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NINE

OTHER WINDOWS
Evolution Panels Version
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**CHAPTER 9:
OTHER WINDOWS**

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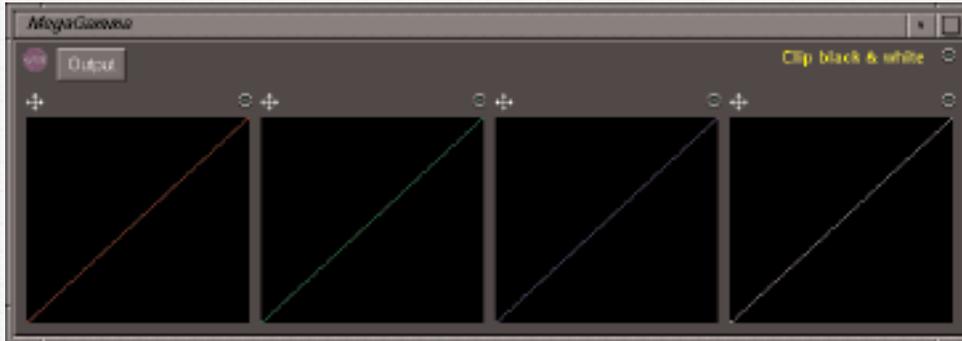
CHAPTER 9: OTHER WINDOWS.

MEGAGAMMA.

Fig. 78



Fig. 79



Once the Platinum has started, in the Unix version there will already be a window icon with the name 'MegaGamma'. In the Linux version there is a button in the System area Fig. 78. Clicking on it will open the MegaGamma window, Fig. 79. It is a set of gamma curves designed to be used as look-up tables; it is part of Mega 1, and separate curves can be applied at the input or output. These curves are applied at the extreme end in each case, either being the first or last part of the chain of colour correction. It is not programmable; although different MegaGamma values can be stored by project, opening a list in which MegaGamma was used will not automatically apply it. Different MegaGammas in the same list will need to be saved, and then opened manually at the correct point in the list. They work on the full screen, there are no isolations or regions available. However, with some practise it can be used to make some very interesting looks, and used to improve unpromising source material. (MegaGammas are the top item on page 2 of the Vault).

Tapping on the MegaGamma icon will open its window, which can be resized and positioned as needed. This size and position is the same for all users; it is not stored by user or view. If one user moves or resizes it, the window will then be at the new position and size when the next user opens it. Each of its four graphs (R,G,B and Luminance) can be separately manipulated by pressing and dragging at any point on it, which will have an instant effect on the image. Once one curve has been made, another part of the same graph line can be tapped on, and that dragged. The resulting graph is splined; that is, each point is the centre of a curve, rather than an acute angle. Each graph can have many points, and each one can be treated separately. To reset a single graph, tap on the reset icon above it; to reset the whole panel, use the normal reset icon at the top right.

As well as dragging the graphs, they can be drawn freehand. Tapping on the icon above the top left-hand corner of a graph will change it to a pencil, and then the cursor can be used to draw a new line inside the window the icon is above; freehand graphs are not splined. Tapping on the pencil icon will change it back to the dragging one. An existing curve can be modified with the pencil tool, and the points on a hand-drawn graph can be grabbed and moved with the icon set to its dragging option.

To save a MegaGamma, tap on the 'Save' button at the top left of the window; it will be saved in the current project. Naming MegaGammas is the same for any Vault item; if the 'Save' icon is highlighted, the current setting has not been saved. To the right of the 'Save' icon is a button to select 'Output' (the default) or 'Input'; this chooses whether the corrections are applied at the input or output of the colour correctors.

CUSTOM CLIP

Once a MegaGamma has been saved, a press and hold on its icon in the Vault will open a drop-down menu, in which is an option 'Save as custom clip'. If this is selected, the MegaGamma value can be applied to any list, but the graph in its window will be flat. Offsets from the applied MegaGamma curve, called the Custom Clip, can then be made. To apply a Custom Clip, open the Engineering Menu and then SCC setup; just to the left of centre is a button labelled 'Custom'. Tapping on this will apply the MegaGamma file saved as the Custom Clip, and the flag at the top right of the MegaGamma window will change to say 'Custom Clip' in blue. There can only be one custom clip, and saving a MegaGamma file as the custom clip will replace the existing one.

