement Map

Use displacement mapping to create a 3D model from a 2D surface. The values of a selected colour channel in the displacement source clip are used to create a displacement map. When the displacement map is applied to the surface, the pixels of the surface are displaced along the positive or negative X, Y, and/or Z axes. By default, the media for the selected surface is used as the displacement source.

To set the displacement for the selected surface, use the Surface Image menu. To access the Surface Image menu, double-click the surface in the schematic, or follow the tab population rules for the Object menu (see "Selecting Objects and Populating Menu Tabs" on page 1514).



a) Displacement Channel box
b) 3D Displacement button
c) Displacement axes
d) Displacement Softness field
e) Offset field

The Surface Image displacement controls are described as follows.

Displacement Channel box — Calculates the displacement map by selecting any of the colour channels: Use R, Use G, Use B, Use Y, Use U, or Use V.

Displacement axes — Specifies the amount of displacement in pixel units along the X, Y, and Z axes. Use positive values for displacement on the positive axis, and negative values for displacement on the negative axis.

3D Displacement button — Displaces bilinear and bicubic surfaces according to their normals. For image surfaces, disable 3D to displace in the X, Y, and Z directions.

Displacement Softness field — Rounds off, or softens, the spikes that result from colour values in the image that vary from pixel to pixel in the displacement map.

Softness rounds the edges of the displacement. The larger the softness, the smoother the displacement. Softness also affects rendering; the larger the softness, the longer it takes to render.

Offset field — Applies an offset to the displacement of X and Y.

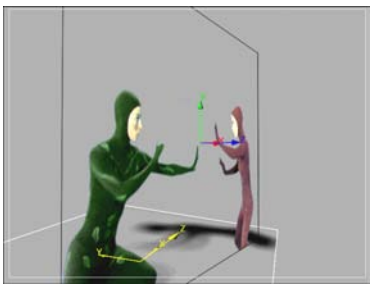
To apply a displacement map:

1. In the scene or schematic, select the surface you want to displace.
2. In the Surface menu, select a colour channel from the Displacement Channel box. For example, select Use Y to base the displacement on the luminance of the displacement source.
3. In the X, Y, and Z fields, enter displacement values.
4. In the Displacement Softness field, set the softness of the displacement.
5. In the DVE Setup menu, adjust the resolution in the Resolution field for a more accurate displacement.

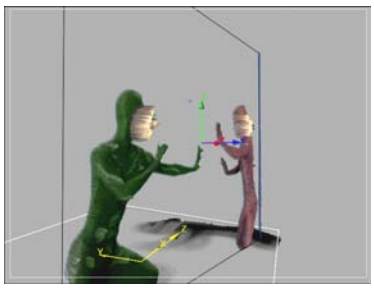
   Using a high resolution value results in an inaccurate displacement. A low value yields good results, but takes longer to process. Typically, you compromise by specifying a high enough resolution while adding softness to make the rough edges smooth.

NOTE: Displacement mapping uses the media's matte clip, so make sure you turn the matte on or off to get the right effect.

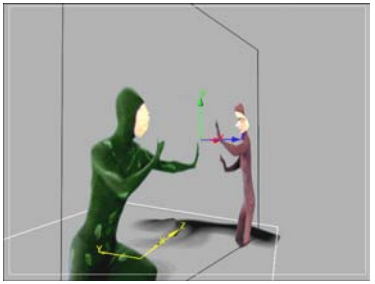
The following figure illustrates a possible use of displacement mapping and shows the difference between displacing with and without softness.



Original image



Z-axis displacement (60) using the luminance channel (Y) and a softness of 0



Z displacement (60) using the luminance channel (Y) and a softness of 12

Using Different Media for the Displacement Source

You can specify different media as the displacement source. Do this to apply a custom matte, or alpha, as a displacement map instead of using one media for both the texture and displacement.

NOTE: If the media you select as a displacement source is not the same resolution as the destination surface, the displacement source is resized to fit the destination surface.

To use another media as the displacement source for a surface of Media1:

1. In DVE, click Media to access the Media menu.
2. Select a media from the Media list, or click <new media> and Add to return to the EditDesk to add new media.

   NOTE: If Auto Image or Auto DVE is selected in the Auto Image option box in the Setup menu, an image node and axis, or a DVE Layer Object node is created when adding new media. These nodes are not needed for displacement mapping, and can be hidden or deleted.

3. In the schematic, select the surface to which you want to apply displacement mapping.

   Notice that in Schematic view, the number and symbol next to the name of the selected surface node is (1)(-). (1) indicates the media for the surface is Media1. (-) indicates the default media is used as the displacement source. The default media is the media applied to the surface (also Media1).

4. In the Media menu, click Displace.

   In Schematic view, the two numbers next to the name of the selected surface node change to (1)(2), for example. (2) indicates Media2 is used as the displacement source.

5. To reset this override, select Node from the Reset box, click Reset, and then Confirm.



a) Reset box b) Reset button

NOTE: Displacement mapping uses the media's matte clip, so make sure you turn the matte on or off to get the right effect.

Adding Shadows

In DVE, shadows are not cast by lit objects; shadows are cutouts based on a surface's matte. This type of shadow is referred to as a *drop shadow*. A drop shadow can be fully opaque or slightly transparent to simulate a real shadow.

To add a drop shadow:

1. Select the surface that you want to use.
2. Do one of the following:
   - Drag the shadow node from the node bar and place it in the schematic. An axis and a shadow are created and linked together.
   - Drag the shadow node from the node bar and place it where you want it in Result view, so you can see its effect on the scene before dropping it exactly where you want it.
   - Double-click the shadow node. An axis and a shadow are created and linked together. You do not need to be in Schematic view to add a node in this manner.

   If a surface node is selected in the schematic, the axis of the shadow node is automatically connected to the surface.

Adjusting Shadow Softness

You can adjust the softness of a shadow using the Shadow field in the Media menu. Use a value of 0.00 to have a distinct shadow. Increase the value to soften the shadow.

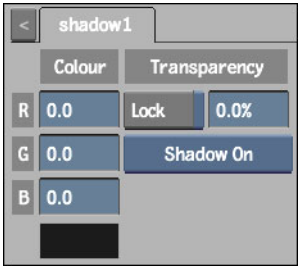
Shadow softness is a property of the media. If you add more than one shadow for the same media, all shadows are softened by the same amount.

Adjusting Shadow Colour and Transparency

Adjust shadow colour and transparency in the Shadow menu of the Object menu.

To adjust the colour and transparency of a shadow:

1. Double-click a shadow node to display the Shadow menu.



2. Make sure that the Shadow button is set to Shadow On.

   NOTE: You can turn the shadow on or off from the Shadow button. This button is independent of the Hide option.

3. To change the colour of the shadow, do one of the following:

   • Enter colour values in the three colour fields in the Shadow menu.

   • Click the colour pot below the fields. Use the colour picker to pick the shadow colour. See "Picking Colours" on page 83.

4. To adjust the transparency of the drop shadow, use the Transparency field. When this field is set to 100, the shadow is completely transparent. When set to 0, the shadow is completely opaque.

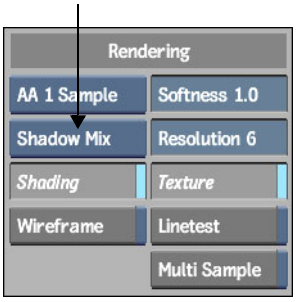
   HINT: You can lock the shadow's transparency to the transparency of its parent surface using the Transparency Lock button. Once a shadow transparency is locked to its parent surface, changes to the surface transparency also affect the shadow's transparency. You can then adjust transparency of the shadow as an offset of the surface's transparency.

Moving a Shadow

A shadow has its own parent axis. It can be moved, rotated, scaled, and sheared independently of its parent surface. Because a shadow is also the child of the surface, moving the surface axis also moves the shadow.

Using Shadow Mix

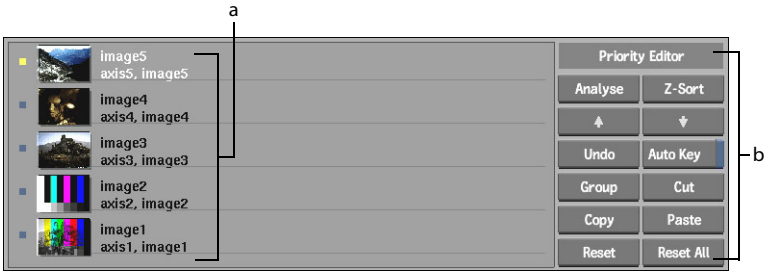
Use Shadow Mix in the Z-Buffer box in the DVE setup menu Rendering section to render shadows and surfaces according to their order in the Priority Editor, independently of their position in Z-space. This option makes it possible to have the shadow of one media on top of the shadow of another media.



Reordering Surfaces

When you add a surface (flat image, bilinear, or bicubic) or geometry (3D text or model), the surface or geometry appears in front of all other objects in the scene. These overlapping objects create a stack and an order of priority as one object is drawn in front of the other.

You can change the drawing order of surfaces, 3D models, and other objects using the Priority Editor.



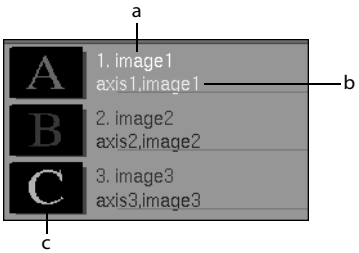
a) Drawing order of objects in the scene b) Priority Editor controls

Accessing the Priority Editor

Each entry in the Priority Editor indicates the object's name, the order of the object in the stack, and the location of the object in its branch. There is also a proxy showing what the object looks like in Schematic view.

To access the Priority Editor, swipe the bar at the bottom of the Media menu.

NOTE: If a source node is selected in the schematic, the Priority Editor that is displayed is that of the source node (the source node name is prepended to the branch name).



a) The object's name

b) Branch of the object in Schematic view

c) The proxy used to represent the object in Schematic view

Use the Priority Editor controls to analyse the scene for changes in rendering priority, to change the rendering priority, and to cut, copy, and paste priority information from one frame to another. The Priority Editor controls are described as follows.

Analyse and Z-Sort buttons — Analyse the entire scene (Analyse) or the current frame (Z-Sort). A mark appears in the timebar if there is a change in drawing order. See "Analyse, Z-Sort, and the Z-Buffer" on page 1605.

Up and Down arrows — Change the priority of the selected object. Moving media in the list will place a mark in the timebar to indicate a change in priority if Key is enabled.

The Down arrow moves the selected object one position lower in the stack, behind the next lower object. The Up arrow moves the selected object one position higher in the stack, in front of the next higher object.

Undo button — Undoes the last operation. You can undo Cut, Copy, Paste, Reset, and Reset All, but *not* Z-Sort and Analyse.

Use the Undo List to view a list of recent operations and revert to a prior state. Select an item in the list to return to that state. All actions that occurred after the selected item are undone.

Auto Key button — Creates keyframes when reordering media priorities. See "Creating Keyframes Using the Priority Editor" on page 1606.

Group button — Creates groups of selected media. Use this to analyse, Z-Sort, or manage several media at once. See "Grouping Media" on page 1604.

Cut, Copy, and Paste buttons — Cut, copy, and paste priority information between frames.

Note that a mark indicates when a change in priority occurs. If you copy and paste a mark that does not change the priority, no mark appears on the timebar.

Reset and Reset All buttons — Reset priority information for the current frame or for all frames. The timebar is reset to the original priority before any changes were made.

Changing the Drawing Order

The objects in the scene are shown according to z-depth, while still being drawn in the order of their priority: highest priority at the top of the list to the lowest priority at the bottom. The lowest level object is drawn first, the second to lowest level object is drawn next, and so on until the top of the list.

To change the drawing order of objects:

1. In the Priority Editor, select the object.

   The selected object name is highlighted in yellow.

2. Click the Down arrow to move the selected object one position lower in the stack, or click the Up arrow to move the selected object one position higher in the stack.

   When you move an object in the stack, a keyframe is added to the timebar.

3. Click Preview to ensure that the drawing order is correct.

   Occasionally, a matte may obscure another object if the drawing order is unordered. If this happens, move the surface up and down in the stack until the drawing order is corrected, or click Z-Sort.

HINT: You can also select and drag a media (or multiple media using **CTRL**) while holding the **SPACEBAR**.

Grouping Media

Select objects in the Priority Editor and group them to edit or affect several media at once. You can analyse or Z-Sort groups as you would single media.

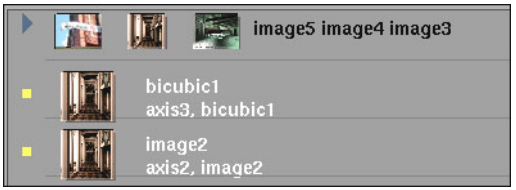
Groups are named according to their contents. For example, if a group is created from Image 3 and Image 32, the Group's label will be "Image 2 Image 32".

It is not possible to add a scene object to an existing group. To do this, you must ungroup the objects, reselect those you want to include in the group, and click Group.

NOTE: Single element groups cannot be created.

To create groups in the Priority Editor:

1. Select multiple scene objects in the Priority Editor using either **ALT**-click for individual objects or **SHIFT**-click to select a range.
2. Click Group in the Priority Editor menu.



When grouped, media is minimized to a single line in the Priority Editor. To expand the group and view its contents, click the yellow arrow to the left of the group.

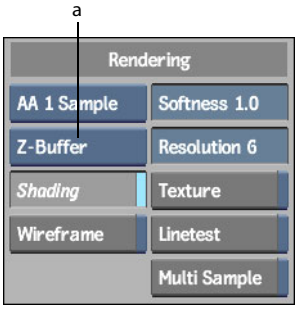
3. Scene objects can be ungrouped by clicking Group once again.

Analyse, Z-Sort, and the Z-Buffer

When you use Analyse or Z-Sort, the objects in the scene are compared using their position in the scene and not the individual pixels of a shape or model. The Priority Editor uses the value of the distance between the camera and the nearest and farthest points on the objects in the scene to determine the sorting order.

Since the Priority Editor is geometry based and not polygon based, you cannot properly order objects or groups that intersect due to their rotation, scale, or shear values. The Z-buffer uses the Z-value of each pixel for the sorting order.

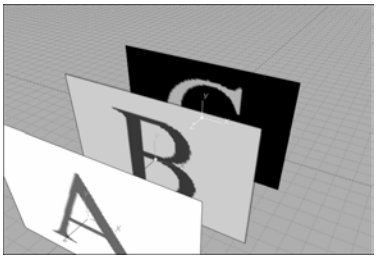
Use the Priority Editor in conjunction with the Z-Buffer box in the Setup menu Rendering section.



a) Z-buffer box

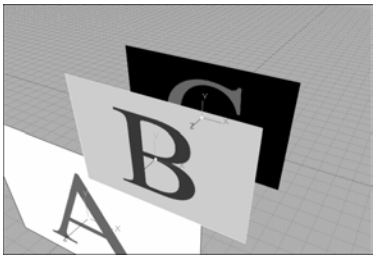
When Z-buffer is on, objects and groups are arranged according to their distance from the camera eye. Since the camera is pointed towards the Z-axis by default, objects and groups are

arranged according to their location on the Z-axis. In the following example, Image A is at Z position 200, Image B is at Z position 100, and Image C is at -50. When Z-buffer is on, DVE draws these images as shown.



If you move the camera, objects are sorted according to the axis the camera is pointed towards.

When Z-buffer is off, the distance of objects from the camera eye is not considered. Objects are drawn in the order shown in the Priority Editor. To follow the previous example, you can turn Z-buffer off and change the priority of Image B so that it is drawn on top of both Image A and Image C. The Z position of these images is therefore ignored.



Shadow Mix, like Z-buffer, arranges objects according to their distance from the camera eye. Use Shadow Mix so that each shadow is rendered in the correct Z order with its corresponding surface.

Creating Keyframes Using the Priority Editor

When you edit media priorities in the Priority Editor, keyframes are not created by default. To create keyframes from the Priority Editor, the Auto Key button must be enabled. By default, the Auto Key button is set to off so as not to create keyframes when reordering media.

To create keyframes for a media priority change:

1. Display the Priority Editor by touching the swipe bar below the Media menu.
2. Click Auto Key to enable auto-keyframing.



3. Reorder priorities at different points in the timebar. Keyframes are automatically created as priorities are edited.

   NOTE: Stop all priority auto-keying anytime by disabling the Auto Key button.

66 DVE: Sources

Summary

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[Replacing the Front or Matte Clip](#) 1612
[Viewing a Source Node](#) 1614
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About Source Nodes

Source nodes can be used to separate front and matte clips in media and then apply separate transformations to each clip. For example, if you apply media to a surface and you want to create an effect where the matte moves into the scene, add a source that isolates the matte clip. A matte source lets you animate the matte's position separately from the front. You can also use source nodes to apply several matte clips to a single front clip.

Use source nodes in DVE to create more advanced techniques such as creating a matte source, transforming or replacing a front or matte clip, or applying blur.

Creating a Matte or Front Source

When you create a matte or front source, a new branch appears in the schematic showing the matte or front clip is separated from its media, ultimately replacing the matte or front with itself. This method of using source nodes lets you animate the media's matte or front separately.

To create a matte or front source:

1. In DVE, click Media.
2. In the Media list, select the matte or front media that you want to replace.

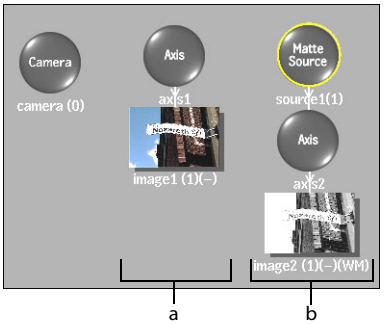
3. Do one of the following:

   • Drag the Matte Source or Front Source node from the node bar and place it in the schematic.

   • Double-click the Matte Source or Front Source node. You do not need to be in Schematic view to add a node in this manner.

   • Drag the Matte Source or Front Source node from the node bar directly to the image window. The view switches to Source view automatically.

   A source node is created in Schematic view that parents an axis and a surface.



a) Normal branch b) Source branch

To view the contents of the source node in the image window, see "Viewing a Source Node" on page 1614.

NOTE: You can change a source from a front to a matte source, or vice versa, from the Source Type box in the Source menu.

4. Select the axis or surface parented by the source and create the animation.

   The changes applied to the axis or surface connected to a source are applied to the media's matte or front.

   For example, on a matte source, if you change the axis's scale to 80%, the media's matte is scaled 80% when used with the media's front. In addition, if you replace the surface by a bilinear or bicubic, you can create complex animations where the matte behaves like a page turn leading into the scene.

Accessing the Source Menu

Once you added source nodes to your scene, you can access the Source menu to apply various settings.

To view the Source menu:

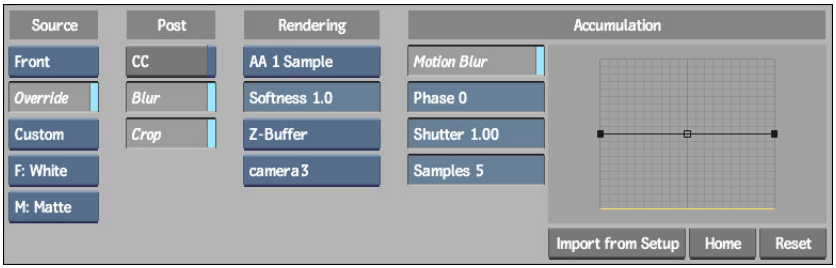
➤ Do one of the following:

- Select a Matte or Front Source node in the schematic, and then click the Source menu button.

  NOTE: If no source node is selected when first accessing the Source menu, or if there are no source nodes present in the scene, all of the options in the menu are disabled.

- Double-click a Matte or Front Source node in the schematic to automatically open the Source menu.

  The Source menu appears.



Parenting and Redrawing Source Nodes

A source cannot be parented by other objects in the schematic. If you attempt to parent a source, the connection is refused. If a source is unparented and then reparented, the surfaces below it may not render properly. Click the Preview button to redraw the surfaces in the scene.

NOTE: Be careful when you unparent or delete a source. Surfaces or other objects that were parented by the source are added to the scene.

Applying Effects with Source Nodes

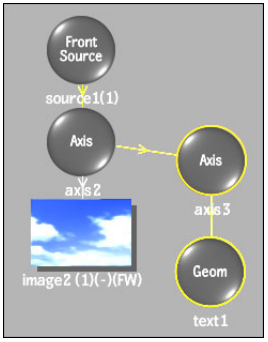
When applying colour corrector, blur, and crop effects with source nodes, you have the choice to apply the effects to the result of the source or to the input clip of the media.

To apply an effect to the result of the source:

1. In the schematic, select the source node where you want to apply an effect.
2. In the Source menu, enable the effects in the Post section that you want to apply to the result of the source.



You can enable any combination of colour corrector (CC), blur, and crop. For example, with a source node referring to an input clip with a blur, combined with a 3D text node, you can see the difference by enabling and disabling Blur in the Source menu.





Post Blur disabled: Blur is on input clip only



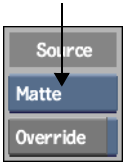
Post Blur enabled: Blur is on input clip and 3D text

Replacing the Front or Matte Clip

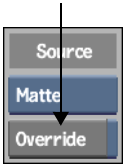
When working with source nodes, you can replace the media's front and matte clips with the front, matte, or a combination of the front and matte clips from other media.

To replace the media's front or matte:

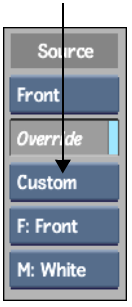
1. Double-click the source node in the schematic.
2. In the Source menu, the source you are working with is displayed in the Source box. You can change the source node from Matte to Front or vice versa.



3. Enable Override.



4. Select the type of source from the Source Type box.



Select:	To:
Front only	Set the source to use only the front of the selected surface; the matte will be replaced with white (displayed as FW under the selected surface in the schematic).
Matte only	Set the source to use only the matte of the selected surface; the front will be replaced with white (displayed as WM under the selected surface in the schematic).
Custom	Set the source to have all the options of replacing the front and the matte of the selected surface by White, original Front or original Matte.

5. If you selected Custom, select the clip to use as the front and matte from the image parented by the source. You can select Front, Matte, or White for each.

For example, if you select F: Matte and M: Matte, only the matte of the source's child image is rendered and used. A summary of your choice can be seen under the image node in the schematic. In this case you will see (MM).

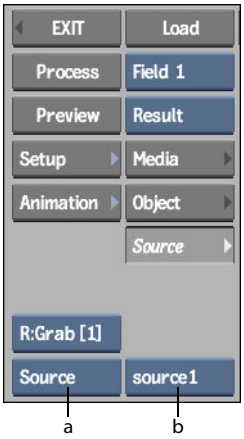
NOTE: You can combine multiple parent sources each with their own override setting.

Viewing a Source Node

There are different ways to view a source node while working in DVE. For example, using a 2-up view with Schematic and Source views allows you to view the complete scene and the interactive result of your source node.

To view a source node:

1. From the View box, select Source (or press **F6**).



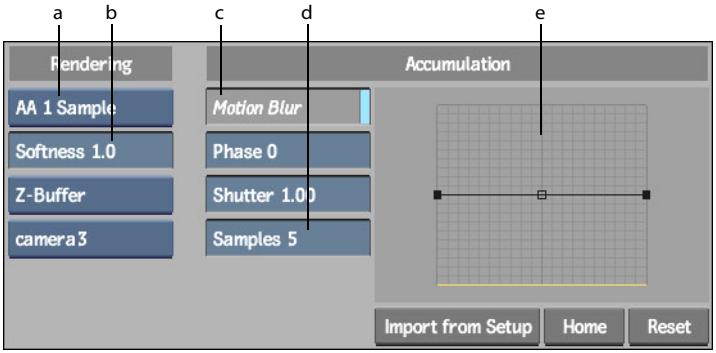
a) View box b) Source View box

2. From the Source View box, select which source node you want to view.

Blurring with Source Nodes

Motion blur and anti-aliasing can be set for either the front or matte clip of the media. Motion blur simulates the blur created by fast-moving objects by blurring the motion of the front or matte media.

Similar settings for anti-aliasing and motion blur can be found in the DVE Setup menu. You have the option of using the same settings from the Setup menu for source nodes, or you can create specific source node settings.



a) Anti-Aliasing box
b) Anti-Aliasing Softness field
c) Motion Blur button
d) Samples field
e) Motion Blur Curve

The Source anti-aliasing and motion blur controls are described as follows.

Anti-Aliasing box — Displays the level of anti-aliasing samples. Values of 4 and 8 give good results.

Anti-Aliasing Softness field — Adjusts the degree of anti-aliasing. Use a value of 0.5 or 2.0 to get the cleanest image.

Z-Buffer button — Sets the Z-buffer setting per source.

Select:	To:
Z-Buffer	Arrange sources according to their distance from the camera eye.
Z-Buffer Off	Not consider the distance from the camera eye when arranging sources.
Shadow Mix	To render each shadow in the correct Z order with its corresponding source.

Motion Blur button — Applies a motion blur effect to the selected source. To create this effect, samples of previous and subsequent frames are taken and displayed over the current frame.

You set the number of samples, the transparency (weight) of the samples, and the number of frames over which the samples are taken.

Phase field — Specifies whether the motion blur is based on the movement before or after the current frame. A value of -100 places the motion blur before the current frame while a value 100 places the motion blur after.

Shutter field — Sets the size of the motion blur. It is essentially the number of frames that the shutter is open. Increasing this value does not increase processing time.

Samples field — Determines the quality of motion blur. Increasing the number of samples improves the quality of the motion blur.

Increasing the number of samples causes the processing time to increase linearly. The number of motion blur samples is multiplied by the number of anti-aliasing samples. To reduce the total number of passes made for each frame, reduce the level of anti-aliasing when Motion Blur is enabled.

Motion Blur curve — Sets the weight distribution (or transparency) of the samples. Press **SPACEBAR** and drag in the curve to pan.

Import from Setup button — Uses the anti-aliasing and motion blur values from the DVE Setup menu.

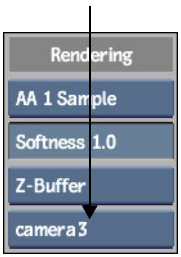
Home button — Resets the position of the motion blur curve after panning.

Reset button — Resets the anti-aliasing and motion blur settings to their default values.

Adding Cameras

You can add multiple cameras under a parent source node to change the point of view (by orbiting to a different orientation, for example). Camera 0 is always the default camera in a scene (you may need to pan in the schematic to see this camera). See Chapter 67, "DVE: Camera," on page 1617.

If you have multiple child cameras under a selected parent source node, you can switch from one camera to another by using the Camera Selector in the Source menu.



67 DVE: Camera

Summary

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About the Camera

The scene is what you see through the camera lens. Typically, you work with the camera to frame and animate the view to achieve the effect you want. In DVE, you have the choice of using the automatic camera or the manual camera, whose F-Stop, film size, and focal length you can set yourself. You can also animate specific camera properties.

Adding a Camera

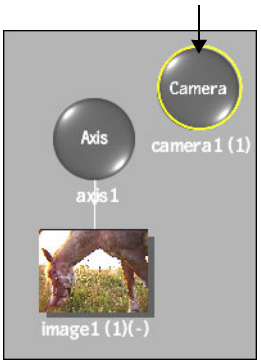
By default, a camera exists in the DVE scene (you may need to pan in the schematic to see the camera node). You can add multiple cameras in order to change point of view or depth of field from one camera to another. Add and animate multiple cameras when creating compositions. You can also switch from one camera to another at any point.

To add a camera:

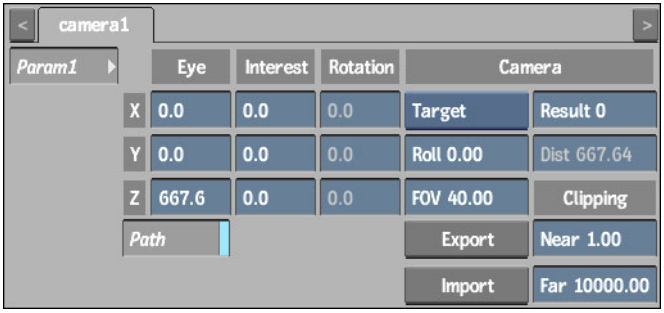
1. Do one of the following:
   - Drag the camera node from the node bar and place it in the schematic.
   - Drag the camera node from the node bar and place it where you want it in Result view, so you can see its effect on the scene before dropping it exactly where you want it.

• Double-click the camera node. The node appears next to the last added object. You do not need to be in Schematic view to add a node in this manner.

A new camera is added to the scene. An icon representing the camera is added to the schematic.



2. To display the Camera menu, double-click the selected camera in the schematic, or follow the tab population rules for the Object menu. See "Selecting Objects and Populating Menu Tabs" on page 1514.



The Camera controls are described as follows.

Camera Eye X, Y, and Z fields — Specify the position of the camera eye on the horizontal, vertical, and perpendicular (X, Y, and Z) axes.

Motion Path button — Animates the camera eye on a motion path. See "Moving the Camera Eye and Point of Interest" on page 1622.

Camera point of interest X, Y, and Z fields — Specify the position of the point of interest on the horizontal, vertical, and perpendicular (X, Y, and Z) axes.

Camera Rotation X, Y, and Z fields — Rotate the camera on the horizontal, vertical, and perpendicular (X, Y, and Z) axes.

Camera Type box — Provides Free and Target Camera options.

Free Camera views the scene in the direction that you aim the camera. Free cameras are easy to use because you do not have to manipulate the point of interest. You can simply animate the camera rotation or camera tilt as though it were on a tripod. Use the Distance field in conjunction with Free Camera.

Target Camera ensures the camera is specifically aimed at a target object in the scene because you specify the point of interest. Use the Roll field in conjunction with Target Camera.

Roll field — Sets the amount of camera roll. This field is available with the Target Camera.

Field of View field — Specifies the camera field of view, measured in degrees.

Export Camera button — Exports camera path information from DVE to 3ds Max format.

Exported data includes Eye X, Y, and Z; Poi X, Y, and Z; Fov; Roll, Target or Free Camera; motion path and explicit keyframe camera animation. See "Importing and Exporting Cameras" on page 1623.

Import Camera button — Imports 3ds Max camera path information. Select the camera path file that contains the data you want. See "Importing and Exporting Cameras" on page 1623.

Result field — Defines which camera is active. The active camera is the one that will be used when processing/rendering your scene. A value of 0 means you are viewing the scene through the default camera. This field can be animated to create camera switches at certain frames.

Distance field — Specifies where the camera's focus is.

Near and Far fields — Specify the position of the near and far clipping planes. See "Moving the Clipping Planes" on page 1621.

Switching Cameras

Define the current camera, or the render camera using the Camera box or the ResultCam field.

The Camera box determines which camera you are looking through when in Camera view. Each camera in the scene has a corresponding option in the box. Camera 0 is always the default camera.

The value in the ResultCam field corresponds to the render camera's number. This value determines which camera is the current one for processing at a given frame.

To switch view camera:

➤ In the Camera menu, Use the Camera box to define which camera is used to display the Camera view in the image window.

NOTE: This will not change your render camera.

To switch render camera:

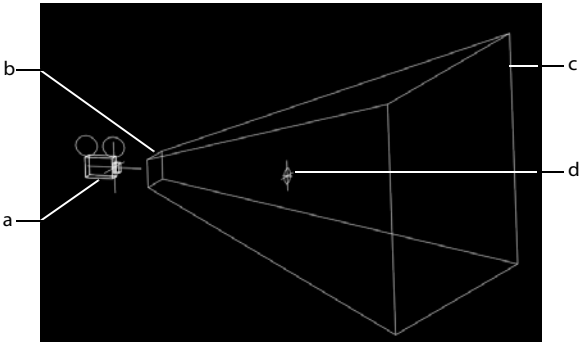
1. In the Camera menu, set the ResultCam field to the number of the camera you want to be active.
2. While in Result view mode, click Preview or Update to see the camera switch to another.
3. Edit the ResultCam value as you move along the timebar.

   Camera switches will be keyframed at the selected frames (provided Auto Key is enabled).

   NOTE: This value can be edited in the Result Camera channel of the Channel Editor.

Working with the Frustum

The volume of space viewed by the camera eye is called the frustum. The frustum is in effect a viewing pyramid. The camera eye is located at the apex of the pyramid, and the far clipping plane forms the base. The pyramid may be truncated by the near clipping plane.

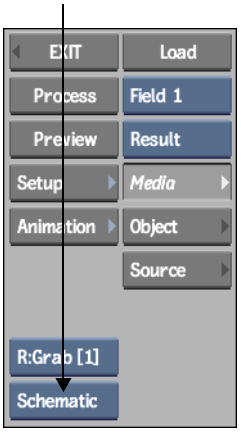


a) Camera eye
b) Near clipping plane
c) Far clipping plane
d) Camera interest point or look-at point

If you place a surface within the frustum, it is visible in the final animation. If the surface is located outside the scope of the frustum, it will not be visible at that frame in the animation.

