

1. Introduction

Jaleo 2.6 – with this new version of Jaleo, a number of features have been added to make productions even faster, easier and more efficient. Most notable are features like a new Trim Monitor Window for interactive editing, the addition of several new Plug In effects, including the newly integrated Paint, Title and Morph tools. In this version, On appropriate machines, Jaleo takes advantage of SGI's rendering hardware to speed up processing times. Those working with file sizes larger than screen size will be appreciate the ability Jaleo's editor windows, like the Pick Editor and Paint, to you to zoom down images up to 2K and beyond. We hope you have fun with the new features in Jaleo 2.6.

In addition, the entire Jaleo manual will now be available as Adobe Acrobat (PDF) files for on-line viewing with search and cross reference capabilities. Consult the toolchest in your home directory to see the online pages.

With our best wishes, from the Canary Islands

Your Jaleo Team

P.S: Please, **READ THE RELEASE NOTES**. They contain essential information on Jaleo version 2.6

2. Reel Changes & Additions

2.1 Editing

2.1.1 Trim Monitor

Use this Monitor Tool to quickly trim head or tail of a clip in a sequence without breaking its relationship in the timeline.



Figure 1. Trim Monitor Window

Menu Location

Tools>Trim Monitor

What it does

The Trim Monitor is a dual monitor window showing either the head or tail frame of a selected clip, and the head or tail of its adjacent clip in the timeline.



In “Trim Tail” mode, the trim monitor with the clip “Mountain” selected shows the last frame of the selection (1), and the first visible frame of the clip after it (2).

Figure 2. Trim Monitor

To load an image in the Trim Monitor, simply click on a single clip in the Reel Window. If the clip is touching or overlapping another clip in the timeline, the adjacent image will appear in the opposite window.

To determine which part of the clip you will be trimming, select Head or Tail from the Trim selection menu at the bottom right of the window. If you choose Head, the selected image will appear in the right screen, with the image immediately before it on the left screen. When you choose Tail, the selected image moves to the right screen and the frame immediately following it appears in the left screen.

To begin trimming click on the arrow buttons in the lower part of the window. The single arrows trim plus or minus one frame, while the double arrows trim 10 frames in either direction. Each time you click a trim arrow button, two things happen: 1) The clip

instances in the timeline change to reflect the trim operation, and 2) the monitor windows update to show the new frames on both sides of the cut point.

There are also four different types of trims you can apply to your clip sequence. These are located in the Edit pull down menu on the bottom Left of the window. They correspond to how the trim affects the entire Reel.

- **Ripple:** Affects the timeline is the same way rippling affects an edit decision list. As the selected clip is trimmed, the time line moves in relationship to it. For example, if you trim the tail of a shot 10 frames forward, every clip after it will move ten frames forward in the time line. Ripple does not affect the other clips' duration, only the overall duration of the sequence.

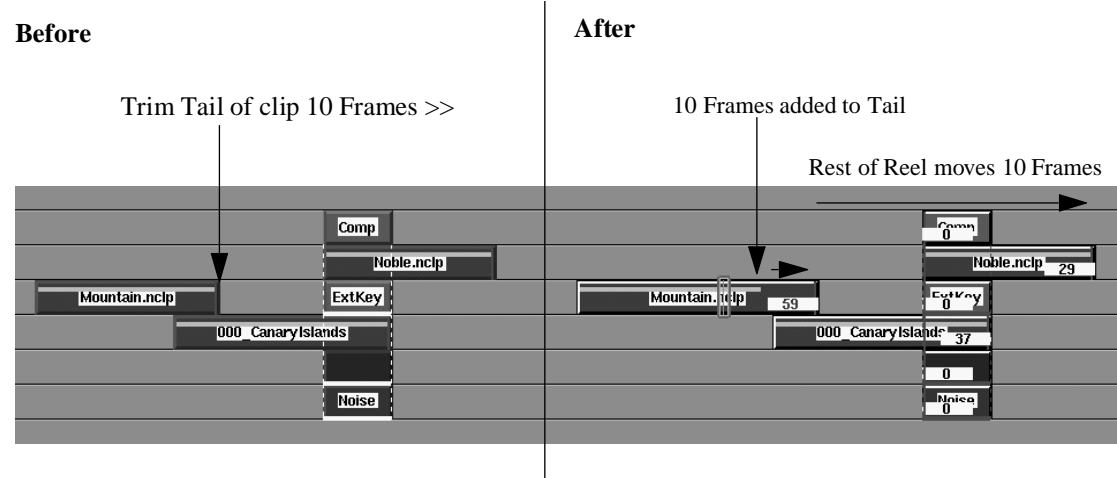


Figure 3. Trim Monitor Ripple Mode

- **Local:** Simultaneously trims both clips in the Trim Monitor, changing the duration of these clips only and leaving the rest of the time line unaffected. Example, if you add ten frames to the tail of your selected clip, the clip directly following it will lose 10 frames from its head, but the rest of the sequence will go untouched.

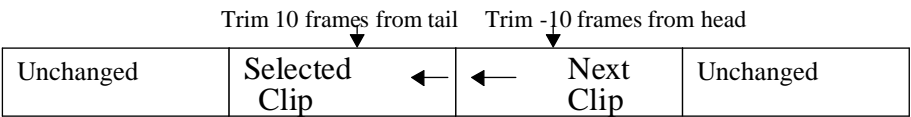


Figure 4. Trim Monitor Local Mode

- **Shift:** Performs an operation exactly the same as the Shift function in the Edit menu. As the selected clip is trimmed, only its start and end frame are affected. Its position and duration in the sequence do not change. This is like slipping the clip within a time window. Example: if you trim the head of the clip 10 frames, the first last frames are now 10 frames earlier, but its position in the reel remains the same.

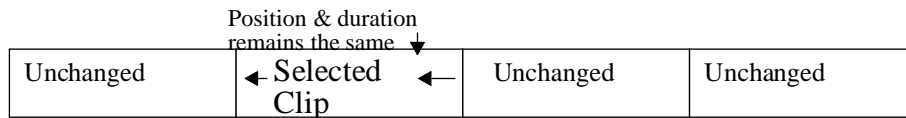


Figure 5. Trim Monitor Shift Mode

- **Selected:** Applies the trim operation only to a selected clip. Example: if you trim 10 frames from the head, there will be a 10 frame gap between the selected clip and the previous clip. If you trim a minus 10 frames, the selected clip will overlap the previous clip 10 frames.

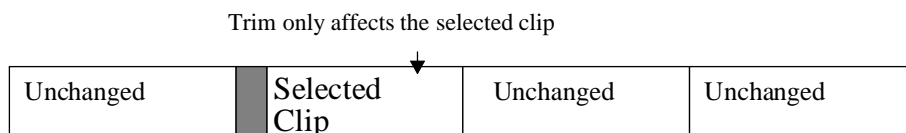


Figure 6. Trim Monitor Selected Mode

Comments:

The Trim Monitor offers a quick and easy way to preview and perform edit trims. By using the play marks, (SetUp>Edit>PlayMarks) to isolate the preview area near the cut point, you can trim and use the play commands to preview only that area. Trimming can even be performed on the fly while the reel is playing. To continue looping through the play marks, choose Loop from the SetUp>Shuttle menu.

2.1.2 Even More Comfort for Adding Transition Effects

Jaleo 2.5 brought you a new way to apply transition effect clips directly to the overlap of two clips. The previous way to do this was to hold down the shift key while selecting both. An effect, like a mix or a wipe would only be applied to the area of their intersection. Now, with these simple transitions can be fitted automatically by just selecting the

two clips, without holding the shift key. Pick the effect from the menu, and it will be automatically be fitted correctly.

New method of adding a transition effect:

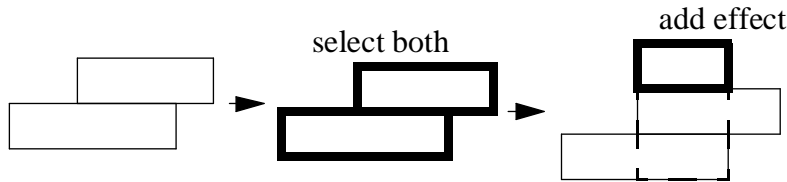


Figure 7. New Method for Applying Transitions

Conversely, if you hold the Shift key while selecting, a new effect will be created for each clip. The reason for this is that it is more common to apply an effect to an intersection of two clips than to apply a separate copy of the effect to each.

2.1.3 New additions to the Edit Menu

- **Move>Active:** Moves the Selected Clip to the Monitor Cursor when the Active Monitor option is turned on in the Monitor Window.
- **Trim>Split Both:** Similar to the Trim>Split Tail command. Split Both performs a split in the clip, at both edit marks. This operation makes it easier to split long clips with multiple scenes, when it is used in conjunction with the Active Monitor.

Opposed to the Trim>Both Marks which eliminates areas of the clip instance outside of the edit marks, Split Both leaves the rest of the clip in three separate pieces.