MegaGammas are not programmable, so, if different settings are used for different events, each MegaGamma file should be given its own name. If the same name is then entered in the list as a label, it is then easier to ensure that the correct MegaGamma is applied to the event. MegaGamma settings are not stored in Notes.

VIRTUAL WINDOWS.

For colourists who may prefer to make greater use of the use the pen and tablet, there are several virtual windows that mirror the Evolution panels. The qwerty and numeric windows are copies of the qwerty keyboard and numeric panel on the Transport Panel respectively.

Fig. 80



Fig. 81



The Linux version has an icon in the System area that opens the virtual Qwerty window; the Virtual panel contains the same functions as the Transport Panel.

Fig. 82



The Mega Virtual panel has colour corrector and channel selection buttons.

ENGINEERING MENUS.

Tapping on the icon at the bottom left of the vdu will open the Engineering menu **Fig. 83**. Most of the windows accessed from this menu are for initial setup of the system, so are outside the scope of this manual. However, there are a few items that it may be useful to access; they are summarised here.



Fig. 83

USER SETUPS has already been covered in the User Configuration chapter.

Apart from User Setups, any changes made in the other Engineering menu windows will be applied globally; that is, to all Users and all their views.

ROOM SETUPS have boxes to switch between all the different tv standards supported by the system; these will require the correct references to work properly. This window also contains the settings for a scene detector, if fitted, and it may sometimes be necessary to change the minimum scene duration setting for this; enter the new duration from the numeric keypad and then tap on the box.

EDIT SETUP. Second from bottom of each VTR column is a button to select what type of timecode is displayed in the vtr window; there is a tape timer option which can be used to check the elapsed time of tapes. Machines usually count the start point from when the tape was put in the machine, so a tape that is not fully rewound when loaded into the machine will not give an accurate reading. At the very bottom of each column is a small box that shows the current timecode rate for that machine. If having problems editing, the error checking for both the telecine (the box labelled Check Tk sync) and vtr (Check Vtr sync) can be turned off. Quite often, the editing will be frame accurate even with these turned off (depending on the cause of the initial problem), but this cannot be guaranteed.

SOURCE SETUP. Contains the control of the telecine shuttle speed, labelled Limit max shuttle, at the top left hand corner. It works on a scale of 0 to 15. Also in this window, for Spirit / Shadow telecine types, it is possible to set the technical monitoring to switch between various modes automatically (if correctly connected); this is set with the bottom buttons on the left.

NR SETUP is entirely dependent on the type of noise reducer, if fitted. The Thomson Scream is not supported as a noise reducer.

SCC SETUP (Pixi Setup). The 'Test' button will turn on the internal Pixi test generator; the test patterns are chosen from the drop-down menu next to 'Test' (they are identified by number only). 'Over' will leave the test pattern at the top of the screen, and the rest of the picture visible. It also contains many of the same buttons as Room Setup, but across the bottom are 4 small windows that show the Pixi frequency. B will often say 0 in both boxes, depending on the system, but if A has 0's then the Pixi processor is either not being fed a valid video signal or has crashed. The video legalisers are turned on and off with the buttons labelled 'White' and 'Black'; the Custom Clip button is below them.

DEFAULT SETTINGS. Fig. 84

Fig. 84



Any changes made to the Default Settings apply to all views for all users. The values stored in each button on the bottom row are those that each set of controls will revert to if they are reset, or a new list is created, or the existing one emptied by "Delete" "All" "Enter". To change the stored values, the Pogle should be in either 'Program' or 'Live' mode, then tap on the button for which you want to store new values. This will store all the current values for that set of controls, so care should be taken. For instance, it is decided to make the opening vectors of Mega 2 channels open at a wider angle. This is then set individually on each channel, but a slight reduction has accidentally been made to the Mega 1 master saturation level. Tapping on the 'Secondary' button will not only store the new Mega 2 channel settings, but also the reduced saturation level from Mega 1.

