

GlobeCaster 8000

GlobeCaster **4000**



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<u>Patents</u>. Various technology in the GlobeCaster System is patented in the United States, including without limitation patent numbers 5,941,997, 5,978,876, 5,872,565. Other patents, in the United States and othercountries, are pending.

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ANIMATOR/COMPOSITOR MANUAL DOCUMENT OVERVIEW



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Chapter 1 Document Overview

This chapter provides information on how this manual is organized. It also covers conventions within the manual.

Inside, you'll find the following sections:

Document Overview

4)))) Chapter 1

Introduction

This manual gives you an overview of what the GlobeCaster Animator/Compositor is, and how to efficiently use it. It also shows what you see when you navigate through the GlobeCaster Animator/Compositor interface.

Within these pages are instructions on how to use, create, and alter strokes, digitize clips, create transitional effects, and much more. All of GlobeCaster Animator/Compositor's buttons, panels, and functions are covered here as well.



Conventions				
	Before you get too f need to be explaine	ar into the manual, some of the conventions that appear within d.		
General Conventions	The following formats are used to identify special instructions or important points in this manual.			
	1. (numbered)	Indicates step-by-step instructions to follow.		
	Bold Type	Indicates words you should type, buttons you should click, names of menus, panels, or windows, and file path names.		
	Italic Type	Indicates emphasis of important points.		
Mouse Conventions	GlobeCaster is designed for use with a two-button mouse. The following table explains mouse commands used in this manual.			
	Click	Place the mouse pointer over an object. Press the <i>left</i> mouse button and immediately release.		
	Click-and-drag	Place the mouse pointer over an object. Press the <i>left</i> mouse button. While holding the button down, move the mouse around. This is used mainly to draw boxes over objects to select them.		
	Double-click	Place the mouse pointer over an object. Press the <i>left</i> mouse button twice quickly and immediately release.		
	Drag-and-drop	Place the mouse pointer over an object. Press the <i>left</i> mouse button and hold it down. Drag (move) the object anywhere on your screen. When you release the mouse button, the object is dropped where the mouse pointer is aimed.		
	Right-click	Place the mouse pointer over an object. Press the <i>right</i> mouse button and immediately release.		

Document Overview











Chapter 2 Quick Start

This chapter is designed to give you an overview of the GlobeCaster Animator/ Compositor. As you follow along, you will learn how to create a background, add and animate objects in the workspace, and save a project. When you finish this quick start, remember that there are many more features that you can explore on your own.

This chapter covers the following topics:

•	Introduction to the interface	10
•	Preparing the workspace	11
•	Creating a background	14
•	Creating a simple animation	18
•	Adding text to the workspace	21
•	Animating text	23
•	Saving the project	32

10 Chapter 2

Introduction To The Interface

Welcome to the GlobeCaster Animator/Compositor Quick Start tour. By following along with the tour, you'll learn how to put together a GlobeCaster Animator/ Compositor project and try your hand at some powerful Animator/Compositor features. With these features, you will create an animated space scene with text that can be used as a transition between shows. In this tour, you'll see the various ways to bring objects and strokes into the workspace and change their properties.

To get to the GlobeCaster Animator/Compositor application from GlobeCaster's Switcher or Editor applications, click on the *Animator/Compositor* button. It's a button in the lower right corner of the Switcher or Editor interface. This brings up the GlobeCaster's Animator/Compositor interface.

Shown below is the GlobeCaster Animator/Compositor interface.

NOTE: This tour uses brush strokes and elements from Globe-Caster's Animator/ Compositor Tutorials bin, which may not be currently open. To find it, click the Parent button at the top of one of the bins, which takes you to the Panam bin. Doubleclick on the Tutorials folder there, and then double-click on the Space Scene folder.



Figure 2.1: The Animator/Compositor Interface



Preparing The Workspace

The first thing you should do is tell GlobeCaster's Animator/Compositor to display its workspace on GlobeCaster's Program monitor. By doing this, you will be able to see exactly what your project will look like on a television screen.

To prepare the workspace, follow these steps:

1. Right-click on the *Workspace* picon (Figure 2.2) and choose *New Project* from the pop-up menu (Figure 2.3). If you are starting up GlobeCaster's Animator/Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 2.2: The Workspace Picon



Figure 2.3: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a message box comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.



2. Click the *Workspace* button (Figure 2.4) above the Workspace picon to bring up the *Workspace Properties* panel.



Figure 2.4: The Workspace Button

You see the *Workspace Properties* panel (Figure 2.5) in the upper-left corner of the screen. From the *Workspace Properties* panel, you can set the length of your effect, change how it is displayed in the workspace, and how it acts when it is run back in GlobeCaster's Switcher application.

Rescale	X
Duration 00	:00:01:00.0
Source Black	Size X 720
Video Prv Gfx	Offset X 0 Offset Y 0
RGB Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Safe Area	Transition
Proxy Video	Loop
Field	Pause
NTSC	Snap

Figure 2.5: The Workspace Properties Panel

3. Click the *Video* button (Figure 2.6) on. This tells GlobeCaster's Animator/ Compositor to display its workspace on the Program monitor.



Figure 2.6: The Video Button

In your Program monitor, you see GlobeCaster's Animator/Compositor workspace.

4. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.



Continue on to create a background that is a star field.

Chapter 2

Creating A Background

The easiest way for you to create your scene, will be to create the background first, then work your way forward. In this case, you'll create a star field to serve as your background. By doing this, you will get a feel for how to use the *Scatter Settings* panel to scatter the particles of a spray stroke.

To create a background, follow these steps:

 Locate the following picon in the *GlobeCaster\Bins\Panam\Tutorials\Space Scene* bin. It is the picon with the white line and a paintbrush on it.



Figure 2.7: Brush Stroke Picon

2. Click on this picon to select it as the current stroke.

When you click a stroke as you just did, nothing appears in the workspace right away, but the picon does show up as the *Current Stroke* picon (Figure 2.8) on the toolbar.



Figure 2.8: The Current Stroke Picon

3. Draw a stroke in the workspace by clicking in the workspace and dragging.

In the workspace, you see the thin line that you drew.

Hold on, that doesn't look like stars – it's just a thin white line. How could you possibly make stars with this stroke? Easy! By changing one of its properties.

4. Click the *Undo* button on the toolbar (Figure 2.9) to remove the stroke you just drew. You're going to change the properties of the current stroke, and then draw a new stroke in the workspace.



Figure 2.9: The Undo Button



5. Bring up the *Stroke Properties* panel by clicking the *Stroke* button (Figure 2.10).



Figure 2.10: The Stroke Button

You see the *Stroke Properties* panel (Figure 2.11) in the upper left corner of the screen. From this panel, you can change the size, shape, and position of a stroke, and animate these properties. You can also create a text stroke from this panel. For more information about using this panel, see "Stroke Properties Panel" on page 44.

More	(Ιx.
Alpha —		147	S
XPosition	-	0	S
YPosition -		0	S
X Size		3	S
Y Size	_	- 3	S
L	ock Aspect		
Soft Edge		1	s
Sc	oft to center	Sten	cil
Shape 📒	Ellipse	Setting	S
Tool	Spray	Setting	IS
Ink 📒	Color	Setting	s
		Canc	e

Figure 2.11: The Stroke Properties Panel

6. Click the *Tool Settings* button (Figure 2.12) to bring up the *Scatter Settings* panel.



Figure 2.12: The Tool Settings Button



You see the *Scatter Settings* panel (Figure 2.13) in the upper left corner of your screen. From this panel, you can scatter, or spread out, the particles of the stroke. To make stars, you need to adjust the *Scatter* value of the stroke to a higher number. For more information about using the *Scatter Settings* panel, see "Scatter Settings Panel" on page 58.



Figure 2.13: The Scatter Settings Panel

Set the *Scatter* value to *768* by either clicking and dragging the *Scatter* slider (Figure 2.14) all the way to the right, or by selecting the numeric value to the right of the slider, typing in *768*, and pressing *Enter* on your keyboard.



Figure 2.14: The Scatter Settings Slider Set at 768

8. Paint a stroke across the center of the workspace. Do this a few times to fill the workspace with "stars."

You see a scattered dot pattern drawn in your workspace.



The Figure 2.15 illustrates what the workspace should look like with the scattered stroke drawn in it.



Figure 2.15: The Workspace with the Scattered Stroke

9. Close the *Scatter Settings* panel by clicking the *X* button in the upper right corner of the panel.

That's how you can turn a thin white stroke into a universe of stars! Now you're ready to add planet earth and its moon to the workspace.

Chapter 2 18

Creating A Simple Animation

Now that you have a proper star field in your workspace, you can add objects to it. In this tour, you will be dragging-and-dropping pre-made elements into the workspace to create a simple space scene.

To add objects to the workspace to create a space scene, follow these steps:

1. Locate the following picon in the

GlobeCaster\Bins\Panam\Tutorials\Space Scene bin. It is the picon with the planet Earth on it.



Figure 2.16: Earth Graphic Picon

2. Double-click on the **Earth graphic** picon to add the Earth object to the workspace.

You see the Earth graphic in the lower left corner of your workspace. Figure 2.17 illustrates what your workspace should now look like.



Figure 2.17: The Earth Graphic in the Workspace



 Locate the following picon in the *GlobeCaster\Bins\Panam\Tutorials\Space Scene* bin. It is the picon with the moon on it.



Figure 2.18: Moon Graphic Picon

4. Double-click on the *moon graphic* picon to add the moon object to the workspace.

You see the moon graphic in the upper right corner of your workspace. Figure 2.19 illustrates what your workspace should now look like.



Figure 2.19: The Earth Graphic in the Workspace

As you move items into and around the workspace, you may decide you want to return a graphic to its exact original location in the workspace. To do this, do either of the following:

- a. Delete the graphic from the workspace by clicking on it and pressing **Delete** on your keyboard. Then double-click on its picon in the bin.
- Delete the graphic from the workspace by clicking on it and pressing *Delete* on your keyboard. Press *Shift* on your keyboard, then drag-anddrop the picon from its bin into the workspace.



Both methods restore the graphic to its original location, or its location when the file was last saved.

Continue on to add text objects to the workspace.



Adding Text To The Workspace

Now, it's time to add text objects to GlobeCaster's Animator/Compositor workspace. With GlobeCaster's Animator/Compositor, you could easily create custom text, but for this tour, you will be adding pre-made text to the workspace.

To add the text to your workspace, follow these steps:

 Locate the following picon in the *GlobeCaster\Bins\Panam\Tutorials\Space Scene* bin. It is the picon with the words Coming Up on it.



Figure 2.20: Coming Up Graphic Picon

Double-click on the *Coming Up* picon to add the text to the workspace.
You see the words *Coming Up* in the lower left corner of your workspace.
Figure 2.21 illustrates what your workspace should now look like.



Figure 2.21: The Coming Up Text in the Workspace



 Locate the following picon in the *GlobeCaster\Bins\Panam\Tutorials\Space Scene* bin. It is the picon with the words Lunar Colony on it.



Figure 2.22: Lunar Colony Graphic Picon

4. Double-click on the *Lunar Colony* picon to add the text to the workspace.

You see the words *Lunar Colony* in the lower left corner of your workspace, under the words Coming Up.

Figure 2.23 illustrates what your workspace should now look like.



Figure 2.23: The Lunar Colony in the Workspace

Continue on to learn how to animate the text you just brought into the workspace.



Animating Text

Now that you have a nice still space scene with some type in it, it's time to animate the text. That's right, with GlobeCaster's Animator/Compositor it's easy to animate any stroke in the workspace, including text. That's just what you'll do now.

As you prepare to animate the text, recall that the Coming Up text is one object and the Lunar Colony text is another. By creating the text as two separate objects, you can animate each one separately.

Fading In the First Line of Text

As they appear now, your two text objects are where they should be at the end of the animation, so you should work backward in time. What you want to do first is make the words Coming Up gradually fade in over the course of your animation. This means you need to animate the Alpha property for the text.

To animate the *Alpha* property for the text, follow these steps:

1. Bring the effect to the end of the animation by clicking the *Last Frame* button (Figure 2.24).



Figure 2.24: Last Frame Button

 Bring up the *Stroke Properties* panel for the Coming Up text stroke by rightclicking on the white part of any of the letters of the text and choosing *Properties* from the pop-up menu (Figure 2.25).



Figure 2.25: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 2.26) in the upper left corner of the screen.

More	Ĵ	X
Alpha –		147 S
XPosition -		0 5
YPosition -	-0	0 5
X Size	ļ	3 5
Y Size	 	3 5
	Lock Aspect	1
Soft Edge	. <u> </u>	1 5
S	oft to center	Stencil
Shape [Ellipse	Settings
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 2.26: The Stroke Properties Panel

Near the top of this panel is a slider labeled *Alpha*. To the right of this slider is a box displaying the alpha (or transparency) value. To the right of that is a button with the letter *S* on it. This is the *Animation Status* button. The *S* means the property is static, or not animated.

 The alpha value for the Coming Up text should be set at 255 already (Figure 2.27). If it's not, select the value, type the new value of 255, and press *Enter* on your keyboard. You can also use the slider to set alpha values.



Figure 2.27: The Alpha Value set at 255

An alpha value of 255 means that the object is completely opaque.

TIP: You can change a number of different properties for each of your objects from this panel.



 Animate the alpha value by clicking the *Animation Status* button (Figure 2.28) next to the *Alpha* value and selecting *Animated* from the popup menu (Figure 2.29).



Figure 2.28: The Animation Status Button



Figure 2.29: Choosing Animated from the Pop-Up Menu

You see the **S** on the **Animation Status** button has changed to an **A**, for animated.

Leave the *Stroke Properties* panel open for the time being.

5. Bring the effect to the beginning of the timeline by clicking the *First Frame* button in the *Transport Controls* (Figure 2.30). This button brings the animation to the beginning of the effect.



Figure 2.30: The First Frame Button

6. Change the *Alpha* value for the Coming Up text to *0* by selecting the alpha value (Figure 2.31), typing the new value of *0*, and pressing *Enter* on your keyboard. You can also use the slider to set alpha values. By changing this

NOTE: When a stroke's property, such as position, is animated, a key frame is automatically added for the stroke's position in the effect. Whenever you alter a stroke's property that is animated at another point in the timeline, a keyframe is automatically added at that point in the effect.



value, a keyframe is automatically added for the text's transparency in the workspace.



Figure 2.31: The Alpha Value set at 0

An alpha value of **0** means that the object is completely transparent.

You see that the Coming Up text is completely transparent in the workspace (Figure 2.32).



Figure 2.32: The Workspace with the Coming Up Text Transparent

- 7. Close the *Stroke Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 8. Preview the animation at this point in the project by clicking the *Play* button (Figure 2.33) in the *Transport Controls*.



Figure 2.33: The Play Button



In your workspace, you see the words Lunar Colony slide in from the right.

To summarize what you've done so far, you set the alpha value of the Coming Up text to go from 0 (transparent) at frame 00:00:00:00.0, to 255 (opaque) at frame 00:00:00:29.1. You did this by turning on the animate option for this property, which automatically adds a key at each frame when a property is changed.

Slide In the Rest Of The Text The animation is almost done now. You just need to tell the Lunar Colony text to slide in from off screen. To do this, you will animate one of the text stroke's properties, similar to how you animated the alpha value for the Coming Up text.

To slide the Lunar Colony text in from off the screen, follow these steps:

1. Bring the effect to the end of the animation by clicking the *Last Frame* button (Figure 2.34).



Figure 2.34: Last Frame Button

2. Bring up the *Stroke Properties* panel for the Lunar Colony text stroke by right-clicking on the white part of any of the letters of the text and choosing *Properties* from the pop-up menu (Figure 2.35).



Figure 2.35: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 2.36) in the upper left corner of the screen.

More	Ĵ	X
Alpha –		147 5
XPosition -		0 5
YPosition -	-0	0 5
X Size	ļ	3 5
Y Size	 	3 5
	Lock Aspect	
Soft Edge	<u> </u>	1 5
S	oft to center	Stencil
Shape [Ellipse	Settings
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 2.36: The Stroke Properties Panel

Near the top of this panel is a slider labeled **XPosition**. To the right of this slider is a box displaying the **XPosition** (or horizontal position) value. To the right of that is a button with the letter **S** on it. This is the **Animation Status** button. The **S** means the property is static, or not animated. Since the animation is at the end of the effect, you do not have to change the **XPosition** value.

3. Animate the *XPosition* value by clicking the *Animation Status* button (Figure 2.37) next to the *XPosition* value and selecting *Animated* from the pop-up menu (Figure 2.38).

GlobeCaster 베 29

More... X Alpha 255 S XPosition 484 S YPosition 390 S

Figure 2.37: The Animation Status Button



Figure 2.38: Choosing Animated from the Pop-Up Menu

You see the **S** on the **Animation Status** button has changed to an **A**, for animated.

Leave the Stroke Properties panel open for the time being.

4. Bring the effect to the beginning of the timeline by clicking the *First Frame* button in the *Transport Controls* (Figure 2.39). This button brings the animation to the beginning of the effect.



Figure 2.39: The First Frame Button

5. Change the *XPosition* value for the Lunar Colony text to *1000* by selecting the *XPosition* value (Figure 2.40), typing the new value of *1000*, and pressing *Enter* on your keyboard. You can also use the slider to set the *XPosition* value. By changing this value, a keyframe is automatically added for the text's position in the workspace.



Figure 2.40: The XPosition set at 1000

NOTE: When a stroke's property, such as position, is animated, a key frame is automatically added for the stroke's position in the effect. Whenever you alter a stroke's property that is animated at another point in the timeline, a keyframe is automatically added at that point in the effect.



In this project, a value of **1000** means that the object's position is off the screen.

You see the Lunar Colony text move off screen, so that it is out of the workspace (Figure 2.41).



Figure 2.41: The Workspace with the Lunar Colony Text Off Screen

- 6. Close the *Stroke Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 7. Preview the animation in GlobeCaster's Animator/Compositor to see how it will behave when it is run in GlobeCaster's Switcher or Editor applications by clicking the *Play* button (Figure 2.42) in the *Transport Controls*.



Figure 2.42: The Play Button



In your workspace, you see the words Coming Up fade in and the words Lunar Colony slide in from the right. When it finishes playing, the workspace should look like Figure 2.43.



Figure 2.43: The Animation at its End in the Workspace Continue on to the next section to learn how to save your project

Chapter 2 32

Saving The Project

Now that you've completed your animation, you will need to add a pause point to the animation. By adding a pause point to the effect, when it is run in GlobeCaster's Switcher, it will pause at a certain point until it is run again. Once you add a pause point, you will then save this effect to one of the bins. This allows you to load the project into Switcher and play it back as an effect whenever you wish.

1. Click the *Last Frame* button (Figure 2.44) on the transport controls to ensure that you are at the last frame of your effect. This is where you will add a pause point to the effect.



Figure 2.44: Last Frame Button

2. Bring up the *Workspace Properties* panel by clicking the *Workspace* button (Figure 2.45) in the *Workspace Controls*.



Figure 2.45: The Workspace Button


You see the *Workspace Properties* panel (Figure 2.46) in the upper left corner of your screen.

Rescale	[X]
Duration 00	:00:01:00.0
Source Black	Size X 720
Video Prv Gfx	Offset X 0 Offset Y 0
RGB Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Proxy Video	Loop
NTSC	Snap

Figure 2.46: The Workspace Properties Panel

3. In the *Workspace Properties* panel, select the *Pause* button (Figure 2.47) to add a pause point to the last frame in your effect. This causes the effect to pause at the end when playing back in GlobeCaster's Switcher or Editor applications. Otherwise, the effect would play through without stopping.



Figure 2.47: The Pause Button

4. Make sure the *Alpha* button (Figure 2.48) is *not* selected. If the *Alpha* button is selected, the background of the effect will be transparent, and a video source will show up behind the star field. Since you want the background to be black, you don't want the *Alpha* button selected.



Figure 2.48: The Alpha Button



5. Make sure that the *Transition* button (Figure 2.49) is *not* selected. If the *Transition* button is selected, your effect will be saved as a transition rather than an overlay.



Figure 2.49: The Transition Button

- 6. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 7. In the *Workspace Controls*, click the *File Type* button (Figure 2.50) and choose *Overlay* from the pop-up menu (Figure 2.51).



Figure 2.50: The File Type Button



Figure 2.51: Choosing Overlay from the Pop-Up Menu

The *File Type* button should now read *Overlay*. With Overlay selected as the file type, when the project is run in Switcher it will act as an overlay. If you had left the file type as a *Still*, then the would be saved as a framestore. If you had chosen *Wipe* from the pop-up menu, your project would be saved as a wipe.

8. You can save your project one of two ways:



• Drag-and-drop the *Workspace* picon (Figure 2.52) into a bin.



Figure 2.52: The Workspace Picon

- Or, click the *Save Now* button (figure above) below the Workspace picon to save your effect.
- 9. You see GlobeCaster's Animator/Compositor step through the frames of the animation as it compiles them into an effect. Once the picon appears in the bin, the project is saved, and can be loaded into GlobeCaster's Switcher and played as an effect.

This tour is over now, but you can learn much more about GlobeCaster's Animator/ Compositor by experimenting. An unlimited variety of effects can be created by moving objects around, adjusting their alpha values, etc. Your adventure with GlobeCaster's Animator/Compositor is just beginning!

NOTE: Clicking the *Save Now* button (Figure 2.52) below the Workspace picon saves your effect in the default bin, which is GlobeCaster/bins/ panam/ projects.

Quick Start



ANIMATOR/COMPOSITOR MANUAL REFERENCE



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Chapter 3 **Reference**

This chapter provides reference information for GlobeCaster's Animator/Compositor. It describes buttons, panels, and pop-up menus grouped by task. It is arranged this way so that you can access all the information related to a given topic without flipping through the entire book. Tutorials are located in chapter 4.

The following topics are covered:

•	The Animator/Compositor interface	40
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• Using the application buttons......173

40 Chapter 3

The Animator/Compositor Interface

GlobeCaster'sAnimator/Compositor is a revolutionary tool for paint and animation that, because of its flexibility, you the user can use it to create and animate an unlimited variety of projects. In this application, every object, whether it is a digitized clip, text, or a drawn object, is a stroke. That means that every object can be scaled, animated, color corrected, or moved individually. With this and many more features, you the artist have the power to create your vision.

Figure 3.1 illustrates the function controls of GlobeCaster's Animator/Compositor application.



Figure 3.1: The Function Controls



Working With Strokes

Before you dive into each screen and pop-up menu within the program, some basic concepts of how strokes operate need to be covered.

Every brush stroke is an object

When you are in the Create mode, every time you click the mouse button down, drag the mouse, and release the mouse button, you are creating a new brush stroke. Each stroke is independent of others around it. This means if you draw the letter T with one stroke for the vertical line and another stroke for the horizontal line at the top, each part of the T could be moved or animated separately.

Brush strokes that alter other objects are objects themselves

Brushes that reverse colors, erase, remove colors, etc. create independent objects in the workspace that can be picked up and moved independently of any object they are modifying.

Even while using an erase tool in the workspace, you are creating individual objects. Instead of erasing sections of other objects, the erase tool creates new objects that make underlying objects disappear. The erase objects can actually be picked up and moved independently of the objects underneath. This can create a "flying hole" type of effect.

All objects are created equal

There is no difference between a picture dragged into the workspace and the brush strokes that you make on top of it. Both can be selected, moved, altered, etc. This is true of file imports as well, such as AVI clips and BMP files. Once the object is in the workspace, it acts like any other object.

Any object can be a brush stroke

This is an extremely powerful part of GlobeCaster's Animator/Compositor. You can turn the object into a brush by right-clicking-and-dragging any object in the workspace into the Texture Properties panel. This enables you to copy styles, use image extraction, and more.

Any object can be altered

Each object has its own set of properties that can be changed or moved. These properties include transparency, color, etc. Shape and size can also be altered. There is even a Shadow Properties panel to add or modify a stroke's shadow. To pull up these properties panels, simply right-click on the object and choose *Properties*.

Brushes are also altered by changing the properties of the brush itself. You are not limited by the types of brushes that come with the software. You can create the exact type of brush you need. Is the brush stroke too thin? Change it. Need a fuzzy edge on the brush? Add it. The properties panels for a brush are identical to the ones for the individual objects. Just right-click on the Stroke picon to get to the appropriate properties panels.

Any Part of a Brush Stroke can be Animated

GlobeCaster's Animator/Compositor uses keyframe animation to animate each brush stroke. The idea behind keyframe animation is simple. Pick a starting point and an ending point, and the computer fills in the rest. The type of keyframe animation can be adjusted in the timeline.

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Want to move an object around the screen? Just tell the application to animate the object's position by right-clicking on the object and selecting animate position. Move the object to the starting point, adjust the timeline slider to the end, and move the object to the ending point. GlobeCaster's Animator/Compositor fills in the frames in between.

Animating movement of strokes is powerful, but just about every property a stroke has can be animated as well. By animating the transparency of a stroke, you can make a stroke fade in or out at your whim.

Stroke Controls With this application's **Stroke Controls** (Figure 3.2), you can control how your strokes behave when applied to the workspace. From these controls, strokes can be created, altered, moved, deleted, animated, etc. This is also where you select the mode you are working in. For example, choosing the *Move* mode allows you to move objects around in the workspace.





The following list explains how to use the *Stroke Controls*:

Current

Window

Stroke

Picon

This is where the current stroke picon is loaded. To load a stroke into this window, click once on the picon of the stroke you wish to use, or drag-and-drop the picon into the window. The selected stroke shows up as the *Current Stroke* picon. Now you can paint on the screen with the selected brush stroke. Strokes that are created in GlobeCaster's Animator/Compositor and saved in a bin have a small graphic in the upper left corner indicating the type of brush stroke.

Right-clicking the picon brings up a pop-up menu, from which you can bring up the *Stroke Properties* panel (see "Stroke Properties Panel" on page 44 for more information about this panel). From this panel, you can alter the properties, such as shape and size.

To save this stroke permanently, drag this picon into a bin. If you have an object in the workspace and want to paint more objects with the same properties, rightclick-and-drag the object on to the toolbar. The object appears as the *Current Stroke* picon.



Stroke Palette	Stores up to 12 of your favorite, most frequently used strokes. Drag-and-drop your stroke picon into one of the twelves slots to create a mini-picon shortcut to the stroke. Click on a mini picon to load it as the <i>Current Stroke</i> .
Stroke Selection Slider	Selects each object on the screen in turn. Useful for selecting objects in the background that would be difficult or impossible to select otherwise. When the slider is all the way down, no objects are selected.
Stroke	Opens the properties panel for the current stroke.
Pick	Selects the properties, such as color and shape, of an object in the workspace as the properties for the current stroke. To use this function, click the Pick button on and then click on an object in the workspace.
Create	With <i>Create</i> selected, the cursor is in create mode. When in create mode, dragging the left mouse button in the workspace creates new strokes or objects.
Edit	With <i>Edit</i> selected, the cursor is in edit mode. This allows you to resize a stroke. To do this, click on a stroke in the workspace, and a set of scaling tabs appear around the stroke. Click-and-drag these tabs to resize the stroke. If the selected stroke is a line, clicking on it in edit mode adds scaling tabs to the center of the object. Clicking-and-dragging these tabs changes the shape of the object. This button function can be used in conjunction with others.
Move	With <i>Move</i> selected, the cursor is put in move mode. This mode lets objects be moved around the GlobeCaster's Animator/Compositor workspace. A shortcut to use the move function is to right click and hold on an object. This allows you to move the object, no matter what mode is selected.
Delete	Deletes the selected stroke from the workspace. If no stroke is selected, the last stroke placed in the workspace is deleted.
Select	This mode allows objects to be selected. With <i>Select</i> on, click on the object in the workspace to select it. You see a bounding box appear around the selected object.
Redo	Brings back the last undone object.

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	Undo	Deletes the last object created if no objects are selected. If an object is selected, clicking the Undo button removes the selected object.
	Aspect	Used in conjunction with the <i>Edit</i> button. When this button is clicked on, objects that are scaled maintain their aspect ratio. This means that when <i>Aspect</i> is selected, resizing an object changes only its size, and its shape stays the same.
	Corner	Used in conjunction with the <i>Edit</i> button. When this button is clicked off, an object being scaled is resized from a fixed point at its center. When this button is clicked on, an object being scaled is resized from a fixed point adjacent to the corner scaling tab being dragged.
	Reset	Resizes the selected stroke so that it fills the entire workspace.

Stroke Properties Panel The *Stroke Properties* panel (Figure 3.3) can be used in two different ways: to alter your brush, or to alter an object already created. If this panel is brought up by clicking the *Stroke* button, or by right-clicking on the *Current Stroke* picon and choosing *Properties* from the pop-up menu, you are altering your brush for future strokes you make in the workspace. To alter existing items in the workspace, rightclick on the object itself and choose *Properties* from the pop-up menu. This panel now affects the existing object. Even though these two panels look identical, they perform two different functions, so keep in mind where you've opened the *Stroke Properties* panel.

Part of the power of GlobeCaster's Animator/Compositor is that any of the properties in this panel can be animated. Simply click on the *Animation Status* button for the property and choose Animate from the pop-up menu. Once a property has been animated, add a keyframe by clicking on the *Animation Status* button and choosing *Add Keyframe* from the pop-up menu.

Once the *Stroke Properties* panel is brought up, other property panels can be selected by clicking on the button labeled *More* at the top of the panel. These panels are the *Stroke, Shadow, Wipes, Particles, Texture,* and *Advanced Color panels*. We'll cover those panels later in this chapter.



NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. The values can also be changed by clicking-and-dragging the value's slider left or right.