To see the camera and frustum:

1. From the View box, select Side.



2. In the image window controls, click  to zoom out from the scene.
3. Select Pan in the Edit Mode box and pan around the scene until you see the camera eye icon. Alternatively, use Orbit mode to pan around the scene in circular motion.
4. Go to the Camera menu and drag the Roll field until you see the four sides of the frustum.
5. To modify the frustum, do one of the following:
   - Change the position of the near clipping planes to alter the depth of the frustum. See "Moving the Clipping Planes" on page 1621.
   - Change the position of either the camera eye or the camera's point of interest to alter the orientation of the frustum. See "Moving the Camera Eye and Point of Interest" on page 1622.
   - Enter a value in the FOV (field of view) field to adjust the width of the camera frustum.

Moving the Clipping Planes

The camera frustum is determined by six clipping planes: the left, right, top, bottom, near, and far clipping planes. The depth of the frustum is affected by the near and far clipping planes. The values for these channels are expressed in units relative to the position of the camera eye.

To move the clipping planes:

1. From the View box, select Side, Front or Top depending on how your camera is positioned. Ideally, you will want a view that profiles the camera so the near and far planes are visible.
2. In the Camera menu, enter a value in the Near field to edit the near clipping plane's position.

The value in the Near field corresponds to the position of the near clipping plane. The default value is 1. Any object between the camera eye and the near clipping plane is outside the camera frustum and does not get processed in the final result.

3. Enter a value in the Far field to edit the far clipping plane's position.

   The value in the Far field corresponds to the position of the far clipping plane. The default value is 10000. Any object positioned behind the far clipping plane is outside the camera frustum and does not get processed in the final result.

4. Narrow or widen the frustum by modifying the camera's FOV (field of view). Increasing the FOV narrows the frustum and field of view. Decreasing the value widens the frustum and field of view.

Moving the Camera Eye and Point of Interest

Objects in the scene can be recorded from an arbitrary position as determined by the orientation of the camera eye in world space.

To change the position of the camera eye:

➤ In the Camera menu, modify the Eye X, Y, and Z fields.

HINT: You can also animate the camera eye on a motion path. Enable the Motion Path button and drag the camera icon while viewing the scene in Top, Side, or Front view.

NOTE: You can only animate the point of interest with a Target Camera.

The camera point of interest is the point in world space at which the camera eye is directed. The point of interest is always at the centre of the camera's frustum; changing the position of the point of interest causes the orientation of the frustum to change. You can take advantage of the relationship between the point of interest and the frustum to make the camera follow a moving object. To do this, animate the point of interest while keeping the camera eye in a fixed position.

To change the point of interest:

➤ In the Camera menu, do one of the following:

- Modify the Interest X, Y, and Z fields.
- Move the point of interest by dragging while viewing the scene in Top, Side, or Front view.

HINT: You can animate the point of interest using a motion path by enabling the Motion Path button.

Importing and Exporting Cameras

You can either import a camera you created and edited in DVE, or import one from another 3D application. Once a camera is imported, you can edit its parameters, change its animation, and then export it back to the application it came from.

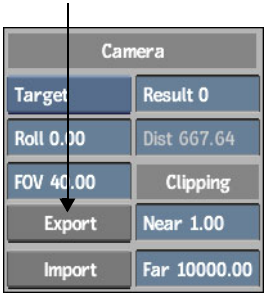
FBX Cameras

Smoke supports the import and export of 3D data saved in the Alias® FBX 3D format. The FBX standard format provides a means for exchanging 3D data for scene compositions—such as cameras—between tools and packages developed by different manufacturers.

FBX support makes the import and export of 3ds Max, Alias Wavefront™|Maya®, Softimage® |XSI™, and LightWave 3D® formats possible. For information on how to import an FBX format camera, see "Importing the FBX Format" on page 1636.

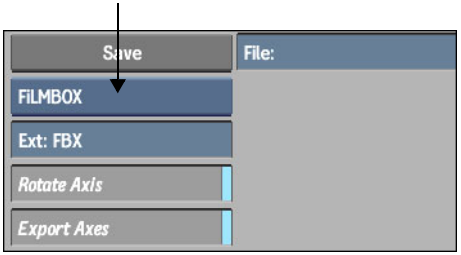
To export a camera to FBX format:

1. Select the camera you want to export.
2. In the Camera menu, click Export.



The Export Camera file browser appears.

3. From the Export Type box, select FiLMBOX®.



4. Select which elements of the FBX files you wish to export by clicking the corresponding filter button.

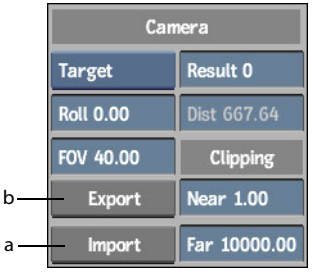
Enable:	To:
Rotate Axis	Rotate the exported camera by -90° on the X-axis so that it is compatible with the coordinate system of the 3D application.
Export Axes	Export the animated axes present in the DVE scene.

5. Navigate to the location where you want to export the camera animation.
6. Enter a name for your exported camera in the file field.
7. Click Save.

3ds Max Cameras

An alternative to animating a camera's position is to import a camera animation from 3ds Max. 3ds Max camera animation can be saved as a . 3DS or .ase (ASCII Scene Export) file in your scene. While the .ase format contains only a camera's positional data, the .3DS format contains the camera's position, point of interest, roll and field of view values.

Once the camera is imported, you can edit any of the camera's values and, if necessary, export it back to 3ds Max in its native 3DS format using the Camera menu.



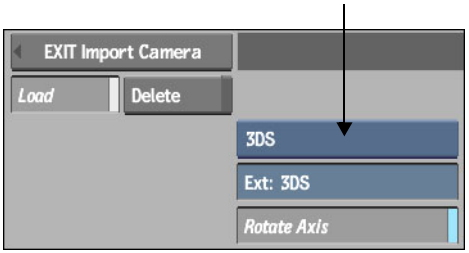
a) Import Camera button b) Export Camera button

To import a 3ds Max camera:

1. In the Camera menu, click Import.

   The Import Camera file browser appears.

2. From the Import Type box, select either the .3DS or .ase format.

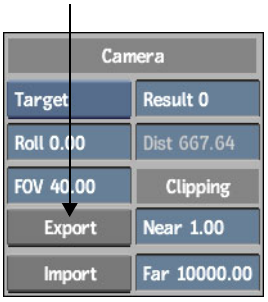


3. If needed, enable Rotate Axis to rotate the imported camera by 90° on the X-axis so that it is compatible with DVE's coordinate system.
4. Navigate to the location where a 3ds Max camera setup was exported, and select the file.

   You return to DVE and the imported camera is applied to your scene.

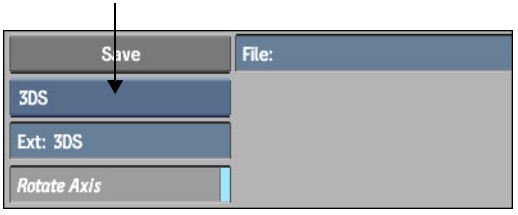
To export a camera to 3ds Max format:

1. Select the camera you want to export.
2. In the Camera menu, click Export.



   The Export Camera file browser appears.

3. From the Export Type box, select 3DS.



4. If needed, enable Rotate Axis to rotate the exported camera by -90° on the X-axis so that it is compatible with the coordinate system of the 3D application.

5. Navigate to the location where you want to export the camera animation.
6. Enter a name for your exported camera in the file field.
7. Click Save.

NOTE: When exporting from Smoke, save the .3DS file in a directory that is readable by a 3ds Max system.

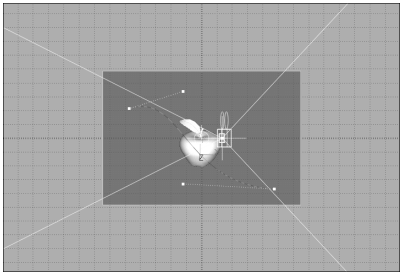
Setting Camera Views

You can view the scene from various angles and use multiple views of these angles simultaneously. Changing your view of the scene and having the ability to view the scene from multiple angles at one time are convenient for setting motion paths, light sources, camera angles, and animation keyframes more accurately.

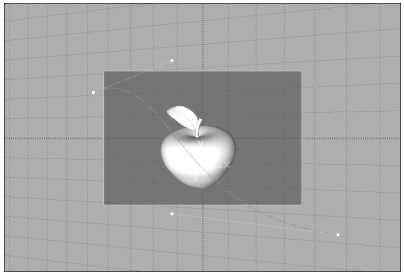
Camera and Orthographic Views

You can view the scene from Camera view and three orthographic views. In Camera view, an object becomes smaller as it moves farther away from the camera. In orthographic view, an object remains the same size, regardless of its distance from the camera. Orthographic views are more helpful for aligning objects.

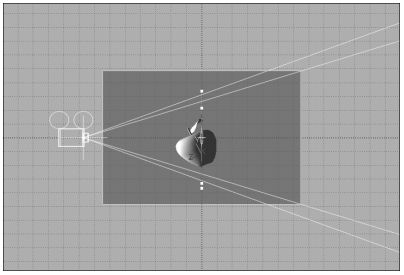
The following figures illustrate the different angles by which the scene can be viewed. The scene in this example contains a grey back clip and the 3D model of an apple.



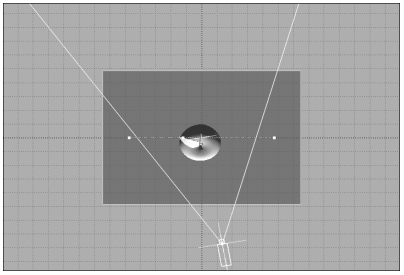
Front view



Camera view



Side view



Top view

To set camera and orthographic views:

1. From the View box, select Camera or an orthographic view.



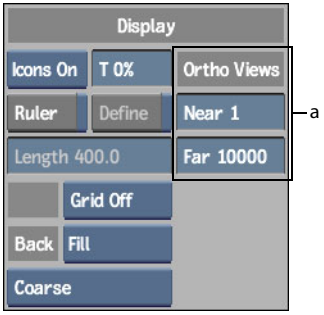
Select:	To:
Camera	View the scene in Camera. This is the scene as viewed by the camera eye. In other words, your field of vision in world space is equivalent to the viewing frustum of the camera. The size of objects depends on their distance from the camera eye.
Top	View the scene as if you are positioned on the positive Y-axis. This is an orthographic view; there is no perspective deformation.
Side	View the scene from the side, as if you are positioned on the positive X-axis. This is an orthographic view; there is no perspective deformation.
Front	View the scene as if your line of vision is directed into the camera eye. This is an orthographic view; there is no perspective deformation.

2. If you have multiple camera in the scene, use the Camera box to define which camera is used for the Camera view in the image window. The camera selected in this box is not necessarily the camera used to process the scene.

3. Adjust the view with the Ortho Views controls, if needed.

   When using an orthographic view, you may notice that parts of the object you are viewing are getting cut off. In this case, you can adjust the near and far ortho views. You gain more space to view the object, but lose some viewing precision.

   In the DVE Setup menu Display section, adjust the Near and Far fields.



a) Ortho Views in Setup menu

NOTE: The Ortho Views parameters in the DVE Setup menu are only for viewing objects, and can't be animated or saved. The Near and Far fields in the Camera menu are used to set clipping planes. See "Moving the Clipping Planes" on page 1621.

In addition to Camera and the three orthographic views, you can also select Schematic view, which uses nodes to represent the objects in the scene and arrows to illustrate the relationships between objects. See "Reshaping Using the Channel Editor" on page 1588.

Modifying the Camera

You can gesturally modify the camera directly in the scene using options in the Edit Mode box. A mode remains in effect until you select a different mode.

To gesturally modify the camera:

1. Make a selection in the Edit Mode box.



Select:	To:
Track	Move the camera lens and look-at point.
Tilt	Tilt the camera up and down by moving the look-at point. Also changes the camera roll. This option only modifies Target cameras.

Select:	To:
Roll	Rotate the camera on the Z-axis. This option only modifies Target cameras.
Orbit	Rotate the camera lens around the look-at point.
FOV	Move the camera field of view.
Dolly	Move the camera lens towards (zoom in) or away from (zoom out) the look-at point.
Pan	Move the camera left and right by moving the look-at point. Also changes the camera roll, when not 0.00.

2. Drag the cursor in the image window.

   The camera is modified. Related Camera menu controls are updated to reflect the changes.

Zooming In and Out

Use the Zoom option to move the camera eye toward or away from the point of interest. While viewing the scene in Camera view, zoom in or out from the point of interest to move the camera eye closer to or farther from the point of interest. In Top, Side, or Front view, you can enlarge or reduce the scene in the image window without affecting the camera. Zooming has no effect in Schematic view.

To zoom the camera:

1. From the Edit Mode box, select Zoom.
2. Place the cursor in the image window.

   The cursor changes to a magnifying glass.
3. To zoom in, drag the cursor to the left. To zoom out, drag the cursor to the right.

Applying Motion Blur

Use the Motion Blur tool to simulate the blur created by fast-moving objects. You can apply motion blur globally (to the entire scene) and then exclude objects in the scene from its effect.

To use motion blur, enable the Motion Blur button in the DVE Setup menu and specify motion blur settings. See "Accumulation Settings" on page 1530.

Blurring a Single Object

You can apply motion blur to an object rather than to the entire scene. To use the per object motion blur, you must apply Motion Blur globally, and then disable motion blur per object.

NOTE: The motion blur curve in the DVE Setup menu is global. It cannot be set per node. When motion blur is enabled, all surfaces have the same blur characteristics but not necessarily the same animation.

To blur a single object:

1. Enable Motion Blur in the DVE Setup menu.

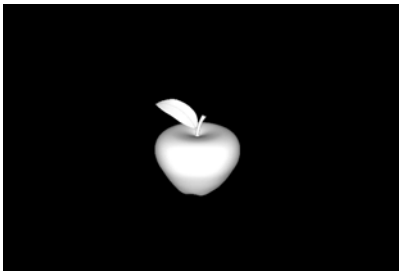
   This activates a global motion blur applied to everything within the scene.

2. You can then disable motion blur per object in the surface, axis or light menus to exclude objects from the global motion blur.

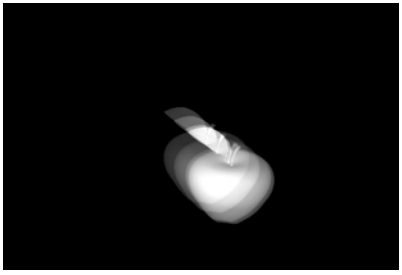
Creating Custom Motion Blurs

The motion blur curve controls the sample weight over the scope of the motion blur. The point on the left is the weight of the first sample and the point on the right is the weight of the last sample. By changing the curve, you can create custom motion blur effects such as a Gaussian blur.

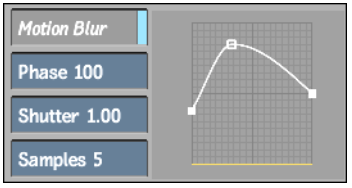
As with the Channel Editor, you can add keyframes to the motion blur curve using Add mode, move keyframes with Move mode, and modify the curve's shape using tangent handles.

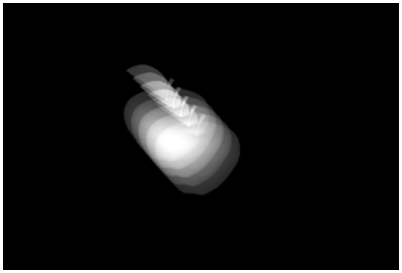


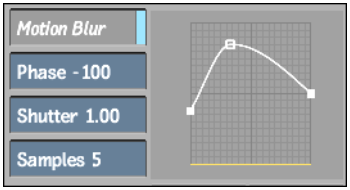
The original animation with Motion Blur disabled.



Motion Blur is enabled using a custom motion blur curve and phase set to 100.







Motion Blur is enabled using the same motion blur curve as above. Phase is set to -100.

HINT: You can preview your motion blur effect in DVE by clicking Preview. This will display the rendered frame at the current frame in the timebar.

Simulating Motion Blur on a Still Object

You can add motion blur to an object that has no axis movement, by adding a second axis to simulate the motion.

To simulate motion blur on a still object:

1. From the View box, select Schematic.
2. From the Node bin, drag an Axis node to the schematic.
3. Press **SHIFT** and drag the original Axis node over the new Axis node.



Still object with Axis



New axis added



New axis as child of original axis

Image courtesy of Das Werk

4. Enable Motion Blur and animate the new axis with the desired motion.

68 DVE: 3D Geometry

Summary

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Adding Textures 1643
Creating 3D Text 1648

About 3D Geometry

In DVE, 3D geometry consists of 3D models and 3D text. A powerful feature of DVE is its ability to import 3D models created in other applications and combine them with existing clips. Compositing 3D models and characters with other media or a background can be done quickly and with a finite level of control.

3D geometric objects are manipulated like an image or a clip: you can animate their position and shape, apply textures and media, and light objects to produce a variety of effects.

Importing 3D Models

You can import 3D polygon objects such as 3ds Max files, FiLMBOX (FBX) files, Wavefront files, Inventor files, and Paint geometry. 3ds Max files contain object data, specifically, texture and materials. The FBX format acts as the intermediary between different file types. Files can be exported from another product to the FBX format and then imported into Smoke.

NOTE: A library of 3ds Max 3D models is located in the *usr/discreet/<product home>/models* library. All models are textured with an identical image found in the same directory. The library consists mostly of various geometric shapes such as cubes, cylinders, and spheres.

Paint geometry files are created by the Smoke Paint module. If you want to work with polygon geometry in DVE, import Paint geometry. DVE ignores its animation and attributes, such as its

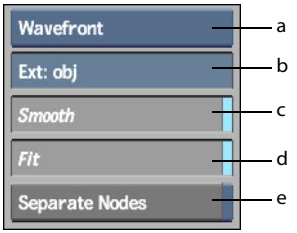
colour, outline, and gradient. For example, in Paint, if you create a blue polygon, animate its scale, and save it as geometry, it is imported in DVE as a white polygon with no animation.

You can import a 3D model into one or several geometry nodes. You can also import multiple 3D models into a single animated geometry node.

To import a 3D model:

1. Do one of the following:
   - Drag the Import node from the node bar and place it in the schematic.
   - Drag the Import node from the node bar and place it where you want it in Result view.
   - Double-click the Import node. You do not need to be in Schematic view to add a node in this manner.

   The Import menu and file browser appear.



a) Import Type box
b) File Extension field
c) Smooth button
d) Fit button
e) Separate Nodes button

The Import controls are described as follows.

Import Type box — Displays the 3D model you want to import: FiLMBOX, Wavefront, Inventor, 3DStudio, Paint, or Photoshop.

NOTE: When selecting Paint or Photoshop, the subsequent controls described in this section do not apply. When selecting FiLMBOX, other controls appear. See "Importing the FBX Format" on page 1636.

File Extension field — Specifies a particular file extension for FiLMBOX, Wavefront, Inventor, or 3DStudio files. By default, Wavefront files have *.obj*, Inventor files have *.iv*, FiLMBOX files have *.fbx*, and 3D Studio files have *.3ds* as their file extensions.

Smooth button — Builds normals for the 3D model. Enable this button if you are importing polygons that do not have normals.

Fit button — Scales the imported model to fit into the current frame. When this button is disabled, the imported model maintains the same size in which it was created using a third-party application.

Separate Nodes button — Creates individual nodes for all 3D models contained in a file.

When this button is disabled, the 3D model is added to the scene with its own axis.

Rotate Axis button — Rotates the imported 3D model by 90 degrees on the X-axis so that it is compatible with DVE's coordinate system. This button appears only when 3DStudio is selected as the import format.

2. From the Import Type box, select the import format.
3. If the file you want to import has a file extension different than the one specified, type a file extension.
4. Enable Smooth or Fit as needed.
5. Select the file to import from the file browser.
6. Click Load.

   The 3D model is added to the scene.

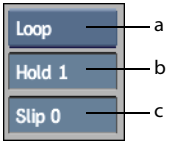
   You can change the 3D model's colour, specular highlight, shine, and other material properties. See "Working with 3D Geometry" on page 1638.

To import multiple 3D models into an animated sequence:

1. Follow the same steps for adding a single 3D model, but from the Import file browser, select multiple 3D models by holding the **SHIFT** or **CTRL** key.
2. Once the models are selected, click Load.

   The selected 3D models are loaded to the same line in the Media list.
3. Double-click the Geometry node in the schematic to access the Geometry menu.

   The Animation Mode, Hold, and Slip buttons appear in the Geometry menu.



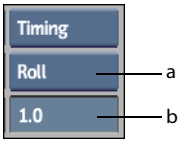
a) Animation Mode box b) Hold field c) Slip field

4. Set the Animation mode.

Select:	To:
Loop	Play in a continuous loop.
Once	Play once. The 3D geometry is no longer displayed.
Last Still	Play once, and hold the last frame.
Timing	Animate according to the timing in the animation channel.

5. If you selected Loop, Once or Last Still, set the Hold value to determine the number of continuous frames to display, and set the Slip value to offset the start point. If you selected Timing, go to the next step.

6. If you selected Timing, set the value for that frame in the Timing curve using the Frame Timing field.



a) Timing Range option b) Frame Timing field

7. Set the Timing Range option to determine how Frame Timing values outside the timing range of the animation will be handled.

Select:	To:
Roll	Roll over the Frame Timing value.
Cut	(Geometry is not displayed.)
Round	Display the first or last geometry (with this option, you can select the first and the last geometry of your animation).

Importing the FBX Format

Smoke supports the import of 3D data saved in the Alias FBX format.

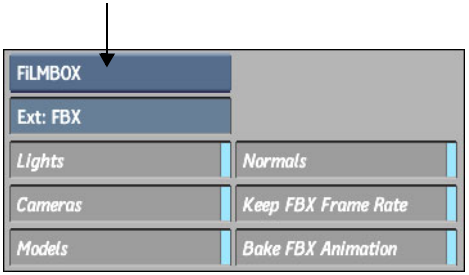
The FBX standard format provides a means for exchanging 3D data—3D polygonal models, cameras, lights, keyframe animation—for scene compositions between tools and packages developed by different manufacturers.

FBX support makes it possible to import and export 3ds Max, Alias Wavefront, Maya, Softimage XSI, and LightWave 3D formats. You can import models, scene compositions, lights, and camera data.

You can also export camera data. See "Importing and Exporting Cameras" on page 1623 for information on how to export an FBX camera.

To import FBX format data:

1. In the Import menu, select FiLMBOX as your format type.



   NOTE: Only polygonal models can be imported into Smoke. Nurbs and skins, for example, are not supported.

2. Select which type or combination of types of FBX files you wish to display by clicking the corresponding filter button.

Enable:	To:
Lights	Import lights from the FBX format file.
Cameras	Import cameras from the FBX format file. Free cameras will be imported as target cameras (with a point of interest).
Models	Import models and 3D geometry from the FBX format file.
Normals	Import the models' normal information.

3. To use the frame rate of the FBX file as the frame rate in DVE, enable Keep FBX Frame Rate.

   HINT: It might be useful to enable Keep FBX Frame Rate when importing an FBX file before starting to build your animation, otherwise the timing of your animation may be affected.

4. To add a keyframe at every frame of the imported FBX file, enable Bake FBX Animation. When disabled, Smoke translates the FBX keyframes to a comparable animation curve in DVE. Experiment with this option enabled and disabled to get your desired results.

5. Navigate to the location where the FBX files was exported.

   NOTE: Make sure that any textures referenced by the FBX file(s) are in the same directory you are importing from.

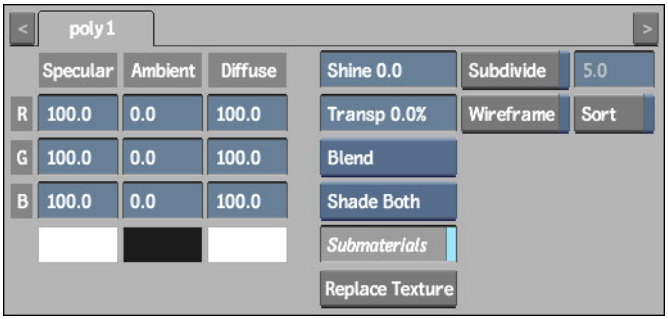
6. Select a file from the file browser.

7. Click Load.

   The FBX data is imported into DVE.

Working with 3D Geometry

You can change and animate parameters such as the colour, specular highlight, shine, and transparency of 3D models. You set these parameters using the Geometry menu. To access this menu, double-click a Geometry node in the schematic, or follow the tab population rules for the Object menu (see "Selecting Objects and Populating Menu Tabs" on page 1514).



The Geometry controls are described as follows.

Specular fields — Set the colour of light reflected by the 3D model's surface. To enable the specular highlight, the Shine value must be larger than zero. Enter values in the Specular red, green, and blue channel fields or use the colour picker.

Ambient fields — Set colour to the area of the 3D model that is not illuminated by a direct light source. The edge of the ambient area mixes with the specular highlight colour and the diffuse colour. Enter values in the Ambient red, green, and blue channel fields or use the colour picker.

Diffuse fields — Modify the colour and illumination of the entire 3D model. Diffuse light mixes with the colour of the light sources used to illuminate the 3D model. The diffuse colour may also mix with the ambient colour and the colour of the specular highlight.

Change the colour of the 3D model by entering values in the Diffuse red, green, and blue channel fields or by using the colour picker.

Shine field — Sets the intensity of the specular highlight. When this value is zero, the specular highlight is disabled. Shine affects both size and intensity. See "Creating a Specular Highlight on a Model" on page 1639.

Transp field — Increases or decreases the transparency of the 3D model or text.

Blend box — Uses a regular blend to composite the object in the scene. Alternatively, you can use additive blend to add the colours of the object to the colours of what lies behind it. You may have to change transparency to see the effect.

Sort Order box — Sorts the drawing priority of the 3D model normals either back-to-front or front-to-back.

Select:	To:
Shade Both	Draw the polygons that are both facing and opposite the camera.
Shade Front	Draw the polygons facing the camera last.
Shade Back	Draw the polygons opposite the camera last. This option is especially useful for semi-transparent models

Submaterials button — Uses materials imported with 3ds Max models only.

Replace Texture button — Replaces an existing texture on an imported model that already has a defined submaterial.

Subdivide button and field — Create high-quality shading for polygon models. Use the Subdivide field to enter the maximum polygon side length.

Wireframe button — Displays your model or 3D text as a wireframe outline only. When you render the 3D model or text with Wireframe enabled, it retains its light, shading, and texture attributes.

Sort button — Determines how the 3D model or text is drawn according to its normals.

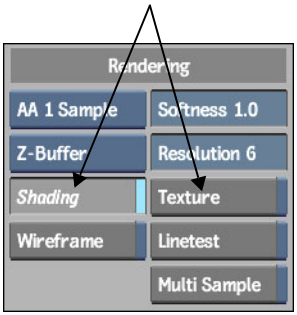
Creating a Specular Highlight on a Model

Change the specular colour by entering values in the Specular red, green, and blue channel fields or using the colour picker. For example, if the specular colour is red and the light source is white, the specular highlight is also red. If the specular colour is yellow and the light source is red, the highlight is orange.

To use a specular highlight with a 3D model:

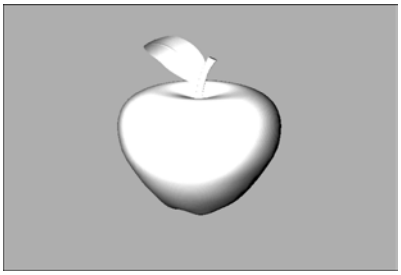
1. Add and position a light source in the scene.
2. In the scene, select the 3D model to which you want to add the highlight.

3. In the DVE Setup menu, enable Shading and disable Texture in the Rendering settings section.

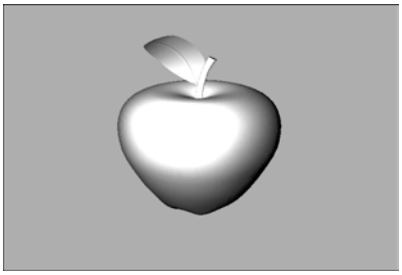


4. In the Geometry menu, set a value in the Shine field.

   A high Shine value produces a dimmer highlight while a low Shine value produces an intense highlight. When the Shine field is set to zero, the 3D model does not have a highlight. The following example shows the same 3D model using two different Shine values.



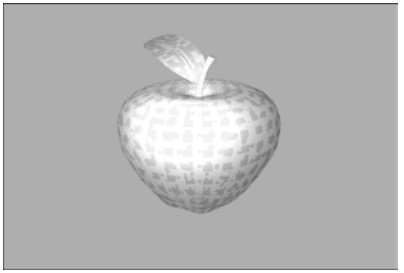
Shine is set to 1. The specular highlight is intense.



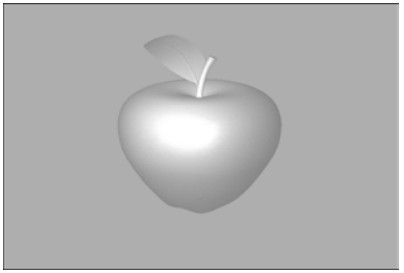
Shine is set to 20. The specular highlight is dimmer.

Adjusting Normals

When using transparency with 3D models, you may sometimes see the back polygons, giving the model a shattered or broken look. This happens when the drawing priority of the normals is not sorted properly. Enable Sort and select an option from the Sort Order box to sort the drawing priority back to front or front to back.



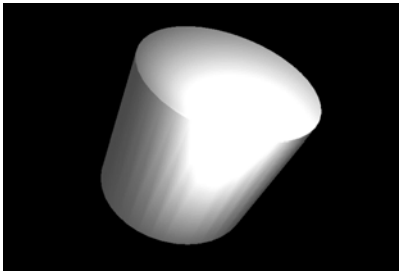
Drawing order of the 3D model's polygons is incorrect. Back polygons are drawn through when the model is transparent.



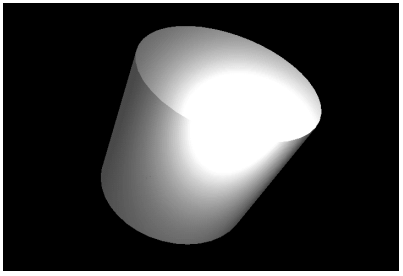
Select Front to sort the polygons front to back. The transparency is drawn correctly.

Subdividing a Model

The Subdivide feature is useful for creating precise highlights and spotlights. The polygons in the 3D model are subdivided at the time of render according to the value you specify, resulting in smoother rendered surfaces.



Spotlight on a polygon model rendered with Subdivide off.



Spotlight on a polygon model rendered with Subdivide set to 2.

To subdivide a model:

1. Select the model or geometry you want to subdivide.
2. In the Geometry menu, click Subdivide to enable the Subdivide field.
3. Edit the Subdivide value. The default value is 5.

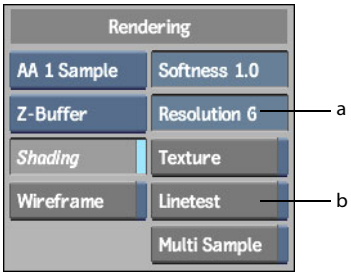
   NOTE: The smaller the value, the slower the rendering.

4. Click Process or Preview to see the subdivision effect.

You can animate the Subdivide channel in the Channel Editor; however, expect a longer rendering time when the Subdivide value changes over several keyframes.

Setting Surface Resolution

When you use DVE, you work with geometry surface resolution. Surface resolution is set using the Resolution field and Linetest button in the Rendering Settings section of the DVE Setup menu. You can vary the resolution according to the animation you add to the clip and use Linetest to check it. If you use texture, full resolution texture is used while you work. The image in the image window is displayed at full resolution when you preview or process the clip. You can also set a render resolution from the DVE Setup Resolution Settings menu. See "Resolution Settings" on page 1528.



a) Resolution field b) Linetest button

To generate a clip at a lower resolution:

1. In the DVE Setup menu Rendering Settings section, disable Texture.

   Surface media mapping occurs according to the value in the Resolution field.

2. In the Resolution field, enter a value.

   You may want to increase the quality by entering a small value, particularly if you are using lighting, shading, or displacement.

   NOTE: To see what happens as you experiment with the Resolution value, add a bicubic surface to the scene and enable Wireframe. Notice the number of surface polygons as you increase and decrease the Resolution value.

3. Enable Linetest.

4. Click Process to render the animation.

   The animation is rendered at the resolution that you entered in the Resolution field.

   NOTE: Motion blur and anti-aliasing are ignored, but global rendering—either Fields or Frames— is used.

Adding Textures

You can apply a texture to a surface, 3D model, or 3D text. You can move, rotate, scale, and animate the texture independently from the surface, 3D model, or 3D text. Since the texture and its axis are parented by the geometry node, animating the geometry's axis also animates the texture, which has the effect of keeping the texture properly in place on the model. A texture uses the specular highlight, diffuse colour, and shine set by its parent.

