

TOKYO

Tokyo Split Animator 1.1 for Final Cut Pro X

Tokyo Split Animator is a set of Effects templates designed exclusively for Final Cut Pro X that goes beyond the familiar static split screen concept by adding simple to use menu-driven animation functionality (including position, rotation and zoom animation) and the ability to quickly construct custom design layouts.

Overview

The nineteen Split Animator templates can be found under Tokyo Split Animator in your FCP X Effects library.

The templates can be used either individually or in combination to produce an enormous array of split screen possibilities.

Edit your split screen source clips into a stack on the timeline and apply the Effects of your choice to build as simple or as complex a split screen as you want.

Unlike many other split screen effects, this template allows the user to adjust the position of each separate frame so that it's easy to build up your own layout from the basic Effect modules. Of course, you can make up the traditional symmetrical grids, but it's just as simple to create new designs that are not grid based, making for a very deep range of options.



What's new in 1.1?

In addition to the X and Y position animations, there are now two new extra animation modes:

ZOOM ANIMATION - you can choose to have the frame zoom in from either smaller or larger with the range of scale going down to zero for a zoom up from infinity. This can be adjusted separately for both Arrive and Depart animations.

ROTATION ANIMATION - you can have the frame rotate into position on any or all of the X, Y or Z axes. This can be adjusted separately for both Arrive and Depart animations.

ANCHOR POINT SELECTION - affecting both zoom and rotation, you can choose from a new drop-down menu where you want to position the anchor point for the animation.

ANIMATION EASE CONTROLS - there are now two separate sliders that give you control over the animation curve for both Arrive and Depart animations to give you more control over the ease behavior (previously the animation profile was linear only).

BORDER BLEND MODE - you can now select the full range of blend modes for applying the border.

BORDER AND MASK FEATHER - both the border and the image mask (the “cutout” for the image frame) can be independently feathered for a range of effects.

Operation

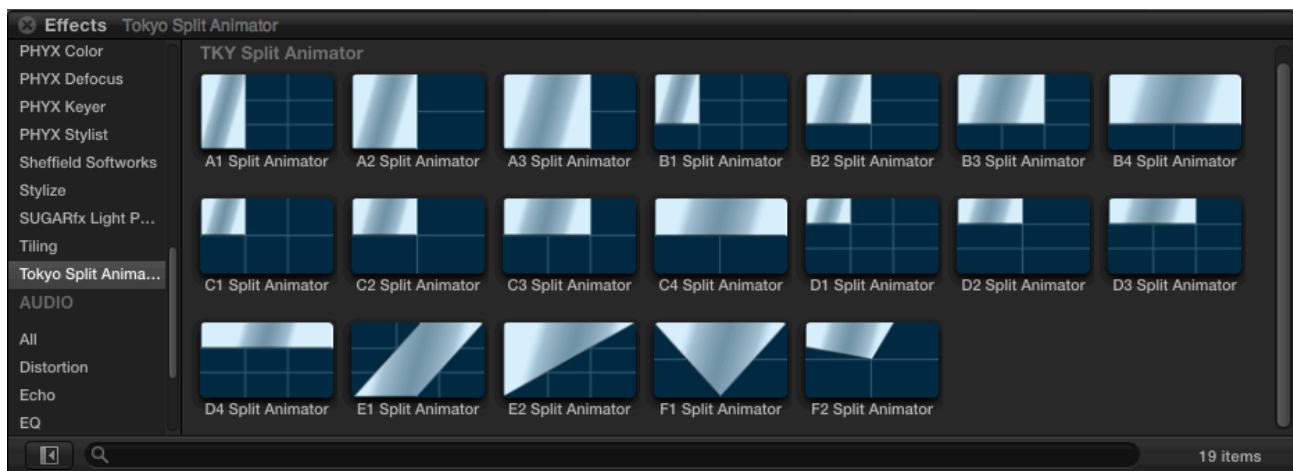
NAMING CONVENTIONS

In this manual we will be using the term “frame” to refer to each individual component of the split screen. The incoming animation is referred to as the “Arrive” and the outgoing animation is the “Depart”.

SELECT AND APPLY THE EFFECT

The best way to go about preparing your source images is to edit them into a stack on the timeline. For example, if you want a five-way split effect, then edit five different video layers above each other on the timeline ready for application of the Split Animator Effect. Note that you don't need all your layers to start and end at the same time if you don't want them to - it can be very effective if your different layers arrive and depart at different times, within reason, of course!