More	1	ÍX.
Alpha	—	147 🚺
XPosition		0 5
YPosition		0 5
X Size	<u> </u>	3 5
Y Size		3 5
	Lock Aspect	
Soft Edge		1 S
1	Soft to center	Stencil
Shape	Ellipse	Settings
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 3.3: The Stroke Properties Panel

Following is a list of how to use the buttons and functions in the *Strokes Properties* panel:

More... Allows you to access other stroke properties panels. Clicking this button brings up a pop-up menu with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse ahead in this chapter for more information on these panels.

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Alpha

Changes the transparency (alpha value) of a stroke. A value of **255** is completely opaque, while a value of **0** is completely transparent.

Figure 3.4 illustrates a stroke with alpha applied to it.



Figure 3.4: Stroke with a Transparency Value of 164

XPosition	Adjusts the horizontal position of an object.
YPosition	Adjusts the vertical position of an object.
X Size	Adjusts the width of an object or particles for the stroke. This value ranges from 1 to the full width of the workspace.
Y Size	Adjusts the height of an object or particles for the stroke. This value ranges from 1 to the full height of the workspace.
Lock Aspect	Locks the aspect ratio of the selected object so that the object keeps its original shape if it is resized.



Soft Edges Adjusts the sharpness of a stroke's edge. A value of **1** is a hard edge. The higher the value, the more diffused the edge is. The highest soft edge value is **255**.

Figure 3.5 illustrates a stroke with a soft value applied to it.



Figure 3.5: Stroke with a Soft Edge Value of 94

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S/A (Animation Status) Brings up a pop-up menu from which you can animate a property of an object, such as position and transparency. The animation status pop-up menu offers these choices: *Animated, Next Key, Previous Key, Add Key,* and *Delete Key*.



Figure 3.6: Animation Status Pop-Up Menu

If the *Animation Status* button is labeled *S*, for static, then all choices in the pop-up menu, except *Animated*, are ghosted out.

Choosing *Animated* changes the button's label to *A*, for animated, and animates the object. Clicking on this button again brings up the pop-up menu with all of the choices active.

Choosing *Add Key* adds a key at the point selected on the timeline.

Choosing *Next Key* skips to the next key set on the timeline.

Choosing *Previous Key* skips to the previous key on the timeline.

Choosing **Delete Key** deletes the selected key.

Soft to
centerAffects the way a soft edge works. Normally, soft edge
only affects the edge of a stroke. By turning on the
Soft to center function, the Soft Edge value diffuses
the stroke all the way to the center. The higher the
Soft Edge value, the closer to the center of the stroke
the diffusion goes.



Stencil	Makes the selected object a stencil. This object <i>must</i> be in a stencil layer for it to work as a stencil (see "Layer Controls" on page 122 for more information about making a stencil layer). When a stencil stroke is in a layer, anything drawn in that layer only appears within the borders of the stencil stroke. Using the stencil function is how you would create a mask.
	<i>NOTE:</i> A layer must have an alpha channel to be used as a stencil layer. With the exception of the first layer, all layers automatically have an alpha channel. To use the first layer of a project as a stencil layer, <i>Alpha</i> must be turned on in the <i>Workspace Properties</i> panel.
	To complete a tutorial that uses the stencil function to create an alpha map, see "Using The Stencil Function To Create A Mask" on page 234.
Shape	Controls the overall shape of an object. This also controls the shape of the particles created when using the <i>Spray</i> tool. Clicking the button brings up a popup menu with these shape options: <i>Ellipse, Box,</i> or <i>Rounded Box</i> .



Figure 3.7: The Shape Pop-Up Menu

Shape Settings

ToolControls what type of stroke is created when drawing a
stroke in the workspace. Clicking the Tool button
brings up a pop-up menu with these options: Spray,
Drag Corner, Drag Center, Draw, Text, and
Spline.

No current function.

Spray
Drag Corner
Drag Center
Draw
Text
Spline

Figure 3.8: The Tool Pop-Up Menu



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Settings	

Clicking this button brings up a properties panel, from which you can adjust the properties of a tool. Not all tools in GlobeCaster's Animator/Compositor have properties panels. Currently, the **Text** and **Spray** tools are the only tools that have a settings panel. With Text set at the tool, clicking the **Settings** button brings up **Text Settings** panel (see "Text Settings Panel" on page 63 for more information about this panel). With **Spray** set at the tool, clicking the **Settings** button brings up **Scatter Settings** panel (see "Scatter Settings Panel" on page 58 for more information about this panel). If a selected tool does not have one, the **Tool Settings** button is ghosted out.

Ink

Selects the ink of the brush stroke or object. Clicking on this button brings up a pop-up menu from which you can choose an ink style. The choices are: **Color**, **Lighten**, **Darken**, **Mono**, **Randomize**, **Smear**, **Image**, **Pantograph**, **Colorize**, **Magnify**, **Stretch**, **Erase**, **Correct**, **LumaColor**, **AlphaMap**, **AlphaMap2**, and **Blur**.

Color
Lighten
Darken
Mono
Randomize
Smear
Image
Pantograph
Colorize
Magnify
Stretch
Erase
Correct
LumaColor
AlphaMap
AlphaMap2
Blur

Figure 3.9: The Ink Pop-Up Menu

Ink Settings Clicking this button brings up a properties panel, from which you can adjust the properties of an ink. Not all inks in GlobeCaster's Animator/Compositor have properties panels. If a selected ink does not have one, the *Ink Settings* button is ghosted out.

Cancel Cancels any changes made in this panel and closes it.



Animator/ Compositor Shapes

From the *Shapes* pop-up menu (Figure 3.10), you can adjust the shape of a stroke in the workspace, or choose the shape of a stroke before it is drawn in the workspace.

NOTE: Custom shapes, such as a star, octagon, etc., are created with the Spline tool. Bring up the *Shapes* pop-up menu by clicking the *Shape* button in the *Stroke Properties* panel.



Figure 3.10: The Shapes Pop-Up Menu

The following list details the choices in this pop-up menu:

Вох

Chooses a square as the shape for a stroke.

Figure 3.11 illustrates a stroke with the box shape applied.



Figure 3.11: A Typical Box Stroke in the Workspace

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Ellipse

Chooses an ellipse with soft edges as the shape for a stroke.

Figure 3.12 illustrates a stroke with the ellipse shape applied.



Figure 3.12: A Typical Ellipse Stroke in the Workspace

Rounded Box Chooses a box with rounded corners, or squarcle, as the shape for a stroke. Adjusting the **Soft Edge** value in the **Stroke Properties** panel adjusts the roundness of the corners of a squarcle.

Figure 3.13 illustrates a stroke with the rounded box shape applied.



Figure 3.13: A Typical Rounded Box Stroke in the Workspace



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Animator/ Compositor Tools From the **Tool** pop-up menu, you can control what type of stroke is created in the workspace when dragging the mouse, or change the type of a stoke after it is created. All of the tools, except the **Spray** and **Text** tools, create single objects. The spray and text tools create a objects made up of particles.

Spray	ĺ
Drag Corner	
Drag Center	
Draw	
Text	
Spline	
	l

Figure 3.14: The Tool Pop-Up Menu

Bring up the **Tool** pop-up menu by clicking the **Tool** button in the **Stroke Properties** panel.

Following is a list that explains how the tools function:

Spray

If *Spray* is selected, drawing a stroke creates a series of objects, called particles, on the workspace. These particles are linked together to form a single object. With *Spray* selected, clicking the *Tool Settings* button brings up the *Scatter Settings* panel (see "Scatter Settings Panel" on page 58 for more information about this panel).

Figure 3.15 illustrates a stroke that was drawn with the spray tool.



Figure 3.15: A Stroke Drawn in the Workspace with the Spray Tool



- *Drag Corner* If *Drag Corner* is selected, drawing a stroke creates an object that is stretched from its corner.
- **Drag Center** If **Drag Center** is selected, drawing a stroke creates an object that is stretched from its center.
- **Draw** If **Draw** is selected, clicking-and-dragging in the workspace draws a thin white line. This line represents the outline of a shape. When the mouse button is lifted, the start and end points are joined and the shape is filled in with the selected ink.

Figure 3.16 illustrates a stroke that was drawn with the draw tool.



Figure 3.16: A Stroke Drawn in the Workspace with the Draw Tool

If **Text** is selected, add text to the workspace by clicking in the workspace and typing. With **Text** selected, clicking the **Tool Settings** button brings up the **Text Settings** panel (see "Text Settings Panel" on page 63 for more information about this panel).

Figure 3.17 illustrates a stroke that was drawn with the text tool.



Figure 3.17: A Stroke Drawn in the Workspace with the Text Tool

Text



Spline

If *Spline* is selected, a stroke that is drawn is made up of splines. A spline is a smooth curve that passes through two or more points. Splines are generated with mathematical formulas.

Figure 3.18 illustrates a stroke that was drawn with the spline tool.



Figure 3.18: A Spline Stroke Drawn in the Workspace with the Spline Tool

Drawing a spline stroke in the workspace allows you to click and create control points for an object. The spline automatically creates the lines for the object between the control points.

To create a spline made up of straight lines, or to straighten one of the splines edges, right-click on a line and choose *Linear* from the pop-up menu. To change it back to a curved edge, right-click on the line again and choose *Spline* from the pop-up menu.

To add points to the spline, click in the spot where you want the new point. To delete a point, right-click on the point and choose **Delete Point** from the pop-up menu.



To complete the shape so that it can have an ink applied to it, right-click in the object and choose *Complete Shape*, or press *Enter* on the keyboard. Once the object is created, it is filled in with the selected ink.

Figure 3.19 illustrates a completed spline in the workspace.



Figure 3.19: A Completed Spline

Once a shape is completed, spline points can be added or edited by clicking the *Edit* button on in the Stroke Controls and then clicking on the spline stroke. Clicking on the spline puts edit points around it. Spline edit points can be added, deleted, or moved the same way they were before the shape was completed.



Figure 3.20 illustrates a spline that was clicked on with the *Edit* button selected in the *Stroke Controls*.



Figure 3.20: Completed Spline with Edit Points

To do a tutorial that teaches how to use the spline tool, see "Creating A Custom Brush" on page 178.

Scatter From the *Scatter Settings* panel (Figure 3.21) you can break up the particles of an object. If the panel was brought up for a spray stroke, then changing the scatter settings breaks the stroke up into particles, or dots. If it was brought up for a text stroke, then changing the scatter settings breaks up the individual letters in the stroke.

Bring up the **Scatter Settings** panel by choosing **Spray** as the tool in the **Stroke Properties** panel, and then clicking the **Tool Settings** button. The **Scatter**





Settings panel appears in place of the *Stroke Properties* panel. The *Scatter Settings* panel for text is brought up the same way.

Figure 3.21: The Scatter Settings Panel

The following list explains how to use the *Scatter Settings* panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse ahead in this chapter for more information on these panels.



Scatter

Breaks up the particles in a stroke, or breaks up the letters of a text stroke. The higher the value (positive or negative), the greater the distance between the particles or letters is. The scatter value can be changed by clicking-and-dragging the slider left or right, or by clicking on the numeric value, typing in a new value, and hitting **Enter** on your keyboard.

Figure 3.22 illustrates a stroke with its particles scattered.



Figure 3.22: A Scattered Stroke

Figure 3.23 illustrates a text stroke with its particles scattered.



Figure 3.23: A Scattered Text Stroke

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S/ABrings up a pop-up menu from which you can animate(AnimationBrings up a pop-up menu from which you can animateStatus)a property of an object, such as position and
transparency. The animation status pop-up menu
offers these choices: Animated, Next Key, Previous
Key, Add Key, and Delete Key.



Figure 3.24: Animation Status Pop-Up Menu

If the *Animation Status* button is labeled *S*, for static, then all choices in the pop-up menu, except *Animated*, are ghosted out.

Choosing *Animated* changes the button's label to *A*, for animated, and animates the object. Clicking on this button again brings up the pop-up menu with all of the choices active.

Choosing *Add Key* adds a key at the point selected on the timeline.

Choosing *Next Key* skips to the next key set on the timeline.

Choosing *Previous Key* skips to the previous key on the timeline.

Choosing *Delete Key* deletes the selected key.

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Smoothing

With *Smoothing* selected, the particles of an object have a consistent size and shape so that if you draw a straight line, it has a consistent thickness. Also, with *Smoothing* selected, Animator/Compositor tries to fill in the gaps between particles.

Figure 3.25 illustrates a stroke with *Smoothing* off.



Figure 3.25: A Stroke with Smoothing Off

Figure 3.26 illustrates a stroke with *Smoothing* on.



Figure 3.26: A Stroke with Smoothing On

Cancel

Cancels any changes made in this panel and closes it.



Text Settings Panel

From the *Text Settings* panel (Figure 3.27), you can choose a font and size for your text stroke, or change the font and font size for a text stroke that was already created.

Bring up this panel by choosing *Text* as the tool in the *Stroke Properties* panel, and then clicking the *Text Settings* button. The panel appears just below the *Stroke Properties* panel.



Figure 3.27: The Text Settings Panel

The following list details how to use this panel:

Font Window	Lists the available fonts. Apply a font to a text stroke by clicking on the name of a font. Right-clicking on a font name brings up a pop-up menu containing the font's full name.
Font Value Window	Displays the size of the font. Change this value by clicking on it, typing a new value, and pressing <i>Enter</i> on your keyboard, or by clicking on it and dragging up or down. The font size is also changed by clicking a preset value in the <i>Font Size</i> window.
Font Size Window	This window displays the preset font sizes. Choose one of these font sizes by clicking on it.
Normal	Keeps the text at its normal default settings, or reverts it to the default settings if changes were made. The default setting has not underline, and is not bold or italic.
Bold	Makes the text bold.
Underline	Puts an underline under the text.

NOTE: Fonts are added in Windows by installing fonts in the winnt/fonts directory. See your Windows manual for more information on installing fonts in Windows.

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Italic

Makes the text italic.



Animator/ Compositor Inks

From the *lnk* pop-up menu (Figure 3.28) you can choose the ink of a stroke in the workspace, or alter the ink of a stroke that has already been created. The ink determines the how the stroke behaves. For example, the *Magnify* ink makes a stroke magnify objects underneath it. Animator/Compositor has many built-in inks with specialized uses. Some inks are designed to modify the look or texture of other objects.

Bring up the *lnk* pop-up menu by clicking the *lnk* button in the *Stroke Properties* panel.



Figure 3.28: The Ink Pop-Up Menu



The following list explains how the inks behave when applied to strokes:

Color

Adds a color or gradient to a stroke. This color or gradient is defined in the *Color Palette* panel, which is accessed by selecting *Color* as the ink and clicking the *Ink Settings* button (see "Color Palette And Gradient Editor Panel" on page 81 for more information about the *Color Palette* panel).

Figure 3.29 illustrates a stroke with the *Color* ink applied to it.



Figure 3.29: A Stroke with a Color Ink Applied



Lighten Lightens the colors in objects underneath the stroke. This ink can be used to add additional lighting to an image after it was taken. To adjust the amount of lighting, change the *Transparency* value of the stroke in the *Stroke Properties* panel (see "Stroke Properties Panel" on page 44 for more information about this panel).

Figure 3.30 illustrates a stroke with the *Lighten* ink applied to it.



Figure 3.30: A Stroke with a Lighten Ink Applied



Darken

Darkens the colors in objects underneath the stroke. This ink can be used to add additional shadows. To adjust the darkness, change the *Transparency* value of the stroke in the *Stroke Properties* panel (see "Stroke Properties Panel" on page 44 for more information about this panel).

Figure 3.31 illustrates a stroke with the *Darken* ink applied to it.



Figure 3.31: A Stroke with a Darken Ink Applied


Mono Strips the color out of the area under the stroke. This is useful for changing an object to black and white.

Figure 3.32 illustrates a stroke with the *Mono* ink applied to it.



Figure 3.32: A Stroke with a Mono Ink Applied

Randomize Randomizes the pixels under the stroke. This gives the stroke a random noise effect.

Figure 3.33 illustrates a stroke with the *Randomize* ink applied to it.



Figure 3.33: A Stroke with a Randomize Ink Applied



Smear

Smears the colors under the stroke.

Figure 3.34 illustrates a stroke with the *Smear* ink applied to it.



Figure 3.34: A Stroke with a Smear Ink Applied

Image

Reproduces the image loaded in the workspace, starting in the upper-left corner.

Figure 3.35 illustrates a stroke with the *Image* ink applied to it.



Figure 3.35: A Stroke with an Image Ink Applied



Pantograph Gives the ability to duplicate sections of an image. The Pantograph ink allows part of an image to be offset and copied at the new offset point. By holding down the *Ctrl* key and dragging the mouse, you set the amount of offset the image has when you use the *Pantograph* ink.

Figure 3.36 illustrates a stroke with the *Pantograph* ink applied to it.



Figure 3.36: A Stroke with a Pantograph Ink Applied

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Colorize

Replaces the color from the area under the stroke with color selected in the *Color Palette and Gradient Editor* panel (see the section "Color Palette And Gradient Editor Panel" on page 81 for more information about this panel).

To use this function, the **Gradient Style** in the **Color Palette and Gradient Editor** panel must be set as **Solid**.

Figure 3.37 illustrates a stroke with the *Colorize* ink applied to it.



Figure 3.37: A Stroke with a Colorize Ink Applied



Magnify Magnifies the area under the stroke.

Figure 3.38 illustrates a stroke with the *Magnify* ink applied to it.



Figure 3.38: A Stroke with a Magnify Ink Applied



Stretch

Uses a selected graphic as the ink. This is the default ink for any type of still image, ClipMem, Time Machine clip, or AVI file, as the graphic is stretched across the surface of the brush stroke. To use the Stretch ink, a graphic must be loaded into the graphics window in the *Texture Properties* panel (See "Texture Properties Panel" on page 101 for more information about this panel).

Figure 3.39 illustrates a stroke with the *Stretch* ink applied to it.



Figure 3.39: A Stroke with a Stretch Ink Applied

Erase

Erases the layer behind the stroke. Since the erase stroke is an object, it can be moved around or even animated.

Figure 3.40 illustrates a stroke with the *Erase* ink applied to it.



Figure 3.40: A Stroke with an Erase Ink Applied



CorrectColor corrects underlying objects using the gradient
scale in the Color Palette and Gradient Editor panel.
Clicking the Correct Settings button, right of the Ink
button, brings up the Color Palette panel (see "Color
Palette And Gradient Editor Panel" on page 81 for
more information about this panel).

Figure 3.41 illustrates a stroke with the *Correct* ink applied to it.



Figure 3.41: A Stroke with a Correct Ink Applied

LumaColor Functions similarly to the *Correct* ink, except that the correction is based on the luminosity values of the underlying image. This ink strips the existing color from the underlying object before adding new colors.

Figure 3.42 illustrates a stroke with the *LumaColor* ink applied to it.



Figure 3.42: A Stroke with a LumaColor Ink Applied

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AlphaMap

Works in conjunction with the **Soft Edge** value in the **Stroke Properties** panel and the functions of the **Color Palette and Gradient Editor** panel to add a glowing border around a stroke. For more information about adjusting the **Soft Edge** value, see the section "Stroke Properties Panel" on page 44. For more information about using the **Color Palette and Gradient Editor panel**, see the section "Color Palette And Gradient Editor Panel" on page 81.

To use the *AlphaMap* ink once it is applied to a stroke, first adjust the *Soft Edge* value for the selected stroke so that the stroke has a soft, blurred edge. Next, add and adjust colors for the stroke in the *Color Palette and Gradient Editor* panel. To achieve a well-defined border for the stroke, there must be at least three color dots in the *Gradient Editor* (Figure 3.43).

Figure 3.43 illustrates the *Gradient Editor* settings in the *Color Palette and Gradient Editor* panel for the strokes in following illustrations.



Figure 3.43: The Gradient Editor settings for the Stroke

The left-most color in the *Gradient Editor* is the color that is applied to the soft border around the stroke. By doing this, a glowing border is applied to your stroke (Figure 3.44).



Figure 3.44 illustrates the *AlphaMap* ink applied to a stroke.



Figure 3.44: The AlphaMap Ink Applied to a Stroke

Figure 3.45 illustrates the *AlphaMap* ink applied to two overlapping strokes.

When the *AlphaMap* ink is applied to overlapping strokes, the strokes remain separated. This differs from the *AlphaMap2* ink, which combines overlapping strokes.



Figure 3.45: Overlapping Strokes with the AlphaMap Ink Applied to Them

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AlphaMap 2 Works in conjunction with the Soft Edge value in the Stroke Properties panel and the functions of the Color Palette and Gradient Editor panel to add a glowing border around a stroke. For more information about adjusting the Soft Edge value, see the section "Stroke Properties Panel" on page 44. For more information about using the Color Palette and Gradient Editor panel, see the section "Color Palette And Gradient Editor Panel" on page 81.

NOTE: To use the *AlphaMap2* ink, the ink must be applied to a stroke that is on a layer with an alpha channel. To use this ink on the first layer of a project, the *Alpha* must be turned on in the *Workspace Properties* panel. Additional layers that are created in GlobeCaster's Animator/Compositor have built-in alpha channels.

To use the *AlphaMap* ink once it is applied to a stroke, first adjust the *Soft Edge* value for the selected stroke so that the stroke has a soft, blurred edge. Next, add and adjust colors for the stroke in the *Color Palette and Gradient Editor* panel. To achieve a well-defined border for the stroke, there must be at least three color dots in the *Gradient Editor* (Figure 3.46).

Figure 3.46 illustrates the *Gradient Editor* settings in the *Color Palette and Gradient Editor* panel for the strokes in following illustrations.



Figure 3.46: The Gradient Editor settings for the Stroke

The left-most color in the *Gradient Editor* is the color that is applied to the soft border around the stroke. By doing this, a glowing border is applied to your stroke (Figure 3.47).



Figure 3.47 illustrates the *AlphaMap2* ink applied to a stroke.



Figure 3.47: The AlphaMap2 Ink Applied to a Stroke

When the *AlphaMap2* ink is applied to a stroke that overlaps another stroke, the overlapping strokes are combined (Figure 3.48). For the strokes to be combined, the underlying stroke does *not* need to have the *AlphaMap2* ink applied to it. The way this ink functions differs from the *AlphaMap* ink, which keeps overlapping strokes separated.

Figure 3.48 illustrates the *AlphaMap2* ink applied to two overlapping strokes.



Figure 3.48: Overlapping Strokes with the AlphaMap2 Ink Applied to Them

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Blur

Blurs the area under the stroke. The value of the blur can be adjusted by changing the **Soft Edge** value in the **Stroke Properties** panel (see "Stroke Properties Panel" on page 44 for more information about this panel).

Figure 3.49 illustrates a stroke with the *Blur* ink applied to it.



Figure 3.49: A Stroke with a Blur Ink Applied

GlobeCaster

Color Palette And Gradient Editor Panel The **Color Palette and Gradient Editor** panel has many functions, depending on which ink was selected when this panel was brought up. If this panel was brought up with **Color** chosen as the ink, then making adjustments in the panel adjusts the color of the stroke. If it was brought up with **Correct** chosen as the ink, then making adjustments in the **Color Palette** adjusts color correction for the object under the stroke. If it was brought up with **LumaColor** chosen as the ink, then making adjustments in the panel adjusts the color applied to the luminosity values of the object under the stroke. If the panel adjusts the color applied to the panel adjusts the color applied to the stroke or **AlphaMap2** chosen as the ink, then making adjustments in the panel adjust the color applied to the stroke.

Bring up this panel by choosing *Color, Colorize, Correct, LumaColor, AlphaMap, or AlphaMap2* as the ink in the *Stroke Properties* panel, and then clicking the *Ink Settings* button. The panel appears just below the *Stroke Properties* panel.



Figure 3.50: The Color Palette and Gradient Editor Panel

The following list explains the functions of the *Color Palette and Gradient Editor* panel:

Revert	Removes any changes made and resets to its original color.
Color Picon	Represents the current color. When you click one of the <i>Mini Color</i> picons, that color loads automatically as this picon. You can then drag the value sliders to change the color. You can also drag this picon onto one of the <i>Mini Color</i> picons to place it there for later use. You can also drag-and-drop the picon into the <i>Gradient Editor</i> .
	Save this color picon by clicking-and-dragging it into a bin.

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	RGB/HSV	Allows you to choose which format you want to change a color in. Click on the button and select <i>RGB</i> or <i>HSV</i> from the pop-up menu that appears. <i>RGB</i> is the three additive primary colors used to construct video images (<i>R</i> ed, <i>G</i> reen, <i>B</i> lue). <i>HSV</i> is the three properties of color (<i>H</i> ue, <i>S</i> aturation, <i>V</i> alue). You can get almost any color by changing these values.
	Value Sliders	Clicking-and-dragging a slider changes the values of the color. If <i>RGB</i> was selected with the <i>RGB/HSV</i> button, the sliders adjust the red, green, and blue values. If <i>HSV</i> was selected with the <i>RGB/HSV</i> button, the sliders adjust the hue, saturation, and value. These values can also be adjusted by typing a new value in the boxes to the right of the sliders and pressing <i>Enter</i> on your keyboard.
	Mini Color Picons	A set of small picons in the panel. You can drag-and- drop them into the Color picon, or click them to load them for editing. You can also drag-and-drop the Color picon into one of these mini-picons to save colors you create for later use. Finally, you can drag- and-drop any of the Mini Color picons into the Gradient Editor .
		A color picon saved in a bin can be dragged-and- dropped onto any of the mini color picons.
		If at any time you want to clear out saved mini-picons, click the Default button. The mini-picons are restored to default colors, and <i>all</i> custom colors are deleted.
	Default	Resets the mini-color picons to default colors. If you click this, you loose any custom colors you have loaded into the <i>Mini Color</i> picons.
	Pick	Lets you select any color that is on your computer screen. To do this, click on the <i>Pick</i> button and drag the mouse pointer around the monitor. As you do so, the color that is directly under the mouse pointer appears in the <i>Color</i> picon. Release the mouse button to select a color. You can then edit the color.
	Gradient Style Button	Selects the shape or style of the color or gradient. The current style is displayed on the button's face. The default is <i>Linear</i> . Clicking on the <i>Gradient Style</i> button brings up a pop-up menu with these options: <i>Solid, Linear, 4 Corner, Circular, Bevel Box, Horizontal, Vertical,</i> and <i>4 Side</i> (see "Gradient Styles" on page 84 for more information about the gradient styles).



Gradient Editor	A small workspace where you create gradients. You can drag-and-drop <i>Mini Color</i> picons or <i>Color</i> picons into any spot on the editor to add the color to the gradient you are making. The color appears in the editor, and a dot (the Color dot) appears below the color. GlobeCaster's Animator/Compositor then creates a gradient transition from one color to another.
	The first color you drop into the editor appears on the far right side. A transition is then created between the color on the far left and this new color. Any other colors you drop into the editor appear where your mouse pointer is aimed.
Color Dot	Represents the position of a color in the <i>Gradient Editor</i> . Position the dots within the editor by clicking- and-dragging them. (The only dots you cannot move are the one on the far left and the one on the far right. These have fixed positions.)
	You can change the color of any dot. Click on a dot (the bar behind it turns white) to select it. Next, click on a <i>Mini Color</i> picon or <i>Color</i> picon of the color you want. The selected dot changes to that color.
	You can delete a dot by right-clicking on it and selecting Delete from the pop-up menu. The left- and right-most color dot cannot be deleted, but it can be changed to another color.
Gradient Picon	Represents the gradient created with the <i>Gradient Editor</i> . As you alter your gradient, this picon updates. Save the <i>Gradient</i> picon by dragging-and-dropping it into a bin. You can use this gradient later by clicking-and-dragging it from the bin to the gradient picon window.

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Gradient Styles

Choosing one of the eight gradient styles from the *Gradient Styles* pop-up menu (Figure 3.51) determines the direction of the gradient and how the colors of a gradient blend together. For example, choosing *Linear* as the blend style creates a gradient that blends from one color into another.

The *Gradient Styles* pop-up menu is brought up by clicking the *Gradient Styles* Button in the *Color Palette and Gradient Editor* panel.



Figure 3.51: The Gradient Styles Pop-Up Menu

The following list explains the gradient styles:

Solid

Applies a solid color to selected stroke.



Figure 3.52: The Gradient Editor with Solid Selected as the Gradient Style

Figure 3.53 illustrates a stroke with a *Solid* gradient applied to it.



Figure 3.53: A Stroke with a Solid Gradient Applied



Linear Applies a linear blend to selected stroke.



Figure 3.54: The Gradient Editor with Linear Selected as the Gradient Style

Figure 3.55 illustrates a stroke with a *Linear* gradient applied to it.



Figure 3.55: A Stroke with a Linear Gradient Applied

Change the angle of the blend by clicking-anddragging the *Angle* slider (Figure 3.56). The angle can also be changed by clicking on the numeric value and typing a new value. The angle value represents the angle's measurement in degrees.



Figure 3.56: The Angle Slider



4 Corner

Adds a blend that blends in from each corner of an object. Adding four colors to the *Gradient Editor* best shows how this function works, as each color blends in from a separate corner.



Figure 3.57: The Gradient Editor with 4 Corner Selected as the Gradient Style

Figure 3.58 illustrates a stroke with a *4 Corner* gradient applied to it.



Figure 3.58: A Stroke with a 4 Corner Gradient Applied



Circular Adds a circular blend to a selected stroke. The center of the blend can moved by right-clicking on the gradient picon and dragging the center to a new position.



Figure 3.59: The Gradient Editor with Circular Selected as the Gradient Style

Figure 3.60 illustrates a stroke with a *Circular* gradient applied to it.



Figure 3.60: A Stroke with a Circular Gradient Applied



Bevel Box Adds a beveled edge to a selected stroke.