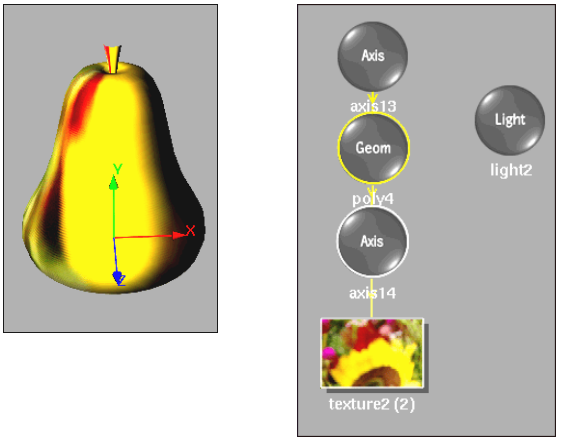
When adding a texture to a shaded surface, the texture is used when generating the shadow. The texture is only used to apply the colour to the shadow, so effects such as surface displacement will still reference the media associated with the surface. If a node has an applied texture, it is the matte setting of the texture that controls whether the object will be included in the various output mattes (scene matte, blend matte, for example).

To add a texture:

1. In the schematic, select the surface, 3D model, or 3D text to which you want to apply the texture.
2. In DVE, click Media.
3. In the Media menu, select the media you want to use for the texture.

   A texture uses the front and matte of the media. If you do not want to apply transparency to your texture, turn its matte off.
4. Do one of the following:
   - Drag the Texture node from the node bar and place it in the schematic.
   - Drag the Texture node from the node bar and place it where you want it in Result view.
   - Double-click the Texture node. You do not need to be in Schematic view to add a node in this manner.

The texture object is added to the schematic with its own parent axis. The new axis is the child of the selected 3D model.



5. Double-click the Texture node in the schematic, or follow the tab population rules for the Object menu (see "Selecting Objects and Populating Menu Tabs" on page 1514).

   The Texture menu appears.

6. Select the texture and set texture properties as described in "Applying Texture Mapping" on page 1645.

Replacing a Texture on a Model

If you imported a 3ds Max model that has a texture applied to it, you can replace the texture. You are limited to one texture load per model. Smoke supports several image formats including Tiff, SGI, and JPEG.

To replace a texture on a 3ds Max model:

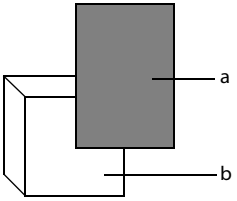
1. In the schematic, select the 3ds Max model that will have its texture replaced.
2. In the Geometry menu, click Replace Texture.

   The Import Image browser appears prompting you to select an image file.
3. Navigate to the folder in which your image file is located.
4. Click Load.

   You return to the DVE module and the texture is applied to the model(s).

Applying Texture Mapping

When you apply a texture, DVE lines up the lower-left corner of the texture (coordinates 0, 0) with the centre point of the front plane of the geometry. For example, the following figure shows how DVE initially aligns a planar texture to a cube.



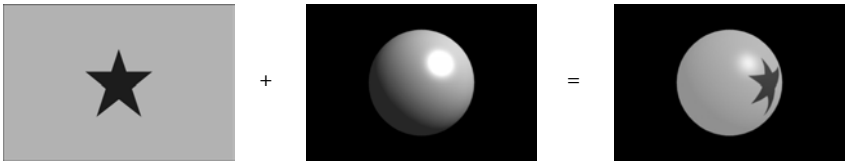
a) Planar texture b) Front plane of 3D geometry

Because a texture is added with its own axis, you can use this axis to offset the texture from the centre of the geometry. You can also rotate and scale the texture.

The initial placement of the texture is most evident when you use planar texture mapping. You can map textures to 3D models using reflection, planar, wrap, or cylindrical mapping.

Reflection

Reflection mapping mode applies the 2D texture as though the 3D model is reflecting the texture. This type of mapping uses the surface normals of the geometry to generate texture values and the texture is reflected onto the 3D model.



Reflection mapping sometimes distorts or scales the texture, since it is wrapped around the entire object. If you move the 3D model, the texture slides on the object.

Planar

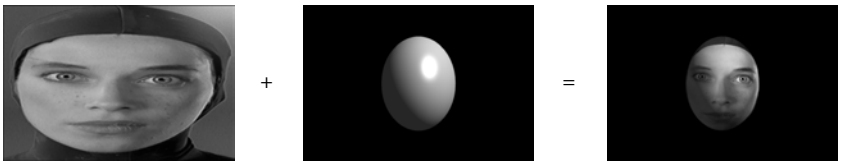
Planar mapping applies the texture without distorting the front plane of the 3D model, similar to a movie projector casting an image onto a screen. All 3D coordinates of the geometry are mapped to this plane to generate the texture values. Planar mapping positions the lower-left corner of the texture on the 3D model's axis.



When you apply planar mapping, any surfaces on the 3D model perpendicular to the front plane cause the pixels at the edge of the texture to project along the "sides" of the object.

Wrap

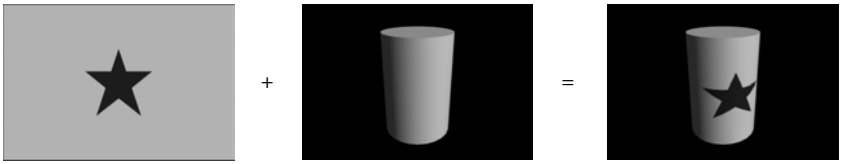
Wrap mapping completely envelops the 3D model with the texture according to the object's texture coordinates. To use this option, you must import a model that has its own texture coordinates.



NOTE: If the 3D model has no texture coordinates and you choose wrap mapping mode, the texture reverts to planar mapping mode.

Cylindrical

Cylindrical mapping wraps the texture around the 3D model in a cylindrical manner, starting from the lower-left corner of the texture. Use cylindrical mapping for models of cans, bottles, or other circular and semicircular bodies.



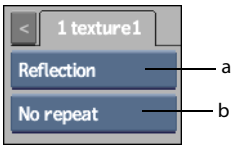
Cylindrical texture mapping is oriented counterclockwise—left-to-right—when viewed from the top of the model.

To apply texture mapping:

1. From the schematic, select the texture to which you want to apply different texture mapping.
2. In the DVE Setup menu Rendering Settings section, enable or disable Shading depending on the method of texture mapping you are using. When Shading is enabled, normals are

used. You must enable Shading when using Reflection mapping because it also uses normals.

3. In the Texture menu, select the texture mapping from the Mapping box.



a) Mapping box b) Repeat Mode box

4. Select the repeat mode for the texture.

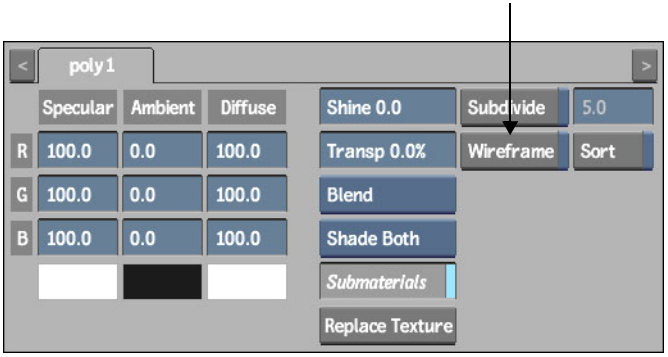
Select:	To:
No Repeat	Use the texture once, without repeating it over the surface.
Repeat (fast)	Repeat the texture to fill the surface. If the surface is larger than the texture, or you scale down the size of the texture, the texture will repeat to cover the entire surface. This option gives a slightly lower quality result, but with faster processing time.
Repeat (smooth)	Repeat the texture to fill the surface. If the surface is larger than the texture, or you scale down the size of the texture, the texture will repeat to cover the entire surface. This option gives better results but with slightly longer processing time.

Converting to Wireframe

You can remove the texture for a selected surface using the Wireframe button. When Wireframe is enabled, textures are replaced with a wireframe view of the surface. When used, a 3D model will be changed to show its polygon frame.

To convert to wireframe:

1. In the scene, select the surface to convert to wireframe.
2. In the Geometry menu, click Wireframe.

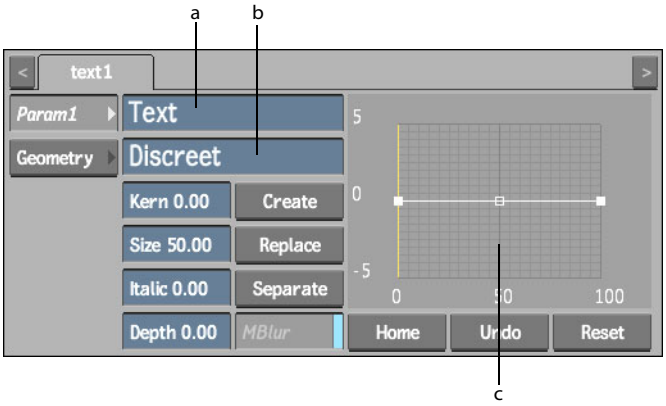


The selected surface becomes a wireframe surface.

Creating 3D Text

You create 3D text using the 3D Text menu in DVE. 3D text strings have the same properties as 3D imported objects. In addition, with 3D text, you specify typical text properties such as font, font size, kerning, and italics. In 3D space, text has depth and can be rotated on the X, Y, or Z axis.

You can create 3D text strings using Type 1, TrueType, or Asian fonts. You set 3D text properties using the 3D Text Editor. To access the 3D Text Editor, add a 3D Text node to your scene, and double-click the 3D Text node in the schematic.



a) Text field b) Font field c) Bevel curve

The 3D Text Editor controls are described as follows.

Text field — Displays the characters that make up the text string.

When keyboard preference is enabled, clicking this field displays the on-screen keyboard representing the character set for the selected font. Enable Up ASCII to access the rest of the character set.

Font field — Displays the font library, where you select a font for the text string. You can select from Standard, TrueType, and Asian fonts.

By default, DVE uses the font specified for the TextDefaultFont token in the *init.cfg* configuration file. For example: **`TextDefaultFontTimes-Roman`**

Kern field — Sets kerning for the characters in the text string.

Size field — Specifies font size for the characters in the text string.

Italic field — Italicizes the characters in the text string.

Depth field — Extrudes the characters in the text string, making it three dimensional.

Create button — Places the contents of the Text field in the scene.

Replace button — Applies changes to the 3D text string.

Separate button — Separate text so that each letter has its own axis. See "Separating Text" on page 1652.

MBlur button — Enables or disables a motion blur only for the 3D text. See "3D Text Selective Motion Blur" on page 1651.

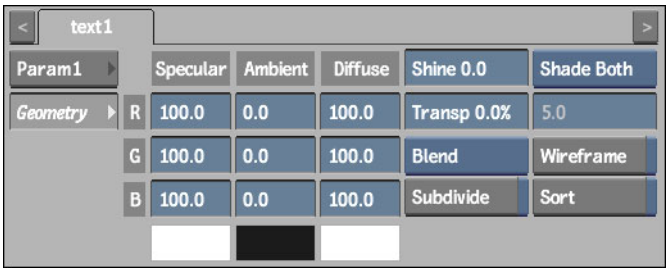
Bevel curve — Applies a bevel to the depth of the text string when you manipulate the Bevel curve. You can move and add points to the curve, as well as adjust the tangent handles to produce different effects with the text string. See "Creating Bevelled Text" on page 1651.

Home button — Resets the Bevel curve viewer to show the whole curve.

Undo button — Undoes Bevel curve operations.

Reset button — Resets the Bevel curve.

Click the Geometry tab to access the Geometry menu to apply any of the geometry settings to your 3D text. See "Working with 3D Geometry" on page 1638 for definitions of the specific Geometry controls.



To create 3D text:

1. Do one of the following:
   - Drag the 3D Text node from the node bar and place it in the schematic.
   - Drag the 3D Text node from the node bar and place it where you want it in Result view.
   - Double-click the 3D Text node. You do not need to be in Schematic view to add a node in this manner.

   A Geometry object, with it parent axis, appears in the schematic.
2. Double-click the 3D Text node in the schematic, or follow the tab population rules for the Object menu. See "Selecting Objects and Populating Menu Tabs" on page 1514.

   The Text menu appears.
3. Enter a text string in the Text field.
4. To change the font, click the Font field and select a new font from the font library.
5. Set font size, kerning, italics, and depth in the corresponding fields.
6. Click Create.

   The 3D text string appears in the scene

To enter Unicode values when creating 3D text objects:

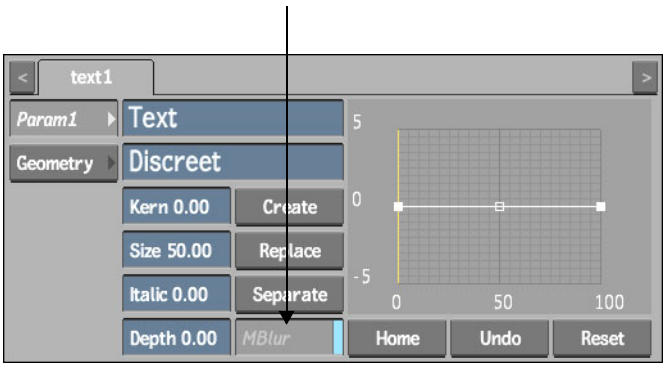
1. Click the 3D Text Input field to display the on-screen keyboard.
2. Make sure Num Lock is on to activate the numeric keypad on your keyboard.
3. Hold down the **ALT** key.
4. Without releasing the **ALT** key, enter the Unicode value that corresponds to the character you want to add, and then press **ENTER**.

   HINT: To enter more characters using their Unicode values, keep the **ALT** key pressed. Press **ENTER** after each unicode value to enter multiple characters using this technique.

5. Release the **ALT** key and press **ENTER** to create the 3D text object.

3D Text Selective Motion Blur

When you enable Motion Blur in the DVE Setup menu, motion blur processing is enabled for all objects. You can selectively disable motion blur on an object-by-object basis. To disable motion blur for a 3D text object, disable the MBlur button in the 3D Text menu (the 3D text object must be selected).

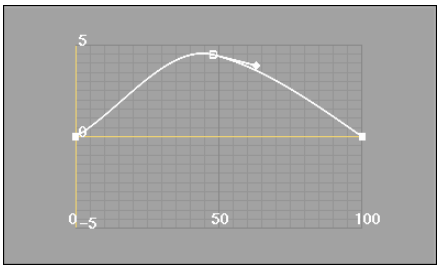


HINT: If Motion Blur is not enabled in the Setup menu, all MBlur buttons are inactive.

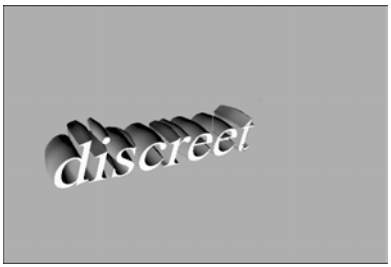
Creating Bevelled Text

Use the Bevel curve to add a bevelled edge to your 3D text. Use the options in the Edit Mode box to add, select, delete, or move keyframes on the Bevel curve. The Bevel curve behaves in much the same way as an animation curve in the Channel Editor.

Experiment with different curves to create different effects.



Bevel curve

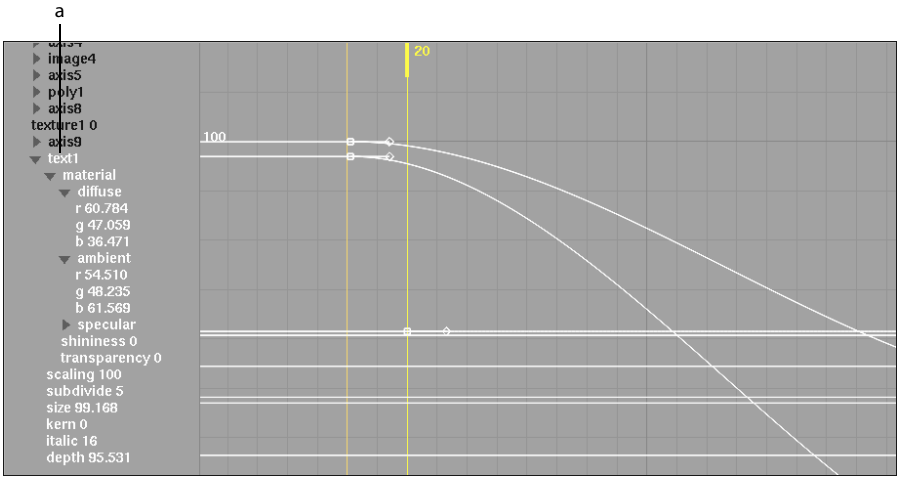


Resulting bevelled text

You can save Bevel curve settings as well as font, character size, kerning, italics, and depth. See "Saving, Loading, and Importing" on page 1535.

Animating 3D Text

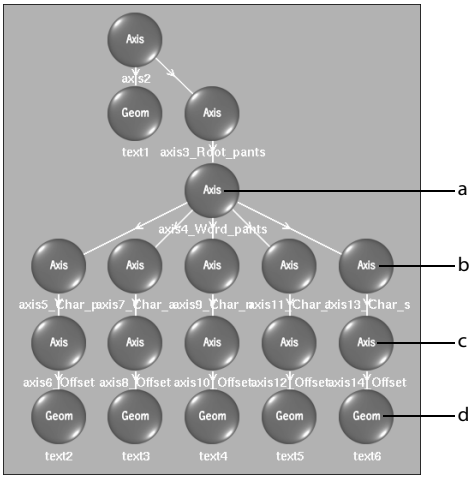
With 3D text strings, you animate the 3D text channels and geometry channels in the Channel Editor. However, neither the text string nor its Bevel curve can be animated. The 3D text channels are contained in the text folder as shown in the following figure. See Chapter 59, "Animation," on page 1403.



a) The default name. If you rename the Geometry node for the 3D text, its new name appears here.

Separating Text

Rather than create a separate axis for each letter you type, you can separate words or sentences created in the Text menu so that each letter can be individually manipulated.



a) Root axis for word
b) Root axis for letter
c) Offset per letter
d) Letter geometry

To separate text:

1. Create text as described in "Creating 3D Text" on page 1648.
2. Select the text to separate.
3. From the 3D Text menu, click Separate.

   Each letter of the text geometry is given its own axis and offset (to separate the letters). Each letter is now its own independent geometric object. Words are also given their own axis.

69 DVE: Lights

Summary

About Lights *1655*
Adding a Light Source *1655*
Applying Selective Lighting *1658*
Modifying Surface Lighting *1660*

About Lights

In DVE, objects are lit up in the scene according to the number, position, direction, and colour of light sources, as well as the rotation and spread of each light source.

You can add any number of light sources to a scene. You can also control each light individually. By default, the light you add to the scene is applied to all surfaces. However, you can also apply a light source to specific surfaces.

Lights Workflow

The following table shows the recommended workflow when working with lights in the DVE module.

Step:	Refer to:
1. Add a light.	"Adding a Light Source" on page 1655.
2. Modify light attributes.	"Modifying Surface Lighting" on page 1660.
3. Light specific objects.	"Applying Selective Lighting" on page 1658.

Adding a Light Source

When you add a light to a scene, it is applied to all objects. There is no limit to the number of lights you can add. Before adding another light, you may want to position the light and modify its attributes. In the Lights menu, you can set lighting properties such as position, orientation, spread, falloff, and colour.

To add a light to the scene:

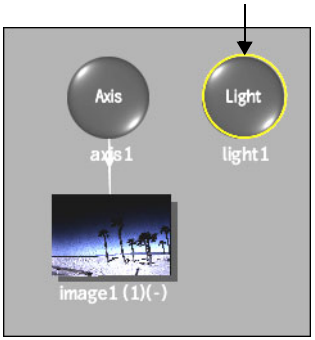
1. Do one of the following:

   • Drag the light node from the node bar and place it in the schematic.

   • Drag the light node from the node bar and place it where you want it in Result view, so you can see its effect on the scene before dropping it exactly where you want it.

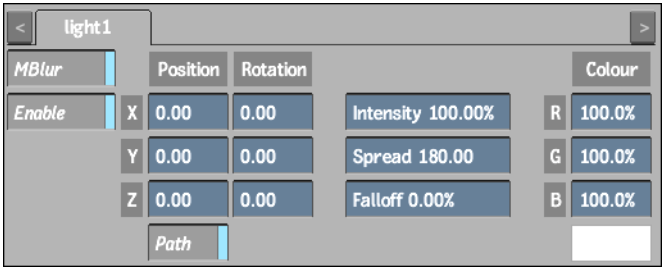
   • Double-click the light node. The node appears next to the last added object. You do not need to be in Schematic view to add a node in this manner.

   A light is added to the scene. An icon representing the light source is added to the schematic.



   Unlike many objects, a light is added without an axis. To set the position and rotation of a light source, use the Position and Rotation fields in the Light menu.

2. To display the Light menu, double-click the selected light in the schematic, or follow the tab population rules for the Object menu. See "Selecting Objects and Populating Menu Tabs" on page 1514.



   The Light controls are described as follows.

   MBlur button — Enables or disables motion blur only for the light.

   Enable button — Turns the selected light source on or off.

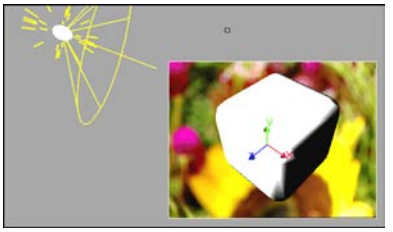
Motion Path button — Animates the position of the light using a spline drawn in the scene. Disable Motion Path to animate the position of a light using explicit animation.

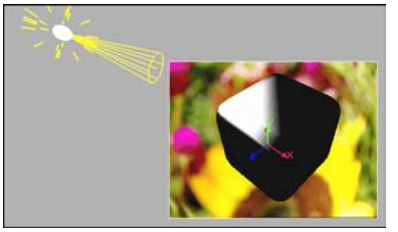
Position X, Y, and Z fields — Place the light source in the scene.

Rotation X, Y, and Z fields — Rotate the light source.

Intensity field — Adjusts the intensity of the light.

Spread field — Uses a light source as either a point light or a spotlight. A point light radiates light uniformly in all directions. A spotlight radiates a cone of light centred along the spotlight direction. Use the Spread field to change the spread angle. A spread of 90 or less creates a spotlight.



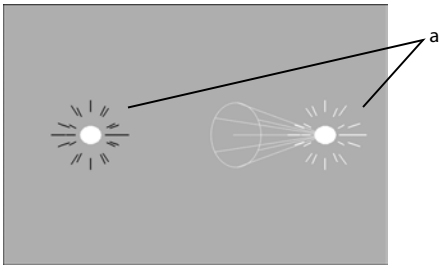


Falloff field — Adjusts the amount of falloff around the edge of the light source. This value also changes the size of the specular highlight. A lower falloff value creates a larger specular highlight.

RGB fields and Colour pot — Changes the colour of the light source by entering values in the red, green, and blue channel fields or using the colour picker. See "Picking Colours" on page 83.

3. Click Enable to activate the light source.

   The light icon appears in the scene.



a) Light sources in the scene.

All light sources initially appear at the same X, Y, and Z position in the scene (0, 0, 0). If you add two light sources, for example, you need to move one light source in order to see the other.

Selecting a Light Source

You can select a light source in the following ways:

- Click the light source in the scene.
- In Schematic view, click the icon corresponding to the light source.
- Select a Light folder in the Channel Editor.
- Use the Prev and Next buttons to select the previous or next light source.

Importing Lights

You can import 3D data saved in the Alias FBX format. FBX support allows you to import lights and their data. See "Importing the FBX Format" on page 1636.

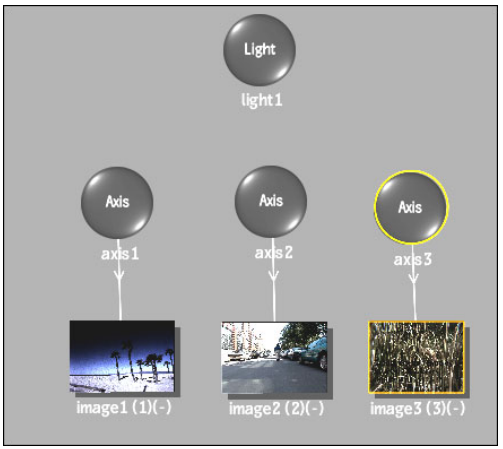
Applying Selective Lighting

When you add a light source to a scene, the light is applied to all surfaces. You may want a light source to only illuminate an individual or specific group of surfaces, or prevent a light source from illuminating an individual or specific group of surfaces.

To apply selective lighting:

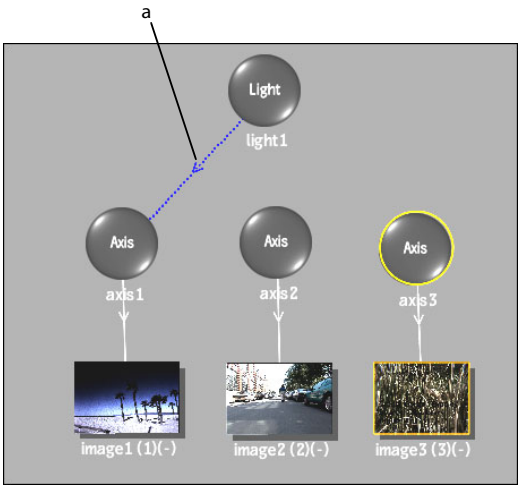
1. Add multiple surfaces to the scene. See "Adding Surfaces" on page 1577.
2. Add a light to the scene.

All surfaces are illuminated.



3. Select Lighting from the Edit Mode box.
4. To illuminate only a selected surface, click the light node, and drag it to an axis or image you want illuminated.

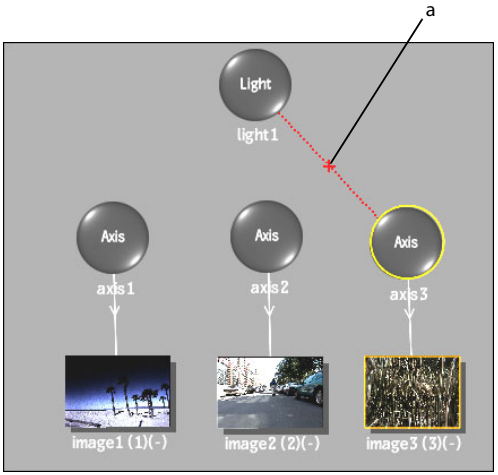
   The selected object is connected to the light source by a blue dotted line with an arrow, and only the selected surfaces are illuminated.



a) Light inclusion link

5. To exclude a surface, hold the **ALT** key while clicking and dragging from the light source to the surface you do not want illuminated.

Excluded surfaces are connected to the light source by a red dotted line with an "X", and they are not illuminated. In the following example, all surfaces are illuminated, except for image3, which is excluded.

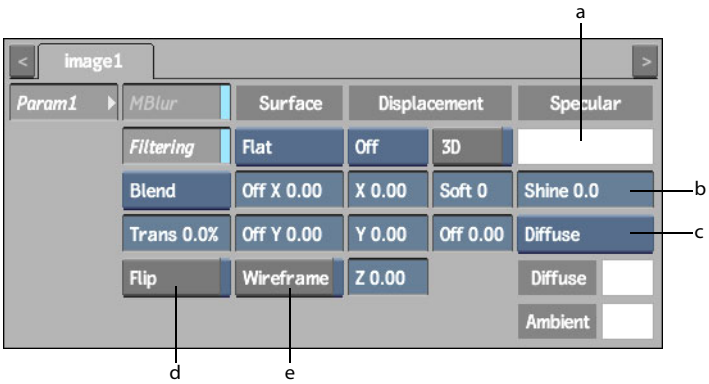


a) Light exclusion link

NOTE: To remove the inclusion or exclusion link, click and drag over the line that connects the light source to the axis or image.

Modifying Surface Lighting

After you set the parent-to-child relationships between lights and surfaces, you can set specific surface lighting properties. You control a surface's lighting and adjust the surface's specular highlight in the Surface menu. To access the Surface menu, double-click the selected surface in the schematic, or follow the tab population rules for the Object menu (see "Selecting Objects and Populating Menu Tabs" on page 1514).



a) Specular Highlight colour box
b) Shine field
c) Lighting box
d) Flip button
e) Wireframe button

The Surface controls that relate to lights are described as follows.

MBlur button — Excludes the selected object from the global motion blur effect. See "Blurring a Single Object" on page 1629.

Specular Highlight colour box — Change the specular colour. Click the colour pot and use the colour picker to pick specular colour.

The specular highlight is visible only if Shading is enabled in the Setup menu and if shine is greater than 0. See "Adjusting Specular Highlights" on page 1661.

Shine field — Change the intensity of the specular highlight. See "Adjusting Specular Highlights" on page 1661.

Lighting box — Applies diffuse or ambient lighting to a surface. See "Applying Incidental Light Reflection" on page 1662.

Flip button — Flips the normals of the surface so that light is applied to the opposite side of the surface. See "Flipping a Surface's Normals" on page 1664.

Wireframe button — You can remove some lighting effects for a selected surface by converting surfaces to a wireframe depiction of the surface. See "Converting to Wireframe" on page 1664.

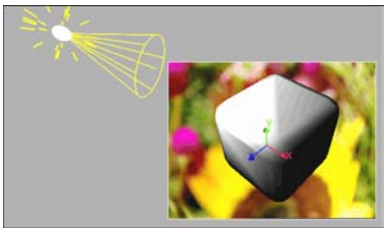
Adjusting Specular Highlights

A specular highlight is a reflection of a light source. The position of the specular highlight depends on the position and number of light sources surrounding a surface and the angle of the camera.

Use the Shine field to change the intensity of the specular highlight. When the Shine value is set to 0, the specular highlight is disabled. To change the size of the specular highlight, use the Falloff field in the Light menu.



This surface is lit using a Falloff of 30 and a Spread of 27. The surface's Shine is set to 10.



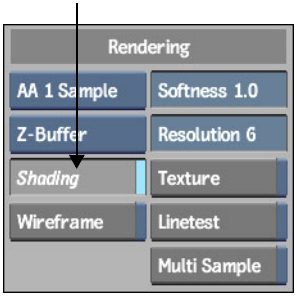
This surface is lit using a Falloff of 20 and a Spread of 27. The surface's Shine is set to 1.

By default, the specular highlight is the same colour as the light source. You can change the colour of the specular highlight by changing the specular colour values.

The specular colour is the colour of light that is reflected by the surface. For example, if the specular colour is red and the light source is white, the specular highlight is red. If the specular colour is yellow and the light source is red, the highlight is orange.

To adjust specular highlights:

1. Add and position a light source in the scene.
2. In the DVE Setup menu Rendering Settings section, enable Shading.



3. In the Surface menu, use the Specular Highlight fields to set the specular colour.
4. Set a value in the Shine field. A small Shine value produces an intense highlight while a large Shine value produces a dim highlight.

Applying Incidental Light Reflection

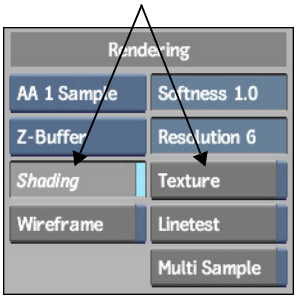
Set how a surface reflects incidental light by applying ambient or diffuse lighting. The actual colour of the reflection depends on both the colour value of each pixel and the colour of the

incidental light. The intensity of the reflection depends on the orientation of the light source relative to the surface; it is greatest where the incident light strikes the object perpendicular to its surface. The intensity of the reflection is independent of the camera eye position.

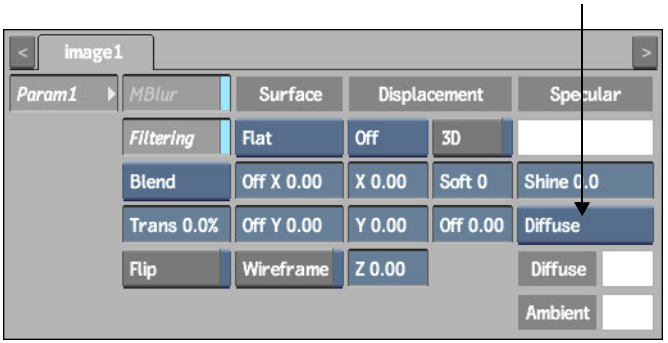
HINT: When you turn shading on, you do not have to enable a light source to see the lighting effect as a default infinite light source supplies ambient light at 20% intensity. The infinite light source is located behind the camera eye and cannot be moved. As soon as you add a light source, the infinite light source is replaced by the new light source.

To apply incidental light reflection:

1. In the DVE Setup menu Rendering Settings section, enable Shading and disable Texture.



2. In the scene, select the surface to receive incidental light reflection.
3. In the Surface menu, make a selection from the Lighting box.



Select:	To reflect incidental light:
Ambient	To all parts of a surface that are not directly illuminated.
Diffuse	Equally in all directions, producing a flat reflection on the object.

4. Optional: Adjust the colour of the incidental light using the ambient or diffuse RGB channels in the surface's material folder of the Channel Editor.