The buttons are as follows:

Primary: telecine colour controls controls and some switches (e.g. Pos/Neg).

Secondary: Mega 1, Vignette Card, Mega 2 and Primary 2 (these are stored together).

Noise reducer: any external noise reducer (and any options, like scratch concealment, it may also have). As already mentioned, the Thomson Scream is not supported as a noise reducer.

Scans: telecine scan size and positions.

Audio: telecine audio switch and level settings.

Utility: depends on the telecine, but usually speed and aperture corrector settings.

Neg match: for Spirit/Shadow type telecines.

Shading: some tube machines have variable shading that can be saved.

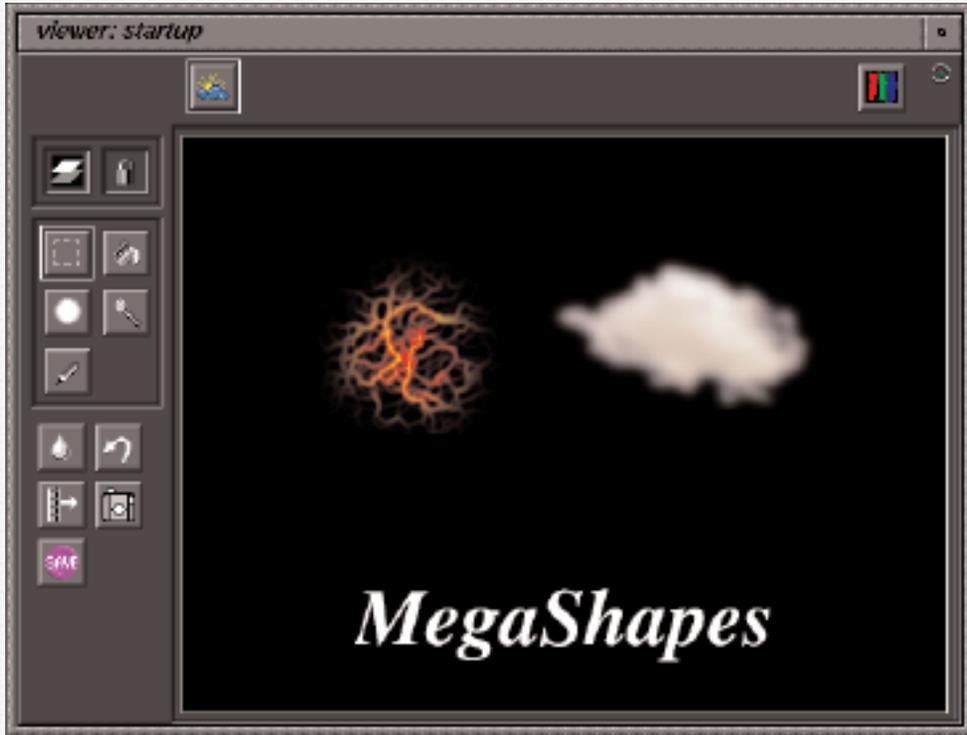
Tapping on any of the top row of buttons will recall the base values as set by the manufacturer; to store these values as the defaults, press "Enter" (so the Pogle is in 'Program' or 'Live' mode) and then tap on the lower button of the same type.

Changing the Default values only alters the settings that each channel will go to if it is reset; it will not alter any existing gradings, in either lists or notes.

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THE VIEWER / MEGASHAPES.

Fig. 85



MegaShapes are made with the Viewer, the icon for which should always appear when the Platinum is started (Unix versions); it does not need to be opened for each user. Linux systems have an icon in the System Area to open the viewer. The current frame is grabbed to the Viewer by tapping on the camera icon in the viewer window. Images can also be imported from the Black Hole by tapping on them.