Figure 3.61: The Gradient Editor with Bevel Box Selected as the Gradient Style

Figure 3.62 illustrates a stroke with a *Bevel Box* gradient applied to it.



Figure 3.62: A Stroke with a Bevel Box Gradient Applied

Change the size of the bevel by clicking-and-dragging the *Size* slider (Figure 3.63). The bevel's size can also be changed by clicking on the numeric value and typing a new value. The higher the value, the larger the bevel.



Figure 3.63: The Size Slider



Horizontal Adds a blend that looks similar to a disco lighting effect. Moving a color dot right or left in the gradient editor moves the color left or right in the object.



Figure 3.64: The Gradient Editor with Horizontal Selected as the Gradient Style

Figure 3.65 illustrates a stroke with a *Horizontal* gradient applied to it.



Figure 3.65: A Stroke with a Horizontal Gradient Applied



Vertical

Adds a blend that looks similar to a disco lighting effect. Moving a color dot right or left in the gradient editor moves the color up or down in the object.



Figure 3.66: The Gradient Editor with Vertical Selected as the Gradient Style

Figure 3.67 illustrates a stroke with a *Vertical* gradient applied to it.



Figure 3.67: A Stroke with a Vertical Gradient Applied



4 *Side* Adds a subtle blend to an object in which the colors blend in from the sides of the object.



Figure 3.68: The Gradient Editor with 4 Side Selected as the Gradient Style

Figure 3.69 illustrates a stroke with a *4 Side* gradient applied to it.



Figure 3.69: A Stroke with a 4 Side Gradient Applied

Chapter 3

Shadow Properties Panel In GlobeCaster's Animator/Compositor, shadows are actually built into each object. The *Shadow Properties* panel (Figure 3.70) gives you the power to modify the shadow to your exact specifications. From this panel, you can enable the shadow and adjust its size, position, transparency, and even its ink.

To do a tutorial that uses the *Shadow Properties* panel to add a shadow to a text stroke, see "Creating A Text Stroke With Shadow" on page 248.

Bring up the **Shadow Properties** panel by clicking the **Stroke** button in the **Stroke Controls**, clicking the **More** button in the upper left corner of the **Stroke Properties** panel, and choosing **Shadow** from the pop-up menu.

More... X Shadow Width 0 S Transparency 64 S Azimuth 45 S Elevation 85 S ShadowEnable

Figure 3.70: The Shadow Properties Panel

The following list explains the functions of the *Shadow Properties* panel:

More...Allows you to access other properties panels.
Clicking this button brings up a pop-up menu
(Figure 3.71) with the options to bring up these
panels: Stroke, Shadow, Wipes, Particles,
Texture, or Advanced Color. Browse ahead in this
chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.71: The More... Pop-Up Menu

NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. The values can also be changed by clicking-and-dragging the value's slider left or right.



Width Adjusts the softness of the shadow's edges. The higher the width value, the softer the shadow's edge. A value of *0* is a special value that results in no shadow.

The Figure 3.72 illustrates an object with a shadow that has a *Width* value of 31.



Figure 3.72: Object with Shadow that has a Width Value of 31

Transparency Adjusts the transparency of the shadow. The higher the transparency value, the darker the shadow.

Figure 3.73 illustrates an object with a shadow that has a *Transparency* value of 39.



Figure 3.73: Object with Shadow that has a Transparency Value of 39



Azimuth

Adjusts the position of the shadow to simulate a change in the position of the light source falling on the object.

Figure 3.74 illustrates an object with a shadow that has an *Azimuth* value of 218.



Figure 3.74: Object with Shadow that has an Azimuth Value of 218

Elevation Adjusts how far away the shadow is from the object. The higher the value, the farther the shadow is from the object.

Figure 3.75 illustrates an object with a shadow that has an *Elevation* value of 49.



Figure 3.75: Object with Shadow that has an Elevation value of 49

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S/A
(AnimationBrings up a pop-up menu from which you can
animate a property of an object, such as position and
transparency. The animation status pop-up menu
offers these choices: Animated, Next Key,
Previous Key, Add Key, and Delete Key.



Figure 3.76: Animation Status Pop-Up Menu

If the *Animation Status* button is labeled *S*, for static, then all choices in the pop-up menu, except *Animated*, are ghosted out.

Choosing *Animated* changes the button's label to *A*, for animated, and animates the object. Clicking on this button again brings up the pop-up menu with all of the choices active.

Choosing *Add Key* adds a key at the point selected on the timeline.

Choosing *Next Key* skips to the next key set on the timeline.

Choosing *Previous Key* skips to the previous key on the timeline.

Choosing *Delete Key* deletes the selected key.

ShadowAdds a shadow to the selected object. A typical
shadow uses the darken ink, but cool effects can be
created using other styles of ink for the shadow.

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Ink

Selects an ink for the shadow. Clicking on this button brings up a pop-up (Figure 3.77) from which you can choose an ink style. The choices are: **Color**, **Lighten**, **Darken**, **Mono**, **Randomize**, **Smear**, **Image**, **Pantograph**, **Colorize**, **Magnify**, **Stretch**, **Erase**, **Correct**, **LumaColor**, **AlphaMap**, **AlphaMap2**, **and Blur**. The face of the button displays the selected ink for the shadow.

Color
Lighten
Darken
Mono
Randomize
Smear
Image
Pantograph
Colorize
Magnify
Stretch
Erase
Correct
LumaColor
AlphaMap
AlphaMap2
Blur

Figure 3.77: The Ink Pop-Up Menu

Ink Settings Clicking this button brings up a properties panel, from which you can adjust the properties of an ink. Not all inks have properties panels. If a selected ink does not have one, the *Ink Settings* button is grayed out.

Cancel Cancels any changes made in this panel and closes it.

Wipes Properties Panel Use the *Wipes Properties* panel (Figure 3.78) to create a wipe transition that can be loaded into Switcher or Editor. With this panel, you can customize how your wipe transitions when it loaded as an effect. This panel can also be used to wipe a stroke on or off. Properties that can be customized include the direction of the wipe and where it starts and ends.



Bring up the *Wipes Properties* panel by clicking the *Stroke* button in the *Stroke Controls*, clicking the *More* button in the upper left corner of the *Stroke Properties* panel, and choosing *Wipes* from the pop-up menu.

More		Ιx.
WipeT	0	S
WipeB	0	S
WipeL	0	S
WipeR	0	S
WipeStart	0	S
WipeEnd	1	S
Enabled	Canc	el

Figure 3.78: The Wipe Properties Panel

Wiping an object makes the object disappear from the screen, starting from any given direction. Wiping a text stroke makes the letters disappear from the screen, starting from any given direction. If you are creating an actual wipe effect, the wipe values in layer 1 of any project are used to transition between Program and Preview video. The object represents Preview video, and the area underneath it represents Program video.

Following is a list of the functions of the *Wipe Properties* panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.79) with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse this chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.79: The More... Pop-Up Menu

NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. The values can also be changed by clicking-and-dragging the value's slider left or right.

98)))) Chapter 3 WipeT Makes the object disappear starting at the top of the object. WipeB Makes the object disappear starting at the bottom of the object. WipeL Makes the object disappear starting at the left side of the object. WipeR Makes the object disappear starting at the right side of the object. WipeStart This function only works with strokes that were created with the **Spray** tool. With a spray stroke, adjusting the WipeStart slider to the right causes the stroke to disappear starting at the beginning of the object and follows the object to the end of the stroke. By animating the *WipeStart* value, you can make it appear as if a stroke is being drawn over time. **WipeEnd** This function only works with strokes that were created with the **Spray** tool. With a spray stroke, adjusting the *WipeEnd* slider to the right causes the stroke to disappear starting at the ending of the object and follows the object to the beginning of the stroke. By animating the *WipeEnd* value, you can make it appear as if a stroke is being drawn or erased over time.

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S/A
(AnimationBrings up a pop-up menu from which you can animate
a property of an object, such as position and
transparency. The animation status pop-up menu
offers these choices: Animated, Next Key, Previous
Key, Add Key, and Delete Key.

Animated
Next Key
Previous Key
Add Key
Delete Key

Figure 3.80: Animation Status Pop-Up Menu

If the *Animation Status* button is labeled *S*, for static, then all choices in the pop-up menu, except *Animated*, are ghosted out.

Choosing Animated changes the button's label to \boldsymbol{A} , for animated, and animates the object. Clicking on this button again brings up the pop-up menu with all of the choices active.

Choosing *Add Key* adds a key at the point selected on the timeline.

Choosing *Next Key* skips to the next key set on the timeline.

Choosing *Previous Key* skips to the previous key on the timeline.

Choosing **Delete Key** deletes the selected key.

Enabled Turns the wipe on.

Cancel Cancels any changes made in this panel and closes it.

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Particles Properties Panel Use the *Particles Properties* panel (Figure 3.81) to control and animate the particles of an object created using the spray tool. It can also be used to animate the letters in a text stroke. Any object created using the spray or text tools is made up of small individual parts, called particles. Normally, these particles are stationary, but they can have movement added to them using the values in this panel.

Bring up the *Particles Properties* panel by clicking the *More* button at the top of the *Stroke Properties* panel and choosing *Particles* from the pop-up menu. The panel appears in place of the *Stroke Properties* panel.

Particles	Undo X
X Speed Y Speed X Acceleration Y Acceleration Randomness Efficiency	
Animated	Collisions

Figure 3.81: The Particles Properties Panel

The following list explains how to use the *Particles Properties* panel:

More	Allows you to access other properties panels. Clicking this button brings up a pop-up menu with the options to bring up these panels: <i>Stroke</i> , <i>Shadow, Wipes, Particles</i> , or <i>Texture</i> . Browse through this chapter for more information on these panels.	
Undo	Undoes the last modification performed.	
X Speed	Controls the horizontal movement speed of the particles. A negative value indicates movement to the left, while positive values indicate movement to the right.	
Y Speed	Controls the vertical movement speed of the particles. A negative value indicates movement down, while positive values indicate movement up.	

NOTE: Values in this panel are changed by clicking-and-dragging the value's slider left or right.



X Acceleration	Controls how quickly the object accelerates horizontally. An acceleration value of zero means that the particles travel at a constant speed.
Y Acceleration	Controls the vertical acceleration. In essence, this value acts like gravity for the particles. An acceleration value of zero means that the particles travel at a constant speed.
Randomness	Randomizes the movement speed of the particles. You may not want all particles to have the same initial velocity. A value of zero in each of these sliders indicates that all particles have the same velocity. Increasing the numbers increases the degree of random speeds.
Efficiency	Sets how much velocity is absorbed by collisions. This is a percentage value. A value of 0 means that a particle stops upon impact. Set Efficiency to 50 to get a nice "bounce" to the particles when they collide with the border.
Animated	Enables particle animation for the stroke. If this is not selected, none of the values in the <i>Particles Properties</i> panel can be adjusted.
Collisions	Creates borders around the edges of the workspace that the particles bounce off when they reach the edge of the workspace.

Texture Properties Panel Use the *Texture Properties* panel to control any type of texture mapping on the object. Remember how we said that all objects in Animator/Compositor are created equal? GlobeCaster's Animator/Compositor treats Still image files and AVI files as brush strokes with a "skin" texture mapped onto the surface of the object. By using the *Stretch* ink setting in the *Stroke Properties* panel, the graphic or AVI information is stretched to fit the size of the object.



Bring up the *Texture Properties* panel by clicking the *More* button at the top of the *Stroke Properties* panel and choosing *Texture* from the pop-up menu. The panel appears in place of the *Stroke Properties* panel.



Figure 3.82: The Texture Properties Panel

Following is a list that explains the functions of the *Texture Properties* panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.83) with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse through this chapter for more information on these panels.

Stroke	1
Shadow	l
Wipes	l
Particles	l
Texture	l
Advanced Color	l

Figure 3.83: The More Pop-Up Menu

Undoes the last modification performed.



Graphics Window	Defines which graphic is used as the stretch ink for the object or brush. To add a graphic, ClipMem, Time Machine Clip, or AVI file, drag-and-drop one into the window. Right-clicking the window brings up a pop- up menu from which you can define the frame rate of a clip (see "Frame Rate Adjustment Pop-Up Menu" on page 105 for more information about this pop-up menu).
Alpha Window	Embeds the luminance information from the graphic onto the stroke when you drag-and-drop a graphic here. This enables you to use a graphic as a matte or alpha map.
Fade Slider	Adjusts the amount of transparency, or alpha, applied to an object. For the Fade slider to work, a graphic must be loaded into the <i>Alpha</i> window. Adjust the fade by clicking-and-dragging the slider left or right. Figure 3.84 illustrates <i>Fade</i> applied to a graphic of a
	ciouu.



Figure 3.84: Cloud Graphic with Fade Applied



Focus Slider Blurs the graphics applied to an object. Adjust the focus by clicking-and-dragging the slider left or right. The further the slider is dragged to the right, the more out of focus the object is.

Figure 3.85 illustrates *Focus* applied to a graphic of a cloud.



Figure 3.85: Cloud Graphic with Focus Applied

Add KeyBrings up a pop-up menu (Figure 3.86) from which
you can choose to bring up the LumaKey,
ChromaKey, or ChromaKey2 panels (see "LumaKey
Panel" on page 107, "ChromaKey Panel" on page 110,
and "ChromaKey2 Panel" on page 112 for more
information about these panels).



Figure 3.86: The Add Key Pop-Up Menu


Frame Rate Adjustment Pop-Up Menu From the *Frame Rate Adjustm*ent pop-up menu (Figure 3.87) you can define the frame rate of an imported AVI file, ClipMem, or Time Machine clip. From this panel, you can also adjust the interlacing properties for the file.

Bring up the *Frame Rate Adjustment* pop-up menu by clicking the *More* button in the *Stroke Properties* panel, choosing *Texture* from the pop-up menu, and right-clicking in either the *Graphics* or *Alpha* box.



Figure 3.87: The Frame Rate Adjustment Pop-Up Menu

Following is a list that explains the *Frame Rate Adjustment* pop-up menu's choices:

Interlace	Treats the selected AVI file, ClipMem, or Time Machine clip as though it were interlaced. Interlacing is a method of scanning alternate lines of pixels on a display screen. The odd lines are scanned first from top to bottom and left to right. The electron gun goes back to the top and makes a second pass scanning the even lines. Interlacing requires two scan passes to construct a single image.
Field Reverse	Reverses the order that the alternate lines of pixels on a display screen are scanned, scanning the even lines first and then the odd.

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Alpha Pre Mix	Used with 32-bit images that have alpha pre-mixed with the graphics. If you load a file of this type, you see dark pixels around the edge of the image. Turning on the <i>Alpha Pre Mix</i> causes the image to display correctly.
File Sequence	Used with an animation file that is made up of a sequence of individual pictures. To use this type of file, drag-and-drop the first still from the sequence into the workspace, bring up the <i>Texture Properties</i> panel for it by right-clicking on the <i>More</i> button in the <i>Stroke Properties</i> panel and choosing <i>Texture</i> from the pop-up menu, right-click on the still in the Graphics window, and choose <i>File Sequence</i> from the pop-up menu. For this series of stills to play back at the proper rate, the field playback rate for the file should be set at 60.
Delete	Deletes the file from the selected window.
0, 1, 2, 3, etc.	Choosing one of these values sets the field playback rate of the AVI file at that value. By changing this value, you can determine the speed at which the AVI file plays. Selecting a value will automatically enable the <i>File Sequence</i> feature.



LumaKey Panel Use the *LumaKey* panel (Figure 3.88) to adjust the luminance values of a key for a stroke. A key is an electronic matte that places a second image, such as video footage, under part of a primary image. By adjusting the luminance values of a key, the luminance values of an object are replaced by the second image.

To complete a tutorial that uses the *LumaKey* panel to key colors out of a still, see "Using The LumaKey Panel" on page 211.

Bring up the *LumaKey* panel by clicking the *More* button in the *Stroke Properties* panel, choosing *Texture* from the pop-up menu, clicking the *Add Key* button at the bottom of the *Texture Properties* panel, and choosing *LumaKey* from the pop-up menu.

More	Γx Ι
Properties	
Clip Level High	_
Edge Width High	_
Clip Level Low	
Edge Width Low	
	ancel
100	

Figure 3.88: The LumaKey Panel

The following list details the functions of the LumaKey panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.89) with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse through this chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.89: The More... Pop-Up Menu

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Clip Level High Keys out the darkest parts of the object, leaving the brightest parts. Dragging the slider to the right increases the sensitivity of the keyer, causing more and more of the image to be keyed out. If the slider is moved all the way to the right, the entire image is keyed out.

Figure 3.90 illustrates a *Clip Level High* value applied to a graphic of a cloud.



Figure 3.90: Clip Level High Value Applied to Cloud Graphic

Edge Width High Works in conjunction with the *Clip Level High* slider to adjust the softness of the edge of the key. Before using this slider, always set the *Clip Level High* slider.

Figure 3.91 illustrates a *Edge Width High* value applied to a graphic of a cloud.



Figure 3.91: Edge Width High Value Applied to Cloud Graphic



Clip LevelWorks in conjunction with the Clip Level HighLowto perform a low level luma key. Before using this
slider, always set the Clip Level High

Figure 3.92 illustrates a *Clip Level Low* value applied to a graphic of a cloud.



Figure 3.92: Clip Level Low Value Applied to Cloud Graphic

Edge Width
LowAdjusts the softness of the edge of the key. Use this to
clean up the edges of a low level luma key.

Figure 3.93 illustrates a *Edge Width Low* value applied to a graphic of a cloud.



Figure 3.93: Edge Width Low Value Applied to Cloud Graphic

Cancel

Cancels any changes made in this panel and closes it.

Chapter 3

ChromaKey Panel Use the *ChromaKey* panel (Figure 3.94) to adjust the clip level of a key for a stroke based on the chrominance values for that key. A key is an electronic matte that places a second image, such as video footage, under part of a primary image. By adjusting the chrominance values of a key, the chrominance values of an object are replaced by the second image.

To complete a tutorial that uses the *ChromaKey* panel to key colors out of a still, see "Using The ChromaKey Panel" on page 219.

Bring up the *ChromaKey* panel by clicking the *More* button in the *Stroke Properties* panel, choosing *Texture* from the pop-up menu, clicking the *Add Key* button at the bottom of the *Texture Properties* panel, and choosing ChromaKey from the pop-up menu.



Figure 3.94: The ChromaKey Panel

The following list details the functions of the *ChromaKey* panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.95) with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse through in this chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.95: The More Pop-Up Menu



GraphicsThe Graphics window contains the graphic applied to
the selected stroke. To key out a color from this
graphic, click on that color in the Graphics Window.

The Figure 3.96 illustrates a graphic in the workspace that had a color keyed out by selecting a color from the Graphics window.



Figure 3.96: Graphic with Color Keyed Out

Clip Level To use this function, first click on a color in the image in the *Graphics* window. This chooses which color is keyed out of the image. Adjusting the *Clip Level* adjusts the range of the color that is keyed out.

The Figure 3.97 illustrates a *Clip Level* value applied to a graphic of fireworks.



Figure 3.97: Clip Level Value Applied to Fireworks Graphic

Cancel

Cancels any changes made in this panel and closes it.

Chapter 3

ChromaKey2 Panel Use the *ChromaKey2* panel (Figure 3.98) to adjust the luminance and chrominance values for the key of a stroke. A key is an electronic matte that places a second image, such as video footage, under part of a primary image. By adjusting the luminance and chrominance values of a key, the luminance and chrominance values of an object are replaced by the second image.

To complete a tutorial that uses the *ChromaKey2* panel to key colors out of a still, see "Using The ChromaKey2 Panel" on page 226.

Bring up the *ChromaKey2* panel by clicking the *More* button in the *Stroke Properties* panel, choosing *Texture* from the pop-up menu, clicking the *Add Key* button at the bottom of the *Texture Properties* panel, and choosing *ChromaKey2* from the pop-up menu.



Figure 3.98: The ChromaKey 2 Panel

The following list details the functions of the *ChromaKey* panel:

More... Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.99) with the options to bring up these panels: Stroke, Shadow, Wipes, Particles, Texture, or Advanced Color. Browse through this chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.99: The More Pop-Up Menu



GraphicsThe Graphics Window contains the graphic applied
to the selected stroke. To key out a color from this
graphic, click on that color in the Graphics window.
Multiple colors can be keyed out this way.

The Figure 3.100 illustrates a graphic in the workspace that had a color keyed out by selecting a color from the Graphics window.



Figure 3.100: Graphic with Color Keyed Out

Y Range	Adjusts the luminance value of the chroma key. Before this value can be adjusted, a color must be selected in the graphic in the Graphics window.
U Range	Adjusts the chrominance value for the chroma key. Both the U and V values make up the chrominance value. Before this value can be adjusted, a color must be selected in the graphic in the Graphics window.
V Range	Adjusts the chrominance value for the chroma key. Both the U and V values make up the chrominance value. Before this value can be adjusted, a color must be selected in the graphic in the Graphics window.
Delete	Deletes the part of the picture indicated by the keyer settings.
Reset	Restores the YUV settings to the levels they were when the panel was first opened.
Cancel	Cancels any changes made in this panel and closes it.

Advanced Color Panel Use the *Advanced Color* panel (Figure 3.101) to randomize the colors of a stroke. If the stroke is made of particles, such as a spray stroke, then each particle has a different color. If the stroke is made up of a solid object, then the stroke is filled with a single random color.



NOTE: This panel can only be brought up for a stroke that has a color ink applied to it.

NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. The values can also be changed by clicking-and-dragging the value's slider left or right. Bring up the *Advanced* panel by clicking the *More* button at the top of the *Stroke Properties* panel and choosing *Advanced Color* from the pop-up menu. The panel appears in place of the *Stroke Properties* panel.

More	lor
Random Color	
	Settings
	Cancel

Figure 3.101: The Advanced Color Panel

The following list explains how to use the *Advanced Color* panel:

More...

Allows you to access other properties panels. Clicking this button brings up a pop-up menu (Figure 3.102) with the options to bring up these panels: *Stroke, Shadow, Wipes, Particles, Texture,* or *Advanced Color*. Browse this chapter for more information on these panels.

Stroke
Shadow
Wipes
Particles
Texture
Advanced Color

Figure 3.102: The More... Pop-Up Menu

X

Closes the panel

GlobeCaster

S/ABrings up a pop-up menu from which you can animate
a property of an object, such as position and
transparency. The animation status pop-up menu
offers these choices: Animated, Next Key, Previous
Key, Add Key, and Delete Key.



Figure 3.103: Animation Status Pop-Up Menu

If the *Animation Status* button is labeled *S*, for static, then all choices in the pop-up menu, except *Animated*, are ghosted out.

Choosing *Animated* changes the button's label to *A*, for animated, and animates the object. Clicking on this button again brings up the pop-up menu with all of the choices active.

Choosing *Add Key* adds a key at the point selected on the timeline.

Choosing *Next Key* skips to the next key set on the timeline.

Choosing *Previous Key* skips to the previous key on the timeline.

Choosing **Delete Key** deletes the selected key.

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Random Color Random colors are added to each particle of the stroke when changing this value for a spray stroke, which is made up of particles. The higher the value, the larger the variation is from the original color. Also, if the particles of a stroke are scattered, this function changes the pattern of the particles. The Figure 3.104 illustrates a spray stroke with the Random Color value set at 768.



Figure 3.104: Spray Stroke with Random Color Set at 768

When changing this value for a solid stroke, the color applied to the stroke is darkened. The higher the value, the darker the color is. Change this color by adjusting the Color/Scatter Seed value. The Figure 3.105 illustrates a solid stroke with the Random Color value set at 768.



Figure 3.105: Solid Stroke with Random Color Set at 768



Color/ Scatter Seed	Used with the Random Color function. Changing this value randomly changes the color of the stroke. When changing this value for a spray stroke, the color of each particle changes randomly. When changing this value for a solid stroke, it changes the single color randomly. GlobeCaster's Animator/Compositor performs this function by changing the starting position of the random number generator. That means that if you draw two strokes, the particles of both strokes go through the same sequence of random colors, and the colors of the particles will be identical. By setting each stroke to a different seed, each stroke goes through its own unique sequence of colors.
Settings	Brings up the Color Palette and Gradient Editor panel for the selected stroke (see "Color Palette And Gradient Editor Panel" on page 81 for more information about this panel).
Cancel	Cancels any changes made in this panel and closes it.

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Object Pop-Up Menu The **Object** pop-up menu gives options to adjust the animation and placement of an object, as well as a choice to bring up the properties panel for that object. For example, you can change the objects' placement in the workspace by sending it to the back, or bringing it to the front.

The *Object* pop-up menu (Figure 3.106) can be brought up for any object in the workspace. Simply right-click on the object.



Figure 3.106: The Object Pop-Up Menu

The following list explains the pop-up menu's choices:

Properties	Brings up a properties panel for that brush stroke.
Select	Selects the object. A check mark indicates that object is currently selected.
Select All	Selects all brush strokes in the workspace.
Undo	Removes the selected brush stroke from the workspace.
Front	Moves the object to the front of the layer.
Forward	Moves the object forward in the layer.
Back	Moves the object to the back of the layer.
Backward	Moves the object backward in the layer.
Lift Stroke	Gives the brush stroke the same look as the area underneath it. Useful for extracting elements of a still.
	<i>NOTE</i> : The <i>Lift Stroke</i> function only works on the currently selected layer.



Animate Pos	Turns on the animate function for position for all selected strokes. Each object that you wish to animate must have this option selected.
Set In Point, Set	Used for trimming the length of the stroke on the timeline. When a brush stroke is created, it usually

Out Point Set Infinite. When a brush stroke is created, it usually lasts from the point it was created to the end of the timeline. By changing the in and out point, you can control when the object appears and when it disappears.

Show Path Shows the animation path of the selected stroke (Figure 3.107). This path can be edited by clicking the *Edit* button in the *Stroke Controls* and then clicking-and-dragging the edit points on the path.



Figure 3.107: The Animation Path of the Selected Stroke

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Select Properties To Copy Panel Use the **Select Properties to Copy** panel (Figure 3.108) to customize how an object is copied. Do you want to copy just the color and ink of an object, and not its shadow? This is simple with the **Select Properties to Copy** panel.

This menu is brought up when you select an object and push *Ctrl* + *c* on your keyboard to copy an object. After you've made your copy choices, click the *OK* button. When you push *Ctrl* + *v* to paste the object, the new object has only the properties you selected.

This menu is also brought up when you drop an object into the workspace and choose *Replace Properties* from the menu. The object dropped into the workspace this way will only retain the properties you select in the panel.

Se	lect Pr	roperti	ies to Cop	y	
Color	🔲 si				Wipe Bottom
Transparency	🔲 si	ihadow 1			Wipe Top
Edge Width	🔲 si				Wipe Left
XSize	🔲 si				Wipe Right
YSize	🔲 si				Particle Settings
X Position	🔲 si				Image
Y Position	Т				Alpha Image
Scatter	🗍 Ir				Fade
Seed	FC FC				Smoothing
Random Color	🖾 s				Shape
Select All		Mode 🗍	Path Mode		ОК
Select None		Save	e		Cancel

Figure 3.108: The Select Properties to Copy Menu

The following list explains how to use the **Select Properties to Copy** menu:

Properties Buttons	Clicking in the box next to a property selects that property to be copied.
Select All	Selects all properties to be copied.
Path Mode	No current function.
ОК	Click OK when you have made the necessary selections in this menu.
Select None	Deselects all of the properties.
Save	Saves the properties set in this menu so that the next time you copy an object, the settings are retained.



Cancel Cancels any changes made in this panel and closes it.

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Working With Layers

Layers are used in GlobeCaster's Animator/Compositor to separate objects. By placing objects on different layers, you can easily select and manipulate the desired object. A good example of this is a reusable animated overlay for basketball scores. The elements of the background are stored on one layer, while the scores themselves are on another layer. This ensures the background objects won't be accidentally moved around.

The first layer of the workspace has some special properties that the other layers do not have. The first layer has an opaque background, unless the Alpha is turned on. Other layers always have Alpha turned on, which means that the layer is transparent, except for the objects.

Layer Controls Use the *Layer Controls* (Figure 3.109) in GlobeCaster's Animator/Compositor to rotate and scale lots of objects together in three dimensions. This allows quick and easy perspective scaling of an entire scene.



Figure 3.109: The Layer Controls

The following list explains the functions of the *Layer Controls*:

Layer Picon	A picon-size picture of the selected layer. Right- clicking on this picon brings up the <i>Layer Properties</i> panel.
Layer Slider	Lets you choose which layer is active. The title below the <i>Current Layer</i> picon tells you which layer is active. When you are clicking-and-dragging the slider, only the objects on the selected layer are displayed in workspace.
Layer	Brings up the <i>Layer Properties</i> panel.
Create	Adds a new layer to the workspace. The first layer is labeled <i>Layer 1</i> and subsequent layers are numbered accordingly. If an object is selected when the <i>Create</i> button is pushed, that object is removed from its original layer and placed on the newly created layer.
Edit	Changes the size of the layer. Clicking on a layer and dragging the mouse up or down resizes the height of the layer. Dragging the mouse right or left resized the width of the layer.



Rotate Rotates each layer in three dimensions. Dragging the left mouse button rotates the layer on the x- and y-axis. Holding down the shift button and dragging the mouse allows z axis rotation.

The Figure 3.110 illustrates a layer that was rotated.