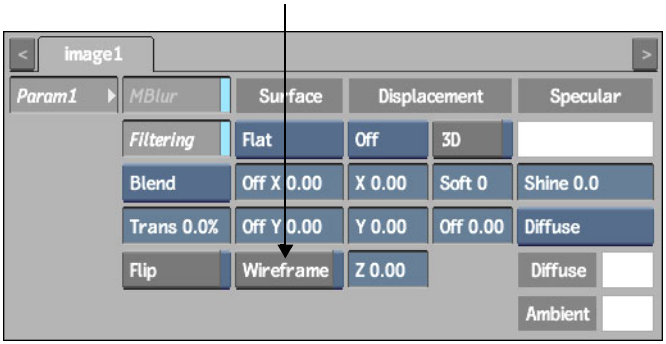
To display the RGB channels, click Animation to display the Channel Editor. Expand the surface's folder (it should already be selected), expand its Material folder, then expand the Ambient or Diffuse folder.

Converting to Wireframe

You can remove some lighting effects for a selected surface by converting surfaces to a wireframe depiction of the surface. When Wireframe is enabled, specular values and any applied textures are replaced with a wireframe view of the surface. When used on an image, the surface will adopt a screen-like look.

To convert to wireframe:

1. In the scene, select the surface to convert to wireframe.
2. In the Surface menu, click Wireframe.



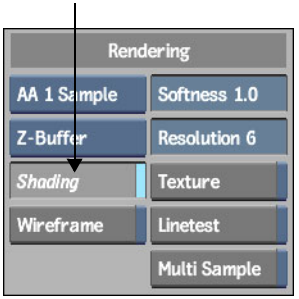
The selected surface becomes a wireframe surface.

Flipping a Surface's Normals

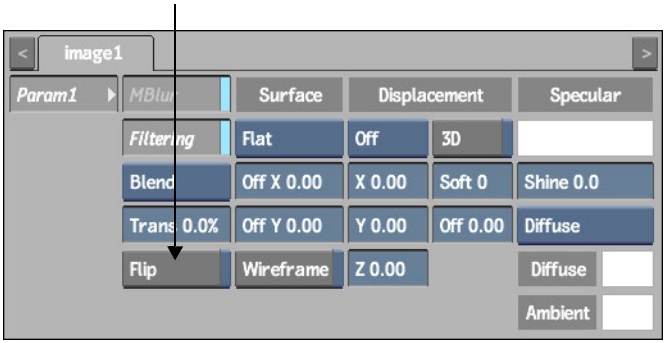
When you flip a surface's normals, light is applied to the opposite side of a surface. Use this feature to create a two-sided shaded surface.

To create a two-sided surface:

1. Add a surface and a light source.
2. In the DVE Setup menu Rendering Settings section, enable Shading.



3. Copy the surface and its axis using the branch option in Schematic view. See "Copying Objects" on page 1525.
4. Select the surface of the copied branch.
5. In the Surface menu, enable Flip.



To control both surfaces, parent them by a new axis and use this axis to rotate, scale, shear, and move the two surfaces. There may be a priority problem causing one surface to be drawn over the other. To correct this problem, use the Priority Editor to animate the drawing priority of surfaces or change the Z position of one surface by one pixel. See "Reordering Surfaces" on page 1602.

Section 12
Paint

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Image courtesy of Velvet Mediendesign GMBH

70 Paint: Basics

Summary

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About Paint

Use the Paint tools to create graphics, paint on images, and retouch clips. Use a matte to protect areas of the front clip during painting. Record, animate, and apply a series of brush strokes to a clip. Use the Graphic and Cut/Paste tools to create rotoscoped sequences and shape animations.

Loading Clips into Paint

When accessing Paint, you first select the clips that you want to use. Any of the following combinations of clips can be used in Paint:

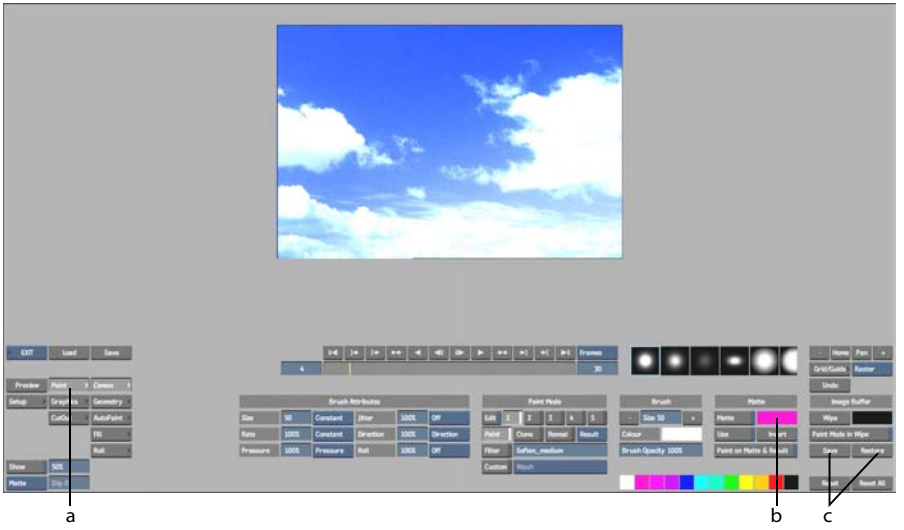
- A front clip only
- A front clip and a back clip
- A front clip and a matte clip
- A front clip, a back clip, and a matte clip
- None (a blank canvas)

The front clip appears on the Paint canvas, which you can use to apply colours and effects to the clip. The matte clip delimits the area of the front clip affected by painting. The back clip can be revealed or brushed through onto the front clip. The colour of the blank canvas is defined by the wipe colour.

NOTE: The image window in Paint is referred to as the *canvas* in the following sections.

To load clips into Paint:

1. In the EditDesk menu, select Effects, and then click Paint.
   The Input Mode box appears.
2. Select an option other than None from the Input Mode box.
3. Select the source clips.
4. Select the destination.
   The Paint menu appears.



a) Paint button b) Current Colour pot c) Save and Restore buttons

5. Access one of the following Paint menus.

Click:	To:
Paint	Use the brushes or geometric shapes to paint on the canvas, record and apply strokes to the canvas, fill areas of the image with a reference colour or image, and move the image on the canvas.
Graphics	Create, edit, and animate shapes and apply them to the canvas.

Click:	To:
CutOut	Create and add effects to cutouts and apply them to the canvas.
Setup	Set preferences, rendering options, grid guides, and colour correction options.

To access the Paint menu with a blank canvas:

1. In the EditDesk menu, select Effects, and then click Paint.

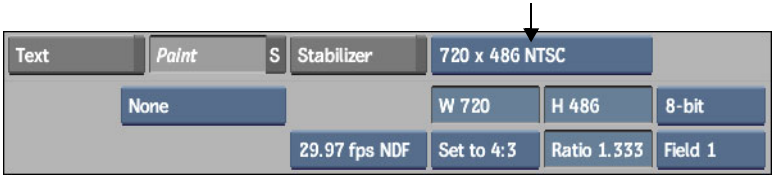
   The Input Mode box appears.

2. From the Input Mode box, select None.

   The resolution controls appear.

3. Choose a resolution, width, height, pixel aspect ratio, bit depth, and scan mode to apply to the background in Paint. See "Resize Settings" on page 620.

4. Set the frames per second and drop-frame values for the clip from the Frame Code Mode box.



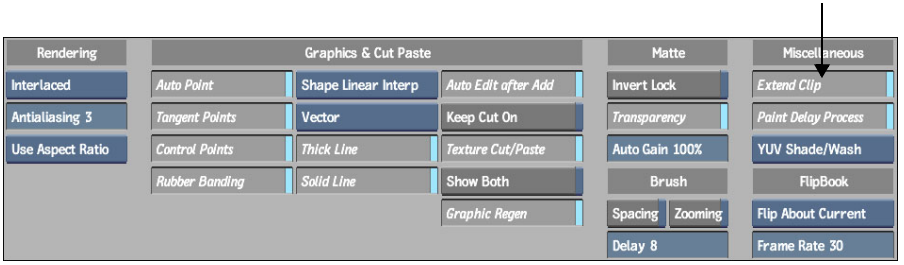
5. Select the destination.

Locking and Unlocking the Duration of a Clip

You can determine whether or not frames are added to the end of a clip.

To add frames to the end of the clip:

1. Click Setup.
2. Enable Extend Clip.



3. Click Next Frame.

   A frame is added. You can continue to add frames in the same manner with Extend Clip enabled.

   HINT: To maintain the length of the original clip, disable Extend Clip. No frames are added to the clip when you click Next Frame.

Using the Mouse

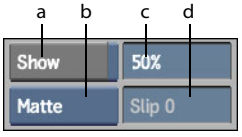
You can use either the mouse or the tablet and pen to paint. Press and hold the right mouse button to apply paint at 80% pressure, the middle button to paint at 40% pressure, and the left button to paint at 20% pressure.

Displaying a Reference Image

You can display a reference image in the background of the result image to use as a guide for rotoscoping.

To display the reference image:

1. Enable the Show button.



a) Show button
b) Reference box
c) Transparency field
d) Slip field

   The reference image appears by default at 50% transparency.

2. Select the reference image you want to display from the Reference box.
3. Set the transparency for the reference image in the Transparency field.
4. Set the Slip field value to show different images from the reference clip.

   This option only works if the reference image you selected is from a clip with more than one frame.

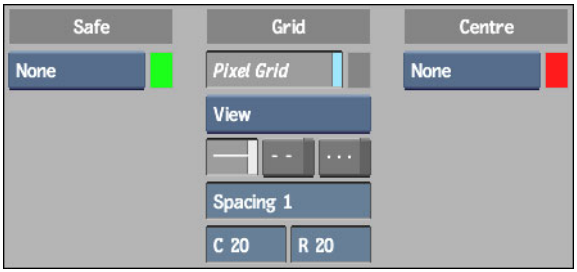
   NOTE: The Slip field is disabled if you select Matte or Saved from the Reference box.

Using Grids and Guides

Use the Grid/Guides button to set up reference points when painting and to accurately place strokes on the image.

Use the field guides to provide reference points when painting, and the grid to help you accurately place strokes on the image. Neither the field guides nor the grids appear on the processed clip.

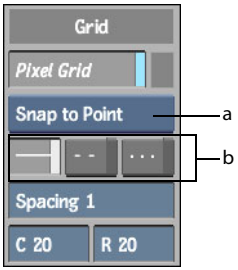
The Grid and Guides menu contains the Safe area guide controls, the Grid controls, and the Centre controls.



The Safe area guide controls and Centre controls are subsets of their corresponding controls in the Grid and Guides menu in the other modules. See "Working with Grids and Guides" on page 120.

Grid Controls

You can set the behaviour of the grid so that paint strokes snap or lock to points on the grid. Use the Grid controls to configure the appearance and behaviour of the grid.



a) Grid Behaviour box b) Style buttons

To toggle the grid on and off, click Pixel Grid. When Pixel Grid is on, use the following controls to configure the appearance and behaviour of the grid.

Grid Behaviour box — Displays the behaviour of the grid with respect to paint strokes:

- Snap to Point snaps each point of a stroke to the nearest intersection of a horizontal and a vertical grid line.
- Snap to Line snaps the current point of a paint stroke to the nearest point on a horizontal or vertical grid line.
- Lock to Point locks each point of a paint stroke to the nearest intersection of a horizontal and a vertical grid line.
- View uses the grid without the snap to or lock to options.

Style buttons — Set a style for the lines of the grid. The style is either a solid line, a dashed line, or a dotted line.

Spacing field — Sets the number of pixels between the dashes in a dashed line style, or between the dots in a dotted line style.

C, R fields — Set the number of columns and rows respectively in the grid.

Resetting the Grid and Guides

Use the Reset All button in the lower-right corner to reset the grid and all guides to their default values.

Using the Player in the Paint Module

You can access the Player from the Paint module. To do so, click Process in the Paint module and then click Play once the clip is processed. Each time you access the Player, a clip is created on the EditDesk. This clip cannot be removed from the Paint module. You must delete it from the EditDesk instead.

Selecting Colours

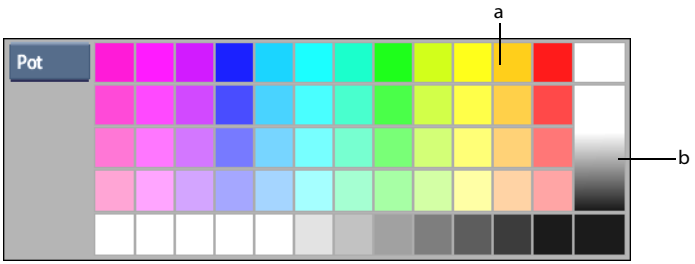
In Paint, you select colours using the colour picker. You store colours in the colour palette, mix or try out colours on the scratch pad, and create colour or greyscale gradients using the colour gradient.

Using the Current Colour

The current colour is used when you paint. It is also used to set the colour for the wipe function and the matte colour. Select the current colour from the colour palette, scratch pad, or colour gradient. Or, click the Current Colour pot to use the colour picker. See "Picking Colours" on page 83.

Using the Colour Palette

The colour palette appears in the Paint, Graphics, and CutOut menus. It contains the scratch pad and colour gradient. A series of colours are stored in the colour palette in colour pots. To select the current colour in the colour palette, click a colour pot. To set the current colour, press and hold a colour pot.



a) Colour pot b) Colour gradient bar

Build your own colour palette by storing the current colour in the colour pots. You can also save and load colour palettes. See Chapter 78, "Paint: Setups," on page 1773.

To store a colour in the colour palette:

1. To display the colour palette, swipe the bar at the bottom of the screen.

   The colour palette appears.

   HINT: If you do not see the palette, click the Palette button. To hide it, swipe the bar a second time.

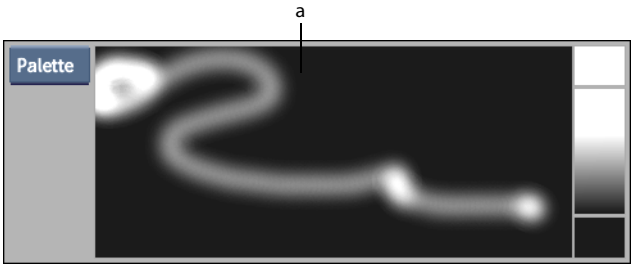
2. Set the current colour.

3. Click a colour pot in the colour palette and hold the cursor down momentarily.

   The colour is saved in the colour pots.

Using the Scratch Pad

Use the scratch pad to mix colours selected from the image or colour pots and to test the selected brush type. You can also paste cutouts into the scratch pad to use when mixing colours.



a) Scratch pad

To mix colours on the scratch pad:

1. Click the Pot button.

   The scratch pad appears.

2. Paint on the scratch pad.

3. Change the current colour and paint over the previous brush strokes.

   The colours are mixed.

You can also use the Wash, Shade, Smear, Drag, Warp, Impressionist, Recursive Clone, Stamp, and Blur Special Effects media in the scratch pad.

To use one of the media types in the scratch pad:

1. Select the Special Effects medium you want to use. See Chapter 73, "Using Filters and Special Effects Media," on page 1697.

2. Enable Medium.

3. Use the brush cursor to apply the medium in the scratch pad.

To set the current colour using the scratch pad:

1. Click the Current Colour pot.

2. Use the colour picker to select the mixed colour in the scratch pad.

3. Click the Current Colour pot to use the selected colour.

Using the Colour Gradient Bar

The colour gradient bar is used to set the gradients for graphics you create in the Graphics menu. See Chapter 76, "Using Graphics in Paint," on page 1731. You can also set the current colour by selecting a colour on the gradient using the colour picker.

To set the gradient:

1. Set the current colour.
2. Click either the upper or lower colour pot on the gradient bar.

   NOTE: You must hold the cursor down for a moment to set the Gradient colour pot.

To set the current colour using the colour gradient bar:

1. Click and drag the cursor across the gradient bar.

   The selected colour appears in the Current Colour pot.
2. Select a colour.

   The selected colour becomes the current colour.

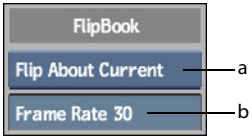
Previewing an Animation

Use the Flipbook command to preview an animation by playing a sequence of either five or nine frames.

To set up the Flipbook command:

1. Click Setup.

   The Setup menu appears.
2. In the Flipbook area, select an animation mode from the Flipbook box.



a) Flipbook box b) Frame Rate field

Select:	To:
Flip About Current	Play two (or four) frames before the current frame and two (or four) after the current frame. This is the default setting.
Flip From Current	Play five (or nine) frames beginning at the current frame.
Flip To Current	Play five (or nine) frames ending at the current frame.

3. Enter the frame rate in the Frame Rate field.

   NOTE: If the system is running at high resolution, it may not be able to achieve a flip rate of 30 frames per second.
4. Press **F** to play five frames, or press **SHIFT+F** to play nine frames.

If you selected Flip About Current, pressing **F** plays two frames before and after the current frame. Pressing **SHIFT+F** plays four frames before and after the current frame.

Painting on Full-Resolution Film Images

Use the Zoom Mode box to paint on a film resolution image at full resolution from a zoomed out perspective. With this feature, you can perform complex operations like full-frame rotoscoping without having to constantly zoom in and out from the image on which you are painting.

In the Paint menu, the Zoom Mode box shows the zoom mode in which you are working. This mode is set automatically. If you zoom out from the image, the Zoom mode automatically switches from Raster to Tiled. This allows you to paint on the image from a zoomed out perspective.



a) Zoom Mode box

NOTE: If you manually switch the zoom mode to Raster while zoomed out from the image, you will not be able to paint on it.

You can also manually select either Raster or Tiled mode if you want to override the default mode. In Raster mode, if you apply paint to the edge of the image while zoomed in, the paint is applied in an abruptly sharp straight edge along the border of the canvas; the brush stroke is not completed on the image. In Tiled mode, if you attempt the same operation, the paint is applied from the full diameter of the brush you are using to the area of the image that is not visible on the canvas.

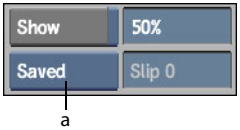
Saving and Restoring the Image

You can save the current frame on the canvas. If you want to reverse a paint application, you can restore the image without having to recreate it.

Save (Image Buffer) — Saves the image that currently appears on the canvas. A single frame is stored in the Save buffer. The next time you click Save, the current frame replaces the frame stored in the Save buffer.

Restore — Replaces the current image on the canvas with the contents of the Save buffer.

Preview — Displays the contents of the Save buffer. Select the Saved option in the Reference box and click and hold Preview to view the contents of the Save buffer.



a) Reference box

Exiting Paint

When exiting Paint, you may keep or discard the changes you have made to the front clip. Click Exit and select an option.

Select:	To:
Exit	Keep the changes you made to the front clip. The modified front clip appears on the EditDesk.
Keep One	Keep only the current frame of the front clip. When this option is selected, a Confirm button appears to the right of the canvas. Click Confirm to keep only the current frame of the front clip. The current frame appears on the EditDesk.
Cancel	Quit Paint without saving changes to the front clip. When this option is selected, a Confirm button appears to the right of the canvas. Click Confirm to quit without saving your changes, or click elsewhere to cancel.

71 Painting on the Canvas

Summary

About Canvas Mode *1681*
Selecting a Brush *1682*
Rolling the Image *1683*
Painting with Geometry *1684*

About Canvas Mode

When you first open Paint, you are in Canvas mode. In Canvas mode, you can use brushes to modify your images. Brushes apply colour, filters, and Special Effects media to the image on the canvas. The brush cursor appears as a green cross surrounded by a circle when placed over the canvas. Canvas mode features are not available from multiple menus, such Canvas, Geometry, Fill, and Roll.

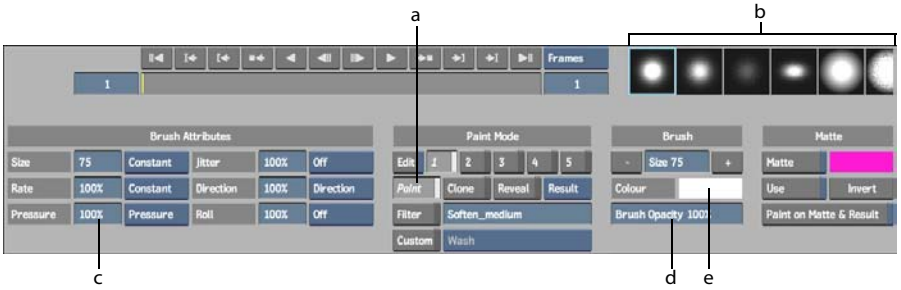
You can also paint on the canvas using geometric shapes to define the path of the brush.

To ease the painting of canvas edges, you can roll the canvas in the image window.

To paint on the canvas:

1. Click Paint.

   The Paint menu appears.



a) Paint Media button
b) Brushes window
c) Brush Attributes field
d) Opacity field
e) Current Colour pot

2. Click Canvas.

   If the scratch pad is covering this button, swipe down to hide the scratch pad.

3. From the Paint Mode controls, click Paint.

4. Set a colour in the Current Colour pot. See "Selecting Colours" on page 1674.

5. Select a brush from the Brushes window. See "Selecting a Brush" on page 1682.

6. Set the brush attributes and modes in the Brush Attributes fields. See "Brush Attributes" on page 1690 and "Brush Attribute Modes" on page 1693.

7. Set the brush opacity in the Opacity field. Set the opacity to 100% to apply a fully opaque colour.

8. Stroke the brush over the canvas. To paint straight horizontal and vertical lines, press **SHIFT** and drag the brush up and down or left and right.

9. Click Undo (or press **CTRL+Z**) to erase the strokes applied to the canvas since the last time you zoomed, panned, or changed a brush attribute.

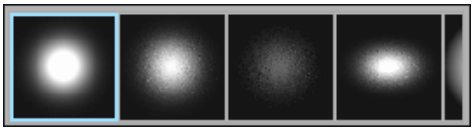
Selecting a Brush

A number of predefined brush types are available in Paint including round, square, and elliptical brushes of various sizes and edge softness. The cursor has the same appearance regardless of which brush type you use. Each brush has its own icon in the Brushes window. The white portions of the brush icon indicate where the paint will be applied on the image.

See "Creating a Custom Brush" on page 1776.

To select a brush:

1. Scroll through the Brushes window.



   To scroll the selections, click the Brushes window and drag left or right.

2. Click the brush icon you want to use.

   The selected brush is highlighted by a blue outline.

   NOTE: Only one brush can be active at a time.

Using the Large Canvas

In Large Canvas mode, almost the entire image window is available for painting, but not all Paint options are available. You can still change the brush characteristics, medium, and show options. You can also save, restore, and wipe the canvas.

To display the large canvas:

1. Click Paint.
2. Click Canvas.
3. Swipe your cursor anywhere on the right edge of the screen, or press **ESC** to toggle between the large canvas and Paint menu.

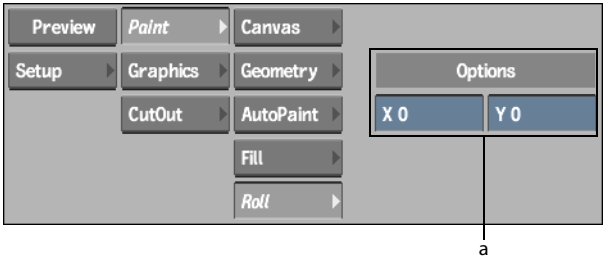
Rolling the Image

Use the Roll menu to reposition the current frame on the canvas to paint its edges.

To roll the image:

1. Click Paint.
2. Click Roll.

The Roll menu appears.



a) Coordinate fields

3. Zoom in on the image if necessary.
4. Drag the image using the pan cursor.

   You can also enter the roll values in the Coordinate fields.
5. To recentre the frame, click Reset.

   NOTE: The frame is automatically recentred when you go to another frame or exit Paint.

Painting with Geometry

Use the Geometry feature to draw lines, rectangles, circles, and triangles on the canvas.

Painting with geometry is different from drawing objects in Graphics mode. In Graphics mode, you create objects that can be edited. When you paint with geometry, you define paths for the brush to follow. Paint uses the current brush setup to apply the stroke to the canvas.

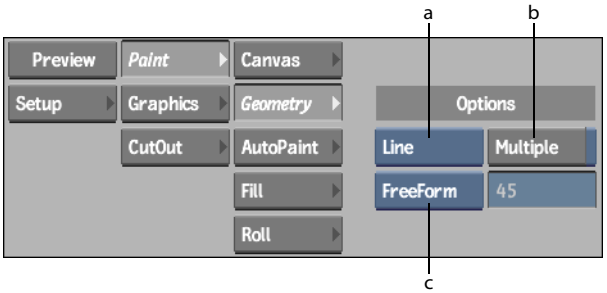
Painting Lines

Use the Line option to paint straight lines. Paint single lines one at a time, or draw connected multiple lines. You can constrain the lines to vertical or horizontal paths or specific angles.

To paint a line or multiple lines:

1. Click Geometry to display the Geometry menu.
2. Select Line from the Geometry box.

The Multiple Line button and the Line Type box appear.



a) Geometry box b) Multiple button c) Line Type box

3. Select the type of line you want to draw from the Line Type box.

Select:	To:
Angle	Paint a line at a specific angle. This option displays a field in which you enter the angle in degrees.
Vertical	Paint vertical lines.
Horizontal	Paint horizontal lines.
FreeForm	Paint lines at any angle with no constraint.

4. If you selected Angle, enter a degree in the field.
5. To draw single lines, move to the canvas and click, drag, and release.

   A brush stroke is painted along the line.
6. To draw multiple lines, enable Multiple, move to the canvas, and click to place the start point of the first line. Click again to draw the end point. Continue clicking to place additional points and draw more lines.
7. To end multiple lines, click below the timebar or on the menu panel to turn the option off.

   The brush strokes are painted along the lines.

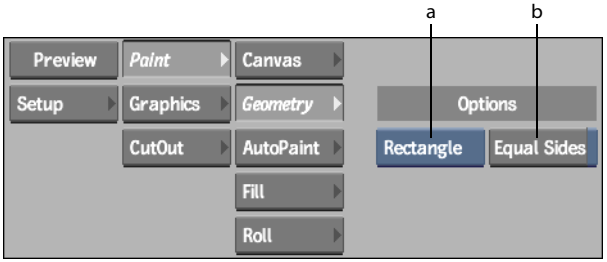
Painting Rectangles

Use the Rectangle option to draw rectangles or squares.

To paint a rectangle or square:

1. Click Geometry to display the Geometry menu.
2. Select Rectangle from the Geometry box.

The Equal Sides button appears.



a) Geometry box b) Equal Sides button

3. To draw a square, enable Equal Sides or press and hold **P**.
4. Press the cursor on the canvas to anchor the first corner of the rectangle. Drag the cursor to size the rectangle.
5. When the rectangle is the required size, release the cursor.

   A brush stroke is painted along the sides of the rectangle.

Painting Circles

Use the Circle option to draw circles of any size.

To paint a circle:

1. Click Geometry to display the Geometry menu.
2. Select Circle from the Geometry box.
3. Press the cursor on the canvas to anchor the centre point of the circle. Drag the cursor to size the circle.
4. When the circle is the required size, release the cursor.

   A circular brush stroke is painted.

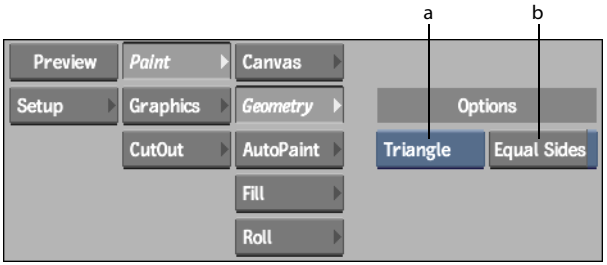
Painting Triangles

Use the Triangle option to draw equilateral or asymmetric triangles.

To paint a triangle:

1. Click Geometry to display the Geometry menu.
2. Select Triangle from the Geometry box.

The Equal Sides button appears.



a) Geometry box b) Equal Sides button

3. To draw an equilateral triangle, enable Equal Sides or press and hold **P**.
4. Move to the canvas and click to anchor the first vertex of the triangle.
5. Click to place the second vertex and then again to place the third vertex. If you are drawing an equilateral triangle, drag the cursor until the triangle is the required size.

   A brush stroke is painted along the sides of the triangle.

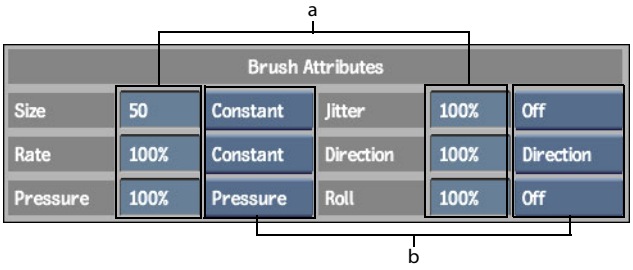
72 Setting Brush Attributes and Modes

Summary

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[Preferences Affecting Brushes](#) 1695

About Brush Attributes and Modes

You can set various brush attributes and attribute modes that determine how paint is applied to the image. Each brush attribute has a corresponding Attribute Mode control. You use the Preferences menu to affect the way paint is applied to the image.



a) Brush Attribute fields b) Attribute Mode controls

In the Paint menu, the Brush Attributes and Attribute Mode controls share the same space as the colour palette. To display the brush attributes and modes in the Paint menu, swipe the cursor at the bottom of the screen.

In the Graphics Edit menu, the Brush Attributes and Mode controls appear only when the object attribute is set to Outline or Fuzzy. To display the brush attributes and modes in the Graphics menu, swipe the cursor twice at the bottom of the screen.

NOTE: The brush attribute and attribute mode values set in the Paint menu are independent from the values set in the Graphics menu.

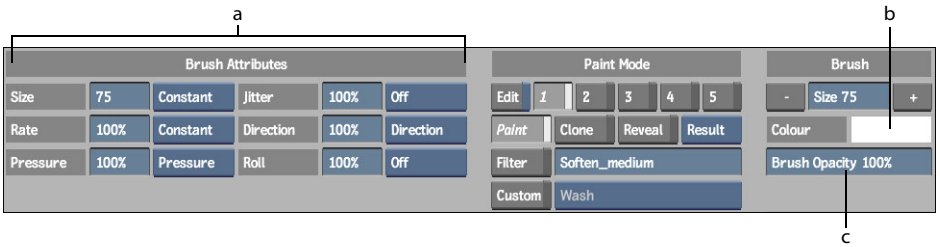
Brush Attributes

The Brush Attribute fields set the size of the brush, the distribution of the paint, and the rate and direction of the paint application. Brush attributes are listed as follows:

- Size
- Rate
- Pressure
- Opacity
- Jitter
- Direction
- Roll

Brush Opacity

The brush opacity affects the transparency of the brush. A value of 100% applies a fully opaque colour. Use a lower value to apply a more transparent colour. Enter a value in the Opacity field.



a) Brush Attribute fields and Attribute Mode controls

b) Current Colour field

c) Opacity field

NOTE: You can only use the Front, Back, Result, and Saved attribute modes with the Opacity attribute.

Brush Size

The brush size is indicated by the diameter of the green dashed circle surrounding the cursor brush. To increase the brush size, set a value in the Size field, or press **SHIFT**+**S** and drag the brush to the right on the canvas. To decrease it, press **SHIFT**+**S** and drag to the left.

You can also use the Size buttons to increase or decrease the brush size. Click the + button to increase the brush size. Click the - button to decrease the brush size. You can also click and drag in the Size field or click and enter a value.

NOTE: You can use any attribute mode with the Size attribute.

Brush Rate

The brush rate is the rate at which brush strokes are applied to the canvas. Use a high value to produce a smooth continuous stroke, or a low value to produce a less continuous stroke with larger gaps between brush images.

NOTE: You can use any attribute mode with the Rate attribute.



Rate attribute value = 100



Rate attribute value = 25

Brush Pressure

The brush pressure affects the transparency of the paint applied to the image. To apply opaque paint, use a high percentage value. For more transparent paint, use a low value.

The Pressure attribute differs from the Opacity attribute in that you can set the Pressure attribute mode so that the paint transparency varies according to the pressure applied to the pen or the direction of the brush.

NOTE: You can use any attribute mode with the Pressure attribute.



Pressure attribute value at 100%

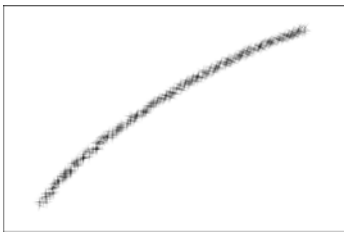


Pressure attribute value at 50%

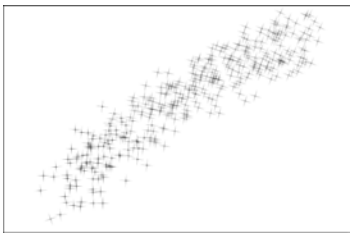
Brush Jitter

The Jitter attribute randomizes the brush strokes applied to the image. A high value produces a greater dispersion of paint, while a low value produces a greater concentration.

NOTE: You can use any attribute mode with the Jitter attribute.