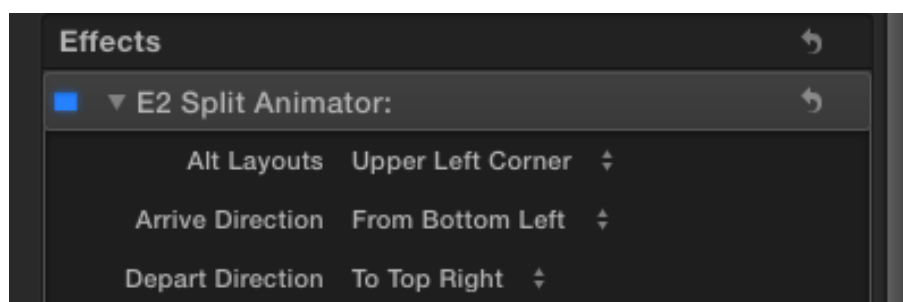
Next select a template shape that you want to use from the Tokyo Split Animator menu in the Effects library and drag it to one of the clips in your timeline. *(TIP: It's a good idea, but not essential, to mute the layers that you are not currently working on using the V command so it's easier to see what's happening.)*



You will notice that the Effects are grouped under various letters to help identify the right one for the job. Those starting with the letter “A” take up the full height of the screen, the “B” options are 2/3 of the full height, the “C” options are half height, the “D” options are 1/3 height, and finally the “E” options are the two diagonal variants. You can identify the width options by referencing the numbers - B1 is the 1/3 width option, B2 is the 1/2 width option, B3 is the 2/3 width option and B4 is the full width option. (Obviously there is no A4 as this would be a full frame.) *(TIP: You will also notice that each icon has a grid watermark to make it easier to see the proportions of each template.)*

The two diagonal options E1 and E2 and the eccentric version F2 have an “Alt Layouts” pop-up menu at the top of the Inspector (see the figure below) allowing you to select different orientations of the diagonals. The triangle option F1 also has an Alt Layouts menu with many more layout options (see Addendum below).

DIRECTION CONTROLS



The direction pop-up menus are at the heart of the Split Animator template giving you powerful control over the animation.

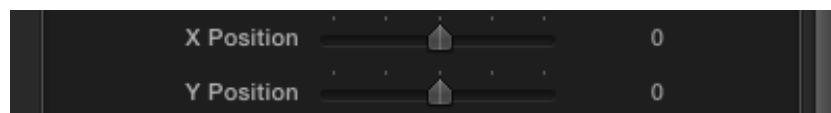
There is a separate pop-up menu for the incoming (Arrive) and outgoing (Depart) animation direction. The available choices are Left, Right, Top, Bottom, Top Left, Top Right, Bottom Left, Bottom Right and No Animation.

Here you can experiment with whatever animation you like - it's as simple as selecting a different direction from the menu. Note that as well as having each frame arrive from a different direction, it's also very effective to have them cross over each other. There are no rules - it's really down to the look and feel you want to achieve.

Where the template really helps is that it will always compensate correctly for both the direction and the final position of the frame.

POSITION CONTROLS

Each frame has a position slider that allows you to set the X and Y position within the overall composition.



The sliders are calibrated so that at zero the frame is centered, but it's also easy to find the edges of the screen for accurate line-up. An X position of minus 1 (-1) puts it at the extreme left of screen while a value of plus 1 (+1) puts it at the extreme right. Similarly a Y position of minus 1 (-1) puts it at the extreme bottom of screen while a value of plus 1 (+1) puts it at the extreme top.

(Note that for frames that are already touching the edge of screen because they are full height or width, there is the ability to slide the frame 50% offscreen in either direction.)

This means that you can rearrange the frames from their default positions to get the layout that works for you. The templates are not “locked”, they're modules that you can adapt any way you want them.

You are not limited to positioning your frames at the edges of the screen. Instead you can experiment freely with other positions within the screen that might overlap with other frames for a much more casual look than the customary regimented grid.