Figure 3.110: A Rotated Layer

Delete	Deletes the active layer.
Visible	Makes the selected layer visible or invisible. This is very useful when you are working with several layers and you need to turn off a middle layer to see how objects interact between the top and bottom layers.
Stencil	Only works on layers that have an alpha channel. To use this function for the first layer of a project, the <i>Alpha</i> button must first be selected in the <i>Workspace Properties</i> panel. Additional layers that are created in Animator/Compositor automatically have their alpha turned on. Turning <i>Stencil</i> on gives new brush strokes the stencil property. If the stencil property is turned on, the stroke only shows up if it overlaps an object in the same layer. This is useful if you want to paint on top of another object, but don't want to worry about "staying in the lines." The <i>Stencil</i> property can be turned on for any existing object by bringing up the object's properties panel and turning the <i>Stencil</i> button on in the panel.
	To complete a tutorial that uses the stencil function to create and alpha map, see "Using The Stencil Function To Create A Mask" on page 234.
Forward	Use the <i>Forward</i> button to change the order of the layers to place layers in front another layer,

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	Backward	Use the Backward button to change the order of the layers to place layers behind another layer,
	Transparent /Active/All	Brings up a pop-up menu with choices that affect how layers are displayed in the workspace. These choices are: <i>Transparent, Active,</i> and <i>All</i> .
		• If <i>Transparent</i> is selected, the current layer is shown at full opacity, and other layers show up as faint outlines of objects.
		• If <i>Active</i> is selected, only the active layer is shown.
		• If A // is selected, all layers are shown.
	Orig (Original) Size	Returns the selected layer to its original size, undoing any rotation, scaling, etc. you may have done to it.

GlobeCaster

Layer Properties Panel

Use the *Layer Properties* panel (Figure 3.111) to move, rotate, and size layers. Clicking on the buttons allows you to move, rotate, and size the active layer in the workspace. These values can also be animated by right-clicking on the numeric displays and choosing *Animate* from the pop-up menu. Each individual value is animated separately. Animation of the layers is done using sub-pixel positioning. You may want to use the animation and rotation functions of this panel to make it appear as if your layer is spinning into the workspace.

Bring up this panel by clicking on the *Layer* button in the *Layer Controls*, or by right-clicking on the *Layer* picon and selecting *Properties* from the pop-up menu.

NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. Animate these values by right-clicking on the numeric displays, choosing Animate **On** from the pop-up menu, right-clicking on the value again, and choosing **Add** Key from the pop-up menu

			X
Move	0		0
Rotate	0	0	0
Size	100	100	
Axis Center	360	243	0
Shear X	0		
Shear Y	0		
	1000		
	encil La	yer 🚺	None
	ment La	yer	None
	Animate	All Ma	apMode
30	Wirefra	me Sc	ale 1.1

Figure 3.111: The Layer Properties Panel

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Following is a list of the *Layer Property* panel's buttons and functions:

Move

Moves an active layer or changes its size in the workspace. Changing the **X** value moves the layer left or right in the workspace. Changing the **Y** value moves the layer up or down in the workspace. Changing the **Z** value reduces or enlarges the layer's size.

Figure 3.112 illustrates a layer that was moved using the Move function. The X position of this figure has a value of 200.



Figure 3.112: A Layer that was Moved with an X Value of 200



Rotate Rotates an active layer in the workspace. The numeric values represent a number in degrees. For example, typing in a value of 90 rotates an object 90 degrees. Changing the X value rotates the layer three-dimensionally along the X axis. Changing the Y value rotates the layer three-dimensionally along the Y axis. Changing the Z value rotates the layer clockwise or counter-clockwise.

Figure 3.113 illustrates a layer that was rotated using this function.



Figure 3.113: A Layer Rotated with an X Value of 45

Resizes an active layer in the workspace. The numeric values represent a percentage. Changing the **X** value affects the width of the layer. Changing the **Y** value affects the height of the layer.

Figure 3.114 illustrates a layer that has an X size value of 60.



Figure 3.114: A Layer with an X Size Value of 60

Size



Axis Center

These values show the location of the center point that the rotate function works on. The default values indicate the center of the layer. When you set the values to 0, the layer rotates around the lower left corner.

Figure 3.115 illustrates a layer that was rotated with its X axis center set at 180.



Figure 3.115: A Rotated Layer with an X Axis Center Set at 180

Shear X

Changing this value skews the layer left and right.

Figure 3.116 illustrates a layer with a Shear X value of 80.



Figure 3.116: A Layer with a Shear X Value of 80



Shear Y Changing this value skews the layer up and down.

> Figure 3.117 illustrates a layer with a Shear Y value of 50.



Figure 3.117: A Layer with a Shear Y Value of 50

Represents the distance between the viewer's eye and the projection plane. This numerical value shows how close the layer appears when the layer is rotated. A higher number means the layer appears longer as it is rotated. If you want a wide-angle lens effect, use a smaller number.

> Figure 3.118 illustrates a layer that was rotated with a Focal Length value of 150.



Figure 3.118: A Layer Rotated with a Focal Length Value of 150

Focal Length

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	Stencil Layer	Sets a layer to act as a stencil. If there are several layers on your workspace, clicking the <i>Stencil Layer</i> button brings up a pop-up menu from which you can choose which layer you want to use as the stencil layer.
		<i>NOTE</i> : A layer must have an alpha channel to be used as a stencil layer. With the exception of the first layer, all layers automatically have an alpha channel. To use the first layer of a project as a stencil layer, <i>Alpha</i> must be turned on in the <i>Workspace</i> <i>Properties</i> panel.
		To complete a tutorial that uses the Stencil function to create and alpha map, see "Using The Stencil Function To Create A Mask" on page 234.
	Displacement Layer	Enables a displacement layer. This allows you to use the opacity of one layer to displace objects and graphics on another layer. With this function, objects can be created that appear as if they are being pulled up from a graphic.
	3D	When this button is turned off, it makes the rotation and sizing invisible. The rotation and sizing values are still there, however. This is a handy way to paint additional objects on a layer after the layer has been rotated and sized.
	Animate All	Turns on the animation for every layer property, such as size, position, and rotation. To animate an individual property, right-click on that property in the <i>Layer Properties</i> panel and choose <i>Animate</i> <i>On</i> from the pop-up menu.
	Wireframe	Changes the workspace to show only the wireframe of the selected layer. The wireframe effect only occurs as a layer is moved or rotated.
		<i>TIP</i> : The Wireframe function makes it easier to rotate layers on a slow host PC.
	MapMode	Brings up the <i>MapMode</i> panel in place of the <i>Layer Properties</i> panel.
	Scale 1:1	Snaps the layer back to full-screen size, rotation, and position. This does not bring the values of Scale, Move and Rotate back to 0. Instead, the value jumps to the nearest 1:1 value, such as 360 or -360 or 0. This allows you to spin a layer in and use the 1:1 button to frame it properly at the end, without worrying about the animation "unwinding" at the end.



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MapMode Panel

Use the *MapMode* panel (Figure 3.119) to skew or distort a selected layer, giving a layer a three-dimensional look.

To bring up the *Map Mode* panel, first bring up the *Layer Properties* panel by clicking the *Layer* button in the *Layer Controls*. Then, click the *MapMode* button.

Upper Left 0	[
Upper Right 719	0
Lower Right 719	485
Lower Left 0	485
Drag E	Edit
Stencil Layer	None
Displacement Layer	None
Animate All	MapMode
3D Wireframe	Scale 1:1

Figure 3.119: The Map Mode Panel

Following is a list that details the functions of the *MapMode* panel:

NOTE: Numeric values in this panel are changed by typing in a new value or by clicking-and-dragging up or down in the box for the value. Animate these values by right-clicking on the numeric displays, choosing **Animate On** from the pop-up menu, right-clicking on the value again, and choosing **Add Key** from the pop-up menu.



Upper Left Changing these values adjusts the position of the upper left corner of the selected layer. The first number affects the X (horizontal) position of the corner. The second number affects the Y (vertical) position of the corner.

Figure 3.120 illustrates a layer with its Upper Left values adjusted. In this figure, the X position value is 45 and the Y position value is 45.



Figure 3.120: A Layer with its Upper Left Values Adjusted

Upper Right Changing these values adjusts the position of the upper right corner of the selected layer. The first number affects X position of the corner. The second number affects the Y position of the corner.

Figure 3.121 illustrates a layer with its Upper Right values adjusted. In this figure, the X position value is 600 and the Y position value is 45.



Figure 3.121: A Layer with its Upper Right Values Adjusted



Lower Right

Changing these values adjusts the position of the lower right corner of the selected layer. The first number affects X position of the corner. The second number affects the Y position of the corner.

Figure 3.122 illustrates a layer with its Lower Right values adjusted. In this figure, the X position value is 600 and the Y position value is 400.



Figure 3.122: A Layer with its Lower Right Values Adjusted

Lower Left Changing these values adjusts the position of the lower left corner of the selected layer. The first number affects X position of the corner. The second number affects the Y position of the corner.

Figure 3.123 illustrates a layer with its Lower Left values adjusted. In this figure, the X position value is 45 and the Y position value is 400.



Figure 3.123: A Layer with its Lower Left Values Adjusted



3D

Layer

- Animate All
- Wireframe

MapMode

Scale 1:1 Move and Rotate back to 0. Instead, the value jumps to the nearest 1:1 value, such as 360 or -360 or 0. This allows you to spin a layer in and use the 1:1 button to frame it properly at the end, without worrying about the animation "unwinding" at the end.

Chapter 3 136

Working With The Workspace

The workspace in GlobeCaster's Animator/Compositor is where you see all of your hard work come together. It's where your strokes are displayed as you draw them, and it's from here that you choose how all that hard work is saved.

Workspace Controls Use the *Workspace Controls* (Figure 3.124) to determine how your project is saved, and how it is viewed in the workspace. Want to save your document as a TIFF or JPEG? Want to zoom in on the workspace? The workspace controls are where you do this.



Figure 3.124: The Workspace Controls

The following list explains the functions of the *Workspace Controls*:

Workspace Picon	This picon shows a miniature version of your workspace. Drag and drop this picon into a bin to save your work. Right-click on the picon to bring up the <i>Workspace</i> pop-up menu (see "Workspace Pop-Up Menu" on page 142 for more information about this pop-up menu).
Workspace	Brings up the Workspace Properties panel.
Save Now	Saves the workspace in the default bin, which is <i>GlobeCaster/Bins/Panam/Projects</i> . The workspace can also be saved by dragging-and-dropping the <i>Workspace</i> picon into a bin. The <i>Save Now</i> button updates the last file saved. This button is ghosted out if the workspace has been saved and no new changes have been made.
Workspace Type	Defines the format that a project is saved in. Click on the button and choose the desired format from the <i>Workspace Type</i> pop-up menu. The format types at the top of the list are GlobeCaster native formats, while the ones listed at the bottom are PC formats (see "Workspace Type Pop-Up Menu" on page 138 for more information about these format types. The selected format type appears on the face of the <i>Workspace Type</i> button.



Inc (Include) Project	When <i>Inc Project</i> is selected, the instructions, such as timeline information, that makes up the project are included when the project is saved. This timeline file can be brought back into GlobeCaster's Animator/ Compositor for later modification. Turning this button off means the file creates something that cannot be changed.
Inc (Include) Still	When <i>Inc Still</i> is selected, saving a project saves the actual effect file. This button should be turned off if you are creating a stationary graphic, and don't want a usable effect for the Switcher or Editor.
Small View	Shrinks the workspace and bins, allowing more room for the timeline. This is helpful when adjusting keyframes and strokes from within the timeline, as there is more room to display all of the expanded tracks.
Upper Bins	Toggles the bins to the right and left of the workspace on and off. If the bins are toggled off, a new bin window can not be opened in the space to the left and right of the workspace.
Zoom Window	Click-and-drag the picon in the Zoom Window to move the workspace around. Right-clicking in the Zoom window brings up a pop-up menu with the options of Zoom Off , Zoom x2 , Zoom 1/2 , or Select Area .
	• Choosing <i>Zoom Off</i> returns the workspace display to its original size.
	 Choosing <i>Zoom x2</i> doubles the size the workspace is displayed.
	 Choosing <i>Zoom 1/2</i> halves the size the workspace is displayed.
	• Choosing <i>Select Area</i> gives you a magnifying glass cursor that allows you to select the area you wish to zoom in on.
In	Zooms in on the workspace, magnifying it.
Out	Zooms the workspace out, making it smaller.

NOTE: Some

space

(PAL).

GlobeCaster formats in this pop-up menu may be greyed out if the workspace dimensions in the **Work-**

Properties panel are set to 720x486 (NTSC) or 720x576

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Workspace Type Pop-Up Menu The *Workspace Type* pop-up menu (Figure 3.125) is where you choose the format that a project is saved in. The format types at the top of the pop-up menu are GlobeCaster native formats, while the ones listed at the bottom are PC formats. The selected format type appears on the face of the *Workspace Type* button.

Bring up this pop-up menu by clicking on the *Workspace Type* button.

Still
TM Clip
Memory Clip
Overlay
Wipe
(BMP) Windows Still
(TGA) Targa Still
(PCX) PC Paintbrush Still
(TIF) Tagged Image File
(PNG) Portable Net Graphic
(JPG) JPEG Still
(PIC) Pictor PC Paint Still
(IFF) Amiga Still
(MOV) QuickTime Movie
(AVI) Windows Movie
(PIC) SoftImage Still
(PCT) Macintosh Still
(WPG) Word Perfect Graphic
(WMF) Windows Metafile
(SGI) Silicon Graphics Still
(PSD) PhotoShop Still
(RAS) SUN Raster Still
(IMG) Electric Image Still

Figure 3.125: The Workspace Type Pop-Up Menu

The following list explains the formats listed in this menu:

Still

With **Still** selected, when a project is saved, it is saved as a GlobeCaster framestore. This framestore can be dragged-and-dropped into any GlobeCaster workspace.



TM (Time
Machine)With TM Clip selected, when a project is saved, it is
saved as a Time Machine clip (if a Time Machine is
installed). This clip can then be loaded and played
back in Switcher or Editor. Selecting TM Clip will
display the Time Machine Codec panel.

Record to:	TMVol1	
25		
	1	QL\Compression
720		
		Width
486		
rest Pro-		Heigh

Figure 3.126: Time Machine Codec Panel

The following items are found on this panel:

Codec:—Click to select the video format.

Record to:—Click to select the volume to where you wish to save the clip.

TQL/Compression—Adjusts the Time Machine quality level and the compression. A higher number translates into higher compression and less quality.

Width—Adjusts the width fo the AVI. Either click in the value box or drag the slider to increase/decrease to change the value.

Height—Adjusts the height of the AVI. Either click in the value box or drag the slider to increase/decrease to change the value.

Maintain Aspect—When clicked on, locks the width and height adjustments together to maintain an even aspect of width and height.

Square Pixels—Changes the pixels from rectange to square. This is typically used when exporting AVIs to the Web.

Ok—Saves your settings and saves the effect as a Time Machine clip.

Cancel—Cancel this panel and does not save the effect as a Time Machine clip.

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Memory Clip	With <i>Memory Clip</i> selected, when a project is saved, it is saved as a ClipMem. ClipMems are clips that are recorded directly into RAM on the Warp Engine card. ClipMems are saved to the hard drive. This clip can then be loaded and played back in Switcher or Editor.
Overlay	With Overlay selected, when a project is saved, it is saved as a graphic overlay. If you were creating a corner bug or graphic overlay, this is the format you want your project saved in.
Wipe	With <i>Wipe</i> selected, when a project is saved, it is saved as a wipe transitional effect. This effect can be loaded and played back in Switcher or Editor.


Other
FormatsThe other formats on this pop-up menu are non-
GlobeCaster-native formats. You may want to choose
one of these formats if you are using your Animator/
Compositor project with another program. Of course,
GlobeCaster can open and work with any one of these
formats.

Selecting **AVI** will display the **AVI Codec** panel.

Codec:	Uncompressed AVI file	
Save In:	C:\Trinity\bins\panam\Projects\	
25		
_	Quality	
720		
	Width	
486		
	Height	
Maintain Asp	ect Square Pixels Ok Cancel	

Figure 3.127: AVI Codec Panel

The following items are found on this panel:

Codec:—Click on to select Codec for the video data.

Save In:—Click on to display a browse window to save to a different directory.

Quality—Adjusts the quality of the Codec associated with AVI. For an uncompressed AVI, this feature is greyed out.

Width—Adjusts the width fo the AVI. Either click in the value box or drag the slider to increase/decrease to change the value.

Height—Adjusts the height of the AVI. Either click in the value box or drag the slider to increase/decrease to change the value.

Maintain Aspect—When clicked on, locks the width and height adjustments together to maintain an even aspect of width and height.

Square Pixels—Changes the pixels from rectangle to square. This is typically used when exporting AVIs to the Web.

Ok—Saves your settings and saves the effect as an AVI file.

Cancel—Cancels this panel and does not save the effect as an AVI file.

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Workspace Pop-Up Menu From the *Workspace* pop-up menu (Figure 3.128), you can change how the workspace behaves and is displayed by choosing options or bringing up other panels from this menu. From this pop-up menu, you can also choose to clear the workspace and start a new project.

Bring up the *Workspace* pop-up menu by right-clicking on the *Workspace* picon in the *Workspace Controls*.



Figure 3.128: The Workspace Pop-Up Menu

Following is a list that details the choices of this pop-up menu.

Properties	Brings up the Workspace Properties panel.	
Stats	Brings up the Stats panel, from which you can choose to display objects' properties, such as size and location, within the workspace (see "Stats Panel" on page 152 for more information about this panel).	
Select All	Selects every stroke in the workspace.	
About	Brings up a pop-up menu that tells you information about GlobeCaster's Animator/Compositor, including which version of the application you are using.	
Workspace Visible	Toggles the workspace on or off. If the workspace is toggled off, a new bin, help window, or timeline can be opened in its place by right-clicking in the empty space and choosing an option from the pop-up menu.	



SafeArea Turns Safe Areas on or off. Your workspace is actually bigger than what can be displayed by an average television. The boundaries show what is actually seen on a typical television. The inner border is called the Safe Title Area, and the outer color border is called the Safe Action Area. Everything within the Safe Title Area will fit on any television screen.

The keyboard command to toggle the Safe Area on and off is the *Esc* key.

Figure 3.129 illustrates how the workspace is displayed with SafeArea turned on.



Figure 3.129: Workspace with SafeArea On

```
Record Brings up the Digitize Clip panel, where you can record a ClipMem or a clip digitized with Time Machine, if a Time Machine is installed in your GlobeCaster.
```

Cubic Sets the motion of an object between its keyframes. A cubic interpolation means that the animation steps in between keyframes follow a curved path, and the acceleration of the object increases. Cubic is the default setting for object motion.

Figure 3.130 illustrates a keyframe track in the timeline with a cubic interpolation.



Figure 3.130: Keyframe Track with Cubic Interpolation



Linear

Sets the motion of an object between its keyframes. A linear interpolation means that the animation steps in between keyframes follow the straightest path possible, and the object moves at a constant velocity.

Figure 3.131 illustrates a keyframe track in the timeline with a linear interpolation.



Figure 3.131: Keyframe Track with Linear Interpolation

Hold

Sets the motion of an object between its keyframes. With *Hold* selected, an object stays at its current position until the next keyframe, where it jumps to its new position.

Figure 3.132 illustrates a keyframe track in the timeline with a hold interpolation.



Figure 3.132: Keyframe Track with Hold Interpolation

New Project	Clears the workspace and starts a new project.		
Rename Project	Allows you to rename the effect on the workspace picon.		



Workspace Properties Panel From the *Workspace Properties* panel (Figure 3.133), you can set how the workspace is viewed and how a saved transition or effect behaves when played back in Switcher. From this panel, you can also set the Program source without having to launch the Switcher application.

Bring up this panel by clicking the *Workspace* button, or by right-clicking on the *Workspace* picon and selecting *Properties* from the pop-up menu.



Figure 3.133: The Workspace Properties Panel

The following list explains the *Workspace Properties* panel's buttons and functions:

Rescale Determines how extra time is added to an effect when you change the duration (see below). With the function off (the button not lit up), the application adds/removes time from the end of the effect. With the function turned on (the button lit up), the application redistributes your work over the entire new duration of the timeline, and rescales the placement of events and keyframes throughout the timeline.



Duration Window Shows the length of the animation, overlay, AVI, Wipe, etc. in a standard timecode readout (HH:MM:SS:FF). Set the length of the project by clicking on any of the timecode numbers and typing the desired time. GlobeCaster defaults to a time of 1 second (30 frames/ 60 fields).

When you change the duration with the **Rescale** button on, a dialog box (Figure 3.134) will be displayed if rescaling the events results in a non-interger field value.



Figure 3.134: Rescale Warning

Source	Acts as a mini-switcher, allowing you to set the Program video source from within GlobeCaster's Animator/Compositor, without having to go back to Switcher. To do this, click on the Source button and choose the desired source from the pop-up menu. Whatever source is chosen here as the Program source is what is digitized from the Digitize Clip panel.
	The keyboard commands for the video sources are the <i>F1</i> through <i>F10</i> keys on the keyboard.
Size X, Size Y	Displays the size of the workspace in pixels. <i>Size X</i> is the width, and <i>Size Y</i> is the height. The default size is 720x486 for NTSC and 720x576 for PAL, which are the standard sizes for video.



Video When the *Video* button is selected, the workspace is shown over the Program Out source. This option is helpful if you want to paint over live video or preview a transition or effect you just created. To paint over live video, Alpha must be turned on.

Figure 3.135 illustrates a stroke painted over a live video source with alpha turned on.



Figure 3.135: Stroke Painted Over Live Video

Prv Gfx (Preview Graphics)	Works in conjunction with painting over live video. To use the Preview Graphics function, the Video button in the Workspace Properties panel must be		
Chupmes,	selected. With the Prv Gfx button selected, strokes drawn in the applications workspace are displayed in the Preview monitor. When this function is on, the video displayed in the Program monitor is also displayed in the Preview monitor. This function is useful if you want to paint over live video and want to preview what you have drawn before you display it over your Program out video.		
Offset X, Offset Y	Sets the beginning point of a grid in the workspace. <i>Offset X</i> sets how far in from the left the grid begins. <i>Offset Y</i> sets how far down from the top the grid begins. The default is <i>0</i> for both of these values.		
Grid X, Grid Y	These values adjust the size of the grid. The Grid X value sets the width of the grid. The Grid Y value sets the height of the grid.		
RGB/YUV Selector	Sets the working color format for your project. Clicking this button brings up a pop-up menu, from which you can select RGB or YUV .		

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Grid Turns the snap-to-grid function on. By adjusting the grid values, you can easily line up objects using this tool. To see the grid, click the *Alpha* button on.

Paint ToWhen selected, every brush stroke lasts until the end
of the effect. If Paint To End is off, each object lasts
for only one frame. With Paint To End off, you can
create rotoscope-style animation.

Safe Area Displays the maximum safe viewing area of the workspace. Your workspace is actually bigger than what can be seen by an average television. The boundaries show what is actually seen on a typical television. The inner border is called the Safe Title Area, and the outer color border is called the Safe Action Area. Everything within the Safe Title are will fit on any television screen.

Figure 3.136 illustrates how the workspace is displayed with SafeArea turned on.



Figure 3.136: Workspace with SafeArea On



Proxy Video Turning this function on replaces animated textures; such as AVIs, ClipMems, and Time Machine clips; with a proxy checkerboard pattern.

TIP: The Proxy Video function makes it easier to work with complex effects on a slow host PC. Be sure to turn Proxy Video off before you save the final version of your project.

Figure 3.137 illustrates animated textures in the workspace with Proxy Video on.



Figure 3.137: The Workspace with Proxy Video On

Field

This button has no function unless the *Paint To End* button is deselected. If the *Field* button is deselected, a stroke drawn in the workspace only appears for one frame. If the *Field* button is selected, a stroke drawn in the workspace only appears for one field. There are 60 fields in a second of video in NTSC format, and 50 fields in a second of video in NTSC format, and 25 frames in a second of video in PAL format.

NTSC/PAL Switches between NTSC and PAL as well as NTSC 16:9 and PAL 16:9 video formats. Click the button and select which format you want from the pop-up menu. NTSC format is composed of 30 frames of video per second. PAL format is composed of 25 frames of video per second. The workspace size for NTSC is 720x486 (864x486 anamorphic). The workspace size for PAL is 720x576 (1024x576 anamorphic).



Figure 3.138: 16:9 Options

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Alpha

With Alpha selected, the first layer in your workspace is given an alpha channel. This option should be turned on if you want to create an overlay effect such as a corner bug or lower third. With Alpha selected, you also have the option of painting over live video. To do this choose your program out source with the **Source** button, and then click the **Video** button. You can now paint directly onto live video.

Figure 3.139 illustrates how the workspace is displayed with Alpha selected.



Figure 3.139: The Workspace with Alpha Selected

Figure 3.140 illustrates how the workspace is displayed with Alpha off.



Figure 3.140: The Workspace with Alpha Off



Transition	Affects how a project behaves after it is saved and run in Switcher. If this button is selected, a saved effect transitions between Program and Preview at the end of the effect when it is run in Switcher. This gives you the ability to create transitional effects with graphics.
Loop	Affects how a project behaves when it is saved and run in another application, such as Switcher. With Loop selected, the effect repeats indefinitely while it is when running.
Pause	Affects how a project behaves when it is saved and run in another application, such as GlobeCaster's Switcher application. With Pause selected, a pause point is added on the current frame in the animation. This means that if the effect is played back in GlobeCaster's Switcher, it pauses until the auto button is clicked to start it back up or turn it off.
	Adding a pause point to an effect also allows an overlay to be stretched once it is dragged into a Editor timeline. When stretching an overlay with a pause point in it in GlobeCaster's Editor application, the overlay is stretched at the pause point.
Snap	Grabs a still of the image on the input selected with the Source button. This still is placed in the workspace. If the Snap button is clicked again, another still is placed in the workspace over the first still that was snapped.

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From the **Stats** panel (Figure 3.141), you can change the way strokes are displayed in the workspace. Depending on what button you select from this panel, stokes will display their numeric position in the workspace or their size. You can also choose to display the mouse's numeric position in the workspace.

Bring up this panel by right-clicking on the *Workspace* picon and selecting *Stats* from the pop-up menu.



Figure 3.141: The Stats Panel

The following list explains the functions of the buttons in the **Stats** panel:

Show Size When **Show Size** is selected, values representing the size of a selected object are displayed just outside the bounding box around the object. The height is to the right of the bounding box. The width is just above the bounding box.

Figure 3.142 illustrates a stroke that was selected with the Show Size function turned on.



Figure 3.142: Selected Stroke with Show Size Function On



ShowWhen Show PositionsPositionsindicating a selected object's position in the workspace
is displayed just inside the top of the object's bounding
box. The first number represents the X position of the
object. The second number represents the Y position
of the object.

Figure 3.143 illustrates a stroke that was selected with the Show Positions function turned on.



Figure 3.143: Selected Stroke with Show Positions Function On

Show Keyframes Works in conjunction with the **Show Path** function. To use this function, first right-click on the selected stroke and choose **Show Path** from the pop-up menu. This shows the animation path of the selected stroke. Clicking the **Show Keyframes** button displays numbers above the keyframes, indicating the position of the keyframes in the workspace. The first number represents the X position of the object. The second number represents the Y position of the object.

Figure 3.144 illustrates a stroke that was selected with the Show Path and Show Keyframes functions turned on.



Figure 3.144: Selected Stroke with Show Path and Show Keyframes Functions On

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Show Mouse When **Show Mouse** is selected, the mouse's numeric position in the workspace is displayed just below the Layer picon in the Layer Controls. The first number represents the X (horizontal) position of the mouse. The second number represents the Y (vertical) position of the mouse.

Figure 3.145 illustrates the mouse's position in the workspace, which is displayed in the Layer Controls.



Figure 3.145: The Mouse's Numeric Position Displayed in the Layer Controls

GlobeCaster

Digitize Clip Panel

With the *Digitize Clip* panel (Figure 3.146) you can record ClipMems or digitize clips to Time Machine, if one is installed. ClipMems are clips that are recorded directly into RAM on the Warp Engine card. They can be saved out directly, enabling playback as a clip in GlobeCaster's Editor application. With Time Machine clips in GlobeCaster's Animator/Compositor, Time Machine records whatever is set as the Program out source, so you must first set the Program out source in the *Workspace Properties* panel.

Bring up the *Digitize Clip* panel by right-clicking on the *Workspace* picon and selecting *Record* from the pop-up menu.



Figure 3.146: The Digitize Clip Panel

The following list explains the functions of the *Digitize Clip* panel:

Record Length	Sets the length of the clip that is recorded. To change this value, click on the number and type in a new one, or click on the number and drag up or down.
Time Machine Quality	Clicking on this button brings up a pop-up menu, from which the quality of the recorded clip can be chosen. The quality choices are Default , and 1 through 6 . The lower the number, the better the quality is. This button has no function without a Time Machine installed in your GlobeCaster.
Status Window	Displays the status of the clip being recorded, such as "Recording."



Record	
ClipMem	

Records a ClipMem clip.

ClipMems are clips that are recorded directly into RAM on the Warp Engine card. The length a ClipMem is determined by the amount RAM you have installed on the Warp Engine card. With the maximum 128MB of RAM installed, 6.3 seconds of video can be recorded at a time. If you have 16MB of RAM installed on the Warp Engine card, you can record 20 frames of NTSC video.

ClipMems that are recorded in Animator/ Compositor are saved in the bin directory GlobeCaster/Bins/Panam/Projects.

Record TimeMachine Clip Records a clip to Time Machine.

Time Machine clips are clips that are recorded to Time Machine's hard drives. With a Time Machine installed in your GlobeCaster, you can record digital clips that are of any length.

For Time Machine clips that are digitized in GlobeCaster's Animator/Compositor application, a shortcut picon to this clip is saved in the bin directory *GlobeCaster/Bins/Panam/Projects*.