Jitter attribute value at 10

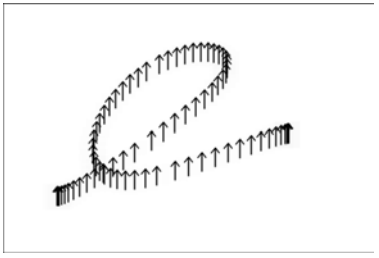


Jitter attribute value at 100

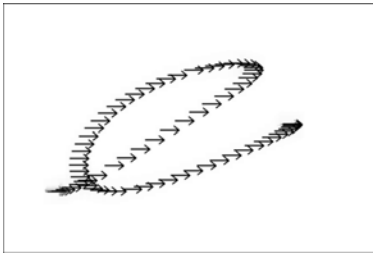
Brush Direction

The Direction attribute causes the brush to rotate around the Z-axis and can be used to produce a calligraphy effect. The effect of the Direction attribute is most noticeable when used with one of the elliptical or star brushes. The value of the Direction attribute causes the brush strokes to rotate by 90 degrees for each increment of 25 percent.

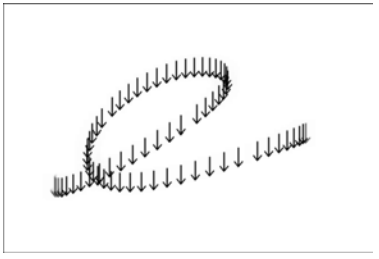
NOTE: You can use any attribute mode with the Direction attribute.



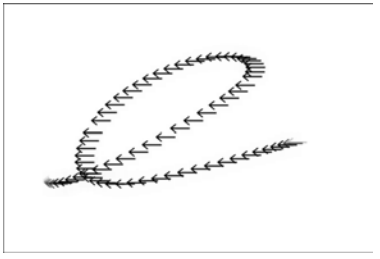
Direction attribute at 100%



Direction attribute at 75%



Direction attribute at 50%

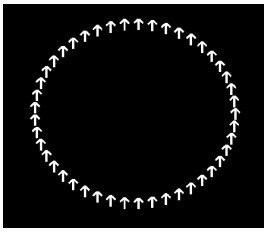


Direction attribute at 25%

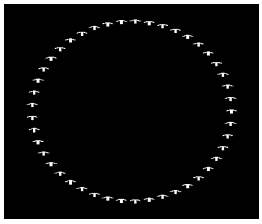
Brush Roll

The Roll attribute rolls the brush around the X-axis. The effect of the roll is most noticeable when used with one of the non-symmetrical brushes. For each increment of 25 percent, the Roll attribute value creates a rolled brush stroke of 90 degrees.

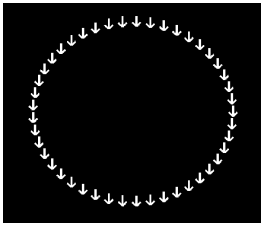
NOTE: You can use any attribute mode with the Roll attribute.



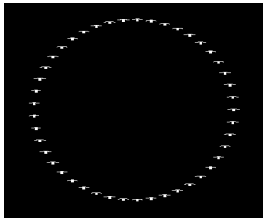
Roll attribute value at 100%



Roll attribute value at 75%



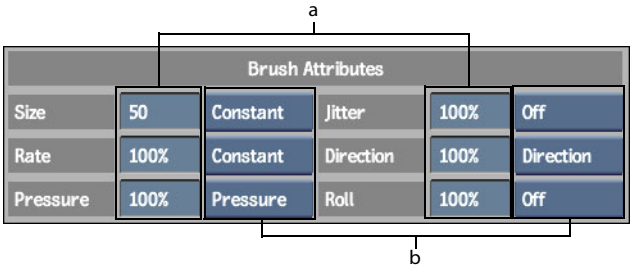
Roll attribute value at 50%



Roll attribute value at 25%

Brush Attribute Modes

The value of a brush attribute depends on the selected attribute mode. You can choose Constant, Off, Front, Back, Result, Saved, Pressure, or Direction.



a) Brush Attribute fields b) Attribute Mode controls

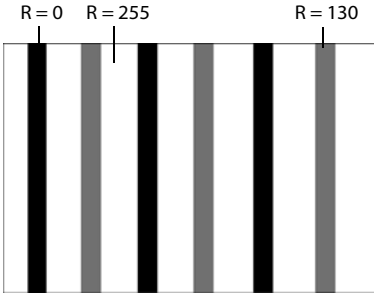
In Constant mode, the brush attribute values remain constant. In Off mode, the attribute is disabled.

The Front, Back, Result, and Saved modes use the colour values in a reference image to vary the brush attribute value. Pressure and Direction modes affect how paint is applied by causing the brush attribute value to vary in relation to the pressure exerted on the pen and the direction of the brush, respectively.

NOTE: Do not set the Size, Rate, or Pressure attributes to Off mode.

Using Reference Images

The Front, Back, Result, and Saved modes use the red channel in reference images to set the brush attribute values. Front mode uses the front clip as the reference, Back mode uses the back clip, Result mode uses the result clip, and Saved mode uses the image in the Save buffer.



Back image



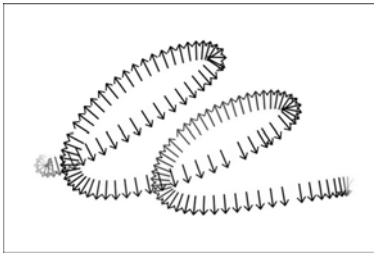
Using Size attribute with mode set to Back

Direction of the Brush

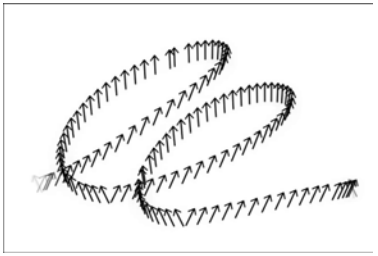
The Direction mode uses the direction of the brush stroke as the reference.

When used with the Direction mode, the Direction attribute causes the brush strokes to follow the trajectory of the brush. Increase the percentage value to enhance the effect on brush direction.

Drag:	To:
Right	Use 100% of the attribute value.
Left	Use 0% of the attribute value.
Up	Use 25% of the attribute value.
Down	Use 75% of the attribute value.



Direction attribute value at 100%, Direction mode



Direction attribute value at 15%, Direction mode

Pressure Exerted on the Pen

The Pressure mode uses the pressure exerted on the pen as the reference value. The harder you press on the pen, the greater the brush attribute value. The softer you press, the lower the brush attribute value.

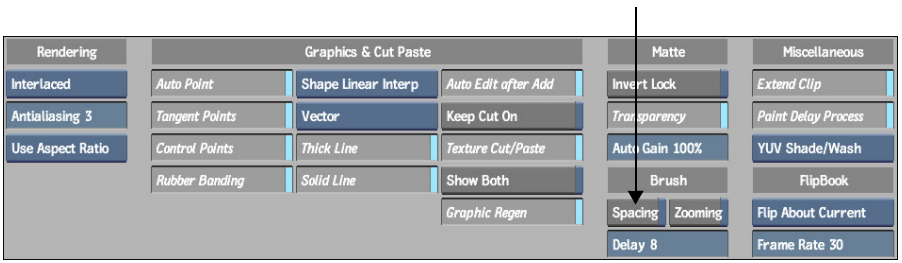
NOTE: The Pressure attribute mode cannot be used in the Graphics menu.

Preferences Affecting Brushes

The Spacing setup preference affects how paint strokes are applied to the canvas.

To enable Brush Spacing:

1. Click Setup in the Paint menu.
2. Enable Spacing.



This option sets a uniform distance between paint strokes. No matter how fast you move the brush, the brush spreads the paint evenly.

HINT: Use a high brush rate when using stamps with the Spacing option enabled. See "Using the Stamp Medium" on page 1704.

73 Using Filters and Special Effects Media

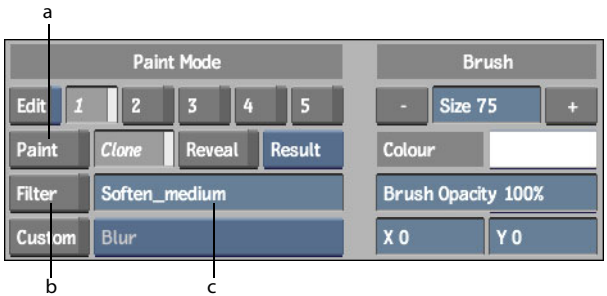
Summary

Applying Filters 1697
Using Special Effects Media 1698

Applying Filters

When applying filters, it is important to try different brush types and change the brush attributes to create different effects.

Apply filters to the canvas using the brush, Wipe command, or Wash and Shade media. Paint uses the same filter library as the Filter command in the Processing menu.



a) Paint Media button b) Filter button c) Filter field

To brush a filter onto the image:

1. In the Paint menu, click the Filter field.

   The filter library appears.

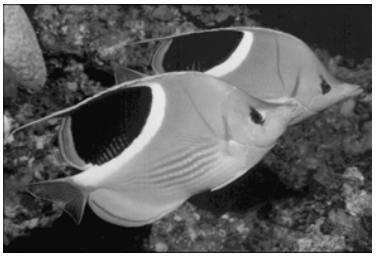
2. Select the filter you want to use.

   You are returned to the Paint menu and the filter name appears in the Filter field.

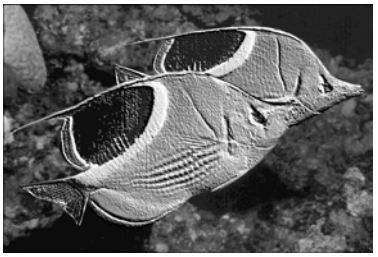
3. Click Filter to enable the selected filter.

4. Set the brush opacity. The opacity determines the level of filtering. Reduce the opacity value to reduce the level of filtering.

5. Paint on the image.



Original image

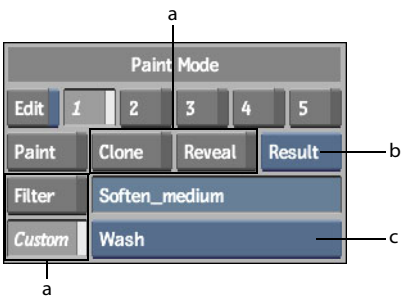


After using the emboss filter

Using Special Effects Media

Special Effects media can be brushed onto the image in Canvas mode. You can also apply the Wash, Shade, and Reveal media to the entire image using the Wipe command. See "Wiping Using Special Effects Media and Filters" on page 1710. Only one media type can be used at a time.

Use the media buttons to enable some Special Effects media, for example, the Clone and Reveal media. Other media types, such as Drag and Smear, are enabled using the Custom Media box.



a) Special Effects Media buttons b) Reference box c) Custom Media box

The following Special Effects media are available.

Use:	To:
Blur	Apply a blur filter to portions of the image. See "Blurring the Image" on page 1699.
Clone	Copy a portion of the image to a new location. See "Cloning the Image" on page 1700.

Use:	To:
Drag	Create an image trail from a selected region of the screen. See "Dragging the Image" on page 1701.
Impressionist	Paint on colours from a reference clip. See "Using the Impressionist Medium" on page 1702.
Recursive Clone	Make a number of copies of a selected area of the image. See "Using the Recursive Clone Medium" on page 1703.
Reveal	Brush a reference image onto the current image. See "Revealing a Reference Image" on page 1702.
Shade	Darken or lighten the image depending on the luminance value of the current colour. See "Washing and Shading the Image" on page 1707.
Smear	Smudge areas of the image. See "Smearing the Image" on page 1704.
Stamp	Apply a captured image to the image. See "Using the Stamp Medium" on page 1704.
Warp	Stretch and distort a region of the image. See "Warping the Image" on page 1706.
Wash	Apply a transparent wash of the current colour to the image. See "Washing and Shading the Image" on page 1707.

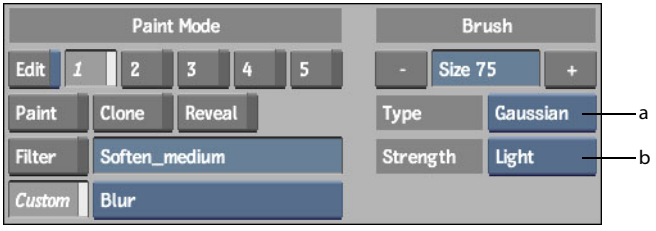
Blurring the Image

Use the Blur medium to blur portions of the image.

To blur the image:

1. Click Custom and select Blur from the Custom Media box.

   The Blur option boxes appear.



a) Filter Type box b) Blur Strength box

2. Click Canvas.
3. Set the brush size according to the size of the area you want to blur.
4. Select either a Box or Gaussian filter from the Filter Type box.
5. Set the density of the Blur brush from the Blur Strength box.

You can choose Light, Medium, or Heavy.

6. Drag the brush on the image.



Original image



After using the Blur medium

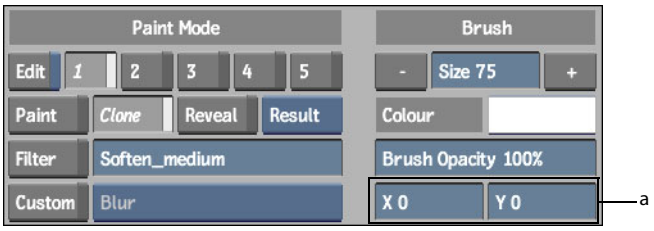
Cloning the Image

Use the Clone medium to copy a region of the image and paint it on a destination point. The result image is used as the source for the Clone medium. The offset between the origin point and the destination point is set in the Offset fields.

To paint using the Clone medium:

1. Click Clone.

   The Clone controls appear.



a) Offset fields

2. Click Canvas.
3. Set the brush opacity. The brush opacity determines the transparency of the clone. When the opacity value is set to 100%, the clone is completely opaque.
4. Set the brush size.
5. Set the offset between the origin point and the destination point in the Offset fields.

   A tracking circle appears at the offset co-ordinates you specified; this is the destination point for the cloned image.

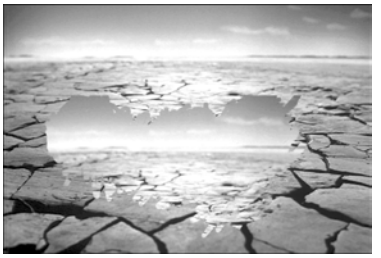
   HINT: Press **CTRL** and drag the cursor to set the destination point.

6. Paint on the image.

   The image contained within the red circle brush is copied to the region defined by the green circle.



Original image



After using the Clone medium

Dragging the Image

Use the Drag medium to drag a selected area of the image across the canvas. The selected area is painted on the canvas as you drag the brush, creating an image trail.

NOTE: The Direction brush attribute cannot be used with the Drag medium.

To use the Drag medium:

1. Click Custom and then select Drag from the Custom Media box.
2. Click Canvas.
3. Set the brush size.
4. Position the brush over the region of the image that you want to use. Hold down the cursor to select that region.
5. Drag the brush.

   The selected region is painted onto the image as you drag. The pressure of the brush determines the density of the image trail. See "Brush Pressure" on page 1691.



Original image



After using the Drag medium

Using the Impressionist Medium

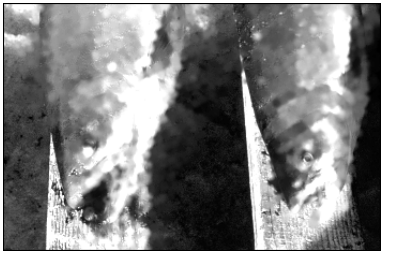
Use the Impressionist medium to brush on colours from a reference clip. The brush opacity determines how much colour is taken from the reference clip. When the opacity value is set to 100%, all the colour is taken from the reference image. At 50%, the colour applied is a 50/50 blend of the reference colour and the result image.

To use the Impressionist medium:

1. Click Custom and then select Impressionist from the Custom Media box.
2. Click Canvas.
3. Set the brush opacity.
4. Select a reference image from the Reference box.
5. Paint on the image.



Original image



After using the Impressionist medium

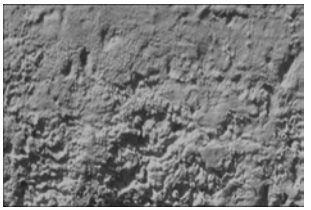
Revealing a Reference Image

Use the Reveal medium to reveal portions of an image or an entire reference image. You can reveal specific areas using the brush or the entire image using the Wipe command. The opacity of the brush determines how much of the reference image is revealed on the image. When the opacity is set to 100%, the reference image applied is completely opaque. At 50%, the reference image applied is a 50/50 blend of the reference image and the result clip.

To reveal a reference image on the canvas:

1. Click Reveal.
2. Click Canvas.
3. Set the brush opacity.
4. Select a reference image from the Reference box.

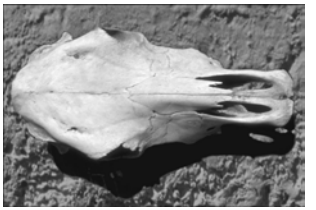
5. Paint on the image.



Back image



Result image



The Back image revealed on the Result image

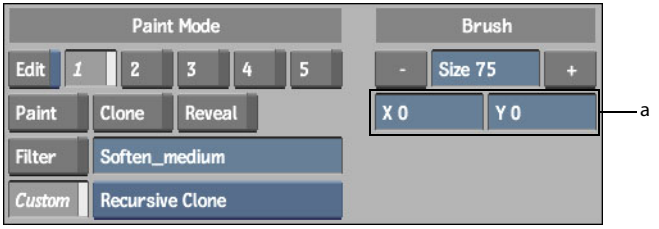
Using the Recursive Clone Medium

Use the Recursive Clone medium to make multiple copies of an area of an image. The result image and the paint applied to it is used as the source. Each copy is a degraded version of its predecessor. The offset between the origin point and the destination point is set in the Offset fields.

To paint using the Recursive Clone medium:

1. Click Custom and select Recursive Clone from the Custom Media box.

   The Recursive Clone options appear.



a) Offset fields

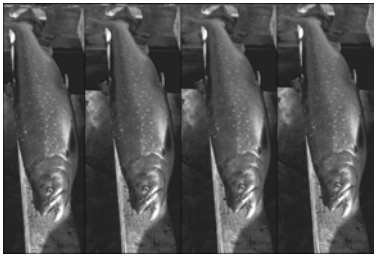
2. Click Canvas.
3. Set the offset between the origin point and the destination point in the Offset fields.

   A red tracking circle appears around the destination point.
4. Paint on the image.

The image contained within the green circle brush is copied to the region defined by the red circle.



Original image



After using the Recursive Clone medium

Smearing the Image

Use the Smear medium to smudge portions of the image.

To smear the image:

1. Click Custom and select Smear from the Custom Media box.
2. Click Canvas.
3. Drag the brush over the area you want to smear.



Original image



After using the Smear medium

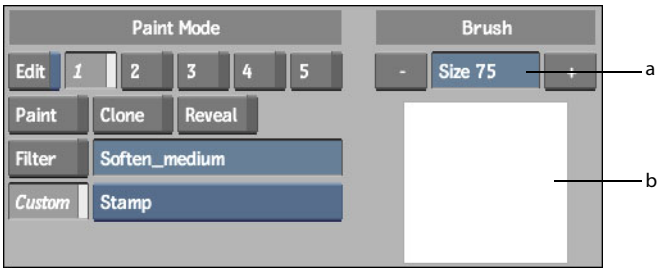
Using the Stamp Medium

Use the Stamp medium to capture a portion of the image and apply it to the canvas.

To capture and apply a stamp:

1. Click Custom and select Stamp from the Custom Media box.

   The Stamp window appears beneath the Brush Size field.

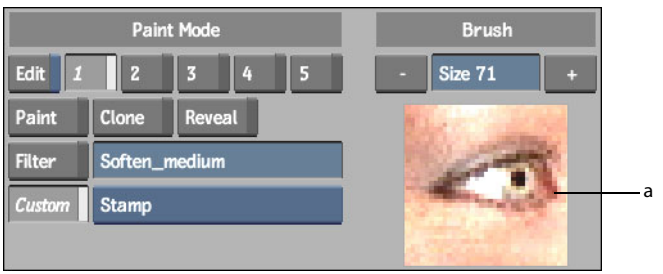


a) Brush Size field b) Stamp window

2. Click Canvas.
3. Set the brush size. Use a small brush to isolate a specific detail of the image. Use a large brush to capture a bigger sample.
4. Click and hold the cursor on the Stamp window.
5. Without releasing the cursor, move it over the image.

   The Stamp window is updated as you move the cursor across the image.
6. Release the cursor when the Stamp window contains the part of the image you want to capture.

   The brush cursor appears.
7. Paint on the image.



a) The captured stamp



a) Stamp applied using a circular brush
b) Stamp applied using an air brush
c) Stamp applied using a chalk brush

Saving and Loading Stamps

You can save a stamp and load it in another session to use with a different clip. See "Saving Setups" on page 1773.

Warping the Image

Use the Warp medium to stretch and distort regions of the image.

To warp the image:

1. Click Custom and select Warp from the Custom Media box.
2. Click Canvas.
3. Set the brush size.

   The area that can be warped is determined by the brush size.

4. Select a portion of the image and hold down and drag the cursor to warp the selection.



Original image



After using the Warp medium

Washing and Shading the Image

Use the Wash medium to apply a transparent wash of the current colour to the image. Use the Shade medium to darken or lighten the image. You can wash or shade specific areas using the brush or the entire image using the Wipe command.

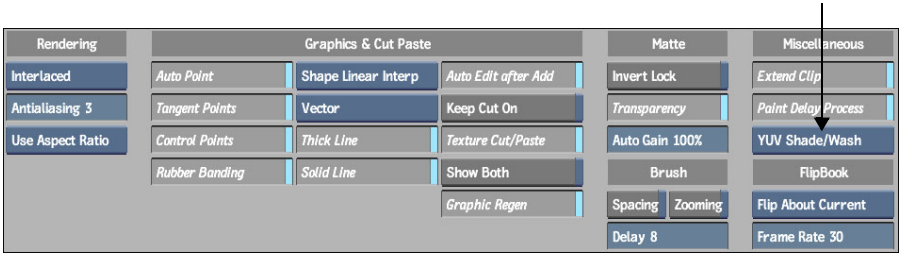
With the Shade medium, you darken images using a colour with a low luminance value, and lighten them using a colour with a high luminance value. The opacity of the brush affects the transparency of the paint applied to the image. When the opacity value is set to 100%, the paint applied is completely opaque. As you decrease the opacity, the paint becomes more transparent.

Selecting a Colour Model

You can apply the colour using either the YUV or HLS.

To select a colour model:

1. Click Setup.
2. Select either YUV Shade/Wash or HLS Shade/Wash.



To use Wash or Shade:

1. Click Custom, and select Wash or Shade from the Custom Media box.
2. Click Canvas.
3. Set the current colour.
4. Set the brush opacity.
5. Paint on the image.



A paint stroke using the Paint medium, current colour red.



A paint stroke using the Wash medium, current colour red.



A paint stroke using the Shade medium, current colour red.

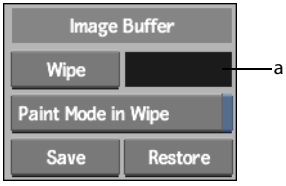
74 Using Wipe, Fill, and AutoPaint

Summary

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[Filling an Image](#) 1710
[Using AutoPaint](#) 1715

Wiping an Image

Use the Wipe command to apply colours, filters, and Special Effects media to the entire result image in a single stroke.



a) Wipe colour pot

NOTE: You can also wipe an image with the AutoPaint Wipe mode. See "Wiping the Canvas in AutoPaint" on page 1715.

Wiping Using a Colour

Use the Paint medium to wipe the image with a selected colour. The colour used is set in the Wipe colour pot.

To wipe the image using a colour:

1. Set the current colour you want to use for the wipe. See "Selecting Colours" on page 1674.
2. Click the Wipe colour pot.

   The current colour is transferred to the wipe colour.

3. Set the brush opacity.

   A value of 100% wipes the image with a completely opaque colour.

4. Click Wipe.

Wiping Using Special Effects Media and Filters

You can use a filter, or the Reveal, Clone, Wash, and Shade Special Effects media.

To wipe with Special Effects media and filters:

1. Set the wipe colour.
2. From the Paint Mode controls, select the Special Effects medium to be applied. See "Using Special Effects Media" on page 1698.



   NOTE: If you are using a filter for the wipe, you must enable the Filter button.

3. Set the brush opacity.

   A value of 100% wipes the image with the full effect of the Special Effects Media or filter.

4. Enable the Paint Mode in Wipe button.
5. Click Wipe.

Using the Wipe Command in Graphics

You can also use the Wipe command in the Graphics menu. The Wipe command wipes over any objects tacked down on the image. Objects not tacked down are not part of the image and are not wiped over.

Filling an Image

Use the Fill command to fill areas of an image with similar colour values or areas delimited by a colour. These areas can be filled with either a solid colour or a reference image. You can choose how far the filled area extends by specifying how similar the pixels must be in order to be filled. This enables you to fill only the dark areas of an image, or include slightly lighter areas.

Use the Fill controls to set the colour model, range, and softness of the fill.

To display the Fill controls:

➤ Click Fill in the Paint menu. If the Fill button is hidden by the colour palette, swipe the bottom of the screen.

Defining the Range for the Fill

When you use the Fill command, you specify a range for the colour comparison. The Fill command compares the colour values of adjacent pixels to determine if the values are within the specified colour range. Adjacent pixels within the range are filled.

The range is determined using two values: the colour value of the pixel you select to begin the fill, called the *selection point*, and the value you set in the Range field.

Selecting Colour Channels

You can use either the RGB or YUV model. Within each colour space, you can work with any combination of colour channels. For example, if you select the R, G, and B channels in the RGB colour model, the Fill command considers the red, green, and blue values. Adjacent pixels with red, green, and blue values within the specified range are filled.

Adjusting the Softness

The softness value for the fill determines the amount of colour diffusion applied at the edges of the fill. This value can be adjusted to modify the transition between the filled and unfilled areas. A softness value of 100% produces the greatest amount of diffusion. A softness value of 0% produces a filled area with well-defined edges.

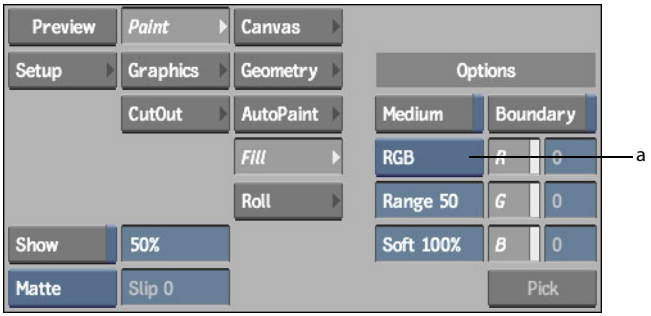
Filling a Region with a Colour

You can choose to fill an image with the current colour.

To fill a region of the image with a colour:

1. Click Fill.

   The Fill controls appear.



a) Colour Model box

NOTE: To fill a matte, click From Matte. When this button is enabled, the pixels in the matte are used for the colour comparison. If this button does not appear at first, click Matte on the right side of the menu panel.

2. Select a colour model from the Colour Model box.

Select:	To:
RGB	Display the R, G, and B channel buttons. Enable each channel you want to use.
YUV	Display the Y, U, and V channel buttons. Enable each channel you want to use.

3. Set the colour range in the Range field.

   You can also set a tolerance by enabling the Boundary button and selecting a distinct boundary colour from the image.

4. Set the softness in the Soft field.

5. Set the current colour.

6. Select a point in the area you want to fill. This is the selection point.

The pixels that fall within the specified range are filled with the current colour.



Original image



Fill with range 75 and softness 100



Fill with range 75 and softness 50



Fill with range 50 and softness 100

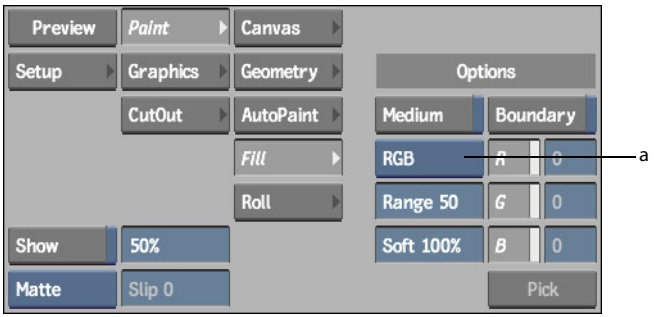
Filling a Region with an Image

You can fill a region of an image with a reference image instead of a colour. The front, back, or result image can be used as the reference image. The Wash, Shade, Clone, or Reveal media can also be used to perform the fill.

To fill a region with a reference image:

1. Click Fill.

   The Fill controls appear.



a) Colour Model box

2. Select the colour model and channels you want to work with.
3. Set the range and softness in the Range and Softness fields.
4. Select the Special Effects medium you want to use (Clone, Reveal, Wash, or Shade). See "Using Special Effects Media" on page 1698.
5. Set the Reference box to Front, Back, Result, or Saved, and set the brush opacity.

   A value of 100% fills the area completely with the reference image.
6. Enable Medium.
7. Select a point in the area you want to fill.

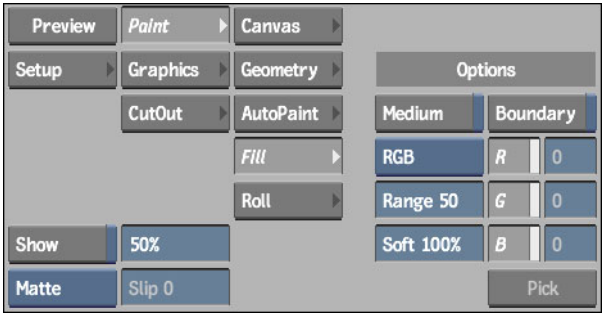
Filling a Boundary

Use the Boundary option to fill an area of the canvas delimited by another colour.

To use boundary fill:

1. Click Fill.

   The Fill controls appear.



2. Select the colour model and channels you want to work with.
3. Set the range for the fill in the Range field.
4. Enable Boundary.

   The Pick button is no longer greyed out.
5. Click Pick.

   The cursor changes to a colour picker when dragged over the image.
6. Drag the colour picker over the canvas without clicking.

   The various colour channel values in areas of the image are displayed as you move the colour picker around the canvas.

7. Click a point to select the colour for the boundary. You can also select a colour by entering the RGB values directly in the colour channel fields.

   The cursor changes to a paint bucket.

8. Click the area inside the boundary to fill that region.

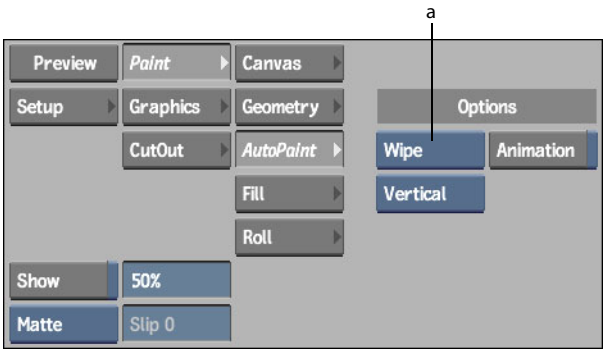
   NOTE: To fill a boundary with a reference image, set the Reference box to Front, Back, or Saved, and enable Medium.

Using AutoPaint

Use the AutoPaint controls to apply paint strokes to each frame in the result clip, a range of frames, or the current frame.

To display the AutoPaint controls:

➤ Click AutoPaint in the Paint menu. If the controls are hidden by the colour palette, swipe the bottom of the screen.



a) Autopaint Mode box

The AutoPaint Mode options are described as follows.

User — Records and plays back a series of manual paint strokes.

Random — Applies a number of random strokes to the image.

Wipe — Wipes the entire canvas with the current colour or medium.

Wiping the Canvas in AutoPaint

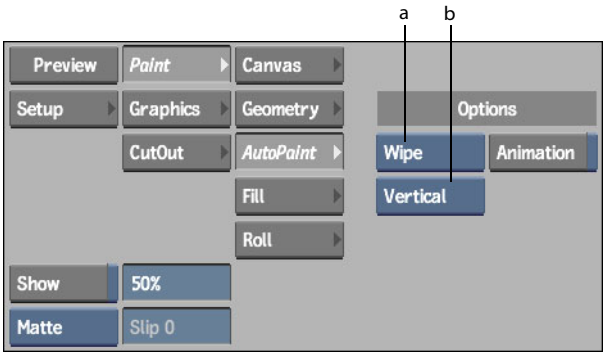
Use Wipe mode to automatically apply paint strokes from left to right, top to bottom, or diagonally across the entire canvas. You can use a filter or any of the Special Effects media except

Warp, Drag, and Smear. The size of the brush determines the number of strokes applied. Use a small brush to apply several strokes or a large brush to apply fewer strokes.

To wipe the canvas in AutoPaint:

1. Click AutoPaint, and select Wipe from the AutoPaint Mode box.

   The Wipe menu appears.