See also Trim>Split Tail which trims a clip to the Edit Mark In and splits the clip at the Edit Mark Out in the 2.5 Documentation Update.

See Also - Active Monitor in the Version 2.5 Documentation Update

- **Align>Position Left/Right**

If you type a symbol (+/-) in the edit argument window with a numeric value. The selected clip(s) will align to a position in the timeline relative to the current Reel cursor position. If you only type a number, (no symbol), the clip(s) will align to the number's absolute position in the timeline. This is an addition to the Align>Position description in the 2.1 User Manual.

See Also - Active Monitor in the Version 2.5 Documentation Update

2.1.4 New additions to the Select Menu

- **Get>Size:** Places the value of the selected clip's duration in the Edit Argument window. Much like the transfer field and constant commands in EDL based editors, this value can then be used over and over again with other commands and selections like **Edit>Force Size**.
- **Get>Position:** Places the value of the current position of the first frame of the selected clip in the edit argument window. This value can then be used with other commands and selections like **Edit>Move>Position** or **Select>Goto>Position**.

2.2 Audio

Jaleo 2.6 has two new features pertaining to Audio and Audio Clips.

Audio EDL Support

Jaleo now has the option to select a Video or Audio EDL output. You can also specify four tracks of audio for your output EDL. This only works if you output in the GVGSE mode.

- To determine the four audio track placement. Position them from top to bottom, channel 1-4. Now, make sure the top handles of the EDL cursors do not see any audio clips above your top clip. When the EDL is output, the Top track will be output as A1, the second as A2 and so on.

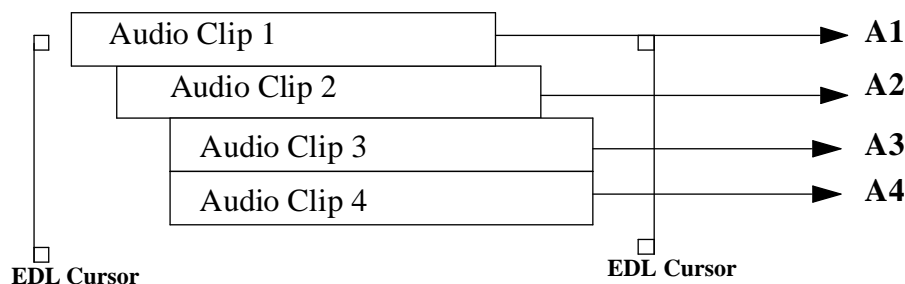


Figure 8. New Audio EDL Output

Note that the true track content of the Audio clips, i.e. (A1,A2) is ignored in the EDL output, only the clip's placement and time code information is used

Flipping of Audio Channels

Jaleo now has the ability to swap or separate stereo tracks in audio clips. The new parameter called Route in the Time editor sets the audio output of the clip with the following values:

- **Route Values:** A value of (0) leaves the clips original stereo relationship unchanged. A value of (1) sends a mono output of the Left channel to both tracks, *also called dual mono* (2) sends a mono output of the Right channel to both tracks, *also called dual mono*, and a value of (3) flips the tracks, channel 1 to channel 2 and channel 2 to channel 1.

2.3 Rendering Changes

2.3.1 Render Setup Window

A few changes have been made to the Render Setup window.

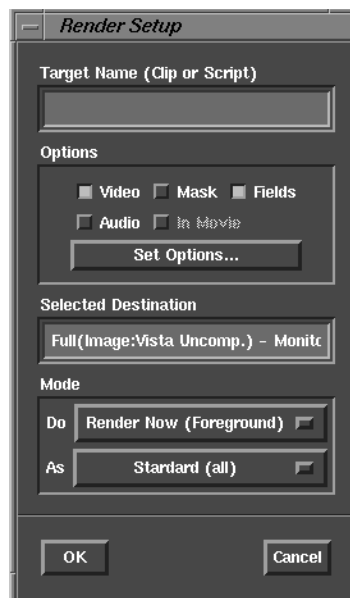


Figure 9. Figure of Render Setup Window

The Mode area of the window now has two pull down bars: “Do” and “As”. “Do” functions the same as in previous versions of Jaleo. The “As” pulldown bar has three choices to define the type of render to be performed:

- **Standard (All):** This is the normal type of render, processing the entire selected area of the Reel to be rendered as a clip or script file.

To help save time in the rendering process, Jaleo has two new modes:

- **Selective (Effects only):** Renders only the segments in the selection which have effects applied to them, and places them back in the reel environments as new clips directly over the initial effect clips. This speeds up rendering time by eliminating the re-processing of un-effected clip material.

- **Selective & Save to Tape:** This Renders only the segments of the selection with effects applied to them (like Selective). Then it creates a job list for the RTVideo. The list can then be loaded into the RTVideo utility to conform all of the segments in the render, both straight clips and effects, to a VTR.

During this process, Audio will be rendered separately and output to tape in one continuous pass.

See Also - Group Render -> Render Selection and Additions to the RTVideo Programs in Version 2.5 Documentation Update.

2.3.2 Hardware Support for Rendering

Jaleo now takes advantage of available rendering hardware on suitable platforms, i.e. High Impact with 4MB of Texture RAM. While this speeds up the processing time for effects like 3D DVE, it creates a special situation while rendering. Because of memory limitations on High Impact, rendering always requires a visible area on the screen. For this reason, it is important that the entire window of the image remain unobstructed. This is true for Jaleo's new Render Progress Monitor as well as other devices that use hardware rendering like as the Morph window. Make sure that the windows are in front of everything else on the screen while processing, or you might have part of another window as your final output.

All PlugIns that support hardware rendering automatically switch to software mode if required hardware is not available.

Note: When using effects with Hardware Support, there are special modes in the Reel Monitor menu to make sure the full screen remains unobstructed. For more information, see the New Reel Monitor Modes for Hardware Rendering below.

If you are not using hardware rendering effects, there are no restrictions concerning monitor windows. For a list of the effects that use hardware rendering, see Jaleo Plug Ins with Hardware Rendering Support, below.

2.3.3 Render Progress Monitor



Figure 10. Render Progress Monitor

For the Impact versions of Jaleo 2.6, a full resolution video window now appears during clip rendering. This automatically appears each time a render is initiated from the Render Menu. The Progress Monitor shows each frame as it render as well as the percentage completed.

On the Impact, the video is output to the external monitor. Versions other than Impact will display the original render progress bar without a video window.

For efficiency reasons, the Render Progress Monitor will show Black if the render is of unprocessed material, (no effects) to maximize the copy speed.

See Also - Group Render -> Render Selection in Version 2.5 Documentation Update

2.4 New Monitor Features

New Reel Monitor Modes for Hardware Rendering

There are two new selections in the Reel Monitor's Zoom menu which pertain to hardware rendering:

- Fast Hardware:

Quickly readjusts the zoom in to the proper ratio for rendering in both high and low resolution. Use the Fast Hardware mode before you render an effect to assure the correct window configuration.

- Novice Mode:

Leaving the Monitor in this Mode disables any Zoom features that will cause adverse affects on the image render. This is generally the safest mode to in which to keep the Monitor Window.

To open the Reel Monitor Pop Up menu, click with the right mouse button while the cursor is over the Monitor Window.

See Also- The Monitor in the Version 2.1 Manual and New Monitor Features in the Version 2.5 Documentation Update

3. Tools Menu

3.1 New Additions: Trim Monitor, Flipbook & Gallery

The Tools menu has three new additions.

- Trim Monitor: A dual monitor window used for interactive trimming of clips in relationship to the entire timeline. See the above description in the Edit Section of this documentation update.
- Flipbook: You can now call up the Flipbook Window without having to leave the Reel window. This makes it faster to integrate the operations between the two Jaleo utilities. For a further discussion of the Flipbook utility see the version 2.1 User Manual.
- Gallery: You can also access the Gallery Window from the Reel, creating a quick way to go back and forth between the Reel and Jaleo's storyboarding utility.

For a further discussion of the Gallery and its many functions, see the version 2.1 User manual.

Comments

The Flipbook and Gallery utilities can still be accessed from their icons, the Toolchest, or a UNIX shell.

See also-

"Utility Programs" in the 2.1 User Manual

4. Time Editor

The Time Editor has an additional selection in the View menu to call up separate PlugIn interfaces. These are used by third party plugins as well as the Jaleo's new plugin effects like Paint, Morph and Title. For a further discussion of the new plugin effects themselves see New PlugIns, on page 19,.

Menu Location

View>Plug In

5. New and Changed Effects

5.1 Changes to Effects

5.1.1 Changes to the 3D DVE

New features have been added to 3D DVE, like global transformations and adjustable rotation axes, as well as new manipulator tools for the 3D View window. See the DVEGL effect below for a list of features that pertain to both of these effects.

5.1.2 Motion Tracking

There is now a new parameter in the Motion Tracking Set Up menu, called Predict Outside.

Menu Location

Pick Editor>SetUp>Predict Outside.