ARRIVE AND DEPART DURATION CONTROLS

There are two sliders that allows the user to set the duration of the Arrive and Depart animations individually. The maximum duration for either is 2 seconds. Note that the sliders are calibrated in seconds, rather than seconds and frames, to allow for different composition frames rates. Hence the increments are in decimals not frames.



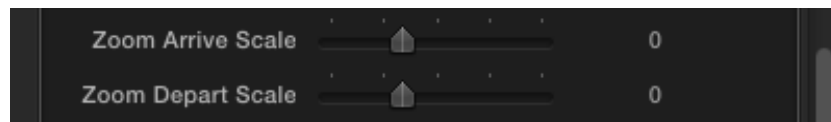
IMPORTANT NOTE

Note there is a limit to the minimum effective performance of the effect. If you apply the effect to a clip of two seconds or less you will not be able to see any outgoing

animation and for this reason it is best to work with a minimum clip duration of 2.5 seconds. This will mean that the default outgoing animation of .5 seconds play correctly. (Of course, if you select a Depart Duration of less than .5 seconds you can successfully shorten the clip duration accordingly as long as you stay above the 2 second limit.)

ZOOM ANIMATION

New in 1.1, you can choose to have the frame scale up or shrink down independently on both arrival and departure.



Use the Zoom Arrive Scale or the Zoom Depart Scale sliders to set the scale factor. A value of minus 100 (-100) sets the scale to infinitely small, while values above zero increase the scale.

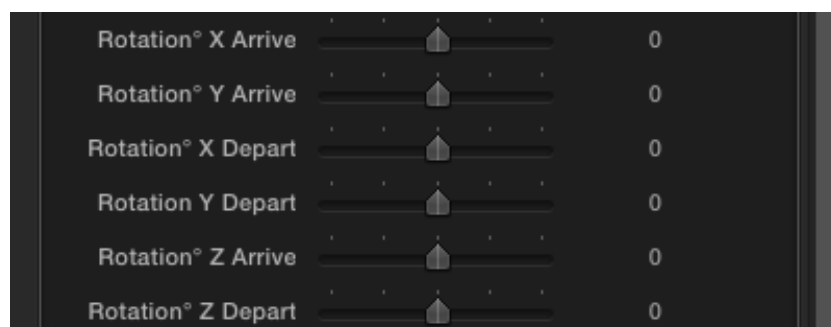
(Note: Bear in mind that scaling up the image can result in some degradation of the image when used with layout modules that are either full height or full width of the screen.)

Use the Anchor point pop-up menu to select the point about which the scaling occurs from (see below). The default is Centre.

Select the No Position Animation option from the Arrive or Depart Direction pop-up menus if you want to disable the position animation and use zoom (and/or rotation) only.

ROTATION ANIMATION

New in 1.1, there are six sliders that allow you to control the Arrive and Depart rotation animation. Animation can be achieved on all three axes (X, Y and Z) and can be used in any combination.

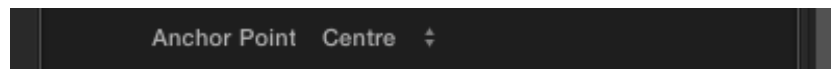


Use the Anchor point pop-up menu to select the point about which the rotation occurs from (see below). The default is Centre.

Select the No Position Animation option from the Arrive or Depart Direction pop-up menus if you want to disable the position animation and use rotation (and/or zoom) only.

ANCHOR POINT

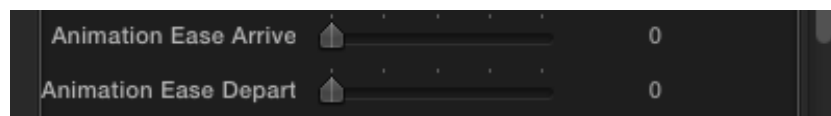
New in 1.1, a pop-up menu gives you the option to select the scaling (Zoom) or rotation anchor point, in other words the point about which the scaling or rotation takes place. You can choose from Centre (the default), Left Edge, Right Edge, Top Edge, Bottom Edge, Top Left Corner, Top Right Corner, Bottom Right Corner and Bottom Left Corner.



So for example if you choose an X rotation using the Left Edge option the frame will appear hinged from its left hand edge, and so on. Using the Left Edge option for a zoom animation will make the frame grow (or shrink) from its left edge.