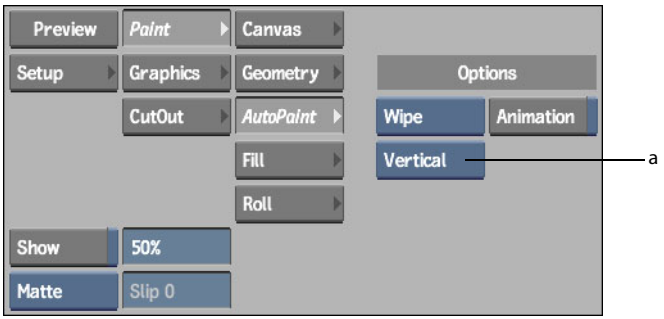


a) AutoPaint Mode box b) Wipe Mode box

2. Set the current colour.
3. Select the Special Effects medium or filter, and set the brush attributes. See "Using Special Effects Media" on page 1698, and "Brush Attributes" on page 1690.

4. Select the Wipe mode in the Wipe Mode box. If this box is not visible, make sure that the attribute mode for the Direction attribute is set to Direction.

Select:	To:
Diagonal	Apply diagonal strokes.
Vertical	Apply strokes from top to bottom.
Horizontal	Apply strokes from left to right.



a) Wipe Mode box

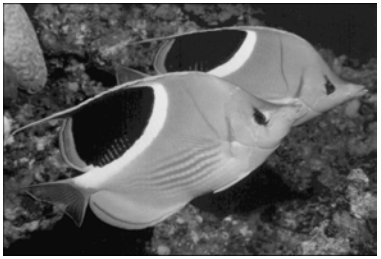
5. Enable Animation to display the Channel Editor.

   If the Channel Editor is not visible, swipe the bar below the menu.

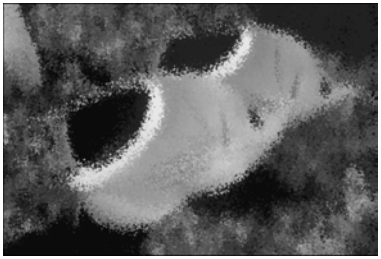
   You can animate all brush attributes as well as the current colour. For information on using the Channel Editor, see "Creating Animations" on page 1410.

6. Enable Wipe if you are using a filter or colour.

7. Click the image to apply the paint strokes only to the current frame. Click Process to apply the paint strokes to each frame in the front clip.



Original image



After using the Wipe command with Jitter attribute at 25% and Colour attribute mode set to Front

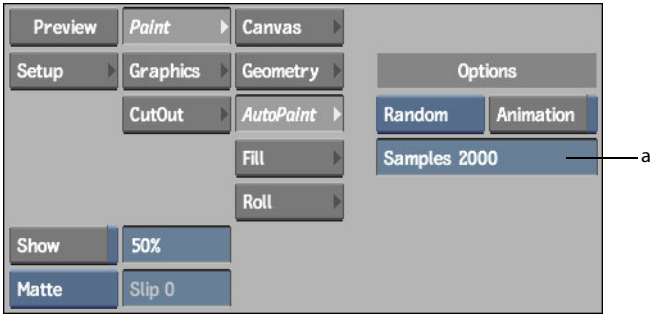
Applying Random Strokes

Use Random mode to automatically generate a number of paint strokes with random orientation on the image. Use the Samples field to specify the number of random strokes you want to generate. You can use any Special Effects media in Random mode except Warp and Drag.

To apply random paint strokes to the image:

1. Click AutoPaint and select Random from the AutoPaint Mode box.

   The Samples field appears.



   a) Samples field

2. Enter the number of strokes you want to apply in the Samples field.
3. Set the current colour.
4. Select the Special Effects medium, and set the brush attributes. See "Using Special Effects Media" on page 1698, and "Brush Attributes" on page 1690.
5. Enable Animation to display the Channel Editor. If the Channel Editor is not visible, swipe the bar below the menu.

   You can animate the following parameters:

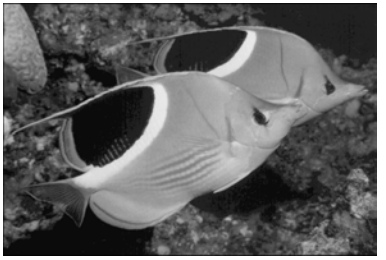
   • Number of strokes

   • All the brush attributes

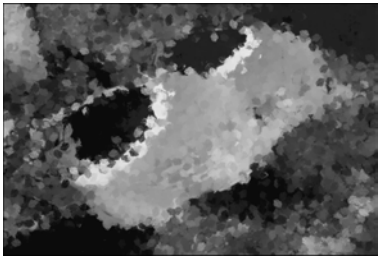
   • Colour

   For information on using the Channel Editor, see "Creating Animations" on page 1410.

6. Click the image to apply the paint strokes to the current frame only. Click Process to apply the paint strokes to each frame in the front clip.



Original image



After using Random command with Jitter attribute at 30% and Colour attribute mode set to Front

Recording Brush Strokes

Use User mode to record and play back a series of paint strokes. Only the positions of the brush strokes are recorded. This means that you cannot change the brush type, current colour, or brush attributes while recording the strokes. You can, however, change or animate these parameters after you finish recording and before you play back the strokes.

HINT: You can also play paint strokes created by converting objects (write-ons).

To record a series of brush strokes:

1. Click AutoPaint and select User from the AutoPaint Mode box.
2. Set the brush characteristics so that you can see the recorded brush strokes on your image.

   NOTE: The strokes you paint are recorded as a series of points or stamps of the brush. The number of strokes is determined by dividing the number of points by the number of frames. The quality of the rendered strokes depends on the number of recorded points. To record a larger number of points, select a small brush size.

3. Enable Record.
4. Begin painting on the image.

   The position of each brush stroke is recorded, and the stroke count appears in the message bar.

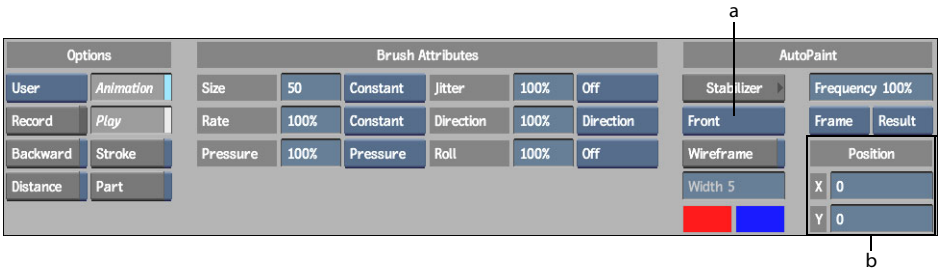
5. To stop recording, click below the timebar.

   All paint strokes applied to the image while recording are removed from the image and the number of strokes is recorded.

   NOTE: AutoPaint stores only one set of recorded paint strokes at a time. If you record another set of paint strokes, you lose your previously recorded strokes.

Tracking with AutoPaint

You can apply tracking data to the painted strokes.



a) Tracking box b) Offset fields

To apply tracking data to recorded strokes:

1. Enable Animation.
2. Select Front, Back, or Result from the Tracking box and click Stabilizer to track a point and apply the offset information to the recorded strokes.

   NOTE: You can only track after you record paint strokes.

3. Use the X and Y field to offset the painted strokes.

   See Chapter 56, "Tracking and Stabilizing," on page 1319.

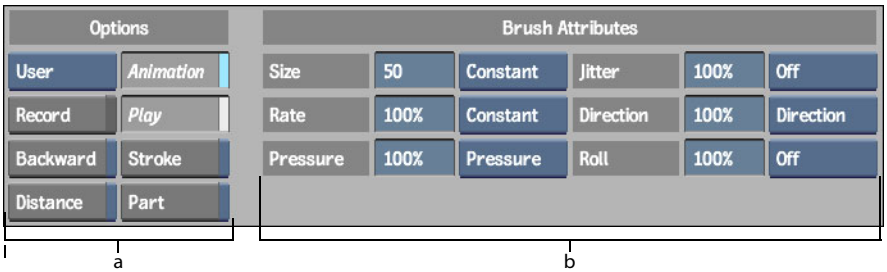
Playing Recorded Brush Strokes

After recording brush strokes, you can apply them to the front clip using the Play option, which is activated automatically when you finish recording the paint strokes.

To play recorded strokes:

1. Enable Play.

   The Play options appear.



a) Play options b) Brush Attribute fields and Attribute Mode buttons

2. Define the brush characteristics using the Brush Attribute fields.

3. Define the duration of the stroke sequence using the second timebar. Drag the indicator to modify the duration.



a) Indicator

   The number of strokes is divided by the length of the stroke, defined by the second timebar.

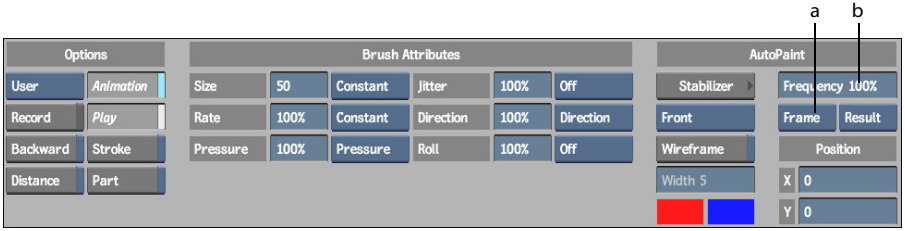
   The indicator in the second timebar is identical to a track in the Channel Editor. For more information on using tracks, see Chapter 59, "Animation," on page 1403.

4. Enable the Play options.

Enable:	To:
Part	Play only a part of the recorded strokes. AutoPaint applies the strokes to a frame, erases those strokes, and moves to the next frame. This has the effect of creating streaks on your rendered clip.
Backward	Play the paint strokes backward.
Distance	Play paint strokes based on distance. AutoPaint divides the length of paint strokes by the number of frames to determine what to render in each frame.
Stroke	Play the paint strokes simultaneously.

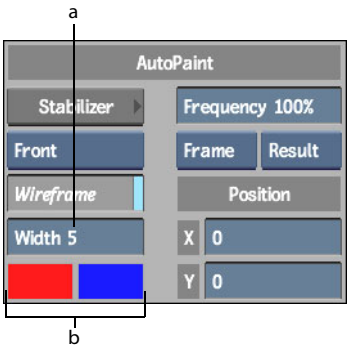
5. Enable Animation.

The Animation menu appears.



a) Animation Type box b) Frequency field

6. Enable Wireframe to preview the path(s) of the painted strokes.



a) Width field b) Wireframe colour pots

The wireframe preview shows the complete path(s) of the painted strokes. It also shows what will be painted in each frame as set using the second timebar.

You can set the width of the wireframe using the Width field. You can also change the colour of the path and progression wireframes using the colour pots beneath the Width field.

For Path animation, you define how often AutoPaint reads the Channel Editor values when rendering the points or stamps that make up a given stroke. At a frequency of 100%, AutoPaint reads the Channel Editor values the most frequently.

For example, assume you set your AutoPaint sequence of 100 stamps to run over 10 frames using Path animation. If you set the Frequency field to 100%, AutoPaint reads the Channel Editor values 10 times every frame. If you set the Frequency field to 50%, AutoPaint reads the Channel Editor values 5 times every frame.

HINT: Use the Frequency field to lower the processing time for your AutoPaint sequence. Use a low frequency to render a quick preview of the result.

7. Swipe the bar at the bottom of the menu to display the Channel Editor.

   You can animate the following parameters:

   • Sampling amount

   • X and Y values

   • Brush size, rate, pressure, jitter, direction, roll, opacity, and colour

   • Tracker translation

   NOTE: The Channel Editor only appears if Animation is enabled. Also, animation data in the Channel Editor is not erased when you record new strokes.

8. To apply the paint strokes, click Process.

   NOTE: If you are zoomed in on the image and are in the Raster zoom mode, only the visible portion of the image will be processed. This is much faster than using Tiled mode, but will not apply your modifications to the entire frame. For more information on zoom modes, see "Painting on Full-Resolution Film Images" on page 1678.

75 Using Mattes in Paint

Summary

About Mattes *1725*
Viewing Mattes *1726*
Creating or Modifying Mattes *1727*
Creating High-Contrast Mattes *1729*

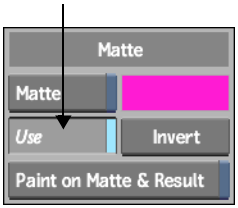
About Mattes

Mattes protect specific areas of the image when you apply paint, filters, or Special Effects media to the canvas. You can also use mattes to limit the area of a cutout.

For instructions on loading mattes into Paint, see "Loading Clips into Paint" on page 1669, and "Loading Setups" on page 1775.

To use the matte:

1. Click Use to enable the matte.



2. Paint on the image.
3. Click Use again to disable the matte.

Using Mattes with Cutouts

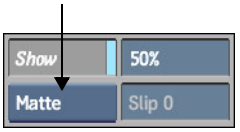
If you enable your matte when creating a cutout, the cutout is limited by the matte. Only objects outside the matte will show up in the cutout. See "Creating a Cutout" on page 1763.

Viewing Mattes

You can view the matte as you use it.

To view the matte:

1. Load the matte into Paint.
2. Enable Show.
3. Select Matte in the Reference box.



The matte appears.

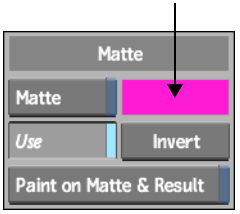
Changing the Matte Colour

If the colour used to display the matte blends with the image, you can change its colour.

NOTE: The matte is always created using shades of grey.

To change the matte display colour:

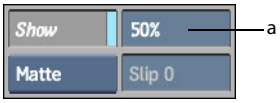
1. Set the current colour.
2. Click the Matte colour pot.



The matte colour display changes to the current colour.

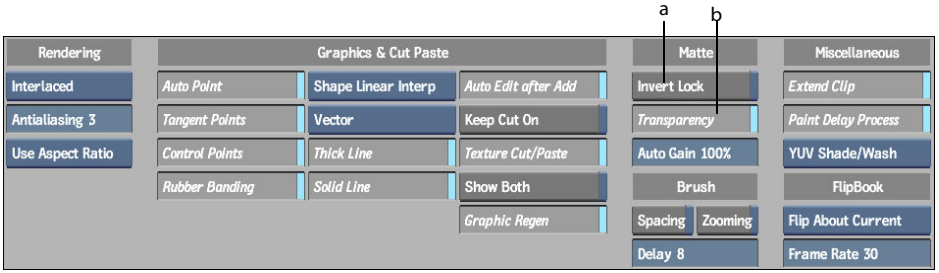
Changing the Matte Display Transparency

When viewing the matte, use the Transparency field to vary the matte display transparency from 0% (completely transparent) to 100% (fully opaque). Press **ALT+T** or click Transparency in the Setup menu to toggle between the last set value and 100%.



a) Transparency field

NOTE: The transparency value only affects the display of the matte. It does not affect how the matte is used.



a) Invert Lock button b) Transparency button

Inverting the Matte Clip

Click Invert to invert the matte in the current frame. Enable Invert Lock in the Setup menu to invert the matte in every frame of the clip.

Creating or Modifying Mattes

You can create or modify a matte by painting directly on the matte using any brush, Special Effects media, or graphic tool. For information on using graphic and cutout tools to create mattes, see "Using the Cutout Commands" on page 1765.

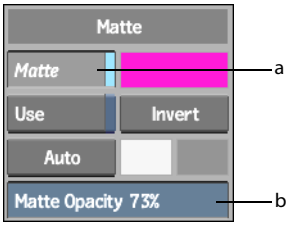
To create or modify a matte:

1. Load the matte into Paint.

   NOTE: You must load a matte clip in order to process a matte in Paint. If you want to create a matte from scratch, load a black source as the matte clip.

2. Click Matte.

The Matte menu appears.



a) Matte button b) Matte Opacity field

3. Set the paint transparency in the Matte Opacity field.

   The value in the Matte Opacity field determines the transparency of the paint applied to the matte. Use a value of 100 to apply fully opaque paint or objects to the matte. Reduce the Matte Opacity value to increase the transparency of the paint.

4. Paint or place graphics or cutouts on the matte.

   The paint and graphics are applied to the matte. If you use graphic tools, use Tack to tack the graphic to the matte. See "Tacking Down Selected Objects" on page 1761.

5. You can save the matte in the matte library. See "Saving Setups" on page 1773.

6. To process the matte clip, click Exit.

   The new matte clip is saved to the EditDesk with the front clip.

Painting on the Matte and Image

When applying paint strokes or graphics to the image, enable Both to paint the image and the matte simultaneously.

Resetting the Matte

If you do not load a matte, Paint displays the last matte that was loaded.

To erase the matte:

1. Click Matte.
2. Set the Matte Opacity to 0%.
3. Click Wipe.

   The matte is erased.

Creating a Gradient Matte

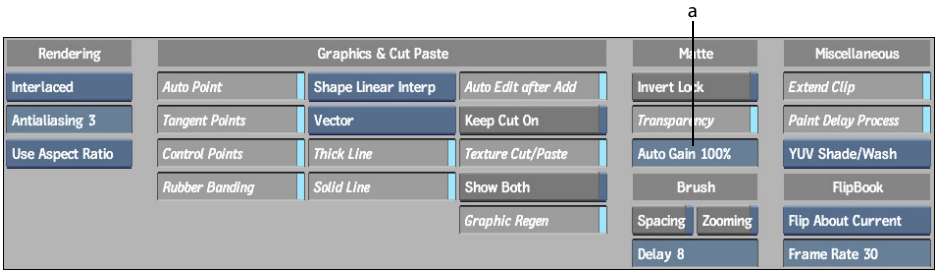
You can use graphics that contain gradients to create a matte that blends from one level of the matte colour to another level. A gradient matte is useful for blending paint strokes or creating soft edges.

To create a gradient matte, draw a graphic with a gradient on the matte, and then use the Channel Editor to change the "a" channel of the start or end colour of the gradient. See "Creating Graphics" on page 1732, and "Changing the Object Gradient" on page 1748.

Creating High-Contrast Mattes

Use the Auto command to create a high-contrast matte. The minimum and maximum luminance values for the matte are set using the two colour pots in the AutoMatte menu. Any pixel with a luminance value below the minimum is set to black, and any pixel with a luminance value above the maximum is set to white.

Unwanted grey areas can be removed from the matte by increasing the percentage in the Auto Gain field in the Setup menu.



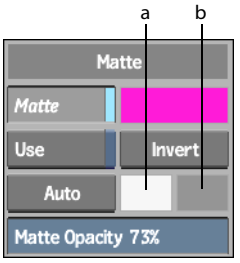
a) Auto Gain field

Pixel values between the minimum and maximum values are multiplied by the Gain value. The resulting values are clipped at the specified maximum luminance value. The Gain is expressed as a percentage value. The default value of 100% has no effect on the image since the luminance values are multiplied by 1.

To use the AutoMatte command:

1. In the Paint menu, click Matte.

   The AutoMatte menu appears.



a) Minimum luminance b) Maximum luminance

2. Set the minimum luminance value for the matte in the colour pot on the left. To set the value, click the field and use the colour picker to select the lightest colour from the image.
3. Set the maximum luminance value for the matte in the colour pot on the right.
4. Set the Auto Gain for the matte. The Auto Gain field is in the Setup menu.
5. Click Auto to generate the matte.
6. Click Use to enable the generated matte.

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Summary

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Accessing the Graphics Menu

To access the Graphics menu, click the Graphics button in the Paint menu. Some options may be hidden if the colour palette is open. Swipe the cursor across the bars at the bottom of the screen to hide the colour palette.



Creating Graphics

Graphics can be used to create cutouts or mattes, or to apply geometrical shapes, text, and fills to the result clip.

To create a graphics object:

1. In the Paint menu, click Graphics.
2. Click Add.
3. Select the type of object to add by selecting an icon in the Object Tools window.

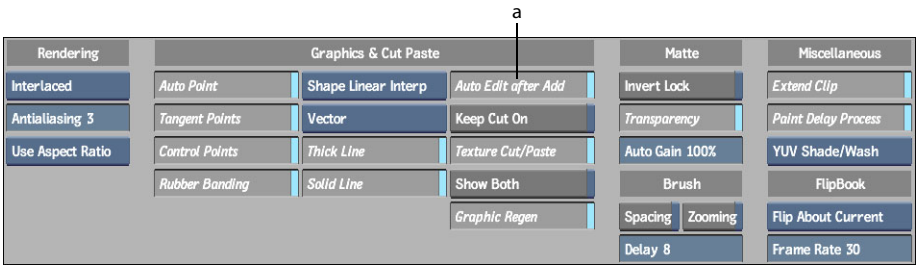


4. Draw the object on the image. See "Using the Object Tools" on page 1733.
5. Set the resolution to be used when adding or editing objects. See "Setting the Object Resolution and Display" on page 1744. Objects appear at full resolution when they are drawn.
6. Set the object's attributes and gradient. See "Setting the Object Attribute" on page 1746, and "Changing the Object Gradient" on page 1748.
7. Set the object's colour in the Current Colour pot. See "Selecting Colours" on page 1674.
8. Resize and move the object. See "Changing the Size or Position of an Object" on page 1750.
9. Use the Transformation box or controls to move, rotate, or scale the object. See "Changing the Shape of an Object" on page 1751.
10. Use the Animation controls to animate the object. See "Animating Graphics" on page 1755.
11. Click the Tack button to permanently place the object on the result clip.

    Once the object has been tacked down, it cannot be moved, rotated, deleted, resized, or copied. See "Tacking Down Objects" on page 1760.

Auto Edit After Add

After you add an object to the image, Paint automatically switches from Add mode to Edit mode. You can turn off this default setting by disabling the Auto Edit After Add button in the Setup menu. You can then add objects one after another without interruption.



a) Auto Edit After Add button

Using the Object Tools

A number of predefined graphic tools are available in Paint. The cursor looks the same for all graphic types. When you move the cursor onto an image, it appears as a small green cross with crosshairs that extend the width and height of the canvas. The crosshairs help align objects on the image.

Each tool has its own icon in the Object Tools window.

To select an object tool:

1. Scroll through the Object Tools window.

   Click the Object Tools window and drag left or right. Use the left mouse button to scroll slowly, the middle button to scroll faster, and the right button to scroll the fastest.

2. Click the object tool icon you want to use.

   The selected object tool is highlighted by a blue outline.

   NOTE: Only one object tool can be active at a time.

Drawing a Line

Use the Line object tool to draw a single straight line or a multi-line object (a series of lines joined end-to-end).

To draw a line or a series of lines:

1. In the Graphics menu, click Add.
2. Select the Line tool in the Object Tools window.

The Create Multiple Lines button appears.

3. Click Create Multiple Lines.
4. To draw multiple lines, move to the canvas and click to place the start point of the first line. Click again to draw the end point. Continue clicking to draw more lines.
5. To end a multiple line object, click Create Multiple Lines.
6. To draw single lines, move to the canvas and click, drag, and release.

   Paint draws the line as you drag.

Drawing a Rectangle

Use the Rectangle object tool to draw a rectangle or square in one of two ways:

- Corner-to-corner, with the two vertices located at diagonally opposite corners of the rectangle
- Centre-to-corner, with the first vertex at the centre of the rectangle and the second at one corner

To draw a rectangle from corner-to-corner:

1. In the Graphics menu, click Add.
2. Select the Rectangle tool in the Object Tools window.
3. Press the cursor to anchor one corner of the rectangle. Do not release the cursor.
4. Drag the cursor diagonally. You can adjust the width and height of the rectangle as long as you hold down the cursor.
5. Release the cursor to anchor the second vertex.

   The rectangle is drawn on the image.

To draw a rectangle from centre-to-corner:

1. In the Graphics menu, click Add.
2. Select the Rectangle tool in the Object Tools window.
3. Press **ALT**.
4. Position the cursor where you want to place the centre of the rectangle and press down.
5. Drag diagonally, and release the cursor when the rectangle is the correct size.

Drawing a Square

Press **E** while you draw and repeat the procedure for drawing a rectangle from corner-to-corner.

Drawing a Triangle

Use the Triangle object tool to draw a triangle or equilateral triangle. The vertices are located at the three corners of the triangle.

To draw a triangle:

1. In the Graphics menu, click Add.
2. Select the Triangle tool in the Object Tools window.
3. Position the cursor and press to anchor the first vertex on the image. Do not release the cursor.
4. Drag the cursor horizontally to draw the base of the triangle. You can continue to adjust the length of the base as long as you press down on the cursor.
5. Release the cursor to anchor the second vertex.
6. Move the cursor to where you want to place the third vertex. You can continue to adjust the position of the third vertex until you press down on the cursor. Press to anchor the third vertex.

   The triangle is drawn on the image.

Drawing an Equilateral Triangle

An equilateral triangle has three sides of equal length. To draw an equilateral triangle, repeat the procedure for drawing a triangle and press **E** while drawing the base of the triangle. This also establishes the height of the triangle. Release the cursor to anchor the second and third vertices on the image.

Drawing an Ellipse

Use the Ellipse object tool to draw an ellipse defined by three vertices. The first vertex determines the centre of the ellipse. The second vertex determines the horizontal radius of the ellipse. The third vertex determines the vertical radius.

To draw an ellipse:

1. In the Graphics menu, click Add.
2. Select the Ellipse tool in the Object Tools window.
3. Position the cursor at the centre of the ellipse and press to anchor the point on the image. Do not release the cursor.
4. Drag the cursor horizontally to establish the width of the ellipse. You can continue to adjust the width as long as you press down on the cursor.

5. Release the cursor to anchor the second vertex.
6. Move the cursor along the vertical axis to position the third vertex. You can continue to adjust the height of the ellipse until you press down on the cursor. Press to anchor the third vertex.

   The ellipse is drawn on the image.

To draw a circle with the Ellipse tool:

1. In the Graphics menu, click Add and select the Ellipse tool.
2. Press **E**.
3. Position the cursor at the centre of the circle and press to anchor the point on the image. Do not release the cursor.
4. Drag the cursor horizontally to establish the radius of the circle. Notice that there are two vertices at the edge of the circle, as there are for an ellipse.
5. Release the cursor and the **E** key to anchor the second and third vertices.

   The circle is drawn on the image.

Drawing a Circle

Use the Circle object tool to draw a circle in one of two ways:

- Centre-to-edge, with one vertex at the centre of the circle and a second on the circumference
- Edge-to-edge, with two vertices at opposite points on the circumference

To draw a circle from edge-to-edge:

1. In the Graphics menu, click Add.
2. Select the Circle tool in the Object Tools window.
3. Position the cursor at the centre of the circle and press to anchor that point on the image. Do not release the cursor.
4. Drag the cursor to establish the radius of the circle. You can continue to adjust the size of the circle as long as you press down on the cursor.
5. Release the cursor to anchor the second vertex.

   The circle is drawn on the image.

To draw a circle from centre-to-edge:

1. In the Graphics menu, click Add and then select the Circle tool.
2. Press and hold **ALT**.
3. Drag the cursor to establish the radius of the circle.

   When the circle is the required size, release the cursor.

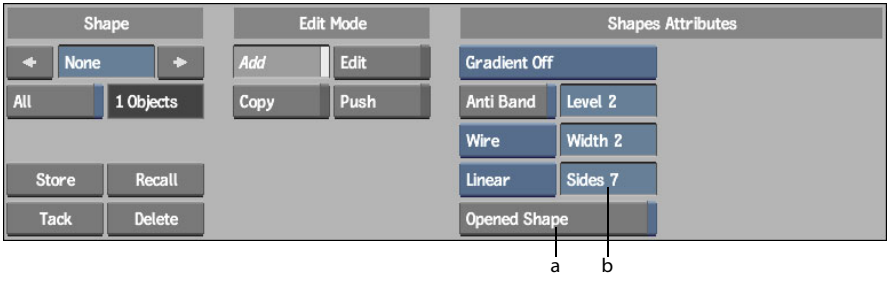
Drawing a Polygon

Use the Polygon object tool to create a series of connected lines that form a closed or open object. You can specify how the vertices of the polygon should be connected by selecting one of the options from the Polygon Mode box.

To draw a polygon:

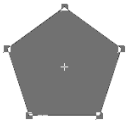
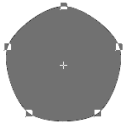
1. In the Graphics menu, click Add.
2. Select the Polygon tool in the Object Tools window.

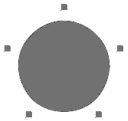
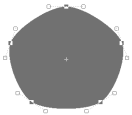
   The Polygon menu appears.



a) Polygon Mode box b) Sides field

3. Select an option from the Polygon Mode box to set the type of curve used to join the vertices of the polygon.

Select:	To:
 Linear	Use straight lines to join the vertices of the polygon.
 Cardinal	Use a smooth curve that passes through the vertices of the polygon.

Select:	To:
 Bspline	Use a very smooth curve that passes on the inner side of the vertices of the polygon.
 Bezier	Use Bezier curves. Each vertex of the polygon has a tangent with two tangent handles. In Edit mode, you can move the tangent handles to adjust the slope of the polygon. See "Editing a Bezier Curve" on page 1753.

The minimum number of vertices for a polygon depends on the type of interpolation used. A polygon should have at least three vertices when using Linear interpolation, or four when using Cardinal or Bspline interpolation. The maximum number of vertices is 255. A polygon can be concave.

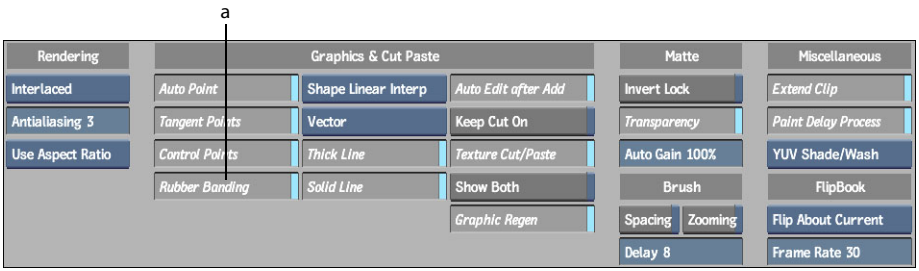
4. To create an open-ended polygon, click Opened Shape.
5. Position the cursor at one vertex of the polygon, and click to anchor that point on the image.
6. Release the cursor and move it to where you want the next vertex of the polygon. You can continue to adjust the positioning of the next vertex until you press down on the cursor. Press to anchor the point on the image.
7. Repeat steps 4 and 5 for each vertex.
8. To close the polygon, press anywhere outside the canvas.

   The polygon is drawn on the image.

Rubber Banding

Rubber banding is the default setting for drawing polygons and lines. This means that a vertex is added to the polygon only when you press and release the cursor.

To draw a polygon with multiple vertices, disable the Rubber Banding button in the Setup menu. When you drag the cursor while drawing a polygon or line, vertices are drawn on the image.



a) Rubber Banding button

Drawing Regular Polygons

Draw regular polygons using the Sides field and the **E** key. A polygon can have three or more sides. This enables you to draw a triangle or a square based on the centre point of the object.

To draw a regular polygon:

1. In the Graphics menu, click Add.
2. Select the Polygon tool in the Object Tools window.
3. Enter the number of sides for the polygon in the Sides field.
4. Press **E**.
5. Position the cursor over the image and press down.

   This is the centre of the polygon.
6. Drag the cursor away from the centre point. The polygon is drawn on the image. You can continue to adjust the size of the polygon as long as you press down on the cursor.
7. When the polygon is the correct size, release the cursor.

   The polygon is drawn on the image.

Drawing a Fill Object

Use the Fill object tool to fill areas of an image with colour. While this is similar to using the Fill command in the Paint menu, you can only use this tool with colour, Shade, and Wash, and not to fill areas with a reference image. However, you can edit fill objects after you draw them.

NOTE: A fill object cannot have a gradient.

To draw a fill object:

1. In the Graphics menu, click Add.
2. Select the Fill object in the Object Tools window.

The Fill object controls appear.



a) Fill object controls

3. Select a colour model from the Colour Model box (RGB or YUV).
4. Select the colour channels you want to use (R, G, and B, or Y, U, and V).

   The choice of colour channels determines how Paint evaluates the area you want to fill. For example, if you select R, G, and B, Paint fills areas whose adjacent pixels have red, green, and blue values in the specified range. If you select only R, Paint fills only areas whose adjacent pixels have red values in the specified range.
5. Enter the Range and Softness values for the fill.

   The range determines how far the fill spreads from the point you click on the image; if you increase the range, you increase the fill area. The softness determines how much diffusion occurs at the edges of the fill; if you increase the softness, you increase the diffusion at the edges of the fill.
6. Move the cursor to the canvas and click inside the area to fill.

   Paint fills the area with the current colour starting at the point you click.

   NOTE: The colour of the image and the channel, range, and softness settings determine the extent of the fill. As you move the fill object, it changes size and shape in response to the different colours in the image.

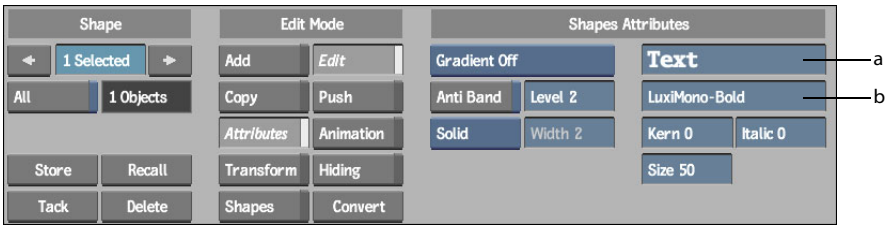
Drawing a Text Object

Use the Text object tool to add text to the image. You can change the size, kerning, and inclination of the text string.