Working With The Timeline

The timeline (Figure 3.147) in GlobeCaster's Animator/Compositor is a representation of every still, stroke, layer, etc. in the workspace. In the timeline, these objects are displayed as events, and any of these events can be altered and adjusted directly from the timeline. Simply right-click on an event and select *Properties* from the pop-up menu. This brings up a properties panel for the selected event.



Figure 3.147: The Animator/Compositor Timeline

The following list explains the timeline's interface:

Plus Sign	Drops down the selected track, displaying any stroke, animation keyframes, etc. tracks contained within. These tracks are called child tracks.
Trimming Handle	Clicking-and-dragging these handles adjusts the length of an event. Some events have a fixed length, and dragging the handle has no function.
Position Bar	Represents the current position in the timeline. Clicking-and-dragging the Position Bar right and left scrubs through the timeline. This is handy if you wish to go to a certain point in the timeline. The current position in the timeline is displayed as timecode above the Position Bar.
Vertical Scroll Bar	Clicking-and-dragging this bar up or down allows you to view tracks that are hidden when there are too many to fit on the interface all at once.

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Horizontal Clicking-and-dragging this bar left or right moves the timeline display forward or backward. Clicking-and-dragging this bar up or down zooms the timeline in or out, changing its displayed size. Clicking-and-dragging diagonally does both at once.

Timeline Tracks In a timeline in GlobeCaster's Animator/Compositor, tracks are a region that runs across the timeline. This region denotes a specific channel of video, effects, strokes, or animation properties. Clicking on the plus sign next to a track opens up any child tracks that may be contained within that track. For example, clicking on a layer track opens the tracks for strokes contained within that layer.

When you start a new project in GlobeCaster's Animator/Compositor, only a layer track is visible (Figure 3.148).



Figure 3.148: A Layer Track on the Timeline

To open the *Properties* and Strokes tracks, click on the plus sign next to the name of the layer or stroke track, or right-click in the track and choose *Expand Tree* or





Expand All from the pop-up menu. If you have drawn any strokes in your workspace, you see the *Stroke* track under the *Properties* track (Figure 3.149).

Figure 3.149: Stroke and Keyframe Tracks on the Timeline

In addition to the stroke tracks, there is also a Keyframe track for each animated property for a stroke. By clicking-and-dragging the control knob for a keyframe, you can adjust the property value for that keyframe. Right-clicking on a control knob brings up the *Event* panel, which gives you precise control over the property's value (see "Event Panel" on page 163 for more information about this panel). To open the Keyframe track (if there is one), click on the plus sign next to the stroke, or right click on the stroke track and choose *Expand Tree* from the pop-up menu. You see the *Keyframe* track under the *Stroke* track (Figure 3.150).



Figure 3.150: A Typical Keyframe Track

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When you click on the control knob for a keyframe, a box appears that indicates the property value for that keyframe (Figure 3.151).



Figure 3.151: A Keyframe Property Value

Clicking-and-dragging a control know left or right changes that keyframes position in the timeline.

You can also adjust the relative property value by dragging the control knob up or down. This value can also be adjusted by right-clicking the control knob and selecting *Edit Key* from the pop-up menu. This brings up the *Event* Panel, from which you can type in a specific value (see "Event Panel" on page 163 for more information about this panel).



Keyframe Pop-Up Menu The *Keyframe* pop-up menu (Figure 3.152) gives control over an individual keyframe. From this pop-up menu, you can adjust the interpolation of the keyframe and bring up the *Event* panel or properties panel for that keyframe.

Bring up this pop-up menu by right-clicking on a control knob in a *Keyframe* track.



Figure 3.152: The Keyframe Pop-Up Menu

The following list details the choices of this pop-up menu:





Figure 3.153: Keyframe Track with Linear Interpolation

Cubic

Sets the motion of an object between its keyframes. A cubic interpolation means that the animation steps in between keyframes follow a curved path, and the object accelerates. Cubic is the default setting for object motion.

Figure 3.154 illustrates a keyframe track in the timeline with a cubic interpolation.



Figure 3.154: Keyframe Track with Cubic Interpolation

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Hold

Sets the motion of an object between its keyframes. With **Hold** selected, an object stays at its current position until the next keyframe, where it jumps to its new position.

Figure 3.155 illustrates a keyframe track in the timeline with a hold interpolation.



Figure 3.155: Keyframe Track with Hold Interpolation

Delete Key	Deletes the selected keyframe.	
Edit Key	Opens the Event panel, where you can precisely adjust the level of the selected keyframe (see the section "Event Panel" on page 163 for more information about this panel).	
Minimize Track Heights	Reduces the height of the track.	
Restore Track Heights	Restores the original height of the track.	



Event Panel The *Event* panel (Figure 3.156) gives you precise control over the value of a keyframe. From this panel, you can adjust the keyframe's value, change its position in the timeline, or alter the interpolation of the keyframe. As you adjust these values, you see the position of the keyframe change in the timeline.

Bring up this panel by right-clicking on a control knob and choosing *Edit Key* from the pop-up menu.



Figure 3.156: The Event Panel

The following list explains how to use the *Event* panel:

Delete Event	Deletes the control knob and keyframe from the timeline.		
Linear	Sets the motion of an object between its keyframes. A linear interpolation means that the animation steps in between keyframes follow the straightest path possible, and the object moves at a constant velocity.		
	Figure 3.157 illustrates a keyframe track in the timeline with a linear interpolation.		
	Figure 3 157: Keyframe Trach with Linear Interpolation		
	Figure 5.157. Reystame track with Linear Interpolation		
Cubic	Sets the motion of an object between its keyframes. A cubic interpolation means that the animation steps in between keyframes follow a curved path, and the acceleration of the object increases. Cubic is the default setting for object motion.		
	Figure 3.158 illustrates a keyframe track in the timeline with a cubic interpolation.		

Figure 3.158: Keyframe Track with Cubic Interpolation

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Hold

Sets the motion of an object between its keyframes. With *Hold* selected, an object stays at its current position until the next keyframe, where it jumps to its new position.

Figure 3.159 illustrates a keyframe track in the timeline with a hold interpolation.



Figure 3.159: Keyframe Track with Hold Interpolation

- Event Value
 Slider
 Clicking-and-dragging this slider right or left adjusts the value set for the selected key. For example, if the key is set for horizontal placement, then adjusting this slider adjusts the object horizontally in the workspace. This value can also be adjusted by clicking on the numeric value and typing in a new one, or by clicking on the numeric value and dragging up or down with the mouse.
 Time Slider
 Clicking-and-dragging this slider right or left adjusts
- **Time Slider** Clicking-and-dragging this slider right or left adjusts the key's position in the timeline. This value can also be adjusted by clicking on the numeric value and typing in a new one, or by clicking on the numeric value and dragging up or down with the mouse.



Keyframe Track Pop-Up Menu From the *Keyframe Track* pop-up menu (Figure 3.160) you can change how a Keyframe track is displayed. For example, you can change the height of the track or zoom in or out on it. This is helpful if you want to click-and-drag a control knob for a keyframe property, and want more precise control.

Bring up this pop-up menu by right-clicking in the empty space of a *Keyframe* track.



Figure 3.160: The Keyframe Track Pop-Up Menu

The following list explains the choices of this pop-up menu:

Halve trackChanges the height of the selected animation track soheightthat it is displayed at half its size.

Figure 3.161 illustrates a keyframe track with its size halved.



Figure 3.161: Keyframe Track with its Size Halved

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Reset trackResets the height of the selected animation track to
its original size.

Figure 3.162 illustrates a keyframe track with its size reset to its original height.

Strokes	00:00:00:1	00:00:29.1
- Stroke]
YPos		
XPos		

Figure 3.162: Keyframe Track with its Size Reset

Double track height

Changes the height of the selected animation track so that it is displayed at double its size.

Figure 3.163 illustrates a keyframe track with its size doubled.

	00:00:00:00.1	00:00:00:29.1
Strokes		
- Stroke		
——YPos		
	j	

Figure 3.163: Keyframe Track with its Size Doubled

The other choices in this pop-up menu function the same as in the *Timeline* pop-up menu (following section).



Timeline Pop-Up Menu

With the *Timeline* pop-up menu (Figure 3.164) you can affect how the timeline is displayed on your screen. You can expand the tree for the track you selected or zoom in or out on a timeline. This pop-up menu also gives the flexibility to bring up the properties panel for a track or set a picon for that track.

Bring up this pop-up menu by right-clicking in an empty area next to a track. Depending on whether you click on a track for a stroke, property, or layer, some of the options may not be available. However, all of the options in this pop-up function are the same for each track.

Expand Tree Expand All Collapse Tree
Snap Zoom x2 Zoom 1/2 Fit Selected Fit All Zoom At Position Bar
Minimize Track Heights Restore Track Heights
Properties Toggle Height Set Picon Set Stroke Name

Figure 3.164: The Timeline Pop-Up Menu

The following list explains how to use the *Timeline* pop-up menu:

Expand Tree	Expands the track in the timeline to make all elements within that directory visible. This display is called a tree.
Expand All	Expands all the tracks to make them visible in the timeline.
Collapse Tree	Closes all the tracks below the selected track so that they are no longer visible in the timeline.
Snap	Works in conjunction with the position bar when moving events in the timeline. Selecting Snap from the Timeline pop-up menu brings up another pop-up menu, from which you can select Snap Off , or a number of frames. Selecting a frame number causes the position bar to turn yellow when they are within the set number of frames. You can then release the event, and it jumps (or snaps) into position.

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Zoom x2	Zooms the timeline to view events at twice their length.
Zoom 1/2	Zooms the timeline to view events at half their length.
Fit Selected	Zooms the timeline so that all selected events are visible on the screen.
Fit All	Zooms the timeline so that the entire timeline is visible on the screen.
Zoom At Position Bar	Enlarges the display of the area of the timeline where the position bar is.
Minimize Track Heights	Minimizes the height of every track in the timeline.
Restore Track Heights	Restores the height of every track in the timeline.
Properties	Opens the properties panel for the selected event. The type of properties panel that is opened depends on the nature of the event. For example, right-clicking on the track for a stroke and selecting <i>Properties</i> from the pop-up menu brings up the <i>Stroke Properties</i> panel.
Toggle Height	Toggles the height of the track on which you invoke the pop-up menu.
Set Picon	Sets a picon for the event on its track in the timeline. Setting a picon here is an easy way to keep track of all the elements in an effect.
Set Stroke Name	Allows you to name a stroke on the timeline. Selecting Set Stroke Name will display the Stroke Name dialog box.

Stroke Name:	New stroke	
	ок	Cancel
		· · · · ·

Figure 3.165: Stroke Name Dialog Box

Enter the name of the stroke and click on **OK**.



Event Pop-Up Menu

The **Event** pop-up menu (Figure 3.166) is where you can make choices about which tracks are selected. For example, if you had one track selected, but wanted to select every track but that one, you could choose **Invert Selection**. This would deselect the track you clicked on, and select all other tracks. Other such selection choices can be made from this pop-up menu.



Figure 3.166: The Event Pop-Up Menu

Bring up the *Event* pop-up menu by right-clicking on an event in the timeline.

The following list explains the choices in this menu:

Delete Event	Removes a selected event from the timeline.
Delete Selected Events	Removes all selected events from the timeline. To select more than one event in the timeline, click on the first event to select it, then push the <i>Shift</i> key on the keyboard and click on any additional tracks you want selected. To deselect an individual event, push the <i>Shift</i> key on the keyboard and click on the desired event.

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Snap

Works in conjunction with the position bar when moving events in the timeline. Selecting **Snap** from the *Timeline* pop-up menu brings up another pop-up menu, from which you can select **Snap Off**, or a number of frames. Selecting a frame number causes the position bar to turn yellow when they are within the set number of frames. You can then release the event, and it jumps (or snaps) into position. Select All Selects all events in the timeline. Select Selects the track that your mouse is clicked on. Track Select None Deselects all selected events. Invert Track Deselects the event(s) selected in a single track, and selects all other events in that track. Use this when an event or group of events is selected in a single track. Invert Deselects the events that have been selected in the Selection entire timeline, and selects all other events. Use this when an event or group of events is selected in the timeline. Select From Selects all events starting from where your mouse is pointed, to the end of the timeline. Here Select From Selects all elements, from where your mouse is pointed Here on (on a single track) to the end of the timeline. This Track Expand Expands the directory in the timeline to make all Tree elements within that directory visible. This display is called a tree. Expand All Expands all the directories to make them visible in the timeline. Collapse Closes all the sub-directories below the selected track Tree so that they are no longer visible in the timeline. Properties... Opens the properties panel for the selected event. The type of properties panel that is opened depends on the nature of the event. For example, right-clicking on the track for a stroke and selecting **Properties** from the pop-up menu brings up the **Stroke Properties** panel. Toggle Toggles the height of the timeline. Selecting this option Height will make the timeline thinner. To make the timeline thicker, select this option again.



- **Set Picon** Sets a picon for the event on its track in the timeline. Setting a picon here is an easy way to keep track of all the elements in an effect.
- Set Stroke
NameAllows you to name a stroke on the timeline. Selecting
Set Stroke Name will display the Stroke Name
dialog box.



Figure 3.167: Stroke Name Dialog Box

Enter the name of the stroke and click on **OK**.

Transport And Keyframe Controls The *Transport and Keyframe* controls (Figure 3.168) give you control over the timelime. With these controls you can jump to the beginning or end of the timeline, or play your clip (forward or reverse).



Figure 3.168: The Transport and Keyframe Controls

The following lists explains how to use these controls:

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Transport Controls These controls provide you with complete control over the timeline. For example, when you are creating an animation and need to move between keyframes, these controls help get the job done. The buttons, in order from left to right, are:

	-
[∎]	First Frame
	Skips to first frame
	Rewind
	Rewinds
	Reverse Play
	Plays in reverse
	Jog Back 1 Field
_	Moves back one field at a time
	Pause
_	Pauses play
	Jog Forward 1 Field
	Moves ahead one field at a time
	Play
	Plays normally
	Fast Forward
	Fast forwards
	Last Frame
	Skips to last frame
Timecode Display	A timecode representation of which frame you are on in an effect. Jump around to different frames by clicking in the window, changing the number, and pressing Enter on your keyboard. Timecode is in standard SMPTE format (HH:MM:SS:FF). The number after the decimal point indicates the current field
Timecode Slider	Click-and-drag the <i>Timecode Slider</i> to shuttle through the animation you are creating. As you drag, the numbers in the Timecode Display change to let you know which frame you are on.
Prev Key	Moves the timeline back to the last place a keyframe was added.
Next Key	Skips the timeline to the next keyframe on the timeline.



Using The Application Buttons

Click on any of the four application buttons (Figure 3.169) to close GlobeCaster's Animator/Compositor application and open the appropriate application. To leave GlobeCaster's Animator/Compositor open, hold down the *Shift* key while you click the application button.



Figure 3.169: The Application Buttons

Following is a list of how these buttons function:

-	Minimizes the GlobeCaster application you are in.
?	Brings up the <i>Help</i> window. This window guides you through tours of each activity and helps you learn each application.
X	Closes the GlobeCaster application you are in.
Switcher, Editor, Character Generator, Effects Generator	Closes GlobeCaster's Animator/Compositor and opens the desired application.



ANIMATOR/COMPOSITOR MANUAL TUTORIALS






Chapter 4 **Tutorials**

With GlobeCaster's Animator/Compositor you can create an unlimited variety of projects. This chapter contains tutorials that will teach you how to create these projects. The tutorials will take you step-by-step through many of Animator/Compositor's functions.

Included in these tutorials are lessons on creating animated wipes with graphics and creating multiple animated windows in GlobeCaster's Animator/Compositor using *ClipMems and alpha channels.*

These tutorials give you the foundation for your own projects. They also teach you how to use the functions contained within the tutorial to create other projects.

The tutorials in this chapter progress in difficulty as you work through the chapter. Every tutorial is designed to be informative to both the beginning and advanced user. That means that you could skip to the last tutorials, but they are easier if you complete prior tutorials.

The tutorials contained in this chapter are:

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•	Creating a custom brush	178
•	Creating an alpha map	192
•	Using GlobeCaster's Animator/Compositor's keyer panels	209
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Creating A Custom Brush

A common application for paint programs is cutting out a small area of an image and creating a brush out of it. This is called a custom brush. Often, custom brushes are irregularly shaped and you can't simply key out the background to obtain the brush. You have to literally cut around what you want to use and save it as a brush.

In this tutorial, you will create a custom brush by drawing a spline stroke around a portion of a graphic and then turn it into a stroke using the lift stroke function. By creating a custom brush, you will get a feel for how the spline tool functions. You will also learn how to load stroke objects into the workspace.

Figure 4.1 illustrates a stroke drawn in the workspace using the custom brush created in this tutorial.



Figure 4.1: The Custom Brush Stroke in the Workspace



This tutorial is broken up into four steps. These steps are:

- 1. Preparing the workspace
- 2. Creating your custom brush
- 3. Saving the custom brush
- 4. Using the custom brush

Chapter 4

Preparing The Workspace Before you actually begin creating your custom brush, you need to first prepare the workspace. In this section of the tutorial, you will begin a new project in the workspace and load a graphic into the workspace.

Follow these steps to prepare the workspace:

1. Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.2). If you are starting up Animator/Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.2: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a message box comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

2. Locate the following picon for a picture of cherries on a cherry tree. It is located in the bin directory *GlobeCaster/Bins/Stills/Sampler*.



Figure 4.3: The Cherries Graphic Picon

3. Load this graphic into the workspace by double-clicking its picon. This is how you load any still into the workspace.

You see the graphic fill the entire workspace.

Now that you've prepared your workspace, you are ready to create your custom brush stroke.



Creating Your Custom Brush

You are now ready to create your custom brush. In this section of the tutorial, you will draw a spline object around the cherry you want to cut out. You will then use the lift stroke function to pull the cherry up onto your spline stroke. This will give you a feel for how the spline tool works.

To create your custom brush, follow these steps:

1. Locate the spline stroke picon in the directory *GlobeCaster/Bins/Panam/ Sampler*. It is the stroke picon with a green shape on it.



Figure 4.4: The Spline Stroke Picon

2. Load this stroke as the current stroke by clicking on it.

You see the picon in the *Stroke Controls*, indicating that it is loaded as the current stroke.

3. In the workspace, begin clicking around the edge of the center cherry. As you click, you see spline points added. As you add spline points, the shape of the stroke adjusts itself.

Figure 4.5 illustrates spline points drawn around the cherry in the center of the graphic.



Figure 4.5: Spline Stroke Drawn in the Workspace

NOTE: It is not important to be incredibly accurate when you add spline points in this step. You can go back later and adjust any point's position to create a more accurate spline shape.



4. Continue adding spline points until you have completely drawn around the cherry. The shape you drew should look similar to that in Figure 4.6.



Figure 4.6: Spline Shape Drawn Around the Cherry

5. Adjust the spline points for your stroke so that the stroke's outline better frames the cherry's shape.

There are four ways you can adjust a spline shape. They are:

- a. Click-and-drag the desired point.
- b. Add a spline point by clicking on the stroke outline at the position where you want a new spline point. This new point can be adjusted like any spline point.
- c. Delete spline points by right-clicking on the desired point and choosing **Delete Point** from the pop-up menu (Figure 4.7).



Figure 4.7: Choosing Delete Point from the Pop-Up Menu

d. You can change the behavior of the outline's shape so that a section of the outline consists of a straight line, instead of a curved line. Do this by



right-clicking on a section of the outline and choosing *Linear* from the pop-up menu (Figure 4.8).



Figure 4.8: Choosing Linear from the Pop-Up Menu

6. Complete the spline shape by right-clicking in the middle of the stroke and choosing *Complete Shape* from the pop-up menu (Figure 4.9). You can also complete the shape by pushing *Enter* on your keyboard.



Figure 4.9: Choosing Complete Shape from the Pop-Up Menu

In the workspace, you see the shape fill with green. For this tutorial, the color of the stroke is unimportant since you will lift the underlaying picture onto the stroke. If you want to change the color you can do so by bringing up the *Color Palette* for this stroke.

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Figure 4.10 illustrates the completed spline stroke in the workspace.

Figure 4.10: The Completed Spline Stroke in the Workspace

 Click the *Select* button (Figure 4.11) in the *Stroke Controls* so that the button is selected. By clicking the *Select* button, you are putting GlobeCaster's Animator/Compositor in select mode. In this mode, you can select individual strokes in the workspace.



Figure 4.11: The Select Button

8. In the workspace, click on the spline stroke to select it.

In the workspace, you see a bounding box around the stroke, indicating that it is selected.

NOTE: It is important to note that once a spline's shape is completed, you can still edit the spline points for the shape. Do this by selecting the shape by clicking on it and then clicking the **Edit** button in the Stroke Controls. In the workspace, you see the spline points for your object.



9. In the workspace, right-click on the spline stroke and choose *Lift Stroke* from the pop-up menu (Figure 4.12). By doing this, you are lifting the picture underneath your stroke onto your stroke.



Figure 4.12: Choosing Lift Stroke from the Pop-Up Menu

In the workspace, it appears as if the spline stroke disappears, but it did not. Since it has a piece of the picture's image on it, it blends in perfectly with the background. If you click on it again, you see a bounding box around the stroke.

You now have a stroke with the image of a cherry on it. This is the image we want our custom brush to draw once the brush is saved. Move ahead in this tutorial to save the stroke as a custom brush.

NOTE: The *Lift Stroke* function only works on the currently selected layer.

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Saving The Custom Brush Now that you have a stroke with the image of a cherry on it, you can save it as a brush stroke. By following the steps in this section of the tutorial, you will learn how to save any stroke as a brush stroke.

To save your custom brush, follow these steps:

 In the workspace, click-and-drag your stroke from the workspace into a bin. Drop this picon into the bin directory *GlobeCaster/Bins/Panam/Projects*. Saving the custom brush in this bin makes it easier to find when you use it later in this tutorial.

Notice that when you drag the stroke past the borders of the workspace, it becomes a picon.

2. Choose *Save* from the pop-up menu (Figure 4.13) that comes up when you drop the stroke picon into the bin.



Figure 4.13: Choosing Save from the Pop-Up Menu

If you animated any of the stroke's properties, such as horizontal position, you can save that information with the stroke by choosing **Save with animation** from the pop-up menu. The choices below this selection are not native GlobeCaster formats. Choose one of these formats if you want to export a GlobeCaster graphic into another program.

You see the picon for your stroke (Figure 4.14) in the bin you saved it in.



Figure 4.14: The Custom Brush Stroke's Picon

You now have a stroke of the cherry graphic that can be loaded into the workspace or loaded as the current stroke in the *Stroke Controls*. To learn how to use this stroke, continue on to the next section of this tutorial.



Using The Custom Brush In this section of the tutorial, you will learn how to use your custom brush. The brush's stroke can be loaded into the workspace as a stroke that retains the original stroke's size and shape. It can also be loaded as the current stroke in the **Stroke** *Controls* and drawn in the workspace as you would use any brush.

To bring the custom brush stroke into the workspace and have it retain its original size and shape, follow these steps:

1. Start a new project in the workspace by right-clicking on the *Workspace* picon and choosing *New Project* from the pop-up menu (Figure 4.15).



Figure 4.15: Choosing New Project

You see a window come up (Figure 4.16) asking if you want to save the current project. Click the *No* button.



Figure 4.16: The Save Project Window

2. Locate the custom brush's picon (Figure 4.17) in the directory *GlobeCaster/ Bins/Panam/Projects*.



Figure 4.17: The Custom Brush Stroke's Picon



3. While holding the *Shift* key on your keyboard, drag-and-drop the custom brush's picon from the bin into the workspace. By doing this, you are dropping a stroke into the workspace that has the same position, size, and shape that the original stroke had before it was saved.

You see the stroke in the workspace. Note that it has the same position, size, and shape that the original stroke had before it was saved.

Figure 4.18 illustrates a custom brush stroke that was dragged-and-dropped into the workspace while holding the *Shift* key on the keyboard.



Figure 4.18: The Stroke in the Workspace

- 4. Delete the stroke by pushing *Delete* on your keyboard. Pushing *Delete* deletes the last stroke created in the workspace.
- 5. Now, bring this stroke into the workspace by dragging-and-dropping the custom brush's picon from the bin into the workspace. By doing this, you are dropping a stroke into the workspace that has the same size and shape that the original stroke had before it was saved, but the stroke's position in the workspace depends on where you drop the stroke.

You see the stroke in the workspace. Note that it has the same size and shape that the original stroke had before it was saved.



Figure 4.19 illustrates a custom brush stroke that was dragged-and-dropped from a bin into the workspace.



Figure 4.19: The Stroke in the Workspace

6. Delete the stroke by pushing *Delete* on your keyboard. Pushing *Delete* deletes the last stroke created in the workspace.

The custom brush can also be loaded as the current stroke. By doing this, you can draw this stroke into the workspace, giving you control over the stroke's size and shape. To load the custom brush as the current stroke in the Stroke Controls, follow these steps:

1. Locate the custom brush's picon (Figure 4.20) in the directory *GlobeCaster/ Bins/Panam/Projects*.



Figure 4.20: The Custom Brush Stroke's Picon

2. Load the custom brush as the current stroke by clicking on its picon in the bin.



You see the custom brush loaded as the current stroke in the *Stroke Controls* (Figure 4.21).



Figure 4.21: The Custom Brush Loaded as the Current Stroke

3. Make sure that the *Create* button (Figure 4.22) is selected in the *Stroke Controls*. If it isn't, click the button to select it.



Figure 4.22: The Create Button

4. In the workspace, click-and-drag to draw a stroke with your custom brush. If you hold the *Shift* key on your keyboard as you click-and-drag, the stroke you draw retains its original aspect ratio. That means it retains the shape of the original stroke before it was saved in a bin.

You see the stroke with an image of a cherry on it drawn in the workspace.



Figure 4.23 illustrates a custom brush stroke that was drawn into the workspace.



Figure 4.23: The Stroke Drawn in the Workspace

You now have a custom brush stroke that can be dragged-and-dropped or drawn in the workspace. By repeating the steps in this tutorial, you can created an unlimited number of your own custom brushes.

Now that you've created your own custom brush, it's time to move on to the next tutorial.

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Creating An Alpha Map

In this tutorial, you will learn how to create an alpha map that can later be applied to a graphic to define its transparency values.

An alpha map is an image that defines the transparency of an object by its luma intensity. When this image is applied to a graphic, black values in the alpha map cause the graphic to be completely transparent, while white values in the alpha map cause the graphic to be completely opaque. Gray values in the alpha map cause the graphic to be partially transparent.

One use for an alpha map is to add transparency values to a graphic image so that the graphic blends from being completely opaque to completely transparent.

The alpha map you create in this tutorial is made up of an image that blends from white to black. That way, when the alpha map is applied to a graphic, you can see how each alpha map value affects the transparency of the graphic.

As you follow this tutorial, you will get a feel for how the *Color Palette/Gradient Editor* and *Texture Properties* panels function. You will also learn how to save a project as a still.

This tutorial is broken up into four parts. They are:

- 1. Preparing the workspace
- 2. Creating an alpha map
- 3. Saving the alpha map
- 4. Applying the alpha map to a graphic



Preparing The Before you actually begin creating your alpha map, you need to first prepare the workspace. In this section of the tutorial, you will begin a new project in the workspace.

Follow these steps to prepare the workspace:

1. Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.24). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.24: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

Now that you've prepared your workspace, you are ready to create your alpha map. Move on to the next section of this tutorial.

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Creating An Alpha Map In this section, you will create your alpha map. To do this, you will use the *Color Palette/Gradient Editor* to apply a gradient, which blends from black at the top to white on the bottom, to a stroke that fills the entire workspace. By doing this, you will create an alpha map that will cause a graphic to be transparent at its top and opaque at its bottom.

This stroke will be saved later in this tutorial as a still that can be applied to a graphic by using the functions of the *Texture Properties* panel.

To create your alpha map, follow these steps:

1. Locate the following stroke picon in the bin directory *GlobeCaster/Bins/ Panam/Boxes*. It is the picon that has the solid blue horizontal box on it.



Figure 4.25: The Stroke Picon

2. Load this picon as the current stroke by clicking on it.

You see this picon load in the *Current Stroke* picon window.

3. Draw a box that fills the entire workspace by clicking just outside the upper left corner of the workspace and dragging to just outside the lower right corner of the workspace.

You see a blue shape that fills the entire workspace.

4. In the workspace, bring up the *Stroke Properties* panel by right-clicking on the blue stroke and choosing *Properties* from the pop-up menu (Figure 4.26).



Figure 4.26: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel in the upper left corner of your screen. From this panel, you can adjust the properties of a stroke, such as size and position. You can also animate any of a stroke's properties from this panel.

5. In the *Stroke Properties* panel, bring up the *Color Palette and Gradient Editor* panel by clicking the *Ink Settings* button (Figure 4.27).



Figure 4.27: The Ink Settings Button

You see the *Color Palette and Gradient Editor* panel (Figure 4.28) just below the *Stroke Properties* panel. For additional information on using the *Color Palette and Gradient Editor* panel, see "Color Palette And Gradient Editor Panel" on page 81.



Figure 4.28: The Color Palette and Gradient Editor Panel

 In the *Color Palette and Gradient Editor* panel, change the gradient type of your stroke to a linear blend by clicking the *Gradient Type* button (Figure 4.29) and choosing *Linear* from the pop-up menu (Figure 4.30). This



pop-up menu offers a variety of gradients that can be applied to a stroke, including a bevel box gradient.



Figure 4.29: The Gradient Type Button



Figure 4.30: Choosing Linear from the Pop-Up Menu

In the workspace, you see a gradient applied to your stroke. The gradient blends from a dark blue at the right side of the workspace to a lighter blue at the left side of the workspace.