MegaShapes are generated by the host computer (the minimum platform for any reasonable speed with the Unix version is a mid-range O2), and sent to the Pixi, where the shape is used by a Mega 2 channel instead of a region; **a region cannot be used at the same time as a MegaShape**. Shape generation can be quite slow, so it is recommended not to program MegaShapes and Mega 2 channels in adjacent events. The Pogle will display a warning, 'Warning: using Mega 2 channels before or after MegaShapes is not recommended' if MegaShapes are programmed this way (this warning can be turned off in the User Setup window).

The normal colour isolations can be made by the Mega 2 channel inside the MegaShape, and its output is controlled as normal. Individual shapes can be sent to different Mega 2 channels. They require an active list, and will warn if there isn't one when shapes are made.

If much use is to be made of MegaShapes, the pen and tablet should be used, as using a mouse to generate the shapes is cumbersome and inaccurate; even with the tablet, it will require some drawing skill to make complex shapes with any degree of accuracy.



Fig. 86

Images are captured for use in the viewer by tapping on the camera icon Fig. 86; the frame currently being outputted by the source device will then be displayed. Clicking on the camera icon again will store a new frame. The captured image will normally be rescaled to fit the viewer window, although they can also be recorded at their native resolution; see below.



Fig. 87

Once the image is in the Viewer, a shape can be generated on top of it. The icon Fig. 87 at the top left of the viewer will turn the image off, leaving just the shape being displayed; the icon to its right allows the viewer window to be resized by dragging on the corners, as with other variable windows. Tap on the icon to change its symbol from a locked to unlocked padlock to allow resizing of the window. This also allows grabbing of images at larger sizes; see below.

To use a shape, it is easiest to first open a Mega 2 channel, expand it fully and turn on 'Show'. The Shapes can then be seen on the image as they are made, and will be clearly visible. The group of five icons, in the small window panel on the left of the Viewer, select how the shape is generated or which part is used. For those with options, a press and hold will open a separate option window.



Fig. 88

Once a shape has been made, tapping on the square icon will place an area outline in the Viewer Fig. 88; the size and position are set by holding down the pen while dragging the corners. Any part of the shape inside the area will be active; any part outside will be ignored. To remove the area, tap anywhere in the Viewer. The area cannot be edited or moved, it must be redrawn if required; there can only be one area at a time. The other four icons, for making shapes, can be used repeatedly; that is, used to select different areas of the same image.



Fig. 89

Below the area icon is a circle **Fig. 89**, tapping on it will allow circles and ellipses to be drawn, again by dragging the cursor while holding down the pen. As many circles as required can be drawn, and they can overlap; this will effectively generate one shape. The circle option window has in its lower left-hand corner a button that either allows ellipses (the default) or forces the shape to be a perfect circle. The other options all have slider bars; they will affect the last circle drawn. Softness affects the next circle drawn, but if it is changed and then any of the other options, the new softness setting will be applied to the same circle as the option. **The softness works from the outer edge of the circle inwards**, so a circles effective size will decrease with more softness.



Fig. 90

Below the circle is a pencil icon **Fig. 90**, to allow the freehand drawing of shapes; its single option is the width of the line it draws.



Fig. 91

If the drawn shape is hollow but continuous (i.e. with no gaps at all), selecting the bucket icon **Fig. 91** and then tapping either inside or outside the shape will fill the remaining area; this filled area is the shape.



Fig. 92

The fifth icon is a area trace tool or magic pen; it will select touching pixels of similar value to that tapped on. Its single option is how closely or otherwise the adjacent pixels have to be in value to be included in the selected area. This control applies only to actions made after its alteration.



Fig. 93

A shape can be softened with the blur tool **Fig. 93**, the icon immediately below the pencil. Tapping on it will apply a blur to the outline; each tap will apply more blur. Or its options can be opened, and the amount of blur set on the upper sliding scale; this is applied when the 'Blur' button at the bottom of the window is tapped on. The lower sliding scale, 'Output Boost', is a transparency setting; again, it requires that the 'Blur' button is tapped on to make any change after altering it. At the top of the window are two ways the image is analysed when the shape is made; one or the other may be different on some images. Trying both is the only way to see if one is better then the other.



Fig. 94

The icon to the right of 'Blur', a curved arrow **Fig. 94**, is 'Undo'; there is one layer of undo, which toggles back to the current state if tapped again. Below that the camera icon will store the current image in the viewer; the icon to its left will send an image already in the list back to the viewer, where it can be edited or used with another channel.

The 'Save' icon will save the current shape (the icon remains highlighted after a shape has been saved). Shapes are stored by project; they are the bottom item on the top page of the Vault, and are named as normal for Vault items. There are two further icons at the top of the MegaShapes window; they are currently not implemented. To remove shapes from the drawing area, tap on the icon at the top right corner of the window.

MegaShapes can only generate static shapes; although they can be moved and re-sized to some extent with the Mega 2 controls, MegaShapes themselves cannot be made to dynamically change from one shape to another.

Once a shape has been made, it is sent to Mega 2; the channel it will be used with is best opened before the shape is made. If, after making a shape, another Mega 2 channel is opened and a new shape made, that will be sent to the newly opened channel. However, **it will include any existing shapes in the Viewer**; depending on the Mega 2 priorities, the previously made shape may be hidden. The SCC trackball can be used to reposition the shape, and the outer ring will resize it; however, there is a limit to how much resizing can be done this way without the shapes outline degrading. On the orange panel (SCC), the "Tilt" key will distort the shape by moving it at an angle to vertical; "Right" and "Bottom" will change the aspect ratio. All these changes are made to the original shape as sent from the host machine, which limits the resolution, especially when increasing the size, or stretching the shape. For this reason, any alterations are better done in the Viewer. Any moves and re-sizing done with the Mega 2 controls can be programmed into dynamic events.

Images in the viewer are automatically scaled so the shapes generated in it are the correct size and position when sent to the Pixi; they should correspond to that seen on the viewer. As a result of this, the viewer image is quite small. If the lock symbol at the top left of the MegaShape window is unlocked before an image is grabbed into the viewer, any subsequently grabbed images will be displayed at their own resolution, rather than scaled by the host computer. This new image will usually be much larger than the normal viewer image (higher resolution images may be very large, and take some time to be drawn).

However, any shapes drawn on top of it will now be the wrong size, and in the wrong position. It may sometimes be useful to grab images this way, make the shapes and then resize them with the Mega 2 controls.



Fig. 95

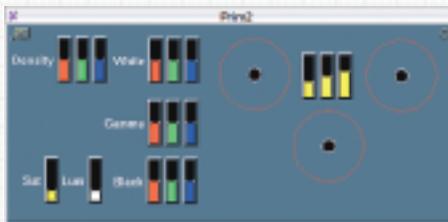
Megashapes can be programmed into a list, but, as mentioned before, they can take some time to be drawn, so the system normally warns if shapes and Mega 2 channels are programmed in adjacent events. The shapes are saved with the list, but when the list is opened, they do not automatically get sent to the viewer; the icon above the 'Save' icon should do this **Fig. 95**. Any existing shapes stay in the Viewer when the list is closed. Saved Shapes, when recalled from the Vault, **do not remember or open the Mega 2 channels they were originally assigned to**.

MegaShapes were originally introduced to help solve a specific operator requirement, and have been expanded from that point. Their operation with a single Mega 2 channel should be fairly straightforward, but using different Shapes with different channels is more complex. The MegaShapes window, opened from the Vault, contains boxes for possible future options; none of its contents are currently active.

PRIMARY 2

There is another full-screen primary corrector, Primary 2, which is after Mega 1, Vignettes and Mega 2 (although it is before the output MegaGamma). It has similar controls to Mega 1 primaries but also has an additional set of controls called 'Density', which work in the same way as film printer lights.

Fig. 96



To use Primary 2, select it with the extreme right hand square white button on the SCC Panel (this will not be labelled on some panels); its window will open Fig. 96. The assignment of the controls will be the same as for Mega 1 primaries, but the top three left hand knobs on the orange SCC display will be labelled 'Density' (R,G and B from the left). Adjustment of these controls will cause the entire picture level of that colour to move up and down, rather than in luminance bands, as is the case with the normal blacks, gammas and gains.