To add a text object:

1. In the Graphics menu, click Add.
2. Select the Text tool in the Object Tools window.

The Text object controls appear.



a) Text field b) Font field

3. Click the Font field and select a new font from the font library.

   NOTE: By default, Paint uses the font declared on the TextDefaultFont line in the configuration file. Refer to your application's installation guide. See also "About Fonts in Smoke" on page 801.

4. Click the Text field, type the text string, and click Enter.

5. Click the image to place the text object.

   You can adjust the size, kerning, and italics of the text in Edit mode.

Use:	To:
Size	Adjust the size (in pixels) of the text.
Italic	Incline the text. Enter a positive value to slant the text to the right, and a negative value to slant it to the left.
Kern	Adjust the space (in pixels) between all letters in the text.

Selecting Objects

You must select an object before you can edit it. In Edit mode, you can select objects in three ways:

- Click an object to select it.
- Use the Selected field to select individual objects.
- Use the All command to select all objects at once.

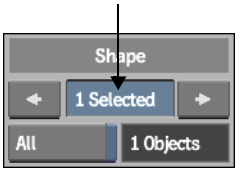
Using the Selected Field

As you add objects to the image, they are numbered sequentially, starting at 1. You can select an object by specifying the number of the object in the Selected field.

As you change the number in the Selected field, the corresponding object is highlighted by a selection box.

To select a single object using the Selected field:

1. Set the number in the Selected field to the number of the object you want to edit.



   You can also click the < and > buttons beside the Selected field to move through the sequence.

2. When the selection box outlines the object, release the cursor. You can now edit it.

Selecting More than One Object

To select an additional object, hold down **SHIFT** and click another object. Repeat this step for each object you want to select.

Deselecting Objects

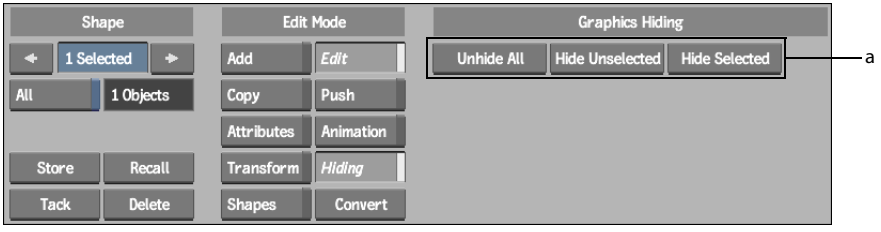
To deselect an object or objects, select a different object or click the Add button.

Selecting All Objects

To select all the objects, click the All button. All is shown in the Selected field. Click it again to deselect them.

Editing Objects

Use the object controls to copy, delete, hide, or layer objects.



a) Hide options

Copying Objects

Use the Copy command to create multiple copies of an object. Once a copy is created, it can be selected and edited like any other object.

To copy an object:

1. In the Graphics menu, click Copy.
2. Click the object you want to copy. Do not release the cursor.

   A copy of the object is superimposed on the original image. You cannot see the copy until you drag it to a new location.
3. Drag the copy to a new location.
4. When the copy is positioned correctly on the image, release the cursor.

Deleting Objects

Use the Delete command to remove one or more objects from the image.

To delete one or more objects:

1. Select the objects you want to delete. Click an individual object or use the Selected box to select an object. To select multiple objects, click an object, press **SHIFT**, and click any other objects you want to delete.
2. Click Delete.

   All selected objects are removed from the image.

To delete all objects from the image:

1. Enable All.
2. Click Delete.

   All objects are deleted from the image.

Hiding Objects

Use the Hide/Unhide commands to hide or unhide objects before they are tacked onto the image.

To hide or unhide one or more objects:

1. Select the objects you want to hide. Click an individual object or use the Selected box to select an object. To select multiple objects, click an object, press **SHIFT**, and click any other objects you want to hide.
2. In the Graphics menu, click Edit and then click Hiding.

The Hide options appear.

Select:	To:
Hide Selected	Hide all selected objects.
Hide Unselected	Hide all objects that are not selected.
Unhide All	Show all hidden objects.

Changing the Order of Overlapping Objects

Objects can be drawn so they overlap other objects to produce a stack of objects.

To send an object to the bottom of the stack:

1. Select the object.
2. In the Graphics menu, click Push and then click the object until it is at the bottom of the stack.

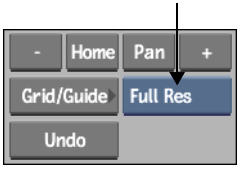
   NOTE: To bring the object back to the front, click the object until it moves to the front.

Setting the Object Resolution and Display

Use the Object Resolution box to set the resolution while drawing or editing objects. The objects are regenerated at high resolution once you release the cursor at the end of each editing operation. Use the options in the Setup menu to affect the display of the graphics before they are tacked down onto the image.

To set the object resolution:

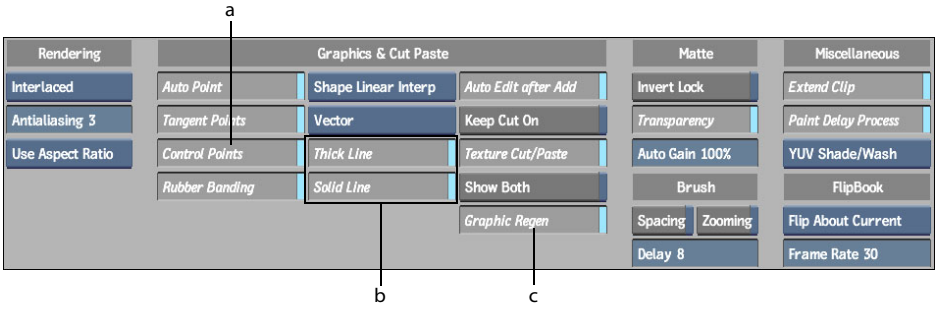
➤ Select an option from the Object Resolution box.



Select:	To:
Full Res	Display the object at full resolution when updating. This is helpful for displaying gradients, but slows down the rate at which image display is refreshed.
Low Res	Display the object at low resolution when updating.
Wireframe	Display the object as a wireframe when updating.

Wireframe Display Options

The Thick Line and Solid Line buttons in the Setup menu determine the thickness and continuity of the wireframe.



a) Control Points button b) Thick Line and Solid Line buttons c) Graphic Regen button

Enabling and disabling the Thick Line and Solid Line buttons affects the wireframe as follows:

- When Thick Line is enabled, the wireframe has a thickness of 2 pixels.
- When Thick Line is disabled, the wireframe has a thickness of 1 pixel.
- When Solid Line is enabled, the wireframe is unbroken.
- When Solid Line is disabled, the wireframe is dashed.

Increasing Editing Speed

To speed up editing, disable the Graphic Regen button in the Setup menu. Instead of waiting for the graphics objects to be regenerated at the end of an editing operation, the objects appear at the display resolution. This can be a useful time-saving feature.

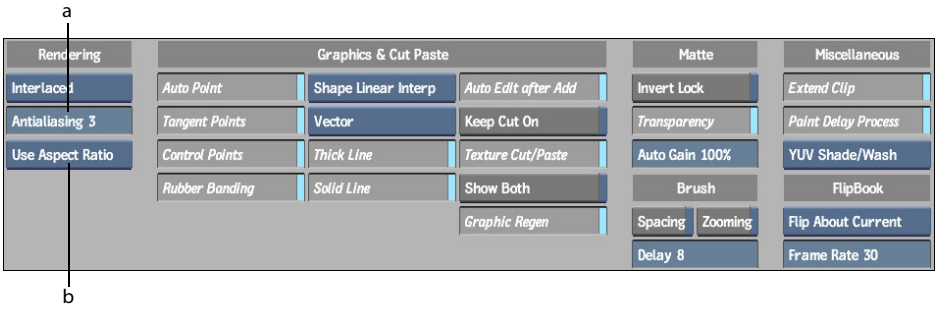
Hiding the Object Vertices

Each object is defined by two or more vertices. These vertices, or tangent handles, appear while you are drawing or editing the object.

Disable the Control Points button in the Setup menu to turn off the display of the vertices while you are drawing or editing the object. This feature is useful if you want to trace the outline of a figure.

Displaying Anamorphic Geometry

Select Use Aspect Ratio in the Rendering area of the Setup menu to draw and display anamorphic geometry. For normal display, click Use Aspect Ratio and switch to Use Square Pixels.



a) Anti-alias field b) Use Aspect Ratio option

Anti-Aliasing for Objects

The jagged edges that can occur along diagonal and curved lines in geometry are caused by aliasing, or insufficient spatial sampling of the image. The process of minimizing jagged edges by increasing the sampling rate is called *anti-aliasing*.

Use the Anti-alias field in the Rendering Setup menu to specify an anti-aliasing factor for geometry. When the value is set to 1, no anti-aliasing occurs. Best results are obtained with a value of 4.

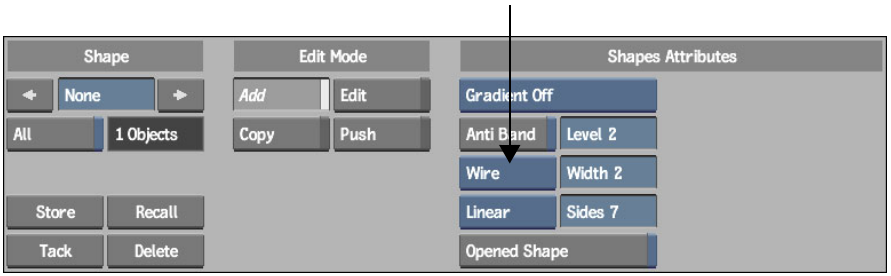
Setting the Object Attribute

Use the Object Attribute box to set the display mode for the object you add to the image.

To change the object attribute:

1. In the Graphics menu, click Edit.
2. Select the object you want to edit.
3. Click Attributes.

4. Select an option from the Object Attribute box.



Select:	To:
Solid	Draw a filled object with a well-defined edge. Use the Brush Opacity field to set the object's transparency. No other brush attributes or types are available. Line objects cannot be set to Solid.
Outline	Draw an outline of the object. Use the Brush Attribute buttons to set the appearance of the outline. See "Changing the Object's Appearance" on page 1747.
Fuzzy	Draw a solid object with a soft edge. Use the Brush Attribute fields to set the appearance of the outline.
Wire	Draw a wireframe object. Use the Brush Opacity field to set the object's transparency. No other brush attributes or types are available.

Changing the Object's Appearance

You can change the appearance of an object by changing any of the following display attributes:

- Current colour
- Brush attribute values or modes
- Special Effects media or filters
- Colour gradient

Changing display attributes affects all currently selected objects. See "Selecting Objects" on page 1741.

Setting Brush Attributes and Modes

In the Graphics menu, you can only change brush attributes and modes when using the Outline or Fuzzy attribute. See "Brush Attributes" on page 1690.

If the Brush Attribute controls are not visible, swipe the bar at the bottom of the menu. Use the Current Colour pot to set the graphic's colour, and the Opacity field to set the opacity of the object, or the effect a graphic has on the image.

Using Filters and Special Effects Media with Graphics

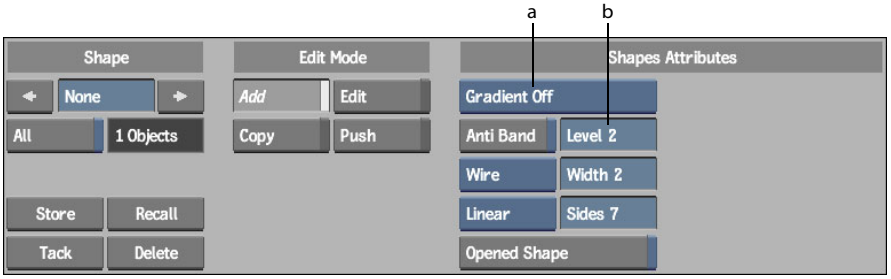
Any filter can be used with objects. Only the Paint, Clone, Reveal, Wash, and Shade Special Effects media can be used. See "Using Special Effects Media" on page 1698.

Changing the Object Gradient

All objects, except the fill object, can have a gradient. You can edit a gradient or apply a gradient to an object that does not have one. A selected object with a gradient displays a gradient control bar that you can use to edit the orientation of the gradient.

To edit a colour gradient:

1. In the Graphics menu, click Edit.
2. Select the object you want to edit.
3. Click Attributes.
4. Select an option from the Gradient box.



a) Gradient box b) Noise Level field

Select:	To:
Rectangular Gradient	Use a rectangular gradient in which colour changes from top to bottom.
Circular Gradient	Use a circular gradient in which colour changes from centre to edge.
Gradient Off	Turn off the gradient and use a solid colour.

5. Set the colours for the gradient. See "Using the Colour Gradient Bar" on page 1676.
6. To eliminate banding, enable Anti Band.

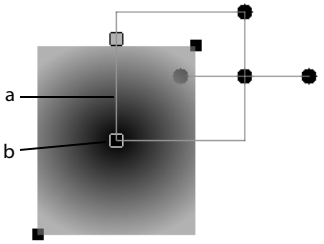
   Banding normally appears only if you are working at 8-bit colour depth and if the gradient that you apply is stretched.

   HINT: You can also set a noise level to the anti-band function. Noise may help when colour bands are very large. Set the value in the Noise Level field to 7 to apply the maximum noise, or lower it to apply less dither/noise. If you set the value to 0, no noise is applied.

7. Use the gradient control bar to change the object's gradient.

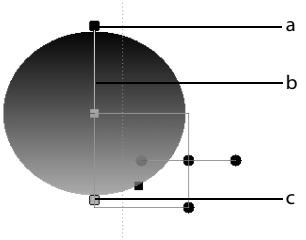
Using the Gradient Control Bar

When you select an object with a gradient, Paint displays a gradient control bar in addition to the object transformation box. The gradient control bar has two handles at each end that show the colours of the gradient. In a rectangular gradient, the bar also indicates the direction of the gradient.



Gradient control bar for a rectangular gradient

a) Gradient control bar b) Centre point of gradient



Gradient control bar for a circular gradient

a) Start point of the gradient b) Gradient control bar c) End point of the gradient

NOTE: If you want to move the transformation box, press **M** and click the location where you want to move the box.

To use the gradient control bar:

1. Select an object with a gradient, or add a gradient to an object.
   Paint displays the transformation box and the gradient bar.
2. Move the handles of the gradient control bar to change the orientation and location of the gradient.

In a rectangular gradient, this affects the gradient orientation. For example, the default orientation for a rectangular gradient is top to bottom. If you drag one of the handles left or right, you change the orientation to diagonal. If you drag the handles so the gradient bar is horizontal, you get a rectangular gradient with the colours blended from side to side.

If you select the centre colour handle in a circular gradient, you can move the gradient's centre inside the object or even outside it.

3. To decrease the amount of one colour visible in an object, move the handle to the edge or outside the object.

Changing the Size or Position of an Object

Use the transformation box, or the transformation controls in the Axis Transformation menu, to change the size or position of an object. You can use the transformation box and controls to modify the object in the following ways:

• Move the object in any direction on the image.

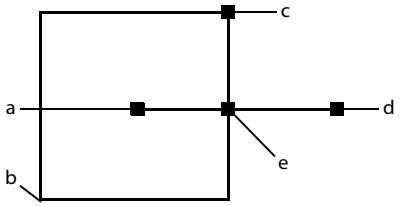
• Rotate the object about its centre point.

• Change the size of the object.

You can translate, resize, or rotate more than one object at the same time by selecting all the objects you want to edit.

Using the Transformation Box

To display the transformation box, click the Edit button in the Graphics menu and click the object you want to edit.



a) Reset handle
b) Centre point
c) Resize handle
d) Rotation handle
e) Translation handle

The position of the transformation box is saved for each object. To move the transformation box, press **M** and click the destination.

Resize handle — To change the size of an object, drag the resize handle in any direction. To maintain an object's proportions, press **E** as you drag the resize handle.

Centre point — To change the point around which the object rotates, move the centre point.

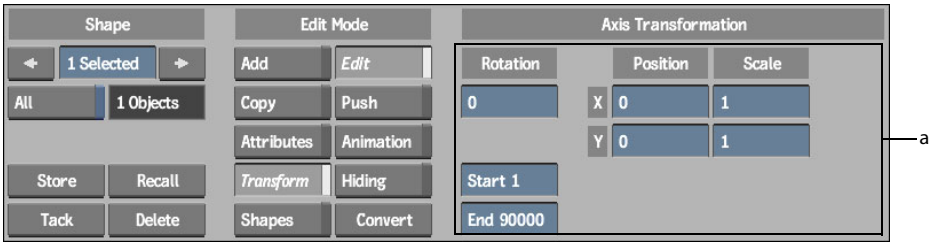
Rotation handle — To rotate the object about its centre point, drag the rotation handle.

Translation handle — To move the object in any direction on the image, drag the translation handle. The transformation box moves with the object.

Reset handle — To restore the object to its initial size and position on the image, click the reset handle.

Using the Transformation Controls

Use the transformation controls to translate, rotate, and resize a selected object. To display the transformation controls, select an object and click the Transform button.



a) Transformation controls

X (Position) — Move the object along the horizontal axis (X-axis).

Y (Position) — Move the object along the vertical axis (Y-axis).

X (Scale) — Change the size of the object along the horizontal axis.

Y (Scale) — Change the size of the object along the vertical axis.

Rotation — Set the object's angle of rotation along the Z-axis. The object is always rotated around its centre point.

Reset — Use the Reset button to reset the object to its initial size and position.

Start and End Numeric Fields — Use these fields to set when the object appears in the clip.

Changing the Shape of an Object

To change the shape of an object, such as a polygon or a line, you must add, delete, or move a vertex on the object.

To change the shape of an object:

1. In the Graphics menu, click Edit.
2. Select the object you want to edit.

   The object vertices and the transformation box appear on the selected object.
3. Press the vertex you want to edit and drag it to a new location. When you are satisfied with the new position, release the cursor.

Adding and Deleting Vertices on a Polygon or Line

Change the shape of a polygon or line by changing its number of vertices.

To add a vertex to a polygon or line:

1. In the Graphics menu, click Edit.
2. Select the polygon or line you want to edit.

   The vertices for that object are selected.
3. Press **A**.
4. Press on one of the existing vertices and drag outward. A vertex is added counterclockwise to the selected point.

   To add a point clockwise to the selected point, press **CTRL+A**.
5. Repeat steps 3 and 4 for each vertex you want to add to the object.

To delete a vertex from a polygon or line:

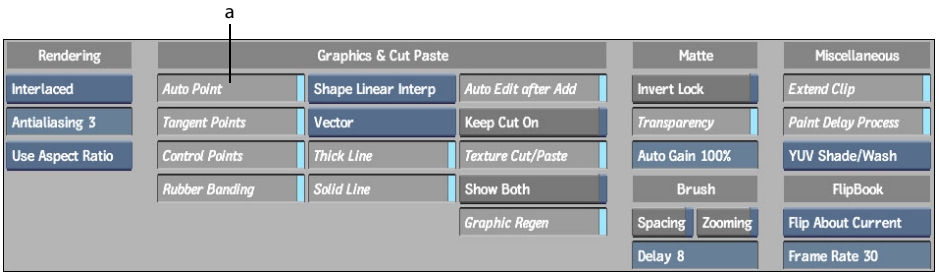
1. In the Graphics menu, click Edit.
2. Select the polygon or line you want to edit.

   The vertices for that object are selected.
3. Press **D**.
4. Click the vertex you want to delete.

   The selected vertex is deleted from the object.
5. Repeat steps 3 and 4 for each vertex you want to delete on the object.

The Auto Point Command

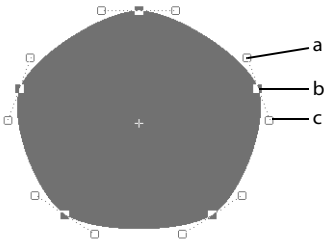
When you add or delete a vertex on a polygon or line, the same point is added or deleted on all shapes for that object. You can disable this option in the Setup menu. When the Auto Point button is disabled, any point you add or delete on a shape is added/deleted in the current shape key only.



a) Auto Point button

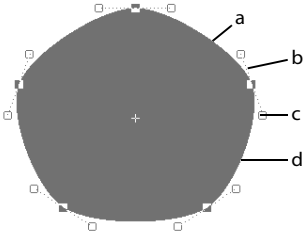
Editing a Bezier Curve

When you use the Bezier option to draw a polygon, each vertex of the polygon has two tangents. Each tangent ends with a handle.



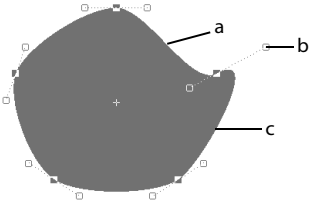
a) Tangent b) Vertex c) Handle

Use Edit mode to move a tangent handle and adjust the slope of the adjacent side of the polygon. When you move one tangent handle, the tangent's reciprocal handle moves in the opposite direction because handles A and B are joined to keep the joint at the intersection of the two edges smooth.



Original Curve

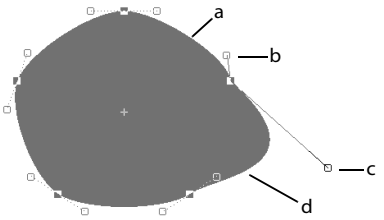
a) Edge A
b) Tangent A
c) Handle B
d) Edge B



After moving handle B

a) Edge A b) Handle B c) Edge B

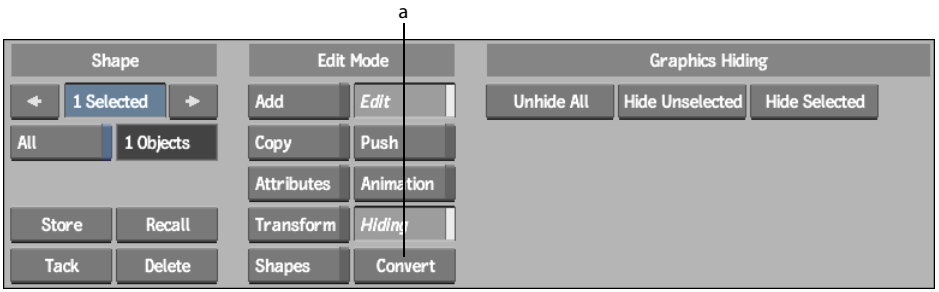
To adjust the slope on one side of the vertex only, press **B** and click the vertex. This breaks the tangent so that you can move its handles independently. To reset the tangent, press **B** and click the vertex again.



a) Edge A c) Handle B
b) Handle A d) Edge B

Converting Graphics to AutoPaint Strokes

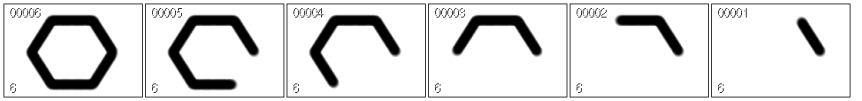
Use the Convert command to convert objects to AutoPaint strokes.



a) Convert button

You can play the paint strokes using the AutoPaint controls in the Paint menu. See "Using AutoPaint" on page 1715.

The following shows how a hexagon is drawn over six frames. One edge is drawn in each frame. After the object is converted to AutoPaint strokes, it is always drawn as an outline regardless of its attributes in the Graphics menu.



To determine how much of an object to draw in each frame, the number of edges in the object is divided by the number of frames in the clip. The polygons are drawn one after the other in the order in which they were drawn in the Graphics menu.

To convert an object to AutoPaint strokes:

1. Select the object.
2. Click Convert and Confirm.

Animating Graphics

Use the Channel Editor and Shape Animation controls to animate Paint graphics. You can animate the position, display, and shape of a graphic. To display the Channel Editor, click the Animation button and swipe the cursor across the bottom of the screen.

For information on using the Channel Editor, see Chapter 59, "Animation," on page 1403.

Animation Parameters

The following parameters can be animated for every object:

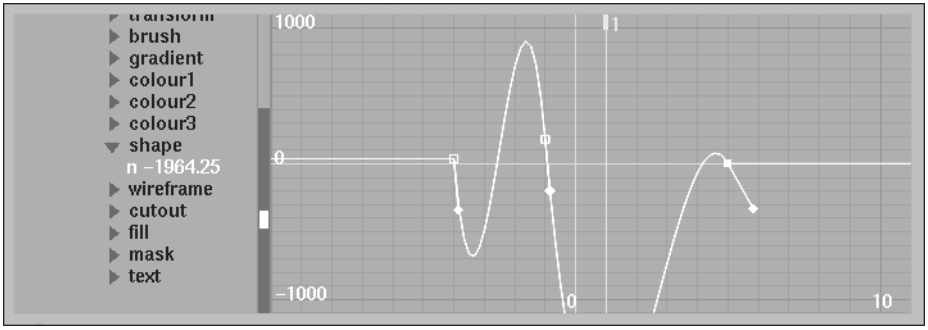
- Position, rotation, and size
- Brush attributes
- Gradient orientation, transparency, and colour
- Colour (red, green, and blue channels)
- Wireframe width
- Range and Softness of a fill object
- Transparency
- Size, Kerning and Italics for a text object

NOTE: In Paint, the commands in the Edit Mode box can be performed on animation curves only. To modify a keyframe by editing the object in the image window, you must use the editing commands in the Graphics menu.

Shape Animation

To animate the shape of an object, you must create keyframes with the Shape Animation controls. Each shape you define becomes a keyframe in the Shape channel of the Channel Editor. The difference between the keyframes is interpolated and the shape animation is created.

The Shape channel is used to identify the number and location of shape keyframes in a clip. Use the shape curve to control the rate at which an object changes to a new shape. The following figure shows the Shape channel for an object that changes from shape 1 in frame 1, to shape 2 in frame 8, and shape 1 in frame 15.



To animate the shape of an object:

1. Create an object.

   This original shape becomes shape keyframe 1 in the Channel Editor.

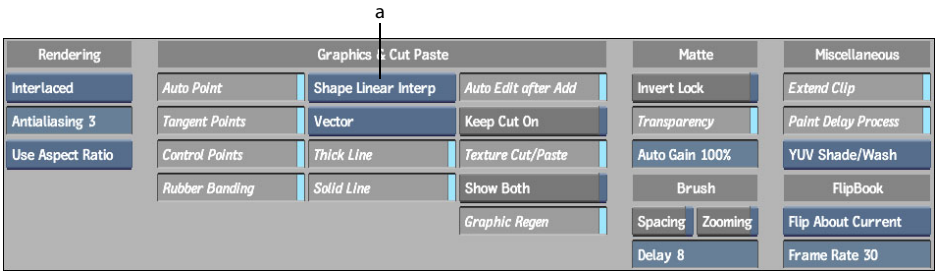
2. Advance to another frame in the clip.

3. Select the object, and change its shape.

   To change its shape, you must move, add, or delete a vertex on the object. This new shape is shape keyframe 2 in the Channel Editor.

Shape Interpolation

Use the Shape Interpolation box in the Setup menu to specify the interpolation between shapes in the animation.



a) Shape Interpolation box

Select:	To:
Shape Linear Interp	Produce sudden transitions between shapes.
Shape Cardinal Interp	Produce smooth transitions between shapes.

NOTE: The type of shape interpolation you use is independent of the type of polygon interpolation you use.

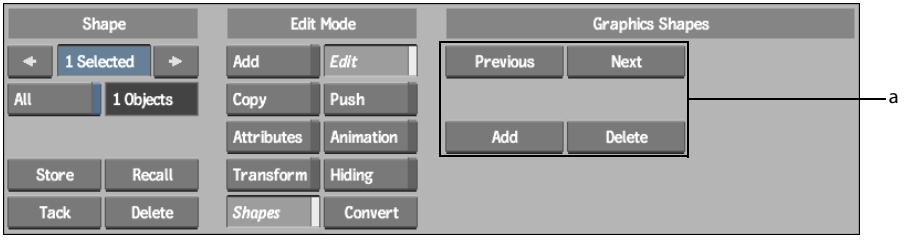
Moving between Shape Keyframes

Use Previous and Next to move between shape keyframes in an animation.

To move between keyframes:

1. Select the object you want to modify.
2. Click Edit and then Shapes.

   The Shapes menu appears.



a) Shapes menu

3. Click Next to advance to the next shape keyframe.
4. Click Previous to go to the previous shape keyframe.

Deleting Keyframes

Use Delete to delete a shape keyframe from the animation.

To delete a shape keyframe:

1. Select the object.
2. Click Shapes.

   The Shapes menu appears.
3. Select the keyframe you want to delete.
4. Click Delete.

   The selected shape is deleted.

Adding Keyframes

Use Add to create a shape keyframe. This can be useful for creating animations that start and end with the same shape.

To add a shape key using Add:

1. Select the object you want to animate.
2. Go to the frame where you want to add the shape keyframe.
3. Click Shapes.

   The Shapes menu appears.
4. Click Add.

   A new keyframe is added to the Shape channel in the Channel Editor.

Gradient Animation

Use the Channel Editor to animate the colours, orientation, and direction of a colour gradient. The Gradient folder includes Start and End folders for the two colours in the gradient. The Start and End folders each contain channels for the X and Y position of the colour, as well as the R, G, B, and alpha values.

Although you can animate the gradient independently, by default, the gradient will follow any transformations of the object.

To animate a gradient:

1. Select the object with the gradient you want to animate.
2. Click Animation. If necessary, swipe the cursor across the bottom of the screen to display the Channel Editor.
3. Click the Geometry and Stroke folders to expand them.

If you selected more than one object, a Stroke folder appears for each selected object. Click the Stroke folder for the object you want to animate.

4. Click the Gradient folder to expand it, and click the Start and End folders:

   • The Start folder contains the X and Y channels and a Colour folder for the gradient's colour.

   • The End folder contains the X and Y channels and a Colour folder for the gradient's colour.

5. Click to expand each Colour folder.

Use:	To:
x	Move colour origin left or right. This is the same as moving the gradient bar handle.
y	Move colour origin up or down. This is the same as moving the gradient bar handle.
r	Change percentage of red in the colour.
g	Change percentage of green in the colour.
b	Change percentage of blue in the colour.
a	Change percentage of the colour's alpha channel. Use this channel to create a gradient matte or to change the opacity of the colour.

6. Change the values for the channels in different frames to create a gradient animation.

Processing the Animation

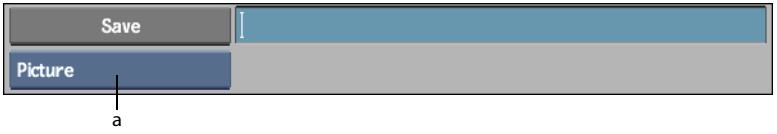
To process the animation, click Process in the Graphics menu. Make sure you are at the first frame of the animation since the clip will be processed from the currently displayed frame until the end of the clip.

Saving and Restoring Objects

Use the Store and Recall commands to save and restore objects to the image. Use the Library menu to save or load graphics from the graphics library.

To save or load a graphic:

1. In the Paint menu, click Load or Save.
2. Select Geometry from the Load or Save option box.



a) Save option box

3. Select a file or type in a name for the graphic.

   NOTE: If you are using Save and have typed in a name for the file, you must press **ENTER** to finish saving the file.

The Store and Recall Commands

To save the selected graphic in the buffer, click Store in the Graphics menu. The current object replaces the graphic saved in the buffer.

The Store command does not save the result image. This means that if you tacked the objects onto the image, they are not saved using the Store command. To restore the geometry to the image, click Recall.



a) Store button b) Recall button

HINT: Use Store and Recall to add graphics to clips loaded at a later time.

Tacking Down Objects

An object can be selected, deleted, edited, and transformed until it is tacked down on the image. As soon as it is tacked down, the object becomes part of the image and can no longer be manipulated.

There are several ways to tack down an object:

- Select a Tack mode so that an object is either tacked down as soon as it is drawn or as soon as the next object is drawn.
- Tack down selected objects only.
- Tack down all objects simultaneously using the Tack All command.

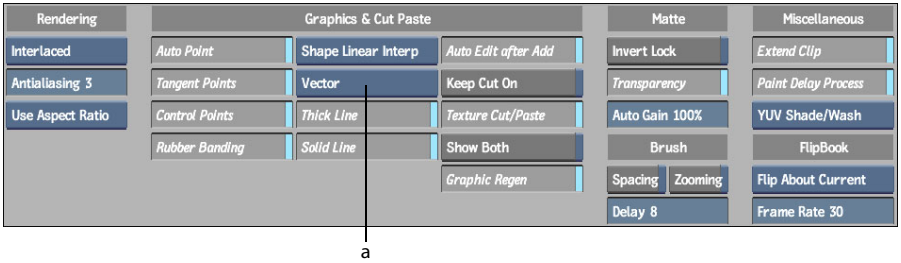
Tack Modes

The Tack mode is selected with the Tack Mode box in the Rendering Setup menu.