7. In the *Color Palette and Gradient Editor* panel, change the angle of the blend by selecting the angle value (Figure 4.31), typing in *90*, and pushing *Enter* on your keyboard. This value could also be changed by clicking and dragging the *Angle* slider to the left until the value was 90.



Figure 4.31: The Angle Value

The angle value is a degree value for the gradient. By typing in **90** for the value, you told the gradient's angle to change to 90 degrees. The gradient now blends from top to bottom, instead of from right to left.

In the workspace, you see the new angle value applied to your stroke. The gradient now blends from a dark blue at the bottom of the workspace to a lighter blue at the top of the workspace.

8. In the *Color Palette and Gradient Editor* panel, click on the right color dot (Figure 4.32) in the gradient editor once so that the line through it turns



white. Doing this selects that color dot so that its color can be edited or changed.



Figure 4.32: The Color Dot in the Gradient Editor

When the line through the color dot is white, you can adjust the color for that color dot. By adjusting the colors this way, you are changing the colors in the gradient for your stroke.

9. In the *Color Palette and Gradient Editor* panel, click on the black mini picon (Figure 4.33). This adds the color black to your gradient.



Figure 4.33: The Black Mini Picon

In the gradient editor, you see the gradient blend from blue on the left to black on the right.

In the workspace, you see the gradient applied to your stroke blend from blue at the bottom of the workspace to black at the top of the workspace.

10. In the *Color Palette and Gradient Editor* panel, click on the left color dot (Figure 4.34) in the gradient editor once so that the line through it turns white. Doing this selects that color dot so that its color can be edited or changed.



Figure 4.34: The Color Dot in the Gradient Editor

11. In the *Color Palette and Gradient Editor* panel, click on the white mini picon (Figure 4.35). This adds the color white to your gradient.



Figure 4.35: The White Mini Picon

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In the gradient editor, you see the gradient blend from white on the left to black on the right.

In the workspace, you see the gradient applied to your stroke blend from white at the bottom of the workspace to black at the top of the workspace.

12. In the *Color Palette and Gradient Editor* panel, add another color dot to the gradient editor by clicking-and-dragging a black mini-picon into the gradient editor near the right side.

Figure 4.36 illustrates what your gradient editor should now look like. If the color dot isn't quite in the right spot, you can click-and-drag a color dot right or left to change its position in the Gradient Editor.



Figure 4.36: The Gradient Editor

By adding another color dot, you are adding another color to your gradient. This is how you create a gradient that has multiple blends in it. Since you added another black to your gradient, your gradient now transitions from white at the bottom of the workspace to a thick band of black at the top of the workspace.

Figure 4.37 illustrates the gradient applied to your stroke in the workspace. This is what your alpha map will look like when you save it.



Figure 4.37: The Gradient Applied to a Stroke

13. Close the *Color Palette and Gradient Editor* and *Stroke Properties* panels by clicking the *X* button in the upper right corner of each panel.



Now that you've created your alpha map, you are ready to save this project. To do this, move ahead to the next section of this tutorial.

Saving The Alpha Map In this section of the tutorial, you will save the stroke with the gradient you created as a still. By saving it as a still, you can apply it as an alpha map to a graphic in the *Texture Properties* panel.

By following the steps in this section, you will learn how to save any project as a still in this application.

Follow these steps to save your alpha map as a still:

 In the *Workspace Controls*, check to make sure that the file type is set to *Still* (Figure 4.38). This is the default setting for how a file is saved.



Figure 4.38: File Type Set at Still

If it isn't set to Still, click the *File Type* button (the button directly to the right of the *Workspace* button) and choose *Still* from the pop-up menu (Figure 4.39). In this menu, the first file types are formats that are native to GlobeCaster. The others are formats for other programs.

Still Menu Option		• Still The Cris Memory Clip Overlay Wipe	ŀ
	Wo Sa	(BMP) Windows Still (TGA) Targa Still (PCX) PC Paintbrush Still (TIF) Tagged Image File (PNG) Portable Net Graphic (JPG) JPEG Still (PIC) Pictor PC Paint Still	

Figure 4.39: Choosing Still from the Pop-Up Menu

 Click-and-drag the workspace picon (Figure 4.40) into the bin *GlobeCaster/ Bins/Panam/Projects*. By dropping the picon into this bin, it will be easier for you to find it when you use it later in this tutorial.

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Be sure to save this project, as you will use it later in this tutorial.



Figure 4.40: The Workspace Picon

You see the following picon in the bin *GlobeCaster/Bins/Panam/Projects*.



Figure 4.41: The Saved Alpha Map Still Picon

The alpha map you created can now be applied to any graphic by using the functions of the *Texture Properties* panel. To do this, continue on to the next section of this tutorial.



Applying The Alpha Map To A Graphic In this section of the tutorial, you will apply the alpha map you created to a graphic. You will also get a feel for how to use the *Texture Properties* panel to apply a texture map to a graphic.

The *Texture Properties* panel can use any still, such as the one you just created, to set the transparency values for a graphic or stroke. This means that you can use any still picture, such as a picture of the White House, as an alpha map.

Follow these steps to apply your alpha map to a graphic:

1. Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.42). If you are starting up Animator/Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.42: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

2. Click the *Workspace* button (Figure 4.43) above the Workspace picon to bring up the *Workspace Properties* panel.

Workspace	Workspace	Still	Zoom
Controls		Inc Project	
		Inc Still	
		Small View	
	Save Now	Upper Bins	In Out

Figure 4.43: The Workspace Button

You see the *Workspace Properties* panel (Figure 4.44) in the upper-left corner of the screen. From the *Workspace Properties* panel you can affect



how the workspace is displayed. See "Workspace Properties Panel" on page 145 for more information about using this panel.

Rescale	[X]
Duration 0.0	:00:01:00.0
Source Black	Size X 720
Video	Offset X 0
Prv Gfx	Offset Y 0
RGB	
Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Safe Area	Transition
Proxy Video	Loop
Field	Pause
NTSC	Snap

Figure 4.44: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.45) on.



Figure 4.45: The Alpha Button

This makes the background of the layer transparent. That way, it is easier to identify how the alpha map affects the transparency of a graphic.

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the screen.



5. Locate the following still picon in the bin directory *GlobeCaster/Bins/Stills/ Sampler*. It is the picon with clouds on it.



Figure 4.46: The Clouds Still Picon

6. Load this still into the workspace by double-clicking its picon.

You see the image of the clouds fill the workspace.

- 7. Bring up the *Texture Properties* panel for the cloud graphic stroke (remember all objects in GlobeCaster's Animator/Compositor workspace are strokes). To bring up the panel:
 - a. Bring up the *Stroke Properties* panel for the clouds still by right-clicking in the workspace and choosing *Properties* from the pop-up menu (Figure 4.47).



Figure 4.47: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 4.48) in the upper left corner of the screen.

More	Ĵ	X
Alpha –		147 5
XPosition -		0 5
YPosition -	-0	0 5
X Size	<u> </u>	3 5
Y Size	 	3 5
	Lock Aspect	
Soft Edge	<u>.</u>	1 5
S	oft to center	Stencil
Shape [Ellipse	Settings
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 4.48: The Stroke Properties Panel

Bring up the *Texture Properties* panel by clicking on the *More* button in the upper right corner of the *Stroke Properties* panel and choosing *Texture* from the pop-up menu (Figure 4.49).



Figure 4.49: Choosing Texture from the Pop-Up Menu

You see the *Texture Properties* panel (Figure 4.50) in place of the *Stroke Properties* panel. From this panel, you can add an alpha map or graphic to a stroke or access the keyer panels in GlobeCaster's Animator/Compositor. See



"Texture Properties Panel" on page 101 for more information about using this panel.



Figure 4.50: The Texture Properties Panel

In the *Texture Properties* panel, note the cloud graphic in the *Graphics* window. This means that the cloud graphic is applied to the stroke in the workspace. If you wish to change this graphic, drag-and-drop a different graphic into this window.

8. Locate the following picon in the bin directory *GlobeCaster/Bins/Panam/ Projects*. This is the picon for the alpha map you created earlier in this tutorial.



Figure 4.51: The Alpha Map Still Picon



9. Load the alpha map into the *Alpha* window in the *Texture Properties* panel (Figure 4.51) by clicking-and-dragging the picon from the bin into the *Alpha* window.



Figure 4.52: The Alpha Window in the Texture Properties Panel

You see that the *Fade* slider in the *Texture Properties* panel is set in the middle.

In the workspace, you see that your cloud graphic blends from opaque at the bottom of the workspace to being completely transparent at the top of the workspace (Figure 4.53).



Figure 4.53: The Cloud Graphic with the Alpha Map Applied



10. In the *Texture Properties* panel, adjust the transparency of the alpha map by clicking and dragging the *Fade* slider (Figure 4.54) right or left.



Figure 4.54: The Fade Slider

The further left you drag the slider, the more transparent the graphic in the workspace becomes. If the slider is dragged all the way to the left, the graphic is completely transparent.

Figure 4.55 illustrates the graphic in the workspace with the *Fade* slider all the way to the left.



Figure 4.55: Completely Transparent Graphic

The further right you drag the slider, the more opaque the graphic in the workspace becomes. If the slider is dragged all the way to the right, the graphic is completely opaque.



Figure 4.56 illustrates the graphic in the workspace with the *Fade* slider all the way to the right.



Figure 4.56: Completely Opaque Graphic

11. Close the *Texture Properties* panel by clicking the *X* button in the upper right corner of the panel.

In this tutorial, you learned how to create an alpha map and applied that alpha map to a graphic. You now have a feel for how the *Color Palette/Gradient Editor* and *Texture Properties* panels function. Using these skills, you can create an unlimited number of custom alpha maps.



Using Animator/Compositor's Keyer Panels

There are times when you are working with GlobeCaster's Animator/Compositor that you will want to remove a specific color or luminosity value from a graphic. You may want to change a sunny blue sky in a picture of a landscape to a cloudy sky. You can use one of the keyer panels to "remove" the blue of the sunny sky, then replace it with the cloudy sky.

In GlobeCaster's Animator/Compositor, you have a choice of three different keyer panels. Each keyer works differently to key out colors in a graphic. In this tutorial, you will use these panels to remove colors and values from two different graphics. By doing this, you will get a feel for how to use these panels.

Figure 4.57 illustrates a still whose background was keyed out using one of the keyer panels in GlobeCaster's Animator/Compositor.



Figure 4.57: Still with Background Keyed Out

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This tutorial is broken up into three sections. These sections are:

- 1. Using the LumaKey panel
- 2. Using the ChromaKey panel
- 3. Using the ChromaKey2 panel



Using The LumaKey Panel With the *LumaKey* panel, you can key out the luminosity values in a graphic. That means that you can key out the lightest or darkest areas in a graphic.

To get a feel for how this panel works, in this section of the tutorial you will first key out the darkest values in a still, then key out the lightest values in that still.

To use this panel to key a color out of a graphic, follow these steps:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.58). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.58: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

 Click the *Workspace* button (Figure 4.59) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.59: The Workspace Button

You see the *Workspace Properties* panel (Figure 4.60) in the upper-left corner of the screen. From the *Workspace Properties* panel, you can change



how your project is displayed in the workspace. For more information on how to use this panel, See "Workspace Properties Panel" on page 145..

Rescale	X
Duration 00	:00:01:00.0
Source Black	Size X 720
Video	Size Y 486
Prv Gfx	Offset Y 0
RGB	
Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Safe Area	Transition
Proxy Video	Loop
Field	Pause
NTSC	Snap

Figure 4.60: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.61) on.



Figure 4.61: The Alpha Button

This makes the background of the layer transparent. This makes it easier to see the areas you key out of the graphics.

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.


5. Locate the following still picon in the bin directory *GlobeCaster/Bins/Stills/ Natural*. It is the picon with the silhouette of a lighthouse on it.



Figure 4.62: The Lighthouse Still Picon

6. Load this still into the workspace by double-clicking its picon.

You see the lighthouse still fill the entire workspace. Remember that any object in the workspace is a stroke.

- 7. Bring up the *LumaKey* panel for this stroke. Follow these steps to bring up this panel:
 - a. Bring up the *Stroke Properties* panel for the lighthouse stroke by rightclicking on it in the workspace and choosing *Properties* from the pop-up menu (Figure 4.63).



Figure 4.63: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 4.64) in the upper left corner of your screen.

More	T	
		trans 1871
Alpha -	the state of the s	147 5
XPosition -		0 5
YPosition -	-0	0 5
X Size	<u> </u>	3 5
Y Size	<u> </u>	3 5
	Lock Aspect	
Soft Edge	-	1 5
S	oft to center	Stencil
Shape	Ellipse	Settings
Chiepe	ampee	C
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 4.64: The Stroke Properties Panel

b. In the *Stroke Properties* panel, bring up the *Texture Properties* panel by clicking the *More* button in the upper left corner and choosing *Texture* from the pop-up menu (Figure 4.65).



Figure 4.65: Choosing Texture from the Pop-Up Menu

You see the *Texture Properties* panel (Figure 4.66) in the upper left corner of your screen, in place of the *Stroke Properties* panel. From this panel, you



can access the keyer panels. For more information on using the *Texture Properties* panel, see "Texture Properties Panel" on page 101.

Texture	Undo X
Graphics	
Alpha	
Fade - Focus 📔	Add Key

Figure 4.66: The Texture Properties Panel

 c. Bring up the *LumaKey* panel by clicking the *Add Key* button (Figure 4.67) and choosing *LumaKey* from the pop-up menu (Figure 4.68).



Figure 4.67: The Add Key Button



Figure 4.68: Choosing LumaKey from the Pop-Up Menu



You see the *LumaKey* panel in the upper left corner of the screen in place of the *Texture Properties* panel. For additional information on using the *LumaKey* panel, see "LumaKey Panel" on page 107.

More	x
Clip Level High	
Edge Width High	
Clip Level Low	
Edge Width Low	
Cancel	

Figure 4.69: The LumaKey Panel

In the workspace, you see your lighthouse stroke with some of the dark areas keyed out (Figure 4.70).



Figure 4.70: The Lighthouse Stroke with Areas Keyed Out



8. In the *LumaKey* panel, click-and-drag the *Clip Level High* slider (Figure 4.71) to the right. Stop dragging the slider when all of the black of the silhouette is keyed out.



Figure 4.71: The Clip Level High Slider

By clicking-and-dragging the *Clip Level High* slider, you are adjusting the luminosity value that is keyed out. The darkest areas are keyed out first, followed by the middle values, and then lightest areas in the stroke. If you drag the slider all the way to the right, the entire image is keyed out.

Figure 4.72 illustrates what the lighthouse stroke should now look like in the workspace.



Figure 4.72: The Keyed Image in the Workspace

9. In the *LumaKey* panel, click-and-drag the *Clip Level High* slider all the way to the right. By doing this, you can now set the key to remove the lightest values in the image.

In the workspace, you see the entire image keyed out.

10. In the *LumaKey* panel, click and drag the *Edge Width Low* slider to the right. As you drag the slider to the right, notice that the darkest areas of the



image return. Stop dragging this slider when the workspace looks like Figure 4.73. This is how you key out the lightest values in an image.



Figure 4.73: The Edge Width Low Slider



Figure 4.74: The Workspace with the Lightest Values Keyed Out

 Close the *LumaKey* panel by clicking the *X* button in the upper right corner of the panel.

Now that you keyed out the luminosity values of an image using the *LumaKey* panel, move on to the next section of the tutorial.

TIP: Adjusting the **Clip Level Low** slider sharpens the edge of a key. For this project, adjusting this slider is not necessary since you have already achieved a sharp edge for the key.



Using The ChromaKey Panel With the *ChromaKey* panel, you can choose a specific color to be keyed out of your image. Once this color is selected, you can adjust that key's clip level.

In this section of the tutorial, you will use the *ChromaKey* panel to key out the blue sky from an image. By doing this, you will get a feel for how this panel works. See "Using The ChromaKey Panel" on page 219 for additional information on using this panel.

To use this panel to key a color out of a graphic, follow these steps:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.75). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.75: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

2. Click the *Workspace* button (Figure 4.76) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.76: The Workspace Button



You see the *Workspace Properties* panel (Figure 4.77) in the upper-left corner of the screen. From the *Workspace Properties* panel, you can change how your project is displayed in the workspace.

Rescale	X
Duration 00	:00:01:00.0
Source Black	Size X 720
Video Prv Gfx	Offset X 0 Offset Y 0
RGB Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Safe Area	Transition
Proxy Video	Loop
Field	Pause
NTSC	Snap

Figure 4.77: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.78) on, if it isn't already selected.



Figure 4.78: The Alpha Button

This makes the background of the layer transparent. This makes it easier to see the areas you key out of the graphics.

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.



5. Locate the following still picon in the bin directory *GlobeCaster/Bins/Stills/ Manmade*. It is the picon with three balloons on it.



Figure 4.79: The Balloons Still Picon

6. Load this still into the workspace by double-clicking its picon.

You see the three balloons still fill the entire workspace. Remember that any object in the workspace is a stroke.

- 7. Bring up the *ChromaKey* panel for this stroke. Follow these steps to bring up this panel:
 - a. Bring up the *Stroke Properties* panel for the three balloons stroke by right-clicking on it in the workspace and choosing *Properties* from the pop-up menu (Figure 4.80).



Figure 4.80: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 4.81) in the upper left corner of your screen.

More	J	X
Alpha –		147 5
XPosition -		0 5
YPosition -	-0	0 5
X Size	ļ	3 5
Y Size	 	3 5
	Lock Aspect	
Soft Edge	<u>. </u>	1 5
S	oft to center	Stencil
Shape 📗	Ellipse	Settings
Tool	Spray	Settings
Ink	Color	Settings
		Cancel

Figure 4.81: The Stroke Properties Panel

b. In the *Stroke Properties* panel, bring up the *Texture Properties* panel by clicking the *More* button in the upper left corner and choosing *Texture* from the pop-up menu (Figure 4.82).



Figure 4.82: Choosing Texture from the Pop-Up Menu



You see the *Texture Properties* panel (Figure 4.83) in the upper left corner of your screen, in place of the *Stroke Properties* panel. From this panel, you can access the keyer panels.



Figure 4.83: The Texture Properties Panel

c. Bring up the *ChromaKey* panel by clicking the *Add Key* button (Figure 4.84) and choosing *ChromaKey* from the pop-up menu (Figure 4.85).



Figure 4.84: The Add Key Button



Figure 4.85: Choosing ChromaKey from the Pop-Up Menu



You see the *ChromaKey* panel in the upper left corner of the screen, in place of the *Texture Properties* panel. For more information on using the *ChromaKey* panel, see "ChromaKey Panel" on page 110.



Figure 4.86: The ChromaKey Panel

8. In the *ChromaKey* panel, select the color you want to key out (in this case it is blue) by clicking on that color in the picon for the three balloons (Figure 4.87).



Figure 4.87: Select a Color from the Picon

In the workspace, your cloud stroke is unchanged. Before the blue is keyed out, you need to adjust the *Clip Level* to set how much blue is keyed out.



9. In the *ChromaKey* panel, adjust how much of the color blue is keyed out by clicking-and-dragging the *Clip Level* slider (Figure 4.88) to the right until all of the blue of the sky is keyed out.



Figure 4.88: The Clip Level Slider

Figure 4.89 illustrates what your three balloons stroke should look like in the workspace.



Figure 4.89: The Workspace with Blue Keyed out of the Image

10. Close the *ChromaKey* panel by clicking the *X* button in the upper right corner of the panel.

You now know how to key out a specific color using the *ChromaKey* panel. To key out a specific color in your own graphic, repeat these steps using your graphic.

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Using The ChromaKey2 Panel With the *ChromaKey2* panel, you can choose a specific color or colors to be keyed out of your image. Once colors are selected, you can adjust the YUV levels to clean up the key. Adjusting these levels gives more control over the key than the *ChromaKey* panel. The *Y Range* level affects the luminance value of the chroma key. The *U Range* and *V Range* levels affect the chrominance value of the chroma key. By using this panel, you can key out specific colors from an image.

In this section of the tutorial, you will use the *ChromaKey2* panel to key out the blue sky from an image. By doing this, you will get a feel for how this panel works. For additional information on using this panel, see "ChromaKey2 Panel" on page 112.

To use this panel to key a color out of a graphic, follow these steps:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.90). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.90: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes.* If you don't wish to save it, click *No*.



2. Click the *Workspace* button (Figure 4.91) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.91: The Workspace Button

You see the **Workspace Properties** panel (Figure 4.92) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can affect how your project is displayed in the workspace. See "Workspace Properties Panel" on page 145 for more information about using this panel.

Rescale	X
Duration 00	:00:01:00.0
Source Black Video	Size X 720 Size Y 486
Prv Gfx	Offset X 0 Offset Y 0
Grid	Grid X 16 Grid Y 16
Paint To End	Alpha
Safe Area	Transition
Proxy Video	Loop
Field	Pause
NTSC	Snap

Figure 4.92: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.93) on, if it isn't already selected.



Figure 4.93: The Alpha Button

This makes the background of the layer transparent. This makes it easier to see the areas you key out of the graphics.

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You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

- 4. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 5. Locate the following still picon in the bin directory *GlobeCaster/Bins/Stills/ Sampler*. It is the picon with three balloons on it.



Figure 4.94: The Balloons Still Picon

6. Load this still into the workspace by double-clicking its picon.

You see the three balloons still fill the entire workspace. Remember that any object in the workspace is a stroke.

- 7. Bring up the *ChromaKey2* panel for this stroke. Follow these steps to bring up this panel:
 - a. Bring up the *Stroke Properties* panel for the three balloons stroke by right-clicking on it in the workspace and choosing *Properties* from the pop-up menu (Figure 4.95).



Figure 4.95: Choosing Properties from the Pop-Up Menu



You see the *Stroke Properties* panel (Figure 4.96) in the upper left corner of your screen.

More	J		Γx
Alpha –		147	s
XPosition -		0	S
YPosition -	-0	0	S
X Size	<u> </u>	3	S
Y Size	 	3	S
	Lock Aspect		
Soft Edge	.	1	S
S	oft to center	Sten	cil
Shape [Ellipse	Setting	S
Tool	Spray	Setting	S
Ink	Color	Setting	s
		Canc	el

Figure 4.96: The Stroke Properties Panel

b. In the *Stroke Properties* panel, bring up the *Texture Properties* panel by clicking the *More* button in the upper left corner and choosing *Texture* from the pop-up menu (Figure 4.97).



Figure 4.97: Choosing Texture from the Pop-Up Menu



You see the *Texture Properties* panel (Figure 4.98) in the upper left corner of your screen, in place of the *Stroke Properties* panel. From this panel, you can access the keyer panels.



Figure 4.98: The Texture Properties Panel

c. Bring up the *ChromaKey2* panel by clicking the *Add Key* button (Figure 4.99) and choosing *ChromaKey2* from the pop-up menu (Figure 4.100).



Figure 4.99: The Add Key Button



Figure 4.100: Choosing ChromaKey2 from the Pop-Up Menu



You see the *ChromaKey2* panel in the upper left corner of the screen in place of the *Texture Properties* panel. For additional information about using the *ChromaKey2* panel, see "ChromaKey2 Panel" on page 112.

Chroma	X
	g 🔍 🕈
Y Range	
U Range	— ——
V Range	· · · · · · · · · · · · · · · · · · ·
	Delete
	Reset
	Cancel

Figure 4.101: The ChromaKey2 Panel

8. In the *ChromaKey2* panel, select the color you want to key out (in this case it is the color blue) by clicking on that color in the picon for the three balloons (Figure 4.102).



Figure 4.102: Select a Color from the Picon

In the workspace, you see a dotted pattern in the blue areas. This indicates that blue was selected as the color to be keyed out. Next, you'll expand how much blue is keyed out.

NOTE: In the *ChromaKey2* panel, multiple colors

can be keyed out. To key out multiple colors, click again in the picon for the image. This selects an additional color to be keyed out.



Figure 4.103 illustrates what your workspace should look like.



Figure 4.103: The Workspace with some of the Blue of the Still Keyed Out

In the *ChromaKey2* panel, clean up the key by adjusting the *Y Range*, *U Range*, and *V Range* sliders (Figure 4.104).

Adjusting the *Y Range* slider adjusts the luminance value of the key. Adjusting the *U Range* and *V Range* adjusts the chrominance value of the key. Adjusting these values cleans up the key. Adjust these until the image in your workspace looks like Figure 4.105.



Figure 4.104: The Y Range, U Range, and V Range Sliders



Figure 4.105 illustrates what the image should look like in the workspace with the blue keyed out.



Figure 4.105: The Workspace with Blue Keyed out of the Image

10. Close the *ChromaKey2* panel by clicking the *X* button in the upper right corner of the panel.

You now know how to key out colors using the *ChromaKey2* panel. To key out a specific color in your own graphic, repeat these steps using your graphic. Continue on to the next tutorial to learn about more of the functions of GlobeCaster's Animator/Compositor.

Chapter 4 234

Using The Stencil Function To Create A Mask

A mask is a common element that is created when using a paint program such as GlobeCaster's Animator/Compositor. A mask is used when you want to create strokes that stay within a specific shape, such as a circle or square. Sure, you could carefully draw a stroke in the shape of a circle, but it would be much easier to create a mask in the shape of a circle and paint your stroke over it.

In this tutorial, you will use the stencil function in GlobeCaster's Animator/ Compositor to create a mask. By doing this, you will learn to create a stencil layer, use the stencil by drawing an object in it, and how to adjust the stencil once it is created.

Figure 4.106 illustrates the mask created in this tutorial with a still of a trumpet drawn over it.



Figure 4.106: The Stencil Mask in the Workspace

This tutorial is broken up into three sections. These sections are:

- 1. Preparing the workspace
- 2. Creating a mask
- 3. Working with the mask



Preparing The Workspace Before you actually begin creating a stencil mask, you need to first prepare the workspace. By doing this, you tell GlobeCaster's Animator/Compositor to start a new project in the workspace.

Follow these steps to prepare the workspace:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.107). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.107: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

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Mask

In this section of the tutorial, you will draw a stroke, which will become your stencil, in the workspace.

To create a mask using the stencil functions, follow these steps:

1. Create a new layer by clicking the *Create* button in the *Layer Controls* (Figure 4.108). A stencil cannot be created on the first layer.



Figure 4.108: The Stencil Button in the Layer Controls

2. Locate the following stroke picon in the bin directory *GlobeCaster/Bins/ Panam/Sampler*. It is the stroke picon with the orange squarcle, or box with rounded corners, on it.



Figure 4.109: The Stroke Picon

3. Load this picon as the current stroke by clicking it.

You see this picon load in the *Current Stroke* Picon window in the *Stroke Controls*.

4. In the layer you just created, draw a squarcle in the center of the workspace by clicking-and-dragging through the workspace.





You see a squarcle in the center of the workspace (Figure 4.110).

Figure 4.110: The Box in the Workspace

5. In the *Layer Controls*, click the *Stencil* button (Figure 4.111). By clicking this button, you are making that layer a stencil layer and your stencil stroke now acts as a mask. If you don't do this, you cannot create a stencil, and your stroke behaves like a normal stroke.

Layer	Create	Visible	1
	Edit	All	0(
	Rotate	Stencil	Stencil Button
	Delete	Forward	Button
2 of 2	Orig Size	Backward	

Figure 4.111: The Stencil Button

You now have a stencil that can be used as a mask. Any additional stroke that is drawn in the workspace on layer two only shows up within the boundaries of the first stroke you created.

Continue to the next section of the tutorial to learn how to use this mask.

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Working With The Mask In this section of the tutorial, you will draw a stroke over your stencil mask to get a feel for how to work with stencils. You will also learn how to alter your stroke once it is applied to the stencil, and how to adjust the size of the stencil stroke.

By following this tutorial, you will learn how to apply a graphic stroke to any stencil mask. To do this, you will first apply a graphic still to a stroke, and then draw it in the workspace.

Follow these steps to work with your mask:

- 1. Bring up the *Texture Properties* panel for the current stroke in the Stroke Controls. To do this, follow these steps:
 - a. Bring up the *Stroke Properties* panel for the current stroke by clicking the *Stroke* button in the *Stroke Controls* (Figure 4.112).



Figure 4.112: The Stroke Button

You see the *Stroke Properties* panel in the upper left corner of your screen. From this panel, you can access other panels, such as the *Texture Properties* panel.

b. In the *Stroke Properties* panel, bring up the *Texture Properties* panel by clicking the *More* button in the upper left corner of the panel and choosing *Texture* from the pop-up menu (Figure 4.113).



Figure 4.113: Choosing Texture from the Pop-Up Menu

You see the *Texture Properties* panel (Figure 4.114) in place of the *Stroke Properties* panel. From this panel, you will apply a graphic to the current



Texture	Undo X
Graphics	
Alpha	
Fade -	
	Add Key

stroke. For additional information about the *Texture Properties* panel, see "Texture Properties Panel" on page 101.

Figure 4.114: The Texture Properties panel

2. Locate the following still picon in the bin directory *GlobeCaster/Bins/Stills/ Manmade*. It is the picon with the flag on it. This is the graphic you will apply to the current stroke.



Figure 4.115: The Still Picon

3. Click-and-drag the trumpet picon into the *Graphics* window (Figure 4.116) in the *Texture Properties* panel. By doing this, you are applying the flag graphic to the stroke, so that when you draw a stroke in the workspace, it is filled with the graphic.



Figure 4.116: The Graphics Window

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You see the flag still picon in the *Graphics* window.

- 4. Close the *Texture Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 5. Draw a stroke that fills the entire workspace by clicking just outside the upper left corner of the workspace and dragging to just outside the lower right corner.