What it does

The Predict Outside parameter will help the trackers maintain a point in the motion curve, if the point moves outside of the tracking range. For example, out of frame. With this mode turned on the curve will continue based on the motion and velocity of all previous frames.

5.2 New PlugIns

Several new effects have been added under the Fx>PlugIn menu. As the sheer number of available PlugIns has grown so much, PlugIns now are organized in submenus. The Plug-Ins from Jaleo are placed under the categories of FasterWithHardware, ImageTricks, MorphedPaintedTitled and PluggedKeys. Third party PlugIns, like those from 5D, will most likely have categories of their own.

There are also several third party plug in filters from companies such as 5D. For more information, please see the Jaleo 2.6 Release Notes.

PlugIns with Private Interface and Data Storage

Some of the new plugins, like Morph and Paint have their own interfaces. These can be accessed by selecting a new option in the Time Editor>View menu called Plug In.

PlugIns with a private interface are also quite likely to maintain private data. Private PlugIn data is *not* stored inside the environment file, as Jaleo does not have control about the format a PlugIn may wish to use for its data. Instead, each instance of a PlugIn used in an environment is stored in a separate data file.

PlugIn files are organized on a per project base; they are placed in the folder .PLUGIN_DATA inside of the main folder of the project, very much like image files are stored in .IMAGESRC. If you backup project data not using the Jaleo backup programs, make sure that you also backup the content of the PlugIn data folder.

5.2.1 Jaleo Plug Ins with Hardware Rendering Support

The following effects are designed to work with SGI rendering hardware.

- DVEGL
- AutoPaint (PlugIn Version)
- Morph
- Kaleidoscope
- Center Blur
- Directional Blur
- Composite External Key

Both the 3D DVE and Auto Paint effects still have software rendering counterparts which reside in their original menus. If you have rendering hardware on your system, using the hardware version of these plug ins will increase your performance considerably. Even if you don't have rendering hardware, try these effects out as they offer a few more features than the original versions. If render hardware isn't present, these plug ins will automatically switch to render with software.

Note: When using effects with Hardware Support, use the Fast Hardware or Novice Modes in the Reel Monitor menu to make sure the full screen remains unobstructed during rendering. For more information on these options see the New Reel Monitor Modes for Hardware Rendering in the Version 2.6 Documentation Update.

5.3 Auto Mosaic

Description

AutoMosaic is an AutoPaint effect which uses a bubbly mosaic instead of strokes to create the paint effect. The result looks like a paint-by-number picture. Additional input images can be used to define brush shape, brush direction and background. It also has an outlines feature which allows you to create interesting alpha channels for compositing.

Menu Location

- FX>Plug Ins>FasterWithHardware>AutoMosaic

Input

AutoMosaic requires two or three inputs.

- Background Image (in case you just wish to give a paint look to the foreground image, you will typically want to use the same or a very similar image for the background as for the foreground). A mask channel will be ignored.
- Foreground Image. If the input image has a mask, it is ignored.

You can either repeat the same image as the foreground and background or choose a different one. Vary them for different looks.

Optionally, a third input can be given:

- Brush Angle. The direction of the brushing is controlled by the luminance of the image. A mask channel will be ignored.

Output

- Image: The effected image.
- Mask: A web-like outline of all the strokes in the mosaic effect.

Parameters

- Density. The density of the automatic brush strokes. A value of 100 will, with most brush sizes, give brush strokes with quite some space in between. In the space between brush strokes, the background will shine through. This is the reason why you typically use the same or a very similar background in case you wish to get a paint-like look.
- Size X/Y: The brush size in X and Y in percent of the image size in X. *Use a high ratio for X and Y, 3:1 for example, to create a fur brush effect. Use an even ratio to create a tiled or broken glass effect*

- **Angle:** The brush default angle. If an image is used to modify brush angle (a forth input layer), it will modify this value (that is, the brush will not be modified from 0 but from the angle given here)
- **Slope:** A calculation mode to direction of the strokes. Its values are (0) or (1): off or on. When set to (1) this parameter sets an offset rotation to follow the outline of the image. When it is set to (0) the luminance values of the image determine the stroke direction: Black 0 degrees offset, 50% Gray 180 degrees offset, and 100% White 360 degrees offset. *Has no affect with only two inputs.*
- **RandKey:** Randomizes the stroke positions.
- **Blur:** Sometimes images used to create the slope will have noise that effects the slope. Blur softens the and reduces this noise. Use a value between (.1) and (5). *Has no affect with only two inputs.*
- **Noise:** Adds a color noise disturbance in the strokes to vary the paint colors.
- **Chain:** Causes the strokes to clump together in a swirls, following the outline of the image. A higher value increases the grouping of the strokes together as a side effect, allowing more of the background to show through.
- **SizeVar:** Varies the size of different strokes.
- **Outlines**

The AutoMosaic effect outputs an alpha channel which outlines the various paint strokes. To see the outline select the ShowKey function from the Monitor Menu. The following parameters affect this alpha outline

- **Rad:** Blurs the outline to get rid of aliasing. Use a value between (.1) and (1)
- **Intensity:** Increases the luminance level of the outline.

Comments

To try out an AutoMosaic effect, use a setting like this:

- Foreground and Background the same image. Brush Shape a circle pattern with quite some softness added. Set Size X to 3, Size Y to 2. Set Density to 100.
- Try to animate brush direction with a third image. Use a Noise Effect with RadX and Y somewhere between 1 and 3 maybe. You can see brush direction changes much better if you adjust AutoPaint's SizeX/Y to produce "stretched" strokes, for example by making Size X or Y much larger than its companion.
- Use different sizes and densities to get a "paint-by-number" effect.

See also AutoPaint below.

5.4 AutoPaint

The AutoPaint effect lets you give “paint-like” effects to an image. The image will look as if created with brush strokes. The new plug in adds more realistic strokes and a few more parameters for their control. In addition, you will see an increased speed in rendering time.

Description

Paints over an image automatically to create “as-if-painted” or similar effects. By giving “wilder” parameters, it can also be used for a wide range of special effects.

Menu Location

- FX>Plug Ins>FasterWithSoftware>AutoPaint

Input

Autopaint requires three or four inputs.

- Background Image (in case you just wish to give a paint look to the foreground image, you will typically want to use the same or a very similar image for the background as for the foreground). A mask channel will be ignored.
- Foreground Image. If the input image has a mask, it is ignored.
- Brush Shape. This is typically a black and white image containing the shape of the key (the image will be scaled down by the effect automatically). A good candidate is for example a soft-edged Circle pattern (see below). A mask channel will be ignored. Note: The image used for the brush shape should fill the image area as much as good as possible. A small white spot, for example, somewhere lost on a black background will make a very inefficient brush. Try to have it zoomed up to fill the monitor if possible by any means.

Optionally, a fourth input can be given:

- Brush Angle. The direction of the brushing is controlled by the luminance of the image. A mask channel will be ignored.

Output

- Image
- Mask: An empty mask

Parameters

- **Density.** The density of the automatic brush strokes. A value of 100 will, with most brush sizes, give brush strokes with quite some space in between. In the space between brush strokes, the background will shine through. This is the reason why you typically use the same or a very similar background in case you wish to get a paint-like look.
- **Size X/Y:** The brush size in X and Y in percent of the image size in X.
- **Angle:** The brush default angle. If an image is used to modify brush angle (a forth input layer), it will modify this value (that is, the brush will not be modified from 0 but from the angle given here)
- **Slope:** Determines an offset for direction of the strokes. Its values are (0) or (1): off or on. When set to (1) this parameter sets an offset rotation to follow the outline of the image. When it is set to (0) the luminance values of the image determine the stroke direction: Black 0degrees offset, 50%Gray 180 degrees offset, and 100% White 360 degrees offset.
- **RandKey:** Randomizes the stroke positions
- **Blur:** Typically, images used to create the slope will have noise that effects the slope. Blur softens and reduces this noise, making the strokes follow the outline more continuously. Use a value between (.1) and (5)
- **Noise:** Adds a color noise disturbance in the strokes to vary the paint colors.
- **Chain:** Causes the strokes to clump together in a swirls, following the outline of the image. A higher value increases the grouping of the strokes together, allowing more of the background to show through. Try using a value between (0) and (1).
- **SizeVar:** Varies the size if different strokes.

Comments

Try creating a heavy stroke effect:

- Use the same image for three inputs: foreground, background and stroke shape.
- Set the Size X and Y values to 6 and 2, respectively. Set the SizeVar value to (60). And animate the Angle value in a varying sine wave between 30 and 55.

The strokes have a “pallet knife” look.

- Try to use a different background, or just offset the foreground a bit by shifting it a frame or two.

This is not a typical example of AutoPaint, but it makes a nice brushed effect. To vary brush strokes, use white on black patterns like a circle pattern from the Fx>Utilities menu.