To set the Tack mode:

1. In the Paint module, click Setup.

   The Setup menu appears.



a) Tack Mode box

2. In the Rendering area, select an option from the Tack Mode box.

Select:	To:
Vector	Explicitly tack down the objects using the Tack command.
Edit Last	Edit the last object drawn until the next object is added to the image. As soon as the next object is added, the last object is tacked down.
Raster	Tack down an object as soon as it is added to the image.

Tacking Down Selected Objects

When the Tack mode is set to Vector, objects must be explicitly tacked down on the image using the Tack button.



a) Tack button

To tack down one or more objects:

1. Select the objects you want to tack down.
2. Click Tack.

   All selected objects are tacked down on the image.

To tack down all objects on the image:

1. In the Graphics menu, Enable All.
2. Click Tack.

   All objects are tacked down on the image.

77 Cutting and Pasting in Paint

Summary

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Creating a Cutout 1763
Using the Cutout Commands 1765
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Pasting Cutouts 1768
Colour Correcting Cutouts 1771
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Loading and Saving Cutouts 1772
Preserving Paint Cutouts 1772

Accessing the CutOut Menu

To access the CutOut menu, click the CutOut button in the Paint menu. Some options may be hidden if the colour palette is open. Swipe the cursor across the bar at the bottom of the screen to hide the colour palette.



Creating a Cutout

Creating a cutout is similar to creating a graphic. In the CutOut menu, you use the same controls as you would in the Graphics menu to select, copy, hide, move, rotate, resize, delete, store, recall, push, and tack cutouts.

To create a cutout:

1. Click CutOut.
2. Click Add.

   The CutOut Shadow options appear.



a) Shadow Type box b) Blending Mode box

3. To limit the area of the cutout with a matte, enable Use in the Matte controls.
4. Select an option from the Shadow Type box.

   The Shadow Type box determines how the cutout will be pasted onto the result clip. See "Pasting Cutouts" on page 1768.
5. Click Attributes.
6. To create a cutout that spans the entire clip, enable Sequence.
7. Click one of the four Cutout commands. See "Using the Cutout Commands" on page 1765.

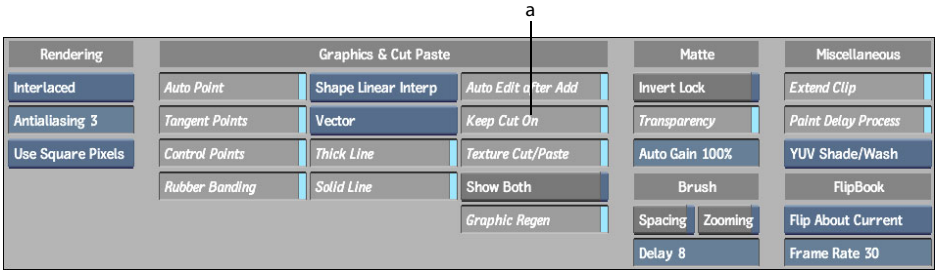
   NOTE: To use the GeoCut option, select all the objects you want to use in the cutout in the Graphics menu before clicking the GeoCut button.
8. Draw the cutout on the image.
9. Set the resolution to be used when updating the object.

   The object appears at full resolution when it is drawn. See "Setting the Object Resolution and Display" on page 1744.
10. Set the cutout's position using the transformation box or controls.
11. Set the cutout's colour using the Current Colour pot.
12. Click Tack to permanently place the object on the result clip.

    Once the object is tacked down, it cannot be moved, rotated, deleted, resized, or copied.

Keep Cut On

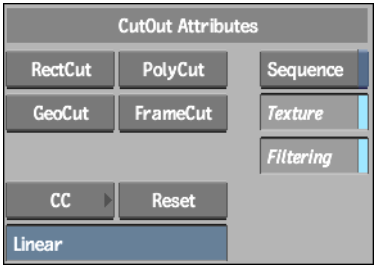
Once you add a cutout to the image, the default setting automatically switches from Cut mode to Edit mode. To prevent the switch to Edit mode, enable Keep Cut On in the Setup menu.



a) Keep Cut On button

Using the Cutout Commands

Four commands are used to create cutouts: FrameCut, RectCut, PolyCut, and GeoCut. FrameCut, RectCut, and PolyCut create cutouts using shapes you define in the CutOut menu. Geocut creates cutouts using objects you select in the Graphics menu.



The FrameCut Command

Use the FrameCut command to make a cutout of the entire frame.

To create a cutout of an entire frame:

1. Click Add in the CutOut menu.
2. Click FrameCut.

   The entire frame is cut out and pasted onto the image.

The RectCut Command

Use the RectCut command to cut and paste a single rectangular area of the image.

To use the RectCut command:

1. Click Add in the CutOut menu.
2. Click RectCut.
3. Draw a rectangle over the area of the image that you want to cut out.

   The image area defined by the rectangle is copied and pasted onto the image.

The PolyCut Command

Use the PolyCut command to cut and paste a single polygonal area of the image.

To use the PolyCut command:

1. Click Add in the CutOut menu.
2. Click PolyCut.
3. Draw a polygon over the area of the image that you want to cut out.

   The image area defined by the polygon is copied and pasted onto the image.

The GeoCut Command

Use the GeoCut command to create a cutout with objects you selected in the Graphics menu.

To create a cutout using GeoCut:

1. Click Graphics in the Paint menu.
2. Create any number of objects.
3. Select all the objects you want to use to make the cutout.
4. Set the opacity of the object(s) using the Brush Opacity field.

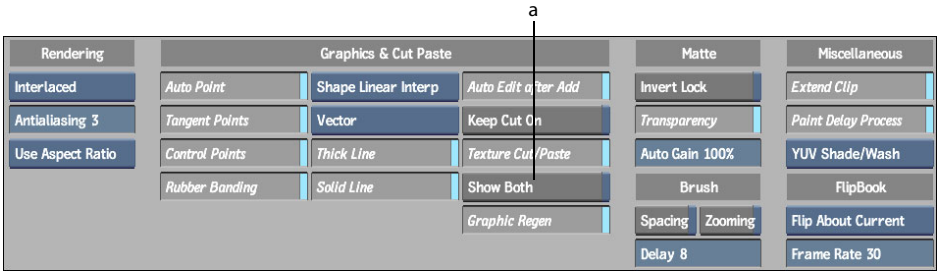
   The opacity of the object(s) used in the cutout determines the transparency of the cutout. Use objects with a low opacity value to create an opaque cutout. Use objects with a high opacity value to create a transparent cutout.
5. Click CutOut in the Paint menu.
6. Click GeoCut.

   The image area defined by the selected objects is copied and pasted onto the image.

Displaying Graphics and Cutouts

To display both the cutouts and the graphics objects in the CutOut menu, enable Show Both in the Setup menu. Although the graphics objects appear, they cannot be edited. Enabling Show

Both also displays both the graphics objects and the cutouts in the Graphics menu. Although the cutouts appear, they cannot be edited.



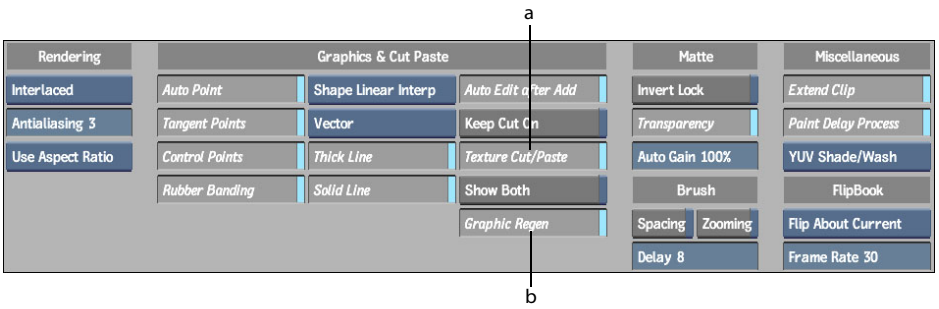
a) Show Both button

Increasing Editing Speed

To streamline cut and paste functionality, use Graphic Regen and Texture Cut/Paste in the Setup menu, and Texture in the CutOut menu.

The Graphic Regen Button

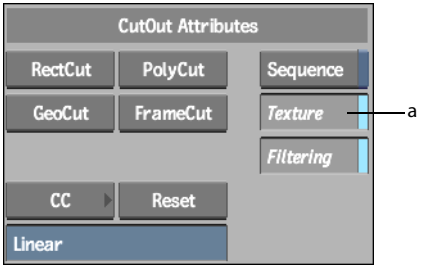
Disable Graphic Regen (regeneration) in the Setup menu to ensure the cutout always appears at the display resolution.



a) Texture Cut/Paste button b) Graphic Regen button

Texture Cut/Paste and Texture Button

Enable Texture Cut/Paste in the Setup menu or Texture in the CutOut menu to speed up cut and paste operations. These preferences are designed for platforms that support fast texture mapping.



a) Texture button in CutOut menu

The Filtering button can be used when Texture is enabled. Use Filtering to avoid image degradation as a result of recursive cutting and pasting. When Filtering is enabled, the image should not degrade.

Pasting Cutouts

Four options in the Shadow Type box are available for pasting a cutout onto the image.

Select:	To:
Emboss	Create an embossed cutout. See "The Emboss Option" on page 1768.
Extrude	Create cutout extrusions. See "The Extrude Option" on page 1769.
None	Use the blend functions available for pasting cutouts. See "The Blend Options" on page 1770.
Shadow	Add a drop shadow to the cutout. See "The Drop Shadow Option" on page 1770.

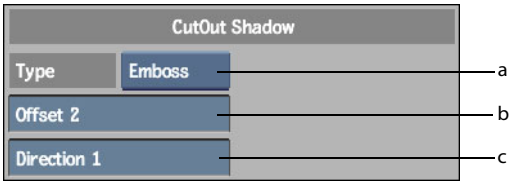
The Emboss Option

The Emboss option makes the cutout appear etched into the image. Shadows and highlights are added to simulate the effect of light shining on a raised object. Three layers are used to produce this effect:

- The top layer is a copy of the cutout in which the luminance values are increased by 50%. The top layer adds the highlights to the cutout.
- The middle layer is the cutout.
- The bottom layer is a copy of the cutout in which the luminance values are decreased by 50%. The bottom layer adds the shadow to the cutout.

Offset Field

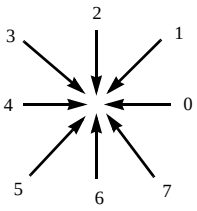
Use the Offset field to specify the offset value in pixels for the three layers. The best results are obtained with values of 1 or 2.



a) Paste Mode box b) Offset field c) Direction field

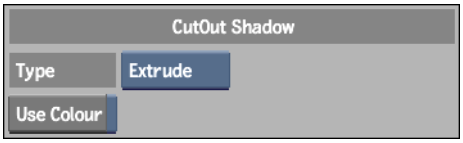
Direction Field

Use the Direction field to specify the angle of the simulated incident light. The values range from 0 to 7 and specify the following angles of incident light.



The Extrude Option

The Extrude option makes the cutout appear to pop out of the image by redrawing the cutout one layer on top of another. Each layer in the stack is offset slightly from the one below so only the edges of the layer are visible.



Editing the Layers

When you create a cutout using the Extrude option, two layers are created to produce the effect. There are vertices at the centre of each layer for manipulating the layer. You can change the depth and direction of the extrusion by moving either layer.

Changing the Colour of the Layers

Enable Use Colour to apply the current colour to the extrusion layers. The cutout image is used for the top layer only. When Use Colour is enabled, use the Brush Opacity field to set the transparency of the extrusion layers.

The Blend Options

The Blend options use the RGB values of the cutout and those of the result image. Select a blend option from the Blend Mode box.



a) Blend Mode box

Blend — Pastes the cutout onto the result image.

Add — Adds the RGB values of the corresponding pixels in the cutout and the result image. Values greater than 255 are clipped.

Subtract — Subtracts the RGB values of pixels in the image from those of the cutout. Values less than 0 are clipped.

Black — Pastes a black object in the shape of the cutout on the result image.

White — Pastes a white object in the shape of the cutout on the result image.

Colour — Pastes a coloured object in the shape of the cutout on the result image. The current colour is used for the object.

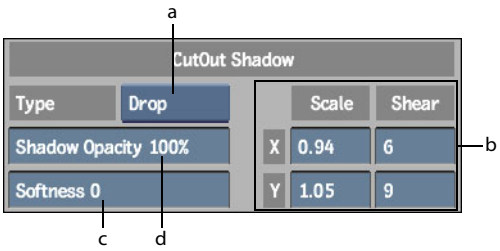
NAdd Min — Compares the brightness values of corresponding pixels in the cutout and the result image, and uses the pixel with the smaller value in the tacked down cutout.

NAdd Max — Compares the brightness values of corresponding pixels in the cutout and the result image, and uses the pixel with the greater value in the tacked down cutout.

Multiply — Multiplies the RGB values of corresponding pixels in the cutout and the result image. The value is normalized by dividing the result by 255.

The Drop Shadow Option

You can add a drop shadow to a cutout by selecting the Drop option from the Paste Mode box. The drop shadow's colour is taken from the Current Colour pot.



a) Paste Mode box
b) Scale and Shear fields
c) Softness field
d) Shadow Opacity field

Shadow Opacity field — Adjusts the transparency of the drop shadow. Decrease the value to increase the transparency.

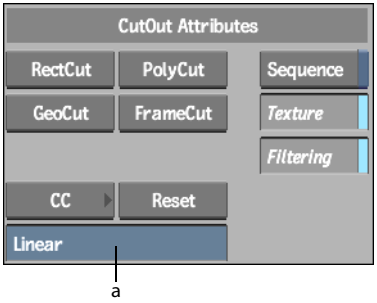
Softness field — Adjusts the edge softness of the drop shadow. Increase the value to increase the softness of the shadow.

Scale and Shear fields — Shears and scales the drop shadow along the X- or Y-axis. These fields can be used to add lighting perspective to the image.

Colour Correcting Cutouts

Apply colour correction to cutouts using the Colour Correction field and CC in the CutOut menu. Click the Colour Correction field to load a setup directly from the colour correction library. Click CC to load the cutout into the Colour Corrector.

The default colour correction setup is Linear. When you load a different setup, the name of the setup appears in the Colour Correction field. To reset the colour correction setup, click Reset.



a) Colour Correction field

Animating Cutouts

Use the Channel Editor to animate cutouts. To display the Channel Editor, click Animation and swipe the cursor across the bottom of the screen. For information on using the Channel Editor, see Chapter 59, "Animation," on page 1403.

The following parameters can be animated for every cutout:

- Position, rotation, and shearing
- Brush attributes
- Colour (red, green, and blue channels)
- Emboss options
- Shadow options

Loading and Saving Cutouts

Use the Cutout Library to load and save cutouts.

To save or load a cutout:

1. In the Paint menu, click Save or Load.
2. Select CutOut from the Save or Load option box.
3. Select a file or type in a name for the cutout.

   NOTE: If you are using Save and have typed in a name for the file, you must press **ENTER** to finish saving the file.

Preserving Paint Cutouts

Paint cutouts are saved in the Lost_+_Found library on the Paint reel rather than in memory in order to conserve memory. During a session, you must not delete the Paint reel or its cutouts because they will be used when you return to Paint. However, you can safely delete the cutouts once you exit and restart the application because the Paint reel in the Lost_+_Found library is not searched in subsequent sessions.

78 Paint: Setups

Summary

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About Paint Setups

A setup is a file that contains a record of all changes you make to a clip in a particular module. This record includes references to clips used. Setups let you save your work separately from the clips, so you can load and work on them any time, or apply the setup to other clips. Both the procedure and the interface involved in saving Paint setups and preferences differ slightly from those involved in saving setups in most other modules.

NOTE: Custom brushes, brush sets, colour pots, and palette setups that you create in Paint are stored in your user directory. These resources are loaded when you specify a user in the Project Management menu.

Saving Setups

You can save pictures, preferences, mattes, palettes, brush groups, brushes, and stamps. You can also save cutouts, cut sequences, recorded strokes in AutoPaint, as well as geometry created in the Graphics menu.

To save a setup:

1. In the Paint menu, click Save.
2. Select the item you want to save from the option box.

Select:	To:
Picture	Save an image created in Paint.
Matte	Save the matte.
Palette	Save the current colour palette.
BrushSet	Save the current set of brushes.
Brush	Save the brush that is currently active.
Stamp	Save the Stamp currently in the Stamp window.
Geometry	Save the geometry created in the Graphics menu. This also includes all cutouts.
CutOut	Save the cutouts created in the CutOut menu.
CutSequence	Save the cutout sequence created in the CutOut menu.
AutoPaint	Save the last series of recorded strokes.
Preferences	Save current preferences.
Defaults	Save current default values.

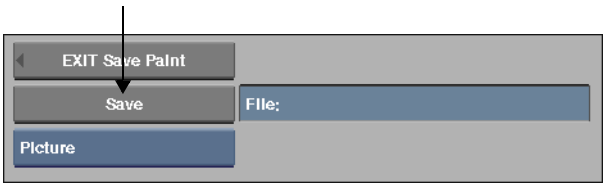
   The file browser appears, listing any existing setups for that item.
3. Type the name of the setup in the Save field.
4. Press Save **(ENTER)** to save the setup.

Cropping a Setup

Use the crop box to limit the area of the picture, matte, cutout, or paint graphics to be saved in the setups directory.

To save a cropped matte, image, or cutout:

1. In the Paint menu, click Save.



2. Click Picture, Matte, or CutOut to specify the element from the image you want to save.

3. Draw the crop box on the canvas by pressing and dragging the cursor diagonally across the screen. Alternatively, use the left, right, top, and bottom Crop fields to set the boundaries of the crop box.

   NOTE: Click Reset to reset the crop box values.

4. Click Save.
5. Select the item you are saving from the option box and name the setup in the keyboard display.

   If you want to overwrite an existing setup, select the filename from the file browser.

6. Press Save (**ENTER**) to save the setup.

Loading Setups

Use the Load button to load any type of Paint setup.

To load a setup:

1. Click Load.

   The Load Paint menu appears.

2. Select the type of setup you want to load from the Load option box.

   A list of existing setups appears in the file browser.

3. Click the title or proxy of the setup you want to load.

Deleting Setups

Use the Delete button to remove setups from the setup directory.

To delete a setup:

1. Click Load.

   The Load Paint menu appears.

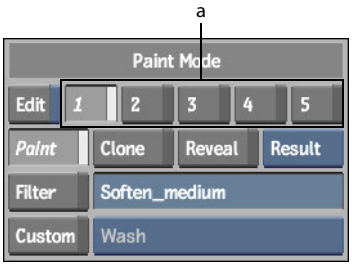
2. Enable Delete.
3. Select the type of item you want to remove from the Load option box.

   A list of existing setups appears in the file browser.

4. Click the title or proxy of the setup you want to remove and click Confirm.

Creating and Saving Brush Setups

Within a given brush set, there are five individual brushes. You can create and save five brush setups using the buttons numbered 1 to 5 in the Paint menu. Each brush setup saves the brush type, attribute values and modes, Special Effects medium, filter, fill parameters, and colour correction setups.



a) Brush Setup buttons

To create and save a brush setup:

1. In the Paint menu, click one of the five Brush Setup buttons.
2. Enable Edit next to the Brush Setup buttons.
3. Set the brush attributes. See "Brush Attributes" on page 1690.
4. Disable Edit to save the changes to the selected brush setup.

   NOTE: To save a set of five brush setups, use BrushSet in the Save menu.

Copying Brush Setups

You can copy brush setups using the setup buttons.

To copy brush setups:

1. Select a setup using the Brush Setup buttons and enable Edit.
2. Press **CTRL** and click another Brush Setup button to copy the setup.
3. Disable Edit to save the setup.

Creating a Custom Brush

With Paint, you can create your own custom brushes for specialized applications. You can modify an existing brush, draw your own brush shape, or grab a part of the image to use as a custom brush.

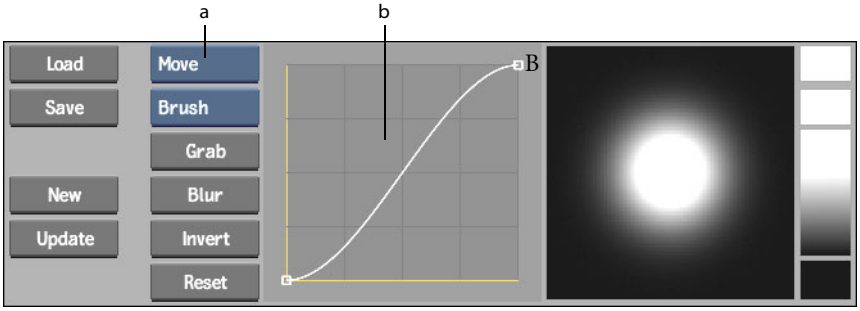
Use the Custom Brush menu to create your own brush. To display the Custom Brush menu, double-click one of the brush icons in the Brushes window. An enlarged view of the selected brush appears in the editing panel.

There are three ways to create a custom brush:

- Using the brush profile
- Drawing a brush shape in the editing panel
- Grabbing an area of the image

Changing the Brush Profile

The brush profile describes the size and edge softness of the custom brush. The default S-curve defines a circular airbrush. You can change the curve by manipulating the two points that define the curve, or you can add points to the curve.



a) Profile box b) Brush profile

The profile does not affect the brush in the editing panel until you modify the curve or click the Update button.

Changing the Curve

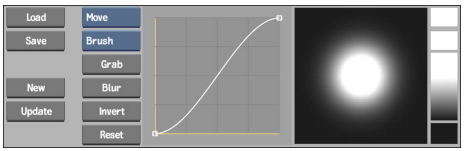
By default, there are two points that define the brush profile. For the following table and examples, these points will be named A and B as shown in the preceding illustration. To move the points that define the curve, select the Move option from the Profile box.

Move:	To:
Point A up	Lighten the brush.
Point B down	Darken the brush.
Point A right	Harden the outer edge of the brush.
Point B left	Soften the middle of the brush.

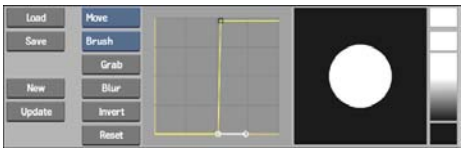
To move the points only on the X-axis, select the Xscale option from the Profile box. To move the points only on the Y-axis, select the Yscale option. To break a point and manipulate its tangent, select the Break option and click on a point.

Adding Points to the Curve

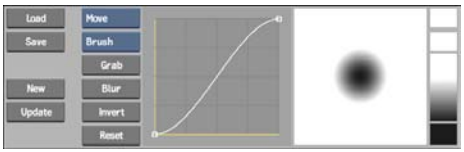
To add points to the curve, select the Add option from the Profile box and click on the curve. To delete points from the curve, select the Delete option and click on one of the points on the curve.



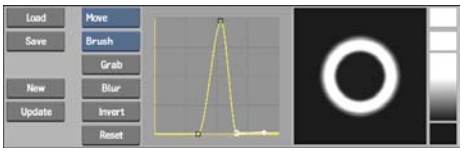
Default S-shaped curve



Hard edge curve



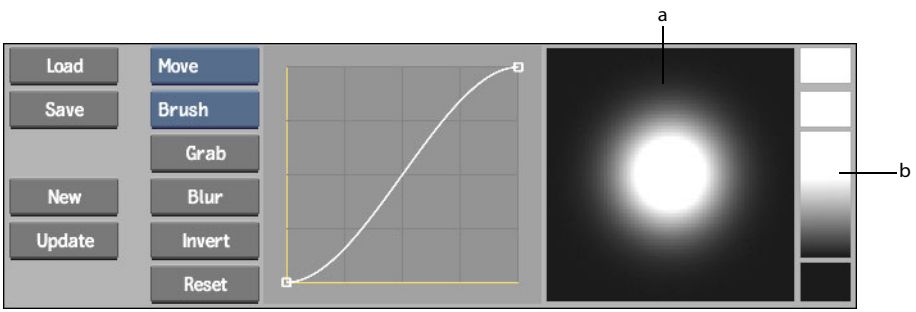
Invert brush curve



Ring-shaped brush curve

Drawing and Updating a Brush Shape

You can draw a new brush shape or update the current brush shape in the editing panel. The new shape is drawn using the brush that you selected to open the Custom Brush menu.



a) Editing panel b) Gradient bar

NOTE: You cannot use the Undo command when drawing or updating a custom brush.

To draw a brush shape:

1. To create a new shape, erase the existing brush shape by painting over the editing panel.
2. Draw the new shape.

3. To invert the brush shape, click Invert.
4. To blur the brush shape, click Blur. Each time you click Blur, a 3 x 3 filter is applied to the brush image.

Selecting an Area of the Image

You can select an area of the image to use as the custom brush. The brush created from the selected area will be a square monochrome brush.

To grab an area of the image:

1. Click Grab in the Custom Brush menu.
2. Click on the image and drag across the screen to define the selection box.

   To select a square area, press **E** as you sweep out the selection box.

   The selected area appears as a monochrome image in the editing panel. If the area that you select is not square, then the selected area is resized to fit in the editing panel.

Updating an Existing Brush

To update an existing brush, click the Update button. The changes are applied to the brush icon that you selected to open the Custom Brush menu.

Creating a New Brush

To create a new brush, click the New button. This creates an icon for the new brush shape and adds it to the Brushes window.

Saving the Custom Brush

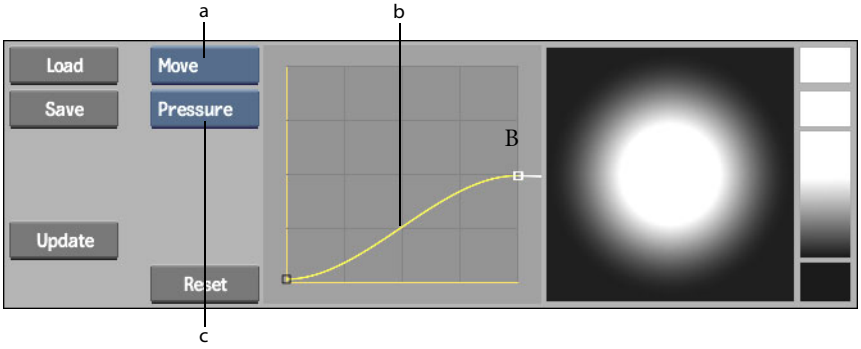
Custom brushes are not saved automatically when you exit Paint. To save the updated or new brush for use in another work session, click the Save button. This opens the Brush setups directory. Use the keyboard to enter the name of the brush, and click the Enter button. The new brush is saved in the Brush setups directory.

Loading a Custom Brush

Click the Load button to load a custom brush from the Brush setups directory.

Customizing the Pressure Profile

Adjust the pressure profile to change the amount of pressure needed to paint with a given brush. The slope of the curve indicates how quickly paint is applied as you press on the tablet. If the curve is steep, a small amount of pressure applies full paint to the canvas. If the curve is soft and rounded, you must press harder and longer to apply full paint.



a) Profile box b) Pressure curve c) Brush/Pressure box

You use the options in the Profile box to change and add points to the pressure curve. Click Load to load a Pressure profile. Click Save to save a custom pressure profile.

To edit the pressure profile:

1. Toggle the Brush/Pressure box to Pressure.
2. Double-click a brush icon in the Brushes window to display the Custom Brush menu.
3. Click the Brush/Pressure box to display the pressure profile.
4. Select Move from the Edit Mode box.
5. Press the left point (A) and drag it to its new position.

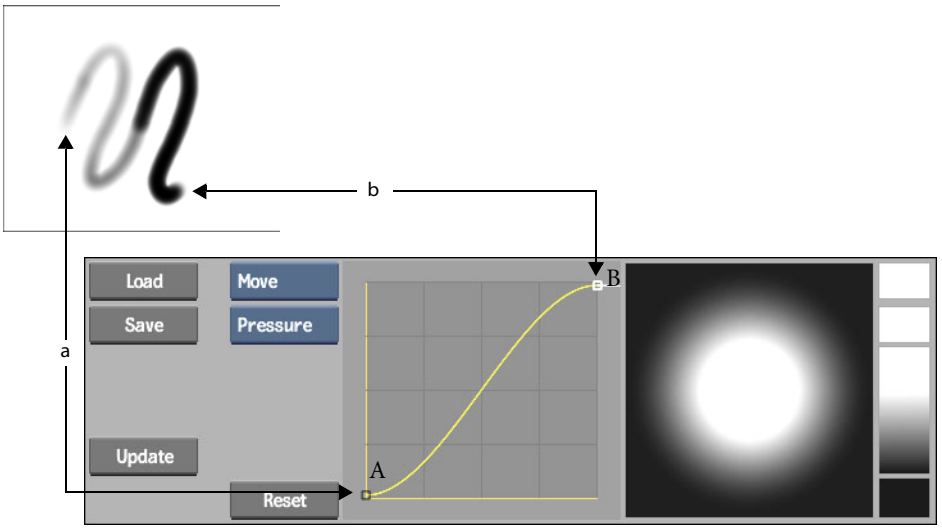
   This changes the amount of paint the brush applies when you press lightly on the tablet.
6. Press the right point (B) and drag it to its new position.

   This changes the amount of paint the brush applies when you press down firmly on the tablet.
7. Click Update to update the pressure profile for the brush.

   The pressure settings will be used when you paint with the brush during the current work session.

Default Pressure Profile

Pressure is mapped along the horizontal axis (X-axis) of the curve, and the amount of paint applied is mapped along the vertical axis (Y-axis). If you are using the default S-shaped curve and you press lightly on the pen, very little paint is applied. As you press harder, more paint is applied.



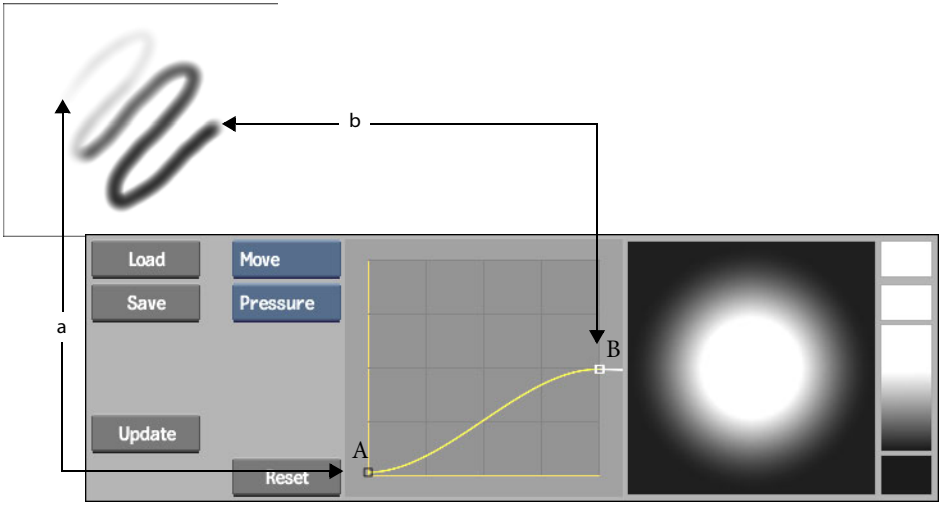
a) Point A: Low paint at low pressure b) Point B: Full paint at full pressure

Maximum Pressure Curve

If you move point A in the previous figure to the maximum position on the Y-axis, the curve results in full paint applied all the time, no matter how much or how little pressure you use.

Soft Airbrush

If you move Point B in the previous figure to a point midway on the vertical axis, the curve gives you a soft airbrush, even at full pressure.



a) Point A: Low paint at low pressure b) Point B: Soft paint at full pressure

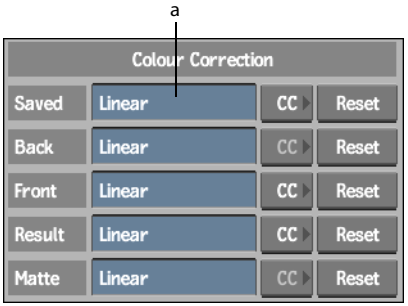
Using Colour Correction Setups

Use the Colour Correction Setup menu to apply colour correction setups to the clip loaded into Paint. You can bring the clip into the Colour Corrector or you can load a setup from the Colour Correction setups directory into Paint.

To load a clip into the Colour Corrector:

1. In the Paint menu, click Setup.

   The Colour Correction menu appears.



a) Setup Name field

2. Click CC next to the clip you want to load into the Colour Corrector.

   The Colour Corrector appears.

3. Use the Colour Corrector as described in Chapter 51, “Colour Corrector,” on page 1147.
4. Save the setup to the Colour Correction setups directory.
5. Click Exit.

   The name of the Colour Correction setup appears in the Setup Name field beside the clip label for the selected clip.

To load a setup directly from the Colour Correction setups directory:

1. Click the Setup Name field for the clip you want to colour correct.

   The file browser appears, displaying the contents of the Colour Correction setups directory.
2. Select the Colour Correction setup you want to use.

To reset the colour correction for a clip:

1. Click Reset beside the clip you want to reset.
2. Click Confirm.

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