In the workspace, you see the graphic (Figure 4.117). Note that only a section of the graphic shows up where the stencil stroke is. This is how a stencil mask works. If you draw this stroke in a layer without a mask, the entire still fills the workspace.



Figure 4.117: The Stroke in the Workspace

6. In the *Stroke Controls*, click the *Move* button (Figure 4.118). By clicking this button, you can select and move strokes around in the workspace.



Figure 4.118: The Move Button

7. In the workspace, click in the middle of the stencil and drag the trumpet stroke around. You can also edit stencil strokes by clicking the *Edit* button instead of the *Move* button in the *Stroke Controls*.



Continue dragging the trumpet stroke until a section of the stencil stroke is exposed. When a section of a stencil stroke is exposed (Figure 4.119), you can adjust and edit the stencil stroke as you would any stroke.



Figure 4.119: The Strokes in the Workspace

8. Click the *Select* button (Figure 4.120) to select it. With this button selected, you can select any object in the workspace by clicking on the stroke.



Figure 4.120: The Select Button

9. In the workspace, click in the area of the stencil stroke that isn't covered by the trumpet graphic

You see a bounding box around the stroke, indicating that it is selected.

10. In the *Stroke Controls*, click the *Edit* button (Figure 4.121). With this button selected, you can edit the size, shape, and position of a stroke by clicking on the stroke.



Figure 4.121: The Edit Button

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In the workspace, you see edit points around the stroke (Figure 4.122). By clicking-and-dragging these edit points, you can scale the size of the stroke.



Figure 4.122: Edit Points around the Stencil Stroke

Now that you completed this tutorial, you know how to create a stencil mask. You can create this type of mask while working with any type of project by following these steps with your own strokes.



Creating A Looping Text Crawl

In this tutorial, you will create a looping crawl in GlobeCaster's Animator/ Compositor that will repeatedly play back when the effect is run in GlobeCaster's Switcher. You may use this type of effect if you wish to have an important message, or even emergency information, continuously scroll across the bottom of your screen.

To create this effect, this tutorial takes you through the process of creating type with a shadow, animating that type, and saving the effect so that it will continuously loop when it is run in GlobeCaster's Switcher.

Figure 4.123 illustrates what the finished project looks like when run in GlobeCaster's Switcher.



Figure 4.123: The Finished Project Run in Switcher

This tutorial is broken up into four sections. These sections are:

- 1. Preparing the workspace
- 2. Creating a text stroke with shadow
- 3. Animating your text stroke
- 4. Saving your effect

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Preparing The Workspace Before you actually begin creating your text stroke with shadow, you need to first prepare the workspace. By doing this, you tell GlobeCaster's Animator/Compositor how to display the workspace, and how the effect will be displayed after you save it and run it in Switcher.

Follow these steps to prepare the workspace:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.124). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.124: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

2. Click the *Workspace* button (Figure 4.125) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.125: The Workspace Button

You see the *Workspace Properties* panel (Figure 4.126) in the upper-left corner of the screen. From the *Workspace Properties* panel, you can set the length of your effect, how it is displayed in the workspace, and how it acts



Rescale Black Video Prv Gfx RGB Grid Paint To End Alpha Safe Area Transition Proxy Video Loop Field Pause NTSC Snap

when it is run in Switcher. For more information on using this panel, See "Workspace Properties Panel" on page 145..

Figure 4.126: The Workspace Properties panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.127) on. This makes the background of the layer transparent.



Figure 4.127: The Alpha Button

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. Deselect the Transition function by clicking on the *Transition* button (Figure 4.128). With *Transition* selected, a project is saved as a transition. Selecting this is necessary if you are creating an effect such as a wipe, but is not needed when creating an overlay, such as the one you will create in this tutorial.



Figure 4.128: The Transition Button

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You see the *Transition* button turn blue, indicating that the function is turned off.

5. In the *Workspace Properties* panel, turn the Loop function on by clicking the *Loop* button (Figure 4.129). By turning the *Loop* function on, when the effect runs in Switcher it loops continuously until turned off. If the Loop function remains off, when the effect is run in Switcher, the text only crawls across the screen once.



Figure 4.129: The Loop Button

You see that the *Loop* button is selected, indicating that the Loop function is turned on.

- 6. In the *Workspace Properties* panel, change the duration of your effect from 1 second to 2 seconds. To do this:
 - a. Click on the 1 in the timecode (Figure 4.130). Timecode is in standard SMPTE format (HH:MM:SS:FF). That means that the 1 is the seconds value.

Rescale		X	
Duration 00:	00:01:0	0.0	Duration Window
Source Black	Size X	720	
Video Prv Gfx	Offset X	0	

Figure 4.130: Timecode in the Workspace Properties Panel

- b. Type in the new value for the seconds, which is **2**.
- c. Press *Enter* on your keyboard.
- 7. In the *Workspace Properties* panel, turn on the safe title area by clicking the *Safe Area* button.



Figure 4.131: The Safe Area Button



You see the safe title area in the workspace. The boundaries show what is actually seen on a typical television. The inner border is called the *Safe Title Area*, and the outer color border is called the *Safe Action Area*. Everything within the Safe Title Area fits on any television screen.

By turning on this area, you ensure that the looping text you create is visible on any television screen.

- 8. Close the *Workspace Properties* panel by clicking the *X* in the upper right corner of the panel.
- 9. In the *Workspace Controls*, change the interpolation of the effect's motion by right-clicking the *Workspace* picon and choosing *Linear* from the pop-up menu (Figure 4.132).



Figure 4.132: Choosing Linear from the Pop-Up Menu

The interpolation of the effect's movement determines how the motion path of the stroke behaves when it is animated.

A cubic interpolation means that the animation steps between keyframes follow a curved path. If you select *Cubic* as the interpolation for this effect, when the effect crawls across the screen, it starts out at a slow pace, speeds up, and then slows down again as the effect ends.

A linear interpolation means that the animation steps between keyframes follow a straight path. By selecting *Linear* as the interpolation for this effect, when the effect crawls across the screen, it moves at a continuous rate of speed.

Now that you've prepared the workspace, you are ready to create your text with shadow.

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Creating A Text Stroke With Shadow With the workspace prepared, you can now create your text stroke with shadow. In this section of the tutorial, you will create a colored text stroke and then apply a shadow to it using the *Shadow Properties* panel.

To create your text stroke with shadow, follow these steps:

1. Locate the following picon for a stroke in the directory *GlobeCaster/Bins/ Panam/Sampler*.



Figure 4.133: The Stroke Picon

2. Load this stroke as the current stroke by clicking on it.

You see the picon in the *Stroke Controls*, indicating that it is loaded as the current stroke.

3. Bring up the *Stroke Properties* panel by clicking the *Stroke* button (Figure 4.134) in the *Stroke Controls*.



Figure 4.134: The Stroke Button

You see the **Stroke Properties** panel (Figure 4.135) in the upper left corner of your screen. From this panel, you can adjust the properties of a stroke, such as the **X** and **Y** position of the stroke or the type of stroke. You can also animate any of the stroke's properties from the **Stroke Properties** panel. For more


information about using the *Stroke Properties* panel, see "Stroke Properties Panel" on page 44.

More	Ĵ		X
Alpha -		147	S
XPosition -		0	S
YPosition -		0	S
X Size	ļ	3	S
Y Size	 	3	S
	Lock Aspect		
Soft Edge	. <u> </u>	1	S
5	oft to center	Sten	cil
Shape	Ellipse	Setting	S
Tool	Spray	Setting	S
Ink	Color	Setting	s
		Canc	el j

Figure 4.135: The Stroke Properties Panel

4. In the *Stroke Properties* panel, click on the *Soft Edge* slider (Figure 4.136) and drag it all the way to the left so that the *Soft Edge* value is *0*. You can also change this value by clicking on the numeric value, typing in a new value, and pushing *Enter* on your keyboard.



Figure 4.136: The Soft Edge Slider

By changing the *Soft Edge* value to *0*, you are changing the edge of the text you will create. If you type in a higher value, you get text that has a soft, blurred edge.



5. Click on the *Tool* button (Figure 4.137) and choose *Text* from the pop-up menu (Figure 4.138). This pop-up menu is where you set the shape of your stroke.



Figure 4.137: The Tool Button



Figure 4.138: Choosing Text from the Tool Pop-Up Menu

6. From the *Stroke Properties* panel, bring up the *Text Settings* panel by clicking on the *Settings* button to the right of the word *Tool*.

You see the **Text Settings** panel just below the **Stroke Properties** panel. The **Text Settings** panel is where you choose the font and size of your text stroke. See "Text Settings Panel" on page 63 for more information about using this panel.



Figure 4.139: The Text Settings Panel



7. In the *Text Settings* panel, change the font to *Verdana* by scrolling through the font list and clicking on the font name.

You see a check mark next to the word *Verdana* (Figure 4.140), indicating that the font was selected.



Figure 4.140: The Selected Font

8. In the *Text Settings* panel, change the font size to *72* by scrolling through the font sizes and clicking on the font size. The font size can also be changed by selecting the font size in the Font Size window (Figure 4.141), typing in a new font size, and pushing *Enter* on your keyboard.



Figure 4.141: The Font Size Window

You see a check mark next to the font size **72** (Figure 4.142), indicating that the font size is selected.



Figure 4.142: The Selected Font Size

9. In the *Stroke Properties* panel, bring up the *Color Palette* by clicking the *Settings* button (Figure 4.143) to the right of the word *Ink*. If an ink other



than the *Color* ink was selected, clicking the *Settings* button brings up the *Settings* panel for that ink.



Figure 4.143: The Settings Button

You see the **Color Palette and Gradient Editor** panel (Figure 4.144) appear in place of the **Text Settings** panel. The **Color Palette and Gradient Editor** panel is where you change the color of a stroke or add a gradient to a stroke. For more information about using this panel, see "Color Palette And Gradient Editor Panel" on page 81.



Figure 4.144: The Color Palette

10. In the *Color Palette and Gradient Editor* panel, change the color of the text stroke to yellow by clicking on the yellow mini picon (Figure 4.145). This loads the color as the current color for the stroke. If you want to create your own custom color, you can adjust the sliders for the *Red, Green,* and *Blue* values. The adjusted color is automatically selected as the color of the stroke.



Figure 4.145: The Yellow Mini Picon



In the *Stroke Controls,* you see the color on the *Current Stroke* picon change to yellow, indicating that when the stroke is drawn in the workspace, it will be yellow.

- 11. Close the **Stroke Properties** and **Color Palette and Gradient Editor** panels by clicking on the **X** in the upper right corner of each panel.
- 12. Click anywhere in the workspace and type the words *Looping Text Tutorial*.

You see the words *Looping Text Tutorial* in the workspace (Figure 4.146).



Figure 4.146: Looping Text Tutorial in the Workspace

Since the text you typed is rather long, it may not be entirely visible in the workspace. This is alright, since you will later change the text's position in the workspace.

13. Bring up the *Shadow Properties* panel for the *Looping Text Tutorial* stroke. To do this:

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-anddropping its picon from the **Stroke Controls** into a bin. Load this stroke as you would any other stroke, by clicking on it.



a. Bring up the *Stroke Properties* panel for your text by right-clicking on the *Looping Text Tutorial* text and choosing *Properties* from the popup menu (Figure 4.147).



Figure 4.147: The Properties Pop-Up Menu

b. From the *Stroke Properties* panel, bring up the *Shadow Properties* panel by clicking on the *More* button and choosing *Shadow* from the pop-up menu (Figure 4.148).



Figure 4.148: The More Pop-Up Menu

You see the **Shadow Properties** panel (Figure 4.149) in place of the **Stroke Properties** panel in the upper left corner of your screen. From the **Shadow Properties** panel, you can give a stroke a shadow and then adjust the shadow's



properties, such as transparency and width. For more information about this panel, see "Shadow Properties Panel" on page 92.

More	X
Shadow	
Width 📾 🗕 🚽	0 5
Transparency	64 S
Azimuth	45 S
Elevation —	85 S
ShadowEnable	
Color InkS	ettings Cancel

Figure 4.149: The Shadow Properties Panel

14. In the *Shadow Properties* panel, add a shadow to your text by clicking the *ShadowEnable* button (Figure 4.150).

	Width 🗐 —————	0	S
	Transparency	64	S
	Azimuth -	45	S
	Elevation -	85	S
Shadow Enable Button	ShadowEnable		

Figure 4.150: The ShadowEnable Button

You see the **ShadowEnable** button is highlighted, indicating that a shadow was added to your text stroke. In the workspace you will not see the shadow until you adjust the shadow's properties.



15. Change the ink for the shadow by clicking the button labeled *Darken* and choosing *Color* from the pop-up menu (Figure 4.151)



Figure 4.151: Choosing Color from the Ink Pop-Up Menu

By changing the ink to Color, you have more control over the transparency of the shadow. If you keep Darken as the ink, the shadow is very light.

Black is the default color for the *Color* ink. If you want to change this color, click the *lnkSettings* button and create or select a new color in the *Color Palette* panel. For this tutorial, you want to keep black as the color for your shadow's ink.

In the *Shadow Properties* panel, change the *Width* value (Figure 4.152) to *5* by selecting the Width value, typing *5*, and pushing *Enter* on your keyboard. You could also change this value by clicking-and-dragging the slider to the right of the word Width.



Figure 4.152: The Width Value Set at 5

By changing the width value from **0** to **5**, you have made the text stroke's shadow visible. A width value of **0** is a special value that results in a completely invisible shadow.

In the workspace, you see a light shadow with soft edges behind your text stroke.

17. In the *Shadow Properties* panel, change the *Transparency* value of your text stroke by clicking-and-dragging the *Transparency* slider (Figure 4.153) all the way to the right until the value is **255**. You can also change the



transparency value by selecting the value, typing **255**, and pushing *Enter* on your keyboard.



Figure 4.153: The Transparency Slider with Value Set at 255

In the workspace, you see the shadow behind your text stroke darken.

18. In the *Shadow Properties* panel, change the *Azimuth* value for your text stroke's shadow to *20* by selecting the *Azimuth* value (Figure 4.154), typing *20*, and pushing *Enter* on your keyboard. Changing the *Azimuth* value changes the position of the shadow to simulate a change in the position of the light source falling on an object.



Figure 4.154: The Azimuth Value Set at 20

In the workspace, you see the shadow for your text stroke move slightly up and to the right.

In the *Shadow Properties* panel, change the *Elevation* value for your text stroke's shadow to *88* by selecting the *Elevation* value (Figure 4.155), typing *88*, and pushing *Enter* on your keyboard. Changing the elevation value changes how far away the shadow is from the object.



Figure 4.155: The Elevation Value Set at 88

In the workspace, you see the shadow for your text stroke move closer to your text.

20. Close the **Shadow Properties** panel by clicking the **X** button in the upper right corner of the panel.

You now have a text stroke with shadow that is ready to be animated. Continue to the next section of this tutorial to animate your text stroke.

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-anddropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

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Deleting and Adding Letters to Text Strokes

NOTE: Animator/ Compositor must be in Create mode to use this function. Letters can be deleted or added in your text stroke after it has been created. To use this function, a text brush stroke must be loaded as the Current Stroke in the Stroke Controls.

To use this function, first put Animator/Compositor in *Create* mode by clicking the *Create* button on the toolbar. Next, click within your text stroke to bring up the cursor. To delete letters in the stroke, push the *Backspace* or *Delete* key on your key. To add letters to the stroke, simply type on your keyboard.



Animating Your
Text StrokeNow that you created your Looping Text Tutorial text stroke, it's time to animate
the stroke.

In this section of the tutorial, you will animate the text so that it crawls from off the screen, moves left across the workspace, and then crawls off the left side of the screen. To do this, you will use the functions of the **Stroke Properties** panel to animate the text stroke.

To animate your text stroke, follow these steps:

1. In the *Stroke Controls*, change Animator/Compositor to move mode by clicking the *Move* button (Figure 4.156).



Figure 4.156: The Move Button

You see that the *Move* button is selected, indicating that Animator/ Compositor is now in move mode. In this mode, you can move strokes by clicking-and-dragging them in the workspace.

2. In the workspace, click-and-drag your text stroke down until it is just above the Safe Title Area. Your workspace should now look like Figure 4.157.



Figure 4.157: The Text Stroke Inside the Safe Title Area



3. Bring up the *Stroke Properties* panel by right-clicking on your text stroke and choosing *Properties* from the pop-up menu (Figure 4.158).



Figure 4.158: Choosing Properties from the Pop-Up Menu

You see the *Stroke Properties* panel in the upper left corner of your screen. For additional information about the *Stroke Properties* panel, see "Stroke Properties Panel" on page 44.

4. In the *Transport Controls*, bring your effect to its starting point in the timeline by clicking the *First Frame* button (Figure 4.159).



Figure 4.159: The First Frame Button

5. In the *Stroke Properties* panel, click-and-drag the *XPosition* slider (Figure 4.160) to the right until the text stroke in the workspace is just outside the workspace. This is where the text stroke will be at the beginning of the effect when you run it in Switcher.



Figure 4.160: The XPosition Slider

In the workspace, you see your text stroke move to the right until it is just outside the workspace.



6. In the *Stroke Properties* panel, animate this position of your text by clicking on the *Animation Status* button to the right of the word *XPosition* and choosing *Animated* from the pop-up menu (Figure 4.161).



Figure 4.161: Choosing Animated from the Pop-Up Menu

You see the *Animation Status* button change from *S* for static to *A* for animated.

Go to the end of the effect by clicking the *Last Frame* button in the *Transport Controls* (Figure 4.162).



Figure 4.162: The Last Frame Button

8. In the *Stroke Properties* panel, click-and-drag the *XPosition* slider (Figure 4.163) to the left until your text stroke is just outside of the workspace. This is where the text stroke will be at the end of the effect when you run it in GlobeCaster's Switcher. In the timeline, a keyframe is added for the stroke's new position at this point in the animation.

Alpha	255 S	XPosition Slider
XPosition	445 S	
YPosition	399 S	
X Size 🔳	74 S	
Y Size 📕	72 S	

Figure 4.163: The XPosition Slider

In the workspace, you see your text stroke move to the left until it is just outside the workspace.

- 9. Close the *Stroke Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 10. Preview how your effect will play back when it is run in Switcher. To do this:

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.

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a. Bring the effect to its beginning by clicking the *First Frame* button in the Transport Controls.



Figure 4.164: The First Frame Button

You see the effect at its beginning in the workspace.

b. Play the effect by clicking the *Play* button (Figure 4.165) in the Transport Controls.



Figure 4.165: The Play Button

In the workspace, you see your text stroke continuously loop as it crawls across the bottom of your workspace.

c. Stop the effect from playing in GlobeCaster's Animator/Compositor by clicking the *Pause* button (Figure 4.166) in the *Transport Controls*.

Pause Button	00:00:00:00.0	
	Prev Key	Next Key

Figure 4.166: The Pause Button

In the workspace, you see your text stroke stop playing.

Now that you've animated your text stroke, you're ready to save it in a format that can be run in GlobeCaster's Switcher.

project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in GlobeCaster's Switcher or Editor. How slow this effect

is played in Globe-

Caster's Animator/ Compositor is deter-

mined by how complex the strokes and

animation are on each

frame.

NOTE: When a



Saving Your Effect Now that you have an effect in which your text crawls across the bottom of your screen, it's time to save your project. This section of the tutorial teaches you how to save an effect as an overlay.

To save the project, follow these steps:

 In the *Workspace Controls*, click the *File Type* button (the button to the right of the *Workspace* button) and choose *Overlay* from the pop-up menu (Figure 4.167).



Figure 4.167: Choosing Overlay from the Pop-Up Menu

The *File Type* button should now read *Overlay*. With *Overlay* selected as the file type, when the project is saved it will act as an overlay. If you chose *Wipe* from the pop-up menu, your project is saved as a wipe.

2. In the Workspace Controls, click-and-drag the workspace picon (Figure 4.168) into the bin directory *GlobeCaster/Bins/Panam/Projects*. By saving the project in this bin, it will be easier to find it when you use it in a later tutorial.



Figure 4.168: The Workspace Picon



You see a window come up indicating that the project is being saved (Figure 4.169).



Figure 4.169: The Saving Project Window

When this window disappears, your project is saved.

You now have an effect that can be run in GlobeCaster's Switcher (see the GlobeCaster Switcher Manual for more information about running effects in this application).

Now that you've completed this tutorial, it's time to move on to the next tutorial.



Creating A Reusable Motion Path For Flying Text

After creating some animated text in GlobeCaster's Animator/Compositor, you'll probably like the effect so much that you will want to use it again with other text. In this tutorial, you'll learn how to create text that flies on and off the screen, a common technique used in commercials.

This tutorial is set up so that the effect created can be used again with other text. You will do this by first creating your text and then saving it as a still. This still can be brought back into GlobeCaster's Animator/Compositor and animated. Since the animated text is saved as a still, it can easily be replaced with other text that was also saved as a still.

Figure 4.170 illustrates what the finished project looks like when run in GlobeCaster's Switcher.



Figure 4.170: The Finished Project Run in Switcher

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This tutorial is broken up into six parts. These parts are:

- 1. Preparing the workspace
- 2. Creating text in GlobeCaster's Animator/Compositor
- 3. Saving text as a still
- 4. Animating the text still
- 5. Saving the project
- 6. Reusing the text's motion path



Preparing The Workspace Before you actually begin creating your graphic, you need to first prepare the workspace. By doing this, you tell GlobeCaster's Animator/Compositor how to display the workspace, and how the text still will be displayed after you save it and load it into the workspace so that you can animate it.

Follow these steps to prepare the workspace:

 Right-click on the *Workspace* picon and choose *New Project* from the popup menu (Figure 4.171). If you are starting up GlobeCaster's Animator/ Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.171: Choosing New Project from the Pop-Up Menu

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

2. Click the *Workspace* button (Figure 4.172) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.172: The Workspace Button



You see the *Workspace Properties* panel (Figure 4.173) in the upper-left corner of the screen. See "Workspace Properties Panel" on page 145. for more information on using this panel.

Rescale	X
Duration 00	:00:01:00.0
Source Black	Size X 720
Video Prv Gfx	Offset X 0 Offset Y 0
RGB Grid	Grid X 16 Grid Y 16
Paint To End Safe Area	Alpha
Proxy Video Field	Loop Pause
NTSC	Snap

Figure 4.173: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button on.

This makes the background of the layer transparent. That way, when you bring your text still into another workspace, you can see the video source behind the text. Otherwise, the background behind the text is black.

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

- In the *Workspace Properties* panel, change the duration of your effect from *1* second to *2* seconds. To do this:
 - a. Click on the **7** in the timecode (Figure 4.174). Timecode is in standard SMPTE format (HH:MM:SS:FF). That means that the 1 is the seconds value.



Figure 4.174: Timecode in the Workspace Properties Panel

- b. Type in the new value for the seconds, which is **2**.
- c. Press *Enter* on your keyboard.



5. Close the *Workspace Properties* panel by clicking the *X* in the upper right corner of the panel.

Now that you've prepared the workspace, you're ready to create your text.

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Creating Text In Animator/ Compositor You now want to create the text that you will later animate. In this section of the tutorial, you will create a text stroke and change the type style and color of the letters. If you want to create your own custom text, you could modify these steps to create your own custom text.

To create your text in GlobeCaster's Animator/Compositor, follow these steps:

1. Locate the following picon in the bin *GlobeCaster/Bins/Panam/Sampler*. This is the picon for a stroke that you will alter so that it is a text stroke.



Figure 4.175: The Stroke Picon

2. Load this stroke as the current stroke by clicking on its picon.

You see the picon loaded in the Stroke Controls. This is where the current stroke is displayed.

3. Bring up the *Stroke Properties* panel by clicking the *Stroke* button (Figure 4.176) in the stroke controls.



Figure 4.176: The Stroke Button

You see the *Stroke Properties* panel (Figure 4.177) in the upper left corner of your screen. From this panel, you can adjust the properties of a stroke, such as the X and Y position of the stroke. You can also animate any of the stroke's



More... X Alpha 147 S XPosition 0 S YPosition 0 S X Size 3 S Y Size 3 S Lock Aspect Soft Edge 1 S Soft to center Stencil Shape Ellipse Settings... Tool Spray Settings... Ink Color Settings...

properties from the *Stroke Properties* panel. For more information on using this panel, see "Stroke Properties Panel" on page 44.

Figure 4.177: The Stroke Properties Panel

4. In the *Stroke Properties* panel, click on the *Soft Edge* slider (Figure 4.178) and drag it all the way to the left so that the *Soft Edge* value is *0*. You could also change this value by clicking on the numeric value, typing in a new value, and pushing *Enter* on your keyboard.



Figure 4.178: The Soft Edge Slider

By changing the **Soft Edge** value to **0**, you are changing the softness of the edge of the text you will create. If you typed in a higher value, you would get text that has a soft, blurred edge.



5. Click on the *Tool* button (Figure 4.179) and choose *Text* from the pop-up menu. This pop-up menu is where you set the shape of your stroke.



Figure 4.179: The Tool Button



Figure 4.180: Choosing Text from the Tool Pop-Up Menu

6. From the *Stroke Properties* panel, bring up the *Text Settings* panel by clicking on the *Settings* button to the right of the word *Tool*.

You see the *Text Settings* panel (Figure 4.181) just below the *Stroke Properties* panel. The *Text Settings* panel is where you choose the font and size of your text stroke. For more information on using the *Text Settings* panel, see "Text Settings Panel" on page 63.

Font	X		
Orbit-B BT PRANCE Palatino Linotype I I I Y OVIENTM PLACE Paman STRIKE SWIPE SWIPE SWIS721 BT Swis721 BIK BT	60 772 100 200 300 400 Normal Bold Underline Italic		
Aa Bb Cc			

Figure 4.181: The Text Settings Panel



7. In the *Text Settings* panel, change the font to *Verdana* by scrolling through the font list and clicking on the font name.

You see a check mark next to the word *Verdana* (Figure 4.182), indicating that the font was selected.



Figure 4.182: The Font Verdana Selected

8. In the *Text Settings* panel, change the font size to *72* by scrolling through the fonts sizes and clicking on the font size *72*. The font size can also be changed by selecting the size in the Font Size window (Figure 4.183), typing in a new font size, and pushing *Enter* on your keyboard.



Figure 4.183: The Font Size Window

You see a check mark next to the font size **72** (Figure 4.184), indicating that the font size was selected.



Figure 4.184: The Font Size 72 Selected

9. In the *Stroke Properties* panel, bring up the *Color Palette* by clicking the *Settings* button (Figure 4.185) to the right of the word *Ink*. If an ink other



than the *Color* ink is selected, clicking the *Settings* button brings up the *Settings* panel for that ink.



Figure 4.185: The Settings Button

You see the **Color Palette and Gradient Editor** panel (Figure 4.186) appear in place of the **Text Settings** panel. The **Color Palette and Gradient Editor** panel is where you change the color of a stroke or add a gradient to a stroke. See "Color Palette And Gradient Editor Panel" on page 81 for more information on using this panel.



Figure 4.186: The Color Palette and Gradient Editor Panel

10. In the *Color Palette and Gradient Editor* panel, change the color of the text stroke by clicking on the red mini picon (Figure 4.187). This loads the color as the current color for the stroke. If you want to create your own custom color, you can adjust the sliders for the Red, Green, and Blue values. The adjusted color is automatically selected as the color of the stroke.



Figure 4.187: The Red Mini Picon

In the *Stroke Controls*, you see the color in the *Current Stroke* picon turn red.



- 11. Close the **Stroke Properties** and **Color Palette and Gradient Editor** panels by clicking on the **X** in the upper right corner of each panel.
- 12. Click in the middle of the workspace and type the words *My Text*.

You see the words *My Text* in the workspace (Figure 4.188).



Figure 4.188: The My Text Stroke in the Workspace

You now have text in the workspace and you are ready to save it as a still that will later be animated.

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-anddropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

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Saving Text As A Still Now that you have created the text you will animate later in this tutorial, it's time to save it as a still. By saving this text as a still, you can make it the graphic texture for a stroke and then animate it. Since the texture of the stroke is a still, it is extremely easy to replace with another still when you reuse the motion path.

But before you get too far ahead of yourself, it's time to save your text as a still. To do this, follow these steps:

In the *Workspace Controls*, check to make sure that the file type is set as a *Still* (Figure 4.189). This is the default setting for how a file is saved.



Figure 4.189: File Type Set as a Still

If it isn't set at Still, click the *File Type* button and choose *Still* from the popup menu (Figure 4.190). In this menu, the first file types are formats that are native to GlobeCaster. The others are formats for other programs.



Figure 4.190: Choosing Still from the Pop-Up Menu

 Click-and-drag the workspace picon (Figure 4.191) into the bin *GlobeCaster/Bins/Panam/Projects*. By dropping the picon into this bin, it will be easier for you to find it when you use it later in this tutorial.



Figure 4.191: The Workspace Picon



You see the following picon in the bin *GlobeCaster/Bins/Panam/Projects*.



Figure 4.192: The Saved Text Still Picon

You now have a text still that can be dragged-and-dropped into any workspace. Now it's time to move on to the next part of the tutorial, where you will bring this still into GlobeCaster's Animator/Compositor workspace and animate its motion.

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Animating The Text Still Now that you have saved a still of your text, it's time to animate that text. In this part of the tutorial, you will animate your text so that it flies in from the left from off the screen, pauses in the middle, and then flies to the right off the screen.

To animate your text, follow these steps:

 Clear the project from the workspace and start a new project by right-clicking on the *Workspace* picon and choosing *New Project* from the pop-up menu (Figure 4.193).