ANIMATION EASE CONTROLS

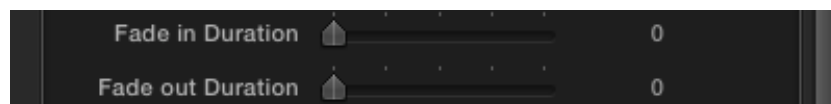
New in 1.1, there are two separate sliders that give you control over the animation curve for both Arrive and Depart animations to give you more control over the ease behavior. Previously the animation profile was linear only and this is still the default, but as you increase the value of either slider the animation profile will gradually change to an S-curve, in other words an ease in/ease out behavior.



These are global controls that apply equally to position, scale and rotation animations at the same time. (Note they do not affect the profile of the Fade animations.)

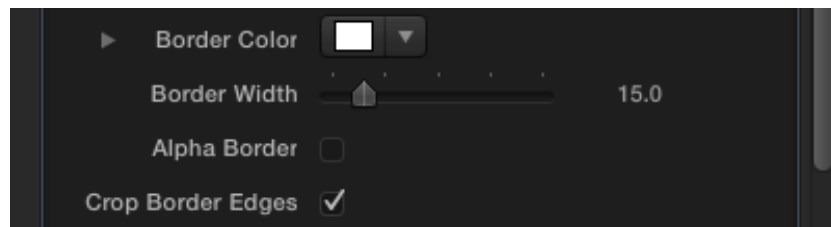
FADE IN/FADE OUT CONTROLS

Another pair of sliders control the fade in and fade out durations. By default these are set to 0 seconds, in other words there is no fade on either end. As with the Arrive/Depart controls, the sliders are calibrated in seconds, not seconds and frames.



BORDER COLOR AND WIDTH

A standard color picker allows you to set the color of the border, with the default set to white. There is also a border width control which as the name implies gives control over the border width (default 15).



A unique feature of the border control is that by default, whatever the chosen border width, the borders at the extreme edge of the screen will be cropped off. If you want to see all the edges of the borders including these outer ones, then there is a checkbox for Crop Border Edges that you can turn off. All the necessary scaling is automatically controlled. *(TIP: When using rounded corners (see below) you will probably want to turn this checkbox off.)*

BORDER BLEND MODE

New in 1.1, you can use this pop-up menu to select any of the standard blending options for some much interesting looks for the border. Combine this with border and mask feather to extend the possibilities still further.



ALPHA BORDER

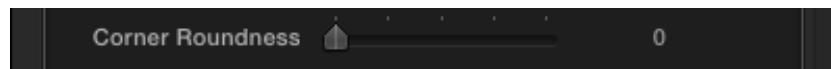
This checkbox gives the user a completely different way of using the border by making the border area completely transparent. Effectively what happens is that the border area gets cut away leaving a margin of “air” around the frame. *(TIP: This look works especially well when used in conjunction with a textured or other complex background and really benefits from the use of the drop shadow.)*



CORNER ROUNDNESS

There is a slider that allows you to choose an amount for corner roundness (default is zero and therefore square corners). This can give a really good modern look to your

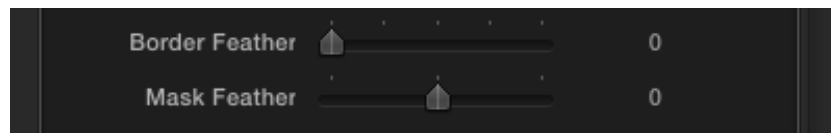
split screens. If using this feature, you will probably want to turn the Crop Border Edges control off in order to see the rounded corners in all their glory.



Note that corner roundness is not available for either of the two diagonal versions of the Effect (E1 and E2) or the triangle version (F1) - for reasons of taste!

BORDER FEATHER

New in 1.1, there is a slider that controls the softness (feather) of the border. The default is zero which gives a uniform hard edge to the border. Increasing the value will feather only the edges inside the masked portion of the image. In order to soften the outside edges as well, use the mask feather (see below) in conjunction with the border feather.



MASK FEATHER

New in 1.1, you can use the Mask Feather slider to control the softness of the edges of the mask both with positive and negative values. The default of zero gives no softness, a negative value feathers the image inwards (reducing the overall image area) while a positive value feathers it outwards (increasing the image area). You will probably want to use this control in combination with the Border Feather slider, although you can get some interesting effects with different values for both so it's worth experimenting to see what works in each individual case.