5.5 DVEGL

This is a new PlugIn version of the 3D DVE designed specifically to take advantage of SGI's hardware rendering power. It has the same features and interface as the original 3D DVE, with the addition of a Motion Blur parameter. If your system has the appropriate hardware for rendering, this will speed up performance considerably. If your system isn't set up with hardware rendering capabilities, the PlugIn will automatically switch to use the software renderers. In addition to the Motion Blur in the PlugIn, some new features have been added to both 3D DVE's, like Global Transformations and Adjustable Rotation Axes. The new parameters are listed below. See the original reference page in the manual for information for other 3D DVE parameters.

Menu Location

Fx>Plug Ins> FasterWith Hardware>DveGL

Input

One or more inputs are required. 3D DVE's can be either compositing effects if the background parameter is turned "on" (Camera>Backgr set to **1**), making the first input the background and all subsequent inputs DVE tracks. Or, the DVE can be applied directly to an image without compositing, (Camera>Backgr set to **0**), in which case input 1 becomes the first track, etc and will be displayed over black.

Additionally, if the Displacement function in the 3D DVE is enabled, the layer directly beneath the DVE track image becomes a displacement map. The luminance values of the displacement map determine height of the resulting displaced "3D image". *See the Description of 3D DVE inputs in the 2.1 User Manual for a further layering structures with the 3D DVE.*

Output

- Image: The composite or 3D effect over black.
- Mask: With background active: An empty (opaque) mask. Without background inactive active: The combination of all input track masks.

Parameters

This page does only describes NEW parameters in version 2.6

- Camera
 - Motion Blur (Only in the PlugIn version)
 - MBEnable: This can be toggled off or on with a value of 0 or 1, respectively. The motion blur uses a value in the Anti-Aliasing parameter (Camera>AntAls) to determine the oversampling rate - values range from 0 to 7, higher numbers slow rendering time while increasing quality exponentially.

- **Global:** There is now a set of global transformation parameters which manipulate all tracks in true 3D space, allowing for multichannel moves such as multichannel frame pushes and 6-sided cubes. The Global channel parameters appear in the Time Editor above track_1. They include: Translation, Rotation and Zoom on the X,Y&Z axes, as well as a new parameter for offsetting the axis of rotation:
- **Center X/Y/Z:** shifts the center point for the images rotation axes. To shift the axes to the extreme top or bottom of the image, use a value of +/-100 for Y. For the X axis use +/- 133.33. This can be used for hinged door effects, etc.

Offset the rotation axis before creating a DVE move, scale or rotation to prevent undesirable drifting during the animation.

The Center parameter is also available in each local track of both 3D DVE's.

5.5.1 3D View Changes

There are four new manipulators added to 3D View window.

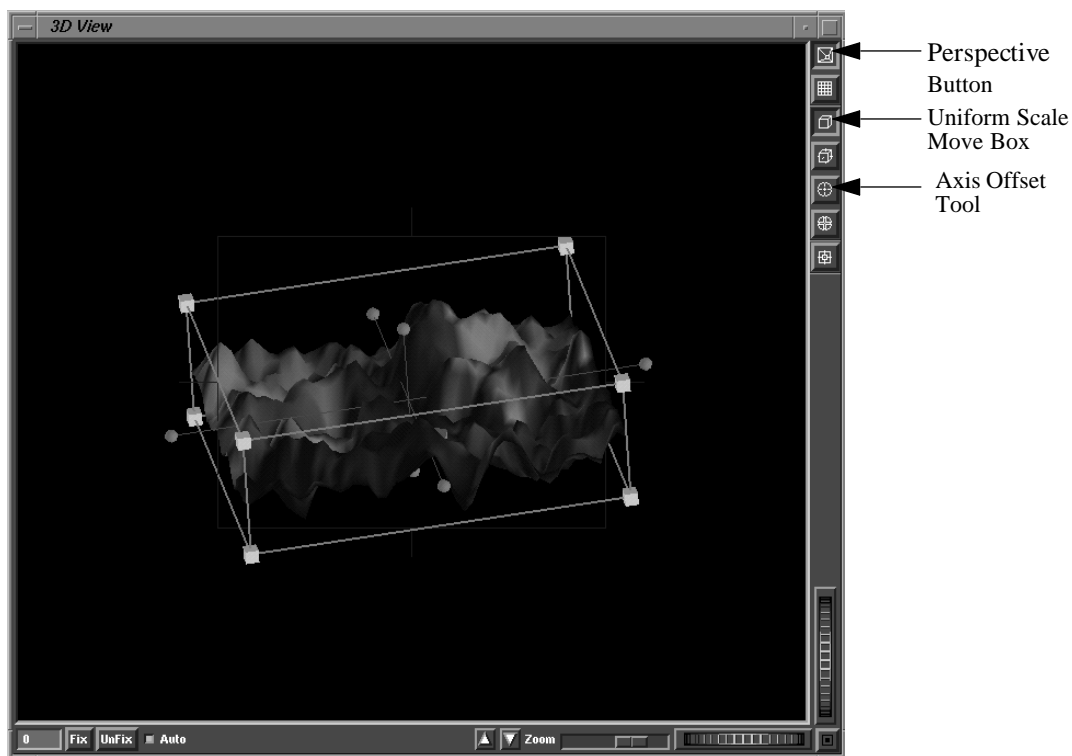


Figure 11. 3D View Monitor

- **Perspective Button**
When active changes the 3D View to a flat perspective. This is very helpful when viewing large objects from side or top angles.

- **Uniform Scale Move Box**

An updated version of this tool allows for greater positioning control in 3D space. The tool also has six control points for constrained rotation on X, Y and Z axes. In addition, you can move on the X, Y and Z planes from the frontal view - you don't have to change the window view to move in Z axis. Click and drag on the outlines of the box to move along any plane. The corner handles are used for scaling images.

- **Axis offset tool**

The Axis offset tool looks like a virtual trackball with arrows at the intersection of each plane. Use this tool to rotate an image with an offset axis. To offset the axis of rotation drag on the respective arrow to move on the X,Y or Z axis. Place the ball on the desired "pivot point" and use the ball for rotation. These values appear in the Time Editor under the Center parameter.

- **Lights**

To see the Light in the 3D View select the Light parameter in the Time Editor.

The Light manipulator in the 3D View Window is represented by a white ball, with a single line attached to a white cone. The cone pivots on the white ball. Like the previous version this is only a directional light source, its direction determined by position of the cone. Although the ball can be moved as well, this has no affect on the direction of the light itself. It is used to better position the icon in the 3D View while you are working. As with the previous light source you can add as many as you like and animate their direction and intensity over time.

See the 2.1 User Manual for a full description of the 3D View Window

5.6 Center Blur

The center blur effect can be used to simulate a fast or crash zoom on an image.

Description

Edges of the image are blurred in a streaked pattern from the center out as the image is zoomed forward or backward.

Menu Location

- FX>Plug Ins>Image Tricks>CentBlur

Input

Single Input.

- Input 1: The image the effect is applied to, and optionally alpha.

Output

- Image
- Mask: Alpha is blurred along with image

Parameters

- Zoom X/Y: Positive or negative numbers zoom the image toward or away. As the image is zoomed backward, the edges of the frame remain blurred while the center zooms back
- Center X/Y: Determines the center point of the frame from which the image appears to be zooming to/from.
- Ang: Offsets the angle of the streaks from the center, giving a swirly blur effect

To try out the Center Blur effect, use a setting like this:

- Animate the Zoom X/Y parameters from 100 to 150. Notice the center stays in relative focus while the edges become blurred. Move the center of the image using the Center X/Y parameter and animate the Ang. from 0 to 30 to give the illusion of a camera rotation while zooming.

5.7 Channels

Channels is an effect designed to give you extreme control over the discrete Red, Green, Blue and Alpha channels which comprise each image. By manipulating these components, some very interesting color separation and additive effects can be achieved.

Description

Allows for the combining, swapping and manipulation of discrete RGBA channels for up to four images using a variety of boolean operations.

Menu Location

- FX>Plug Ins>Image Tricks>Channels

Input

Channels can use one to four inputs.

Output

- Image: A combined image based on the selection of Red, Green, Blue and Alpha channel parameters and boolean operations determined by the formula in the Plug In interface.
- Mask: A combined mask based on the selection of Red, Green, Blue and Alpha channel parameters and boolean operations determined by the formula in the Plug In interface.

PlugIn Interface

To open the special PlugIn interface for the Channel effect select PlugIn from the Time Editor's view menu.

- The Channel PlugIn Interface contains a gridlike configuration of the RGBA components and their corresponding boolean operations. Each of horizontal lines, R/G/B/A, is a formula determining the combined output for that channel. The vertical selections determine the particular operations applied to each channel. For example if you want the output of the Red channel to be the Green channel of Image 2, select G and 2 in columns three and four. If you want to add a boolean operation between two images, select the operation from column 5 and use columns 6 and 7 to complete the argument, i.e. $G2 + R3$ adds the Green Channel of Image 2 to the Red Channel of Image 3, etc. This works the same for all three channels. To invert the operation select the (tilde) option from column 2.