Figure 4.193: Choosing New Project

2. Bring up the *Workspace Properties* panel by clicking the *Workspace* button (Figure 4.194) in the *Workspace controls*.



Figure 4.194: The Workspace Button

You see the *Workspace Properties* panel (Figure 4.195) in the upper left corner of your screen. From the *Workspace Properties* panel, you can adjust how the workspace is displayed, and how your effect behaves when it is



Rescale Black Video Prv Gfx RGB Grid Paint To End Alpha Safe Area Transition Proxy Video Loop Field Pause NTSC Snap

played back in GlobeCaster's Switcher or Editor. See "Workspace Properties Panel" on page 145. for additional information about this panel.

Figure 4.195: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (following button) so that it is on. By turning the *Alpha* button on, the background of your effect is transparent when it is run in Switcher or Editor. If Alpha is not turned on, then the background is black when the effect is run in GlobeCaster's Switcher or Editor.



Figure 4.196: The Alpha Button

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. In the *Workspace Properties* panel, change the duration of the effect by clicking on the *1* in the *Duration* window (Figure 4.197), typing *2*, and



pressing *Enter* on your keyboard. This changes the duration of the effect to **2** seconds. This is how you change the duration of any effect you are creating.



Figure 4.197: The Duration Window

5. In the *Workspace Properties* panel, turn off the Transition function by clicking the *Transition* button (Figure 4.198). If the project is saved with the transition function turned on, when it is played back in Switcher or Editor, it transitions from one video source into another. Since you want your text to act as an overlay, you want this function turned off.



Figure 4.198: The Transition Button

- 6. Close the *Workspace Properties* panel by clicking the *X* in the upper right corner of the workspace.
- Locate the following picon in the directory *GlobeCaster/Bins/Panam/ Boxes*. It is the picon with the solid blue horizontal box on it.



Figure 4.199: The Stroke Picon

8. Load this picon as the current stroke by clicking on it.

You see the picon load as the current stroke picon in the *Stroke Controls*.

9. Bring up the *Texture Properties* panel for the current stroke. To do this:



a. In the *Stroke Controls*, bring up the *Stroke Properties* panel by clicking the *Stroke* button (Figure 4.200).



Figure 4.200: The Stroke Button

b. From the *Stroke Properties* panel, bring up the *Texture Properties* panel by clicking the *More* button and choosing *Texture* from the popup menu (Figure 4.201).



Figure 4.201: Choosing Texture from the Pop-Up Menu

You see the *Texture Properties* panel (Figure 4.202) in place of the *Stroke Properties* panel. From this panel, you can add a graphic to a stroke or access the keyer panels for GlobeCaster's Animator/Compositor. For more



information about the *Texture Properties* panel, see "Texture Properties Panel" on page 101.

Texture	[Undo] [X]
Graphics	
Alpha	
Fade Focus	Add Key

Figure 4.202: The Texture Properties Panel

10. Locate the picon for the text still that you created (Figure 4.203). It is in the directory *GlobeCaster/Bins/Panam/Projects*.



Figure 4.203: The Text Still Picon

11. Drag-and-drop the picon for the text still into the *Graphics* Window (Figure 4.204) in the *Texture Properties* panel. By doing this, you are applying the graphic to the stroke when you draw it in the workspace.



Figure 4.204: The Graphics Window

12. Make sure that the *Create* button in the *Stroke Controls* is selected. With the *Create* button selected, you can draw strokes in the workspace.



13. In the workspace, click-and-drag to draw a text stroke. You should drag until the *My Text* type is roughly the size it was when you originally created it.

You see the **My Text** type in the workspace. Figure 4.205 illustrates what the workspace should look like.



Figure 4.205: The My Text Stroke Drawn in the Workspace

14. In the workspace, right-click on the *My Text* stroke and choose *Properties* from the pop-up menu (Figure 4.206) to bring up the *Stroke Properties* panel for the stroke. Be sure to right-click on the letters in the stroke, or the *Workspace Properties* panel is brought up.

My	Properties Select Select All	Properties —— Menu Option
	Delete	
	Front Forward	

Figure 4.206: Choosing Properties from the Pop-Up Menu

You see the *Stroke Properties* panel in the upper left corner of your screen. You will use this panel to animate the position of the *My Text* stroke.

 In the *Stroke Properties* panel, click and drag the *XPosition* slider (Figure 4.207) to the left until the *My Text* type is just out of the workspace.

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If you want the text to scroll down, you can adjust the *YPosition* slider instead.



Figure 4.207: The XPosition Slider

You see the My Text Type Slide to the left, out of the Workspace.

16. In the *Stroke Properties* panel, click the *Animation Status* button for the *XPosition* and choose *Animated* from the pop-up menu (Figure 4.208).



Figure 4.208: Choosing Animated from the Pop-Up Menu

You see the *Animation Status* button change from *S* for static to *A* for animated (Figure 4.209). That means that the position of the *My Text* stroke is now animated.



Figure 4.209: The Animation Status Reading A for Animated

17. In the *Transport Controls*, click the *Last Frame* button (Figure 4.210) to bring the effect to its end. By doing this, you can set the position of the *My Text* stroke at the end of the effect.



Figure 4.210: The Last Frame Button

18. In the *Stroke Properties* panel, click-and-drag the *XPosition* slider to the right, until the *My Text* type is just out of the workspace. This is where you

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.


want the text to be at the end of the effect. In the timeline, a keyframe is added for this stroke's position at this point in the animation.

You see the *My Text* stroke move from left to right, until the text is out of the workspace.

- 19. Close the *Stroke Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 20. Click-and-drag the *Timecode* slider (Figure 4.211) to the left, until the Timecode display reads *00:00:01:00.0*. This is where you will add a pause point to the effect. That way, when the effect is run in Switcher, it pauses halfway through.



Figure 4.211: The Timecode Slider

In the workspace, you see the *My Text* stroke in the middle of the screen.

21. In the Workspace Controls, click the *Workspace* button to bring up the *Workspace Properties* panel.

You see the *Workspace Properties* panel in the upper left corner of the screen.

22. In the *Workspace Properties* panel, click the *Pause* button (Figure 4.212). This adds a pause point at this point in the effect. When the effect is run in GlobeCaster's Switcher, it pauses at this point in the effect.



Figure 4.212: The Pause Button

- 23. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 24. Preview the animation in GlobeCaster's Animator/Compositor to see how it will look when it is run in GlobeCaster's Switcher or loaded into GlobeCaster's Editor. To do this, follow these steps:

TIP: Adding a pause point to an effect also allows an overlay to be stretched once it is dragged into a Editor timeline. When stretching an overlay with a pause point in it in Editor, the overlay is stretched at the pause point.



a. Bring the animation to its beginning by clicking the *First Frame* button (Figure 4.213) in the *Transport Controls*.



Figure 4.213: The First Frame Button

In the workspace, you see the animation at its starting point, with the **My Text** stroke out of the workspace.

b. Play the animation by clicking the *Play* button (Figure 4.214) in the *Transport Controls*.



Figure 4.214: The Play Button

In the workspace, you see the animation as it plays. You see the *My Text* stroke crawl across the screen. Note that the effect does not pause where you added a pause point. The effect will not pause unless it is run in Switcher.

You now have an effect where your *My Text* stroke moves into the workspace from the left, pauses, and then moves to the right, out of the workspace. Before you can run it in GlobeCaster's Switcher, you need to save it. Continue on to the next section of this tutorial to save your project.

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in GlobeCaster's Switcher or Editor. How slow this effect is played in Globe-Caster's Animator/ Compositor is determined by how complex the strokes and animation are on each frame.



Saving The Project Now that you have an effect where your text flies in off the screen, pauses, and then flies off the screen, it's time to save your project. This section of the tutorial teaches you how to save an effect as an overlay.

To save the project, follow these steps:

1. In the *Workspace Controls*, click the *File Type* button (the button to the right of the *Workspace* button) and choose *Overlay* from the pop-up menu (Figure 4.215).



Figure 4.215: Choosing Overlay from the Pop-Up Menu

The *File Type* button should now read *Overlay*. With Overlay selected as the file type, when the project is run in Switcher it acts as an overlay. If you chose *Wipe* from the pop-up menu, your project is saved as a wipe.

 In the *Workspace Controls*, click-and-drag the workspace picon (Figure 4.216) into the bin *GlobeCaster/Bins/Panam/Projects*. Saving the project in this bin makes it easier to locate it when you use it later in this tutorial.



Figure 4.216: The Workspace Picon



You see a window come up indicating that the project is being saved (Figure 4.217).



Figure 4.217: The Saving Project Window

When this window disappears, your project is saved.

You now have an effect that can be run in GlobeCaster's Switcher (see the GlobeCaster Switcher Manual for more information about running effects in this application). Continue ahead to find out how to reuse the motion path of this effect.



Reusing The Text's Motion Path Now that you saved your project, you have an effect that can be run in Switcher. You can also go back into GlobeCaster's Animator/Compositor and reuse the motion path you created in this project.

To reuse the motion path you created, follow these steps:

 Clear the project from the workspace and start a new project by right-clicking on the *Workspace* picon and choosing *New Project* from the pop-up menu (Figure 4.218).



Figure 4.218: Choosing New Project

2. Repeat the steps in the sections "Creating Text In Animator/Compositor" on page 270 and "Saving Text As A Still" on page 276 to create a new text still. This time, instead of typing My Text, create your own phrase or words.

You can also create a text still in GlobeCaster's Character Generator (see the GlobeCaster Character Generator Manual for more information on creating a text still in this application). Be sure to save this text still in the directory **GlobeCaster/Bins/Panam/Projects**. This makes it easier to locate your still when you need it later in this tutorial.

3. Locate the following picon in the directory *GlobeCaster/Bins/Panam/ Projects*. This is the picon for the effect you created earlier in this tutorial.



Figure 4.219: The Saved Effect Picon

 Load this picon as the current project by double-clicking on it. You see the project load in the workspace.



NOTE: When projects are loaded into GlobeCaster's Animator/Compositor they are automatically brought to the last frame. 5. Bring the project to its middle by clicking-and-dragging the *Timecode* slider (Figure 4.220) until the Timecode display reads *00:00:01:00:0*. You can also bring the project to its middle by clicking in the timecode display, typing in a new timecode, and pressing *Enter* on your keyboard.



Figure 4.220: The Timecode Slider

You see the words **My Text** in the middle of the workspace. Remember, this is the position of the text in the middle of the effect.

- 6. Bring up the *Texture Properties* panel for the *My Text* stroke. To do this:
 - a. Bring up the *Stroke Properties* panel by right-clicking on the *My Text* stroke and choosing *Properties* from the pop-up menu (Figure 4.221). Be sure to click on the letters in the *My Text* stroke. Otherwise, the *Workspace Properties* panel is brought up.

My	Properties Select Select All	Properties Menu Option
	Delete	
	Front Forward	

Figure 4.221: Choosing Properties from the Pop-Up Menu

You see the **Stroke Properties** panel in the upper left corner of your screen.

b. In the *Stroke Properties* panel, click on the *More* button in the upper left corner and choose *Texture* from the pop-up menu (Figure 4.222). This brings up the *Texture Properties* panel, where you will change the graphic still applied to the stroke.



Figure 4.222: Choosing Texture from the Pop-Up Menu

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You see the **Texture Properties** panel (Figure 4.223) in place of the **Stroke Properties** panel in the upper left corner of your screen. For additional information about the **Texture Properties** panel, see "Texture Properties Panel" on page 101.



Figure 4.223: The Texture Properties Panel

7. In the *Texture Properties* panel, delete the text still applied to your stroke by right-clicking in the Graphics Window and choosing *Delete* from the pop-up menu (Figure 4.224).



Figure 4.224: Choosing Delete from the Pop-Up Menu



You see a window come up (Figure 4.225) asking if you want to delete the image. Click the **Yes** button.



Figure 4.225: The Delete Image Window

In the workspace, you see the text still disappear from your stroke and you see the workspace turn blue. Remember, you originally applied your text still to a stroke that was blue. GlobeCaster's Animator/Compositor is remembering the original appearance of the stroke.

- 8. Locate the picon for the new text still you created and placed in the directory *GlobeCaster/Bins/Panam/Projects*.
- 9. Make this text still the texture for your stroke by dragging-and-dropping its picon into the *Graphics Window* (Figure 4.226) in the *Texture Properties* panel.



Figure 4.226: The Graphics Window

You see your new text still in the workspace, indicating that it is the new texture for your stroke.

This stroke retains all of its original animation properties, so when you run this new effect in GlobeCaster's Switcher it behaves exactly as your original effect did.

10. Preview the animation in GlobeCaster's Animator/Compositor to see how it will look when it is run in GlobeCaster's Switcher or loaded into GlobeCaster's Editor. To do this, follow these steps:



a. Bring the animation to its beginning by clicking the *First Frame* button (Figure 4.227) in the *Transport Controls*.



Figure 4.227: The First Frame Button

In the workspace, you see the animation at its starting point, with your custom stroke out of the workspace.

b. Play the animation by clicking the *Play* button (Figure 4.228) in the *Transport Controls*.



Figure 4.228: The Play Button

In the workspace, you see the animation as it plays. You see your custom text stroke crawl across the screen. Note that the effect does not pause where you added a pause point. The effect will not pause unless it is run in GlobeCaster's Switcher.

11. Save this new effect by repeating the steps in the section "Saving The Project" on page 287.

Congratulations! You now have a reusable motion path for flying text. If you wish, you can also use the skills learned in this tutorial to create a reusable motion path for graphics. If you used this project with graphics, you would simply use a graphic still as the texture for the stroke instead of a text still.

You could also animate other properties of the motion path, such as transparency and particle scatter. The animation properties you can apply to your reusable motion path are only limited by your imagination.

Now that you've created your reusable motion path for flying text, it's time to move on to the next tutorial.

NOTE: When a project is previewed in GlobeCaster's Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in Globe-Caster's Switcher or Editor. How slow this effect is played in GlobeCaster's Animator/Compositor is determined by how complex the strokes and animation are on each frame.

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Extracting Graphics With The Lift Stroke Function

There will be times when you are working with GlobeCaster's Animator/ Compositor that you will want to save a group of objects, or an entire project, as a single stroke that can be dragged and dropped into the workspace at a later time. For example, you would use this function if you wanted to create a custom graphic to use in a wipe effect where the graphic wipes away one source of video.

In fact, this is exactly the type of graphic you will create in this tutorial. In this tutorial you will create a tall, thin graphic of a flag with blurred edges. In a following tutorial you will use this graphic to create a custom wipe with a graphic.

Figure 4.229 illustrates what the finished graphic will look like when you complete the tutorial.



Figure 4.229: The Finished Graphic.

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But before you get too far ahead of yourself, first create your graphic. This tutorial is broken up into three part. These parts are:

- 1. Preparing the workspace
- 2. Creating the custom graphic
- 3. Saving the graphic

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Preparing The Workspace Before you actually begin creating your graphic, you need to first prepare the workspace. By doing this, you are telling GlobeCaster's Animator/Compositor how to display the workspace, and how the graphic will be displayed after you save it and load it into another workspace.

Follow these steps to prepare the workspace:

1. Right-click on the *Workspace* picon (Figure 4.230) and choose *New Project* from the pop-up menu (Figure 4.231). If you are starting up GlobeCaster's Animator/Compositor for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.230: The Workspace Picon



Figure 4.231: Choosing New Project

Choosing *New Project* clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click *Yes*. If you don't wish to save it, click *No*.

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2. Click the *Workspace* button (Figure 4.232) above the *Workspace* picon to bring up the *Workspace Properties* panel.



Figure 4.232: The Workspace Button

You see the *Workspace Properties* panel (Figure 4.233) in the upper-left corner of the screen. From the *Workspace Properties* panel, you can set the length of your effect, change how it is displayed in the workspace, and how it acts when it is run in GlobeCaster's Switcher. See "Workspace Properties Panel" on page 145. for additional information on using this panel.



Figure 4.233: The Workspace Properties Panel

3. In the *Workspace Properties* panel, click the *Alpha* button (Figure 4.234) on. This makes the background of the layer transparent.



Figure 4.234: The Alpha Button

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.



4. Make sure that the *Paint To End, Field,* and *Transition* buttons are clicked on.

Having these buttons clicked on is the default setting for GlobeCaster's Animator/Compositor, but if you are continuing after building another project, you may need to click them on again.

With *Paint To End* selected, any stroke you draw at the beginning of the timeline lasts the entire length of it. If this button is not selected, then any object drawn in the workspace only lasts for a single frame. If you are rotoscoping, you do not want *Paint To End* selected.

With *Field* selected, all timecode is displayed in fields. Having this selected is not necessary, but since it is the default, you'll keep it at these settings for this project.

With *Transition* selected, a project is saved as a transition. Selecting this is necessary if you are creating an effect such as a wipe, but is not necessary for creating a still. Since this is the default, you'll leave it at this setting. When you save this project you will save a single stroke, so how the entire project is saved is unimportant.

5. Close the *Workspace Properties* panel by clicking the *X* button in the upper right corner of the panel.

Now that you've prepared the workspace, you're ready to create your graphic.



Creating The Custom Graphic When you finish, you will have a graphic of a tall, thin flag that has blurred edges. To do this, you will put many elements together to build what your graphic will look like. Once you've done this, you will use the lift stroke function to "pull" these elements onto a single stroke.

Follow these steps to create your custom graphic:

 Locate the following stroke picon, located in the directory *GlobeCaster/Bins/ Panam/Boxes*. It is the picon with the solid blue horizontal box on it.



Figure 4.235: The Stroke Picon

- Load this picon as the current stroke by clicking on it.
 You see this picon load in the Current Stroke picon window.
- 3. Bring up the *Texture Properties* panel. To do this:
 - a. Click the *Stroke* button in the *Stroke Controls* (Figure 4.236).



Figure 4.236: The Stroke Button

You see the *Stroke Properties* panel in the upper left corner of the screen.

b. Click the *More* button in the upper left corner of the *Stroke Properties* panel and choose *Texture* from the pop-up menu (Figure 4.237).



Figure 4.237: Choosing Texture from the Pop-Up Menu

You see the *Texture Properties* panel (Figure 4.238) appear in place of the *Stroke Properties* panel. The *Texture Properties* panel is where you apply a



graphic, ClipMem, Time Machine clip, or AVI to a stroke. From this panel, you can also bring up the keyer panels by clicking the *Add Key* button and selecting a keyer from the pop-up menu. For additional information about the *Texture Properties* panel, see "Texture Properties Panel" on page 101.



Figure 4.238: The Texture Properties Panel

4. Locate the following picon in the bin directory *GlobeCaster/Bins/Panam/ Projects*. It is the picon with the American flag on it.



Figure 4.239: The Flag Picon

5. Drag the flag picon into the window to the right of the word *Graphics* in the *Texture Properties* panel. By doing this, the texture of your stroke is now the American flag. That means that when you draw a stroke in your workspace, an American flag is drawn.

Any graphic can be drawn in the workspace by repeating these steps with the desired graphic.



NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-anddropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

- 6. Close the *Texture Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 7. Draw an American flag stroke that fills the entire workspace by clicking just outside the upper left corner of the workspace and dragging just outside the lower right corner of the workspace.

You see an American flag that fills the entire workspace (Figure 4.240).



Figure 4.240: The American Flag Drawn in the Workspace

8. Locate the erase picon (Figure 4.241) in the directory *GlobeCaster/Bins/ Panam/Sampler*.



Figure 4.241: The Erase Picon

Load this picon as the Current Stroke by clicking on it.
 You see the picon in the Current Stroke picon window.



10. Bring up the *Stroke Properties* panel by clicking the *Stroke* button (Figure 4.242) in the *Stroke Controls*.



Figure 4.242: The Stroke Button

You see the *Stroke Properties* panel in the upper left corner of the screen. See "Stroke Properties Panel" on page 44 for more information about this panel.

11. In the *Stroke Properties* panel, click and drag the *Soft Edge* slider (Figure 4.243) so that the value next to the slider is *40*. You can also change this value by selecting the value, typing in *40*, and pressing *Enter* on your keyboard.



Figure 4.243: The Soft Edge Slider

By changing the *Soft Edge* value, you've added a soft edge to your erase stroke. A soft edge can be added to any stroke by adjusting this value.

- 12. Close the *Stroke Properties* panel by clicking the *X* button in the upper right corner of the panel.
- 13. Draw a stoke that covers roughly half of the American flag (Figure 4.244). Do this by clicking just outside the upper right corner of the workspace and

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-anddropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

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dragging down so that the stroke ends just outside the center of the lower edge of the workspace.



Figure 4.244: Erase Stroke Covering Half the Flag Graphic

If you don't draw the stroke quite right, don't worry. Since every stroke in GlobeCaster's Animator/Compositor can be moved and edited, including erase strokes, you can easily edit the box to your specifications the way you would any stroke.

14. In the *Stroke Controls*, select the *Create* button (Figure 4.245).



Figure 4.245: The Create Button

15. Draw a second stoke that covers nearly all of the other half of the American flag, leaving a roughly 2-inch wide stripe of flag showing (Figure 4.246). Do this by clicking just outside the upper left corner of the workspace and

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dragging down so that the stroke ends just outside the center of the lower edge of the workspace.



Figure 4.246: Stripe of Flag Showing

This is what your graphic will look like when you finish. But the graphic is still made up of individual objects, and you want a graphic that is made up of one single object, so you still have some work to do.

If you don't draw the stroke quite right, don't worry. Since every stroke in GlobeCaster's Animator/Compositor can be moved and edited, including erase strokes, you can easily edit the box to your specifications the way you would any stroke.

 Locate the following picon in the directory *GlobeCaster/Bins/Panam/ Boxes*. It is the picon with the solid blue horizontal box on it.



Figure 4.247: The Stroke Picon

17. Load this picon as the current stroke by clicking on it.

You see this picon load in the Current Stroke picon window.

18. Draw a stroke that covers the entire workspace by clicking just outside the upper left corner of the workspace and dragging just outside the lower right corner of the workspace.

In the workspace, you see a stroke covering the entire workspace.



19. Select the stroke you just drew by clicking the *Select* button in the *Stroke Controls* (Figure 4.248) and then clicking anywhere on the stroke.



Figure 4.248: The Select Button

20. Right-click anywhere on the stroke and choose *Lift Stoke* from the pop-up menu (Figure 4.249).



Figure 4.249: Choosing Lift Stroke from the Pop-Up Menu

NOTE: The Lift **Stroke** function only works to lift strokes on the currently selected layer. 21. In the workspace, it appears as if the stroke you right-clicked on has disappeared. In actuality, every stroke underneath the stroke you clicked on was "lifted" onto the stroke. This means that this stroke is now a copy of everything underneath it. If you wish, you can copy any group of objects onto a single stroke by repeating these steps with your own strokes in the workspace.

Now that you've "lifted" your graphic onto a single stroke, you're almost finished with this tutorial. But first, you need to save that individual stroke.

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Saving The Graphic When you save a project, typically you click-and-drag the workspace picon into a bin, saving the entire project. Since you only want to save an individual object in the workspace, you'll save it a little differently.

Remember, any individual stroke in the workspace can be saved this way.

To save the graphic, follow these steps:

1. Click the *Select* button in the *Stroke Controls* (Figure 4.250) so that it is selected.



Figure 4.250: The Select Button

2. Select the stroke you just created by clicking in the workspace. Since the stroke you just created fills the entire workspace, you can click anywhere.

In the workspace, you see a bounding box around your stroke, indicating that it is selected.

3. Click-and-drag the stroke into the bin directory *GlobeCaster/Bins/Panam/ Projects*.

Saving your project in this bin makes it easier to locate it when you use it later to create an animated wipe with graphics.

You see a pop-up menu appear (Figure 4.251) that asks which format you wish to save the graphic in.

4. Choose *Save* from pop-up menu.



Figure 4.251: Choosing Save from the Pop-Up Menu

5. This saves the graphic as a GlobeCaster's Animator/Compositor object. If you were saving a graphic that you wanted to import into another program, this menu is where you would choose the format.



6. Check to make sure that your graphic is saved. You should see this picon (Figure 4.252) in the bin you dragged the graphic into.



Figure 4.252: The Saved Graphic's Picon

If you do not see the saved graphic's picon in the bin, repeat the steps for saving the graphic.

You now have a saved version of the graphic you created. This graphic can now be dragged-and-dropped into the GlobeCaster's Animator/Compositor workspace at any time. Be sure to save this graphic, as you'll be using it in another tutorial. In that tutorial, you will create a wipe with a graphic (your flag graphic) that wipes away one video source, transitioning into another.

For more tutorials using GlobeCaster's Animator/Compositor, see the *GlobeCaster Tutorials Manual*.



ANIMATOR/COMPOSITOR MANUAL APPENDICES







Appendix I Keyboard Commands

Keyboard commands are a cool way to navigate through applications and perform functions with near light-speed swiftness. In this appendix, you find keyboard commands for GlobeCaster's Animator/Compositor:

Stroke Accelerators

Alt + 1	Create Mode.
Alt + 2	Edit Mode.
Alt + 3	Move Mode.
Alt + 4	Select Mode.
Alt + 5	Pick Mode.
Delete	Delete selected (or last) stroke.
Ctrl + X	Pick selected stroke.
Ctrl + C	Copy a stroke's properties.
Ctrl + V	Paste a stroke's copied properties.
Arrow Keys	Move selected object(s).
Ctrl + Arrow Keys	When creating a text stroke, adjust the kerning for the next character.
Ctrl + Back Space or Enter	When working with a spline, complete the spline shape.
Alt+F	Move selected stroke(s) forward.
Shift + Alt + F	Move selected stroke(s) to front.
Alt + B	Move selected stroke(s) backward.
Shift + Alt + B	Move selected stroke(s) backward.

Workspace Accelerators

<i>Ctrl</i> + <i>S</i>	Save now.
Page Down or Home	Zoom in on the workspace.
Page Up	Zoom out on the workspace.

Keyboard Commands

End

Toggle zoom mode.

Edit Guide Accelerators

Ctrl + M	Toggle edit guide.	
Alt + M	Go to next edit guide.	
Shift + Alt + M	Go to previous edit guide.	
Ctrl+Alt+M	Go to next cretaed edit guide.	
Shift + Ctrl + Al t + M	Go to previous created edit guide.	
Shift + Ctrl + M	Select edit guide.	

Panel Accelerators

Ctrl + K	Toggle Stroke Properties Panel.
Ctrl+L	Toggle Layer Properties Panel.
Ctrl + W	Toggle Workspace Properties Panel.

Application Accelerators

Ctrl + Alt + S	Launch Switcher (quit).
Shift + Ctrl + Al t + S	Launch Switcher (minimize).
Ctrl+Alt+P	Launch Editor (quit).
Shift + Ctrl + Al t + P	Launch Editor (minimize).
Ctrl + Alt + C	Launch Character Generator (quit).
Shift + Ctrl + Al t + C	Launch Character Generator (minimize).
Ctrl+Alt+E	Launch Effect Generator (quit).
Shift + Ctrl + Al t + E	Launch Effect Generator (minimize).

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Miscellaneous Accelerators

Ctrl+Z or Ctrl+U	Undo a function.
<i>Ctrl</i> + <i>Y</i> or <i>Ctrl</i> + <i>A</i>	Redo a function.
F1 to F8	Select a program out source from inputs 1 through 8.
F9	Select Mat1 as the program out.
F10	Select FS1 as the program out.
F11	Select FS2 as the program out.
F12	Select Out as the program out.
Ctrl + F12	Perform a cut from Preview to Program source.
Ctrl + F9	Clear all strokes from the workspace.
Shift + Left Arrow or Ctrl+F2	Go to previous frame.
<i>Shift + Right Arrow</i> or <i>Ctrl+F3</i>	Go to next frame.
Esc	Toggle on/off on the Safe Area.
Shift + Space	Toggle timeline play.
Ctrl + Tab	Refresh the workspace and redraws all objects.
Ctrl+?	Launch Help window.

Keyboard Commands





Appendix II Troubleshooting Guide

One of the most important questions to ask yourself when troubleshooting is what has changed since the system last worked correctly? This question applies to both hardware and software. Sometimes it's the smallest change to the system that causes everything to stop operating properly. When troubleshooting, remember that the GlobeCaster software relies on a correctly functioning PC. If the PC is not working correctly or does not meet the minimum requirements for a GlobeCaster system, then it could affect the GlobeCaster software or VideoNet drivers and cause unpredictable results.

This section is a troubleshooting guide to problems and possible solutions for *GlobeCaster's Animator/Compositor*.

The following topics are covered in this appendix:

Troubleshooting Guide

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Troubleshooting GlobeCaster's Animator/Compositor

When I load a still or paint on the workspace I can't see it on my program monitor.

Right click on the workspace border, select *Properties*, turn on *Video* (to see on the video monitor what you are doing in Animator/Compositor) and turn on *Alpha* (to key the images over live video).

When I use the spline tool to cut out an object, I right-click and choose Complete Shape and choose Lift Stroke. When I try to move it, it's a square rather than the shape I carefully traced.

Go to *Workspace Properties* and make sure *Video* and *Alpha* are turned off.

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Frequently Asked Questions

Is image processing also a part of GlobeCaster?

Yes! GlobeCaster's Animator/Compositor includes a collection of sophisticated image processing functions, all of which can be applied with any stroke or brush, including the real-time airbrush. Image processing tools include; lighten, darken, emboss, monochrome, false color, contrast and gamma.

Can a still frame with an alpha channel (32-bit Targa file) be used in GlobeCaster?

Yes. Targa files with alpha channels can be brought into Animator/Compositor for manipulation. GlobeCaster's Animator/Compositor can easily extract the image from the background and save the resulting image as a native GlobeCaster file for use with GlobeCaster's applications.

Troubleshooting Guide



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