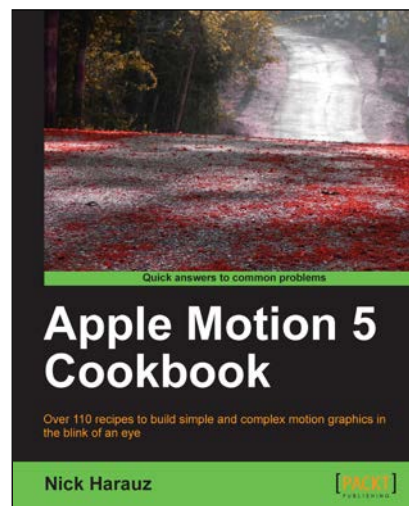




Apple Motion 5 Cookbook

Nick Harauz



Chapter No. 2

"Looking at Motion's Library"

In this package, you will find:

A Biography of the author of the book

A preview chapter from the book, Chapter NO.2 "Looking at Motion's Library"

A synopsis of the book's content

Information on where to buy this book

About the Author

Nick Haurauz has directed and filmed a host of celebrities such as Nelly Furtado, Lady Gaga, and Richard Branson. He was responsible for crafting video magic for clients such as Diageo, Virgin Mobile, United Way, and Procter and Gamble.

He has an uncanny ability to engage his students and create a level of relatedness that keeps them coming back for more. As an FCP X, Motion 5, After Effects, Premiere Pro, and an Avid-certified trainer, he is able to put his BA in Film and Sociology from the University of Toronto to good use.

In 2005, Nick founded Inconscience Productions and continues to work with domestic and international brands to shoot, produce, and cut masterpieces. In 2010, he was handed the opportunity of a lifetime to co-edit a feature documentary entitled *My Father and the Man in Black*; the untold story of a bad boy Johnny Cash, his talented but troubled manager, Saul Holiff, and a son searching for his father in the shadow of a legend.

When he is not busy impressing his students at Witz Education and travelling to or from post-production conferences, this half Ukrainian, half Trinidadian can be found playing tennis.

This is his first book!

For More Information:

www.packtpub.com/apple-motion-graphics-5-cookbook/book

Apple Motion 5 Cookbook

Creating motion graphics and visual effects in the past used to be a daunting process. Performing tasks such as animating text, match moving, compositing, and connecting individual layers would involve extremely long workflows that would take days, even months to complete. That's where Motion comes in. It was designed to make these tasks simpler and easier so that the user can focus on the creation. The application works seamlessly with Final Cut and has the editor and motion graphics artist in mind every step of the way.

So, welcome to *Apple Motion 5 Cookbook*. Throughout this book, you'll learn to create sophisticated motion graphics using the incredible tools and content inside the application. Through a series of recipes, we will cover tips and tricks for easy navigation of the interface, animating layers with behaviors and keyframes, applying filters, using Motion's vast content library, creating replicator and particle systems, and working in both 2D and 3D environments. With exercise files accompanying this book as an additional download, you will walk away with real-world projects to apply your new skills to. Let's get cooking!

What This Book Covers

Chapter 1, Getting Around the Interface, explores becoming more comfortable inside Motion and navigating ourselves through the various windows.

Chapter 2, Looking at Motion's Library, explores working with and manipulating the vast content available to us right inside Motion.

Chapter 3, Making It Move with Behaviors, explores instant animation techniques by dragging and dropping various behaviors onto elements into our project.

Chapter 4, Making It Move with Keyframes, explores classic animation techniques in Motion and the options available to add, cut, copy, and manipulate keyframes on parameters.

Chapter 5, Let's Make Text, explores working with text in Motion by changing text style, saving presets, and animating text with behaviors.

Chapter 6, Paint and Masks, explores the Paint Stroke tool and the brush stroke presets available from the Library. We will also look at using masks to add effects to specific parts of our image, as a utility tool and to create animation.

Chapter 7, Let's Make Particles, explores the basics of Motion's extremely powerful particle systems and how we can manipulate its parameters to create dynamic motion graphics.

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Chapter 8, Replicators – It's No Fun By Yourself, explores the basics of the replicator and how almost any element in Motion can be used to create seamless animation through patterns.

Chapter 9, Motion Tracking and Keying, explores VFX techniques including match moves, offset tracking, and green screen removal.

Chapter 10, Intro to 3D, explores adding cameras and lights to our projects to interact with our elements in 3D space.

Chapter 11, Publishing Your Work to FCP X, focuses on integrating Motion into FCP X by creating titles, transitions, effects, and generators for the Media Browser.

Chapter 12, Customization and Exporting, explores a few customization techniques for various workflows. We also look at exporting movies, stills, and image sequences from Motion and exporting through another application called Compressor.

For More Information:

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Looking at Motion's Library

In this chapter, we will cover:

- ▶ A brief tour of the Library tab
- ▶ Importing files from the Content library
- ▶ Applying a Glow filter to a layer
- ▶ Copying filters and applying filters to a group
- ▶ Controlling the filter order
- ▶ The power of cloning
- ▶ The power of blend modes
- ▶ Customizing a gradient generator
- ▶ Applying a blend mode to a gradient
- ▶ Adding a frame and changing a drop zone's content
- ▶ Adding a Flourish and applying filters

For More Information:

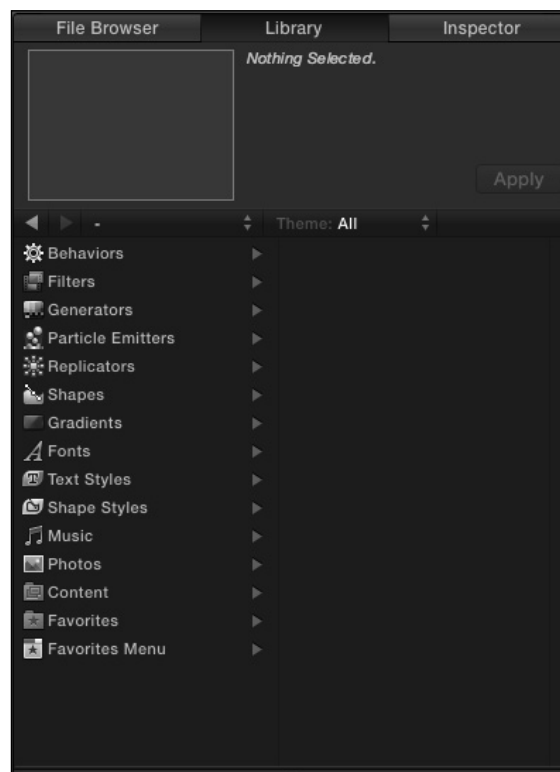
www.packtpub.com/apple-motion-graphics-5-cookbook/book

Introduction

As motion graphic artists and editors, we are constantly looking for content to bring into our projects and compositions. Some of this content can come from an onset location that we want to manipulate, while other content we create on the computer, such as text. What's amazing about Motion is that it ships with a library of content you can use *royalty free* in any of your projects. You already have some of the content you apply to images on hand, while other content you can create and use from scratch. The best part is that usually you don't have to look any further than in the Library to create breathtaking, broadcast-worthy visuals for a variety of different situations. Let's dive in to see the vast richness available for our projects.

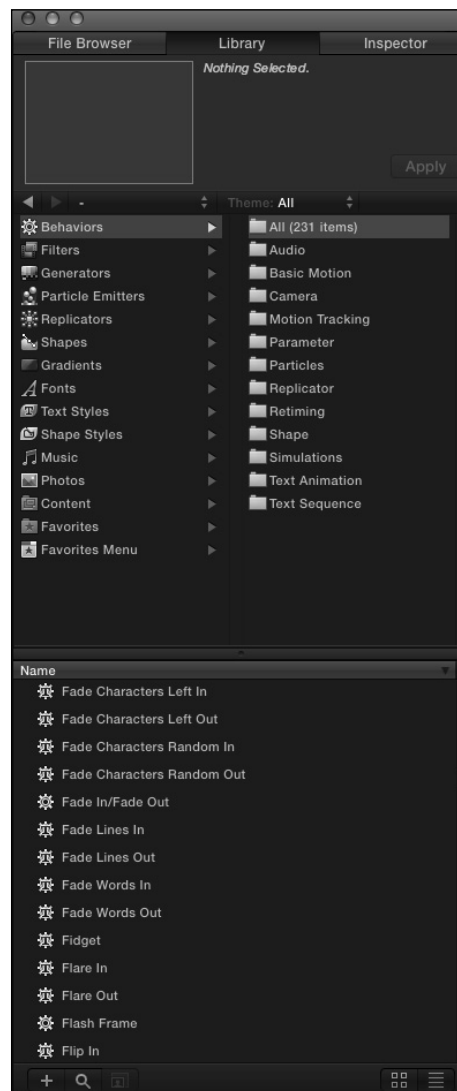
A brief tour of the Library tab

Motion's **Library** is very similar to Final Cut Pro's **Media Browser**. Unlike the **File Browser** where we import material from outside of Motion, the **Library** contains filters, behaviors, generators, content, and presets available within Motion. It also gives us a gateway to a few external application libraries, such as iTunes and iPhoto. In this recipe, we'll have an overview of the **Library** tab.

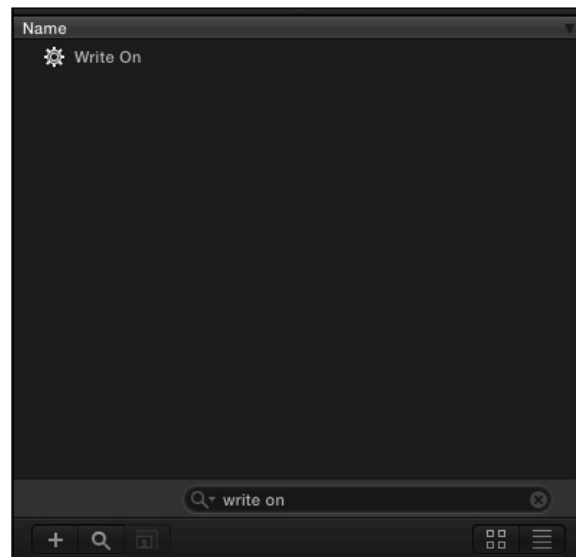


How to do it...

1. Launch Motion. Set the **Preset** to Broadcast HD 720p, **Frame Rate** to NTSC-DV, 29.97, and **Duration** to 10 seconds. Press **OK**.
2. Click on the **Library** tab located on the left-hand side of the interface. Take a second to look at all the categories that are displayed. Choose **Behaviors**. On the right-hand side, a list of subcategories display. Currently **All** is selected, and the content of that subcategory appears in the lower part of the window, as displayed in the following screenshot:



- At the bottom of the **Library** tab, click on the magnifying glass icon. Similar to Spotlight on the Mac OS, we can now search in the subcategory. Type in `write on` in the search field. All the behaviors in the subcategory disappear except for the **Write on** behavior, as shown here:



- Click on the **Content** category. At first, it appears that there is nothing inside. The **All** subcategory does not show any items. This occurs because we haven't cleared our search results and it just so happens there is no item by the name of **Write on** in the **Content** category. Click on the **x** icon in the search field to clear it. Now over 1300 items are displayed in the **Content** category. Click the spotlight icon again to close the search field.
- Scroll down in the **All** subcategory until you can see **Atom 01**. Select it. In the upper part of the **Library** tab, a preview displays showing you it's animated:



- Click on a few more items in the **Content** library to get familiar with some of the items available to you. In the next recipe, we're going to import some of them into our project!

See also

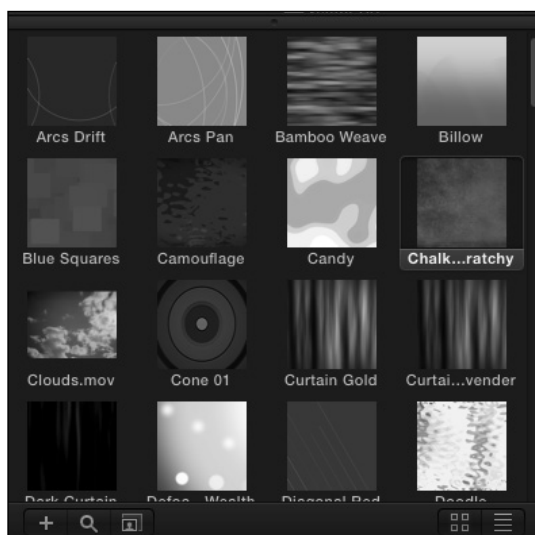
- The *Importing files from the Content library* recipe.

Importing files from the Content library

In the previous recipe, we had a brief tour of the **Library** tab and learned how we can easily search, select, and preview items. In this recipe, we'll import a few items into our project and see how to use them.

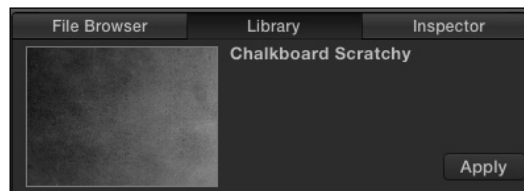
How to do it...

1. You can continue from the project you created in the previous recipe, or if you're starting here, launch Motion. Set the **Preset** to Broadcast HD 720p, **Frame Rate** to NTSC-DV, 29.97, and **Duration** to 10 seconds. Press OK.
2. Click on the **Library** tab and choose the **Content** category. On the right-hand side, select the **Background** subcategory.
3. As the subcategory implies, these items are meant to be used as backgrounds in your project. To change the way these items are being displayed, use the icon on the bottom right-hand corner with four squares. All the backgrounds are now displayed as icons. We can change the size of them by clicking on the duration slider, as shown in the following screenshot (next to the magnifying glass icon):

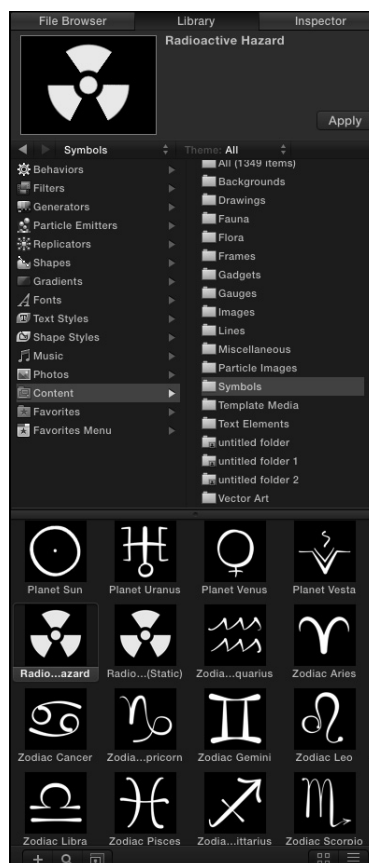


4. Click and select a few of the items below to view them in the upper window. Find and select **Chalkboard Scratchy**.

5. Make sure your playhead is at the beginning of the Timeline and the group in the **Layers** tab is selected. Click on the **Apply** button at the top of the **Library**, as shown in the following screenshot, to set the selected background as the background of your project. Select the Canvas and press **Shift + Z** to fit the video in the window. Press the Space bar to play the project.



6. We can even import content from our library while we are playing back our projects. Make sure your project is still playing. In the **Library**, select the group in the **Layers** tab. In the **Library**, under **Content**, select the **Symbols** subcategory. Scroll down and select **Radio Hazard**, as shown in the following screenshot:



- Click on the **Apply** button. The content is added to the group and starts at the beginning of the project, as shown here:

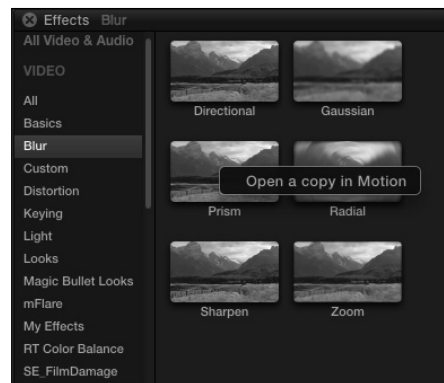


See also

- The *A brief tour of the Library tab* recipe.

Applying a Glow filter to a layer

For those of you from Final Cut X, applying effects to your projects is probably second nature but many of you may not realize that the vast majority of the effects in the **Media Browser** come directly from Motion. At any time, if you **Ctrl**+click or right-click these effects, you would see an option to open a copy of it in Motion, as shown in the following screenshot:



Let's see how easy it is to add a filter to a clip in Motion.

How to do it...

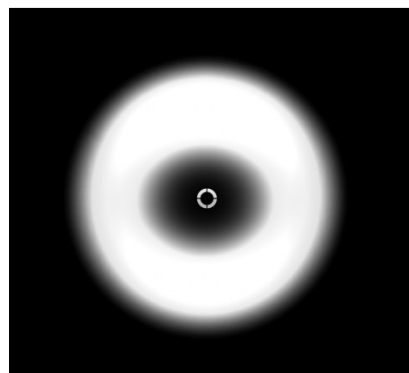
1. From this chapter's project folder, double-click and open the 02_03 project.. The project consists of an Aqua Ball from Motion's **Content** library. It has been scaled up in size. We want to add a filter to it. Make sure the Aqua Ball is selected in the **Layers** tab.
2. Click on the **Library** tab. Locate the **Filters** category and select it. Select the **Glow** subcategory. There are eight different glows to choose from, as shown in the following screenshot:



3. Select the **Light Rays** filter and click on the **Apply** button at the top of the **Library** tab. The filter is now applied to the Aqua Ball.
4. With the Aqua Ball selected, press **F3** to go to the **Filters** tab of the **Inspector**. Notice how the **Light Rays** filter is attached to your image. It seems to affect the brightest areas of the Aqua Ball. First, let's play with the **Mix** slider by dragging it to 0 and slowly back to 100, as indicated in the following screenshot:



5. Experiment with each of the other parameter sliders to get a feel for the effect on the Aqua ball (threshold and radius have a greater effect than the other two parameters). I used 150 for **Amount**, 8 for **Glow**, and 2 for **Expansion**. The results can be seen in the following screenshot:



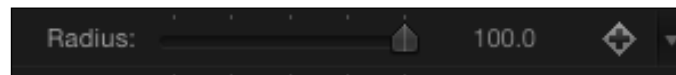
6. Turn the filter on and off to see the before and after of the results by clicking the blue square for the filter in the **Layers** tab.

There's more...

The magic of filters lies in our ability to keyframe them and create animation. Lucky for us, the majority of Motion parameters on filters are keyframable!

Keyframing filters

While the result of the previous example is a static effect, notice that if you hover your mouse over the right-hand side of any of the parameters in the **Filters** tab, a diamond shape pops up, as indicated in the following screenshot. Filters become even more powerful when we make variable changes to them over time. Keyframing is our tool for creating animation. Two keyframes at different places in time and with different values result in an animation. Filters can even be used as transitions between clips to create dynamic effects. We'll cover more of this in *Chapter 4, Making It Move with Keyframes*.



Don't sweat the filters

There are 132 filters in Motion's library! Don't sweat it if you don't know what each one does. Your desire to add filters and play with the parameters is all you need to discover all the options that are out there. So start exploring!

See also

- ▶ The *Copying filters and applying filters to a group* recipe.
- ▶ The *Controlling the filter order* recipe.

Copying filters and applying filters to a group

Motion 5 gives us incredible flexibility when we work with filters. By using simple copying and pasting procedures, we are able to easily move filters in between layers and groups.

How to do it...

1. From this chapter's project folder, open the 02_04 project.
2. The project consists of two Aqua Balls from Motion's library. One of them has a **Light Rays** filter on it, which we applied in the previous recipe. We would like to apply this filter to the other Aqua Ball, too.
3. Select the **Light Rays** filter in the **Layers** tab. Go to the **Edit** menu and choose **Copy**. Select the Aqua Ball without the filter and go to the **Edit** menu and choose **Paste**, as shown in the following screenshot:



4. Let's add a blur filter to both the Aqua Balls as well. Rather than apply a filter to each ball, we can apply the filter to the group they're both in. Select **Group 1** in the **Layers** tab. Click on the **Library** tab. Locate the **Filters** category and select it. Select the **Blur** subcategory. Select **Defocus** and click **Apply**. The **Blur** filter is now applied to both the Aqua Balls.
5. With **Group 1** selected, press **F3** to go to the **Filters** tab of the **Inspector**. The **Defocus** filter is attached to your group. Change a few of the parameters to see if you can increase the blur. I changed the **Amount** value to 20 and the **Shape** value to **Polygon**.

There's more...

Like any other application, you should get to know some keyboard shortcuts to speed up your workflow process.

Using Command + Command + C and Command + V when copying multiple filters

You can also copy a filter to multiple clips using *Command + C* to copy the filter, make a multiple selection on the clips you want to apply the filter to, and press *Command + V* to paste it to all of them.

See also

- ▶ The *Applying a Glow filter to a layer* recipe.
- ▶ The *Controlling the filter order* recipe.
- ▶ The *The power of cloning* recipe.

Controlling the filter order

Like any good recipe, the order in which we follow steps can make or break the meal we eat. The same can hold true for filters in Motion. In some instances, if we apply one filter before another, it can have a very different result than if the order was reversed. Let's take a look at a simple example where this applies.

How to do it...

1. Navigate to this chapter's folder and open the 02_05 project.
2. This project consists of an **Earth Transparent** layer from Motion's **Content** library. Click the disclosure triangle to reveal its filters and press *F3* to go to the **Filters** tab of the Inspector.
3. There are two filters on the layer. One filter was meant to colorize the earth map, while the other created a border around the map with a blue color. This problem arises because we added the **Colorize** filter *after* the **Border** filter, and this is affecting both the border and the layer. Select the **Simple Border** filter in the **Layers** tab and drag it up so that it's on top of the **Colorize** filter. Notice how the border now has its intended blue background, as shown in the following screenshot:



See also

- ▶ The *Applying a Glow filter to a layer* recipe.
- ▶ The *Copying filters and applying filters to a group* recipe.