Parameters

- R/G/B/A_Scale: Zooms the result value for each boolean operation, shown in the formula in the Plugin Interface.
- R/G/B/A_Bias: Adds a bias to the result of the boolean formula shown in the PlugIn interface.

Comments

Experiment with the values for each channel formula in the PlugIn editor to achieve interesting effects.

5.8 Directional Blur

Description

Directional Blur applies a streaking blurred effect across an image, while moving the image in a specified direction, simulating fast motion, like a swish pan.

Menu Location

- FX>Plug Ins>Image Tricks>DirBlur

Input

Single Input.

- Input 1: The image the effect is applied to, and optionally alpha.

Output

- Image
- Mask: Alpha is blurred along with image

Parameters

- Rad: Determines the amount of movement and motion blur applied to image. Values range from 0, centered, to 100, off screen.
- Angle: Determines the direction of the movement/blur.

5.9 Equalize

Description

Try to imagine the image consisting of a composition of different frequency bands, like sounds. High band frequencies represent the sharpest detail in the image (and typically the noise introduced by imperfect hardware, like cameras, tape machines, etc.) Medium bands represent small details in the image, for example, eyes of an actor, and low band frequencies represent overall shapes, like the position and presence of the actor.

While sharpen or blur increase or suppress the highest frequencies, (fine detail and noise), the equalize filter makes it possible to raise or lower the mid range frequencies. Using this effect can change the look of the outlines in an image without growing or losing the details (and noise), as in Sharpen or Blur.

Menu Location

- FX>Plug Ins>Image Tricks>Equalize

Input

Single Input.

- Input 1: The image the effect is applied to.

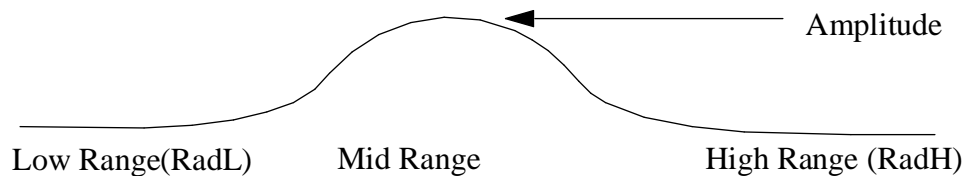
Output

- Image
- Mask: An opaque alpha.

Parameters

Imagine the effect as a panel of equalize sliders on an audio board. Raising or lowering the high frequencies corresponds to blurring and sharpening in the image domain. The mid range corresponds to the effect of an equalize filter.

- RadL: This value defines the beginning of the frequency range you are correcting.
- RadH: This value defines the end of the frequency range you are correcting. Should be higher than the RadL value.
- Ampl: Raises or lowers the amplitude of the mid range between the high and low values.



5.10 Kaleidoscope

Description

An image filter in the pattern of a traditional kaleidoscope, dividing the image into mirrored triangles.

Menu Location

- FX>Plug Ins>Image Tricks>Kaleido

Input

Single Input.

- Input 1: The image the effect is applied to, and optionally alpha.

Output

- Image
- Mask: Alpha is repeated with the kaleidoscope pattern.

Parameters

- **Angle:** affects mirrored image in two way, spinning the mirrored triangles in one direction, while turning the entire frame in the opposite direction, simulating a real kaleidoscope.
- **Size:** Determines the number of mirrored triangles within the screen. A value of 100 fills the screen with one mirrored image, while a value of 1 makes hundreds of tiny kaleidoscope patterns.

5.11 New Bump

Description

The New Bump PlugIn, in contrast to the original Jaleo Bump effect offers more sophisticated refraction, lighting and diffusion parameters giving photorealistic textures and such as water drops, glass, chrome and plastic.

Menu Location

FX>Plug Ins>Image Tricks>NewBump

Inputs

The New Bump can use either one or two inputs. If only one input is used, the embossed image, defined by its alpha channel, is composited back over itself. If two inputs are used, the first input becomes the background, while the second creates the bump effect defined by its alpha channel.

Output

- **Image:** A composite of either the bumped effect over its original image, if one input is used. Or, the bump of image 2 composited over input 1, if two inputs are used.
- **Mask:** A rounded version of the alpha is piped through.

Parameters

- **Edge>Round:** Blurs the edges of the alpha channel, which when added to the lighting and shadow parameters gives the illusion of three dimensional amplitude. The default value is (.5). For best result keep the Round parameter close to this value.
- **Edge>Tension:** Determines the roundness of the bumped image. Use this parameter to create bevels. Its default value is (0), no bevel. Use high numbers between (100 and 300) to create a defined bevel. Tension values which are too high will tend to cause aliasing on the edges of the bump.
- **Transparency>Refraction:** Defines the amount of refraction within the bumped image. This gives the photorealistic effect of looking through glass or water. Values range from +/-100. Best results are achieved within the (-50) to (+10) range.

- Transparency>R/G/B: Casts a tint within the bumped image. The default is RGB values of 100 or no color change. Hint: Use the Color Selector located in the Time Editor's View menu to interactively set RGB values.
- Light>Angle: Determines the direction of the bumps highlight and shadow.
- LIght>Highlight: Determines the HIGHLIGHTS intensity.
- LIght>Difuse: Increases the contrast between highlights and shadows. Used to create a plastic look. Values range from (0) to (100)
- Shadow>Intensity: Defines the cast shadows opacity. A value of (100) is totally black, a value of (0) is totally transparent.
- Radiate R/G/B: Simulates a milky glow within the Bump giving a plastic-like effect. The default values are black, R/G/B (0). Achieve the glow by raising the overall RGB values. The glow can also be tinted by varying the RGB values or using Color Selector in the Time Editor's View menu.

5.12 Noise Pattern

Description

Offers the same pattern generation as Jaleo's original Noise effect with the addition of a color variable and the exclusion of some of the obscure parameters. Use it to make randomly colorized backgrounds.

Menu Location

FX>Plug Ins>Image Tricks>NoisePat

Inputs

Noise can operate without inputs. It is merely used as a background pattern.

Output

- Image with an opaque mask

Parameters

- Key: To achieve a noise pattern that changes over time, the key parameter should be animated over time.
 - Default 1, Minimum 0, no maximum defined.
- RadX: Medium width of the noise bands generated. Use values of (2) to (3) with the RadY parameter to make a cloudy effect.
- RadY: Medium height of the noise bands generated. Use values of (2) to (3) with the RadX parameter to make a cloudy effect
- Pass: Filter quality of the effect.

- Best left at the default value of (2).
- Color: A value of (0) or (1) turns off and on the addition of randomized color to the noise pattern.
- RollX/Y/Z: Imagine the noise pattern painted on the surface of a sphere located behind the monitor. Rotating the sphere about the X, Y and Z axis can then be used to animate the pattern.

Comments

Noise is a cyclical effect - that is, a noise pattern “scrolled out” of the monitor to the left will flow in on the right again.

As noise can, depending on parameter settings, contain rather high frequency signals, it is advisable to view the result using high res mode or the Single Field/Frame command of the monitor. In low res mode, it will be difficult to judge the final result.

5.13 Outlines

Description

An image filter which detects edges of objects in the frame and creates a halo of the objects over a black background

Menu Location

FX>Plug Ins>Image Tricks>Outlines

Input

Single Input.

- Input 1: The image the effect is applied to, and optionally its alpha.

Output

- Image: The image outlined over black
- Mask: Alpha is piped through unaffected.

Parameters

- Blur: Broadens the outline. A default value of (1).
- Lum: Adjusts the luminance of the outline. Default value of (100). Use values around (1000) to raise the luminance value of the outline.

5.14 Quad Tree

Description

Quad Tree is a mosaic-type effect combining the color value of closely related pixels in the scene, until they touch the next group of less related pixels. Its pattern geometry is based on rectangles. The effect generates an alpha based on the outlines these rectangles, creating a block outline of the image.

Menu Location

FX>Plug Ins>Image Tricks>QuadTree

Input

Single Input.

- Input 1: The image the effect is applied to.

Output

- Image: The image with the mosaic effect
- Mask: The alpha is the outline of the effect rectangles creating a grid pattern resembling the image.

Parameters

- Tolerance: Adjusts the threshold of pixel color similarity used to make the mosaic.
- MaxLevel: Maximum times the squares will subdivide within a certain color value area. Lower numbers will make large evenly distributed blocks, higher numbers will allow small squares to form in areas of the image with large color differences. Values range from (0) to (16).
- InvKey: Inverts the alpha channel. Values are (0):off and (1):on.

Comments

Use the alpha channel of this effect to create interesting keys and bumps or use the Show Key function to create a black and white cross-stitch or newspaper print effect.

5.15 Six Vector Color Corrector

A new colour correction that permits to directly manipulate seven colour vectors.

Menu Location

- FX>PlugIn>ImageTricks>SixVecB

Input

- The target image
 - Image and optionally Mask. This is the image to be corrected.

Output

- Image
- Mask

Parameters

For each of the colour vectors that can be corrected, a set of RGB colour parameters:

- Red
- Green
- Blue
- Cyan
- Magenta
- Yellow
- White

Best use the Colour Editor window to adjust any of the colour bands. Note: Colour values in the colour corrector may be over-saturated, that is, they may have values larger than 100. This can not be achieved with the colour choose; here you would have to use the Time Curve editor.

Comments

The colour corrector works as follows: If you change the colour values for any of the available colour bands, all colours in the image that have a colour close to the colour of the respective band will be transformed to the colour you set up.

For example, you have an image with a red dress that you wish to change to blue. As the colour to be changed is distinctively reddish, you would select the Red vector in the colour corrector (directory Red). Using the colour wheel of the time editor, you would now be able to replace all red tones in the image with the colour you create in the colour wheel (or using the time curves, for this matter). Obviously, the correction works best if the colour to be changed is at least reasonably separated from the other colours in the image.

Basically, the colour corrector gives you six basic colour bands plus white that you can transform into any other colour. Of course you can also edit combination of the colour bands.

The best way to adjust colour parameters is to use the colour editor view from the Time Editor.

See also

“Color Chooser” in version 2.5 documentation update.

5.16 Slope Blur

Description

A filter which applies a smeared blur effect based on the outlines or slopes of the objects in the frame. As opposed to the directional and center blurs, this filter uses the outlines of the elements’ shapes to determine the blur direction, giving a swirled brush effect.

Menu Location

- FX>PlugIn>ImageTricks>SlopeBlur

Input

Slope Blur can use one or two inputs. If only one input is used, then the outline of image is used to determine the direction of the blur. If a second input is added, then the outline of the second image is used to determine the blur direction on the first input.

- Input 1: The target image
- Input 2 (optional): Its luminance is used to determine blur direction

Output

- Image

Parameters

- Blur: Filters the noise of the image driving the blur direction. If more blur is added, it will cause a more continuous and round smear effect. Use values between (1) and (10)
- Rad: Adjusts the length of the blurred streaks.
- ang: Offsets the angle of the blur based on the outline of the image. The default value (90) or parallel to the contour of the image.

5.17 Slope Distort

Description

A filter which uses luminance values and object outlines to define areas of distortion, creating a surrealistic, liquidy effect on objects in the frame.

Menu Location

- FX>PlugIn>ImageTricks>SlopeDistort

Input

Slope Distort can use one or two inputs. If only one input is used, then the luminance values and edge detection of input 1 is used to determine the areas of the distortion itself. If a second input is added, then the outlines and luminance values of the second input is used to determine the distortion areas in the first input.

- Input 1: The target image, and optionally its alpha
- Input 2 (optional): Used to determine distortion areas for Input 1

Output

- Image - the distorted image
- Mask - The alpha of input 1, only is piped through with the same distortion as the image. The effect ignores the alpha of input 2.

Parameters

- Blur: Applies a blur to make the distortion more continuous. Use values between (1) and (10)
- Rad: Adjusts the grade of distortion in the distorted areas. A value of (0) gives no distortion in the image. The default value is (30). Both positive and negative values can give interesting results.
- Ang: Offsets the angle of the distortion causing a swirly, liquid effect inside the distorted areas.
- loops: Adjusts the tightness of the swirl inside the distorted areas. A default value of (3). (1) is almost no swirl, while higher value increase the swirl so that the original image is barely detectable.

Comments:

Since the distortion is applied to the entire frame, it may be necessary to zoom the image forward to get rid of black edges.

Try animating the Rad and Blur parameters to create a melting metal effect in your image.

5.18 Spot Posterize

Description

A filter which uses round, brushlike shapes for image posterization, just like a stone mosaic. Posterization reduces the number of color levels in the image.

Menu Location

- FX>PlugIn>ImageTricks>SpotPosterize

Input

- Input 1: The image track to which the effect is applied, Spot Posterize ignores the alpha channel.

Output

- Image - The Posterized image
- Mask - An opaque mask.

Parameters

- Tolerance - Determines the threshold for the closeness in color range where the posterization occurs. Its default value is (20). Lower values increase the number of posterization spots, while higher values decrease their number.
- Size X/Y: Defines the size of the posterized spots. Default values are 20.
- RandKey - Randomizes the position, therefore, size and shape of the posterization spots.

Comments

Try a “dripping paint” effect by setting the Size X and Y values set to (2) and (20), respectively. Then, set the Tolerance parameter to 90. This works really well with the tutorial clip, *000_Canary Islands*.

See Also-

“Posterization” in the 2.1 User Manual

5.19 True Mosaic

Description

A mosaic effect which uses random polygonal shapes, instead of rectangles. Use its border parameter to give the look of leaded stained glass.

Menu Location

- FX>PlugIn>ImageTricks>TrueMosaic

Input

True Mosaic can either be a single input filter or a compositing effect based on the number its inputs and the Borders parameter. If only one input is used, the Mosaic effect is applied to the image and alpha. If two inputs are used with the Borders value set to (1) or higher, the second input fills the border area, and its alpha channel, masked by the bordered mosaic effect is combined with the alpha of input1.

- Input 1: The target image to which the True Mosaic effect is applied, and optionally, its alpha.
- Input 2: The background fill image for the True Mosaic border, if the Borders parameter is turned on, and optionally its alpha.

Output

- Image
 - One input - The True Mosaic image, if Borders are used, they are filled with Black.
 - Two inputs - The True Mosaic image, if Borders are used, they are filled with the image in input 2.
- Mask -
 - One input - The alpha of input 1 with the mosaic effect applied to it.
 - Two inputs - If the Borders parameter is used the alpha channel of input two is shown through the borders and combined with the alpha channel of input 1.

Parameters

- Size - Determines the size of the mosaic polygons. Default value is (5)
- Borders - Defines the size of border around each polygon. Default value is (0), borders turned off. Use low values for this parameter between (0.1) and (2.0).
- RandKey - Randomizes the position, and therefore, size and shape of the mosaic polygons.

Comments

Try combining the bordered True Mosaic effect with the original Bump Effect, (Fx>Image Effects>Bump to get a three dimensional tiled effect. Set the Borders value in True Mosaic to (0.1) and in the Bump effect, Blur to (.25), Ampl to (400), and Refl to (50). Modify these parameters to create stone or a quilted effect

See Also-

“Mosaic” and “Bump” in the 2.1 User Manual

5.20 Morph and Paint Plug Ins

See the *Jaleo 2.6 RotoPaint & Morph Plug In Users Manual* for a complete description of these new Plug in effects.

5.21 Title

The Title plug in allows you to create text as vector shapes in the Reel. Text can then be animated using predefined roll or crawl effects. You can also create your own animations with the built in 2D DVE. Title uses PostScript fonts that are loaded in the System software.

Menu Location

Fx>Plug Ins>MorphedPaintedTitled>Title

Inputs

The title effect does not need an input. It's default image is a white on black representation of the vector shape. If the Title effect is wrapped around an image clip, then the Title effect becomes an alpha channel for that clip, like an External Key effect. Use this option if you want to add color or video to your text.

Outputs

- Image: A white on black image of the text, if no input is present. The the input clip's image if the Title effect has an input.
- Mask: An opaque alpha, if no input is present. The text becomes the alpha channel if the Title effect has an input clip.

Title Window

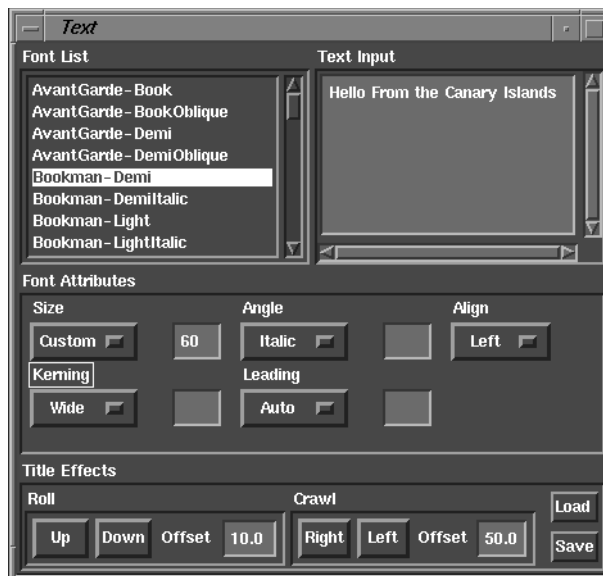


Figure 12. Title Plug In Interface

Title has an interface similar to the Text dialogue box in RotoPaint. The Title interface has a new area at the bottom for creating text animation and saving and loading text files.

The upper left box lists all available PostScript fonts in your system.

The upper right box is the text entry area. There are scroll bars if the typed text does not fit in the window. Text can be loaded from any ASCII file and

Under the font list and the text entry window, you can control font attributes. All font attributes are floating point numbers. The available attributes include:

- Size in pixels
- Angle in degree
- Alignment
- Tracking (Spacing)
- Interline Spacing (a value of 1.0 is one line)

Creating Text

To create text, select the Title effect from the Plug In menu. Then open the Title interface, by selecting Plug In from the Time Editor's View menu.

The text dialogue allows you to determine the text attributes as well as to type in text in a simple editor window. The text will then be displayed as white-on-black images in the Reel Monitor. To see the text as it is created, make sure the monitor cursor is over the Title effect clip.

Changing Text

Once you have entered text into the input window, its attributes can be changed at any time by first selecting any part of the text and then adjusting the Font Attribute parameters.

Animating Text

There are two predefined animations that you can perform on the text located in the Title Effects section of the window.

- **Roll:** Select Roll to animate the text vertically through the screen. Roll uses each line in the text input window as a single line in the animation. You can select a direction for the roll, either Up or Down, and choose an offset value for the text to be placed from the Right Margin. The default offset is (10) which is close to the center. To change the offset value type in a new number between (0) and (100), press enter, and then reselect the Up or Down button to update the animation curve.
- **Crawl:** Crawl will animate the text horizontally across the screen. Crawl uses one continuous line of text. Separate lines in the text input window will crawl across the screen at the same time. You can select the direction, either Right or Left, and choose an offset value for the text to be placed from the Top of the screen. The default offset is (50) which is close to the center. To change the offset value type in a new number between (0) and (-100), press enter, and then reselect the Right or Left button to update the animation curve.

The Title effect, like the Shape effect includes a set of 2D DVE parameters that can be animated over using the Time Editor. *For more information on these parameters, see the 2D DVE section in the Version 2.1 Users Manual.*

Saving and Loading Text Files

Text can be saved or loaded in two formats:

- **Text:** Saves only the ASCII text information with no attributes. Text files are given a .txt extension and are stored by default saved in the Text directory in your WORK file. You can load these or any ASCII files into the Input window using the Load button at the bottom left of the window. These files are recalled without any change to the Title parameters.
- **Formatted:** Saves both the text and all of its associated attributes. Formatted files are given a .ftxt extension and are stored by default in the Text directory of your Work folder. When recalled using the Load button, these files are loaded into the Input window with all or their original Font Attributes.

5.21.1 International Character Input

The Title plug in window behaves like a standard X application - international characters work if you have selected an appropriate keyboard layout. You can also use the X composition mechanism to create international signs with key combinations. See the UNIX manual page on “compose” for more information (open the manual page browser from the toolchest help menu and select the section X11).

5.22 Changes to the Combination Keyers

Both Combination Key PlugIns (Blue and Green) have a set of new parameters for better key control. In addition, Edge Build has now been added to its Color Correct parameters.

Menu Location

Fx>Plug Ins>Plugged Keyers>Comb

Input

- The target image
 - Image only. The key will be extracted from this input
- Optionally, a clean background shot, that is, the blue/greenscreen without foreground.
 - Image only. If this image is present, a colour differencing technique is used to improve the key; however, a clean background shot must be available or it must be built with Background Build
- *For a powerful Color Difference Keyer, See Three Input Color Difference Keyer. below.*

Output

- Image
- Mask

Extraction Parameters

- Clip/Gain: The standard Clip and Gain parameters that can be found in all Jaleo Key effects. Clip and gain can be adjusted with the Histogram from the Pick Editor; this actually makes most sense.
- BlurX/Y: After extracting a mask, these parameters allow to blur the raw mask before the Clip and Gain correction is applied. This helps to remove noise from the mask. Small values should be used. In exception from normal Jaleo Blur parameters, here only steps in integer values make sense, denoting the size of the blur box in pixels. This will be adapted in a future version of the PlugIn.

Correction Parameters

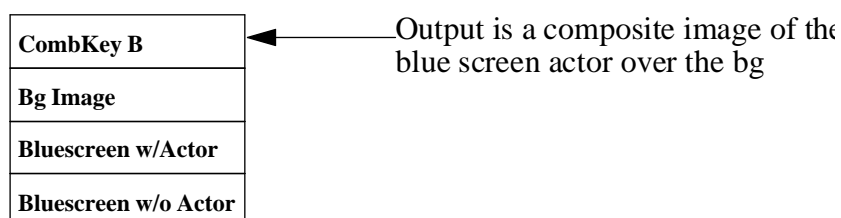
- **Pass>R / Pass>G (Pass>B):** Similar to the Suppress Blue effect provided in the Key menu, the Combination Key performs a colour suppression by desaturating blue (green) pixels. That is, for distinctively blue (green) pixels, the blue (green) value is lowered to make these pixels more greyish, thus much less visible. The colour suppression is controlled by two parameters, each of which controls the amount of suppression applied to pixels with considerable amounts of the other primary colours. For the blue key, those are red and green, while for the green key those are red and blue. Basically, the parameters determine the angle of the wedge around blue on the colour wheel. The default value of -50 should be suitable for most purposes. The higher the value, the smaller the angle of the suppression, that is, the more the suppression only affect pure blue pixels.
- **Red/Green/Blue:** By default pixels are desaturated by the colour suppression, that is their blueish/greenish shade is transformed towards grey. Unfortunately, in some cases this causes problems, for example with a blond girl on a blue background. The composited result will show her hair quite greyish, what probably is not desired. In this case, one would raise the red channel in the colour correction to counter the greying effect.

In general, the colour correction allows to make up for undesired colour loss due to the blue/green suppression. Typically, it will be easiest to use the colour chooser window from the Time Editor to change colours. Of course, you can also use the time curve controls.

Lum: Changes the luminance of the suppressed pixels.

Three Input Color Difference Keyer

With three inputs, the Combination Keyer plug ins will now behave like the Color Difference Keyers found in the Key menu. This is one of the most powerful keyers in Jaleo for images with fine details like shadows, hair and smoke. In this configuration, the first input is the background image, the second is the actor over a blue/green screen, and the third input is a shot of the same blue/green screen without the actor.



For this type of key a set of new parameters, under Transparency, has been added to the Time Editor specifically adjust the fine details like shadows, smoke and wisps of hair.

The transparency parameters only work when the Combination Keyers are set up with three inputs. The new parameters are:

- **Suppress:** Determines the threshold of which levels of the fine details, since they are mixed with the background color, are keyed through. A default value of (2) works with most analog betacam footage. For digital tape, the value can be lowered. Adjust this parameter to bring as much detail as possible without introducing color noise.
- **Saturate:** Adjusts the color saturation present in the fine detail. Typically these elements are slightly oversaturated. Use this parameter to lower the saturation to better blend with the composite.
- **Blur_X/Y:** Allows you to soften some of the noise which occurs in the fine details of the key. Use small values for the Blur parameter.

The Combination Keyers still operate with their original input scheme: One input is a self-key on a blue or green screen image, and two inputs is a color difference key to be composited over a background with a Composite effect. The three input version of this keyer with all of the Color Correction and pixel blur makes it one of the most powerful keyers in Jaleo.

For a further description of the Combination Keyer Plug Ins, see the Version 2.5 Documentation Update.

5.23 CompExtKey

A new plug in keyer allows you to create a composited external key effect within one effect clip.

Menu Location

Fx>Plug Ins>Plugged Keyers>CompExtKey

Inputs

The CompExtKey uses three inputs:

- Input 1: The background image
- Input 2: The fill image for the key
- Input 3: The Key alpha key

Parameters

The parameters are same as those found in the Composite effect with the addition of an invert parameter that allows you to invert the key.

Uses

Use this keyer for quick composites of images with separate alpha channels as there is no adjustment for clip, gain or other key control.

6. Changes in Jaleo Utility Applications

6.1 Group Playback in the Loader Gallery & Flipbook

It is now possible to play grouped images, in the Loader, Gallery and Flipbook Utilities. Groups can be saved in the Reel with the File>Save Selection command.

In the Loader Window, select Group under the Class section. You will be able to see and play the group in the Loader Monitor. These can then be transferred to the Gallery and Flipbook by drag and drop. All three utilities will be able to cache 128 frames of a group for playback.

You can also directly open a group file to a Flipbook by double clicking its icon in an SGI File Manager window.

For a further description of Groups and the Loader, Gallery & Flipbook, see the Version 2.1 User manual.

6.2 Desktop Toolchest Macros

The Desktop Toolchest contains a new macro menu under Jaleo>Utils>Macro. These help to quickly perform functions like, jotting Jaleo configuration files, (.jaleorc and JALEO_WORK), closing the sound server and checking Backup and Restore files.

7. Unsupported Features

7.1 Template Effects

Jaleo now contains a mechanism to create templates: group-like entities that behave similar to normal Jaleo effects. Templates permit you to set up a multi-layered effect using dummy clips or placeholder holders, group the effect stack and then apply it as a single effect in the Reel.

7.1.1 Creating a Template Effect

Refer to the illustration below.

- To create a template, first build a multi-layered stack in the Reel using any of Jaleo's effects. These can be plug in effects as well. Make sure that all of the effect clips have to be the duration.
- When you are satisfied with the effect, you need to replace the image clips in the stack with the place holder, dummy clips found in the Home/Jaleo-ENV/extern/dummy.clip directory. Drag the dummies.grp icon into the Reel window pressing the middle mouse button.

You will see a green group clip named bg+(a number value). You can ungroup the clip using the Clip>Ungroup command. A stack of gray dummy clips will appear, each with a different colored grid image. These are used to replace the images in your effects stack. The place holders are numbered, start with bg0 and replace the lower most image in your stack. Replace the next higher with bg1, and so on.

Make sure the all effects and dummy clips are the same duration. You can use Edit>Force Size to do this.

- Group the effect stack, with the dummy clips. Use the Clip>Group command.

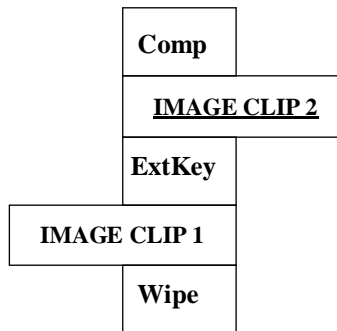
The Template group behaves like any other Group in Jaleo with the exception that there is no Time Stretching parameters. You can navigate in and change parameters at any time.

The Template Group also has an extent rectangle used to wrap around new images. The layering order of the new images corresponds to the numbering of the dummy bg clips. Bg0 is the bottom clip and so on. You can use as many inputs as are in the effect stack.

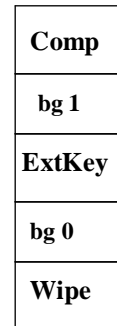
The Group can be renamed using the Clip>Change Name command. It can also be saved with the File>Save Selection command to be used over and over.

Creating an Effect Template

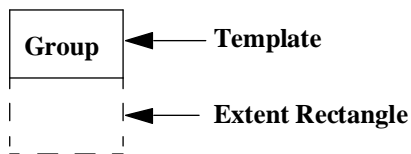
1. Make an effect stack



2. Replace the image clips with dummy clips



3. Group the Stack (Clip>Group)



4. The template can now be saved and used over and over with new clips.

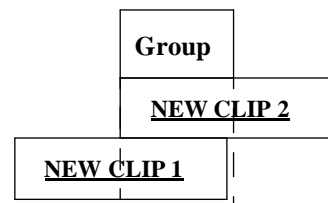


Figure 13. Template Creation Example

Templates provide a powerful tool for fast recall and application of complicated effects. The advantage is that you can apply the template directly to clips without having to physically replace them in a stack. This is great for keys, transitions, dve moves, etc that are used over and over. Although templates are not supported in Jaleo 2.6, they may be an immediate solution for commonly used effects at your facility.

7.2 Oversized Images in 3D DVE

The 3D DVE can operate on images larger than the resolution set up for Jaleo operation. This allows you to perform a variety of effects on the image, including zoom and moves without degrading the picture.

To load a large image, drag and drop it in the Reel. The clip will not be cropped if it is stored on a normal filesystem. You can NOT store oversized clips on raw, unless you reconfigure Jaleo's default resolution.

All effects, except the 3D DVE will perform a crop when the image is used. The 3D DVE will zoom the image down to fit the size of the screen. This is not reflected in the 3D View.

To see a part of the oversized image so that one pixel of the image is placed on one pixel of the monitor, you must set a scale factor in the 3D DVE which is equivalent to the ration of the large image to x and y resolution set for Jaleo. For example: If the large image has a resolution of 1440 X 1152 pixels, a zoom factor of 2 for x and y will get a section from the image without any scaling to the monitor. There is then ample space available for panning, for example. You can do a zoom to this size without any degradation to the image.

7.3 PAL - 16:9 Aspect Ratio Correction

Jaleo, if configured for PAL, can now display 16:9 images stored in CCIR video format with proper ration aspect correction. This function is available if you set t the environment `PAL_PLUS`, to do so.

- Log in to your Jaleo account
- Open the file `.cshrc` in an editor, by typing `jot .cshrc` in a shell
- Add the line
`setenv PAL_PLUS`
to the end of the file
- Save the file
- Log out and log in again.

If you run Jaleo, in the monitor and single frame windows the option "NTSC Aspect Ratio Correction" will be available. However with the `PAL_PLUS` variable set this option will not correct for NTSC, but for 16:9 material.

In correction mode, Monitor playback will be slightly slower than normal.

8. Keyboard Commands

This section contains a list of those keyboard commands that do not have a direct representation in menus. All other keyboard commands can be read from the menus.

Please remember that activated NumLock and CapsLock modes on SGI keyboards and systems inhibit normal functioning of many keyboard keys, in particular the cursor and edit keys.

8.1 The Reel

Navigation and Playback (mouse pointer over reel window):

Key	Command
Space	Stops playback
Arrow key right	Forward Play
Arrow key left	Backward Play
Shift + Arrow right	FastForward Play
Shift + Arrow left	FastBackward Play
Ctrl + Arrow right	Goto first frame that contains material in reel
Ctrl + Arrow left	Goto last frame that contains material in reel
Alt + Arrow right	Step forward one frame
Alt + Arrow left	Step backward one frame
Arrow Up	Move up one layer
Arrow Down	Move down one layer

Value Line Editing (mouse pointer over reel window):

Key	Command
Backspace	Backspace in value line
Shift + Backspace	Clear value line
Keys 0-9	Numeric entry in value line
Numeric Pad 0-9	Numeric entry in value line
+ -	Invert value in message line
. :	Separator character for timecode entries in value line

Reel Editing (mouse pointer actions):

Key/Mouse	Command
Left mouse button on clip	Deselect all and select clip
Shift + Left mouse on clip	Select additionally, or, if already selected, deselect Note: If you create an effect after shift-selecting two clips that overlap on two adjacent layers, the effect is fit automatically to the overlap area
Left mouse button on background	Deselect all and positions the position cursor at the click location
Drag with left mouse btn. on background	Rubberband selection
Drag with left mouse btn. on selected clip	Drag the clip (and all other selected clips) with the mouse
Drag with left mouse btn. on unselected clip	Deselect all and drag the clip with the mouse
Shift + Drag with left mouse btn. on clip	Drag the selection with the mouse. While the shift key is held no monitor evaluation takes place, speeding up significantly to reposition clips in complex layerings.
Drag + Middle mouse button	With a selected clip (multiple selection possible): Create a copy of the selection and place the copy at the place where the mouse button is let go.
Right mouse button on background	Drag the reel background for fast positioning of the content
Right mouse button on clip (extensible with left mouse button)	Move the clip cursor. If you move the clip cursor to either end of the clip and then press the left mouse button in addition, the clip will be trimmed
Shift + Right mouse button	Pops up the Edit menu
Ctrl + Right mouse button	Pops up the Clip menu
Shift + Ctrl + Right mouse button	Pops up the Select menu
Alt + Right mouse button	Pops up the window menu (Motif window manager function)

8.2 The Monitor

Navigation (with cursor over Monitor window)

Key	Command
Left arrow key	Step forward one frame
Right arrow key	Step backward one frame
Up/Down buttons with group navigation	Change overview level

8.3 The Time Editor

Navigation (with cursor over curve area)

Key	Command
Alt + Right arrow key	Move time cursor one frame to the right
Alt + Left arrow key	Move time cursor one frame to the left
Control + Right arrow	Move to the last frame of the time editor area
Control + Left arrow	Move to the first frame of the time editor area
Shift + Right arrow	Move forward to the next control point on any curve
Shift + Left arrow	Move backward to the previous control point on any curve

Curve Editing (with cursor over curve area)

Key/Mouse	Command
Left Mouse on back-ground	Deselect all
Left Mouse on control point	Select the control point
Shift + Left mouse on control point	Toggle selection state of the clicked point and maintain previous selection
Double click left on curve	Select the curve
Drag with left mouse on background	Deselect all and drag selection rectangle
Drag with left mouse on control point	Move selection (single/multiple CPs, Curves) with the mouse
Alt + Left btn. on curve	Insert a control point in the curve

Key/Mouse	Command
Alt + left btn on background with curve selected	Add a control point at the y position of the mouse for the selected curve
Insert key	Add a control point for the current curve at the current time cursor position
Numeric Input + Space with control point selected	Change the y value of the control point to the new value entered
Up/Down arrows	Change curve value at the Time Cursor position +/- 1. If necessary, add new control point
Shift + Up/Down arrows	Change curve value at the Time Cursor position +/- 10. If necessary, add new control point
Alt + Up/Down arrows	Change curve value at the Time Cursor position +/- 0.1. If necessary, add new control point

8.4 RtVideo

Navigation (with cursor over RtVideo window)

Key	Command
F7 key	Play forward on VTR
F6 key	Play backward on VTR
F8	Fast forward on VTR
F5	Fast backward on VTR
F9	Frame forward on VTR
F4	Frame backward on VTR
F11	Pause VTR
F12	Stop VTR

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