DROP SHADOW

There are a complete set of controls for the Drop Shadow, starting with a check-box to turn the shadow on and off (the default value is Off). There is a slider for the Opacity, a color picker for the shadow color, and silders for Blur, Distance, and Angle.

(TIP: Because your split screen will be made up of several separate effects you will probably want to take a bit of time to make sure that you have synchronized the values for the border and roundness options to get a consistent look. However, it's entirely up to you - you might find that a mix of looks is exactly what you're going for.)

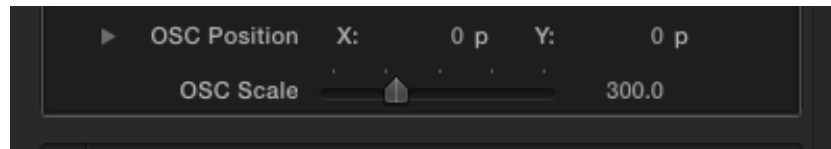
ONSCREEN CONTROLS

Each template option comes with its own onscreen control that allows you to pan and scan the source image within its frame. The center control lets you move the position, and the large outer ring allows you to scale the source image up or down - dragging outwards increases the size, and dragging inwards reduces it.

(TIP: the onscreen control is usually a handy guide for identifying which frame of a complicated split you are working on. If for any reason you don't see the onscreen

control for the effect that you are working on, click on the effect tab in the Inspector to get it to “wake up”.)

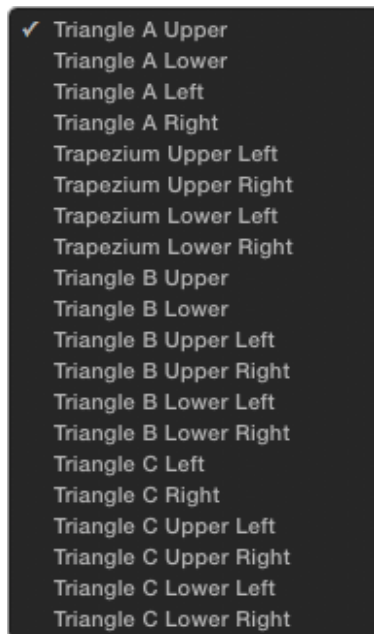
In the Inspector there are controls that are mainly for enabling reset of the onscreen controls, but could also be used to animate the scale and position of the source images Ken Burns style.



Note that the values for position are not calibrated in pixels but rather percentages, so that a value of 1 in the X position will offset the image all the way to the right, a value of 1 in the Y position will offset it all the way to the top. Note also that the default scaling value of 300 represents 100% and hence a value of 150 gives a scaling of 50% while 600 is equal to 200%.

ADDENDUM: TRIANGLE LAYOUTS (F1)

Because this version has a number of options hidden inside the Alt Layouts pop-up menu, here is an explanation of what's available and how to use it.



Essentially there are three triangle options (A, B and C) with a Trapezium option which provides an optional alternative to use with triangle A, giving a minimum of seven extra layout designs in total.

(TIP: Obviously we are talking in traditional layout terms here where each frame interlocks precisely with all the other frames in the split. However, it's worth remembering that a key feature of Tokyo Split Animator is that you don't need to be locked down to any particular preset layout. These triangle layouts like all the others lend themselves to imaginative combinations because each frame can be moved anywhere within the screen and hence can overlay any other frame.)

Triangle A (using Triangle A Upper, Triangle A Lower, Triangle A Left and Triangle A Right) in its basic form looks like this:



If used with the Trapezium option (using Triangle A Upper and Trapezium Lower Left and Lower Right), it looks like this:



Note that the layout can be reversed so that that trapeziums are at the top rather than the bottom, by using Triangle A Lower and Trapezium Upper Left and Upper Right.

Triangle B (using Triangle B upper and Triangle B Lower Left and Lower Right) looks like this:



Again the layout can be flipped vertically by using Triangle B Lower and Triangle B Upper Left and Upper Right.

Triangle C (using Triangle C Right and Triangle C Upper Left and Lower Left) looks like this:



In this case the layout can be flipped horizontally using Triangle C Left and Triangle C Upper Right and Lower Right.

For support and further information contact: support@tokyo-uk.com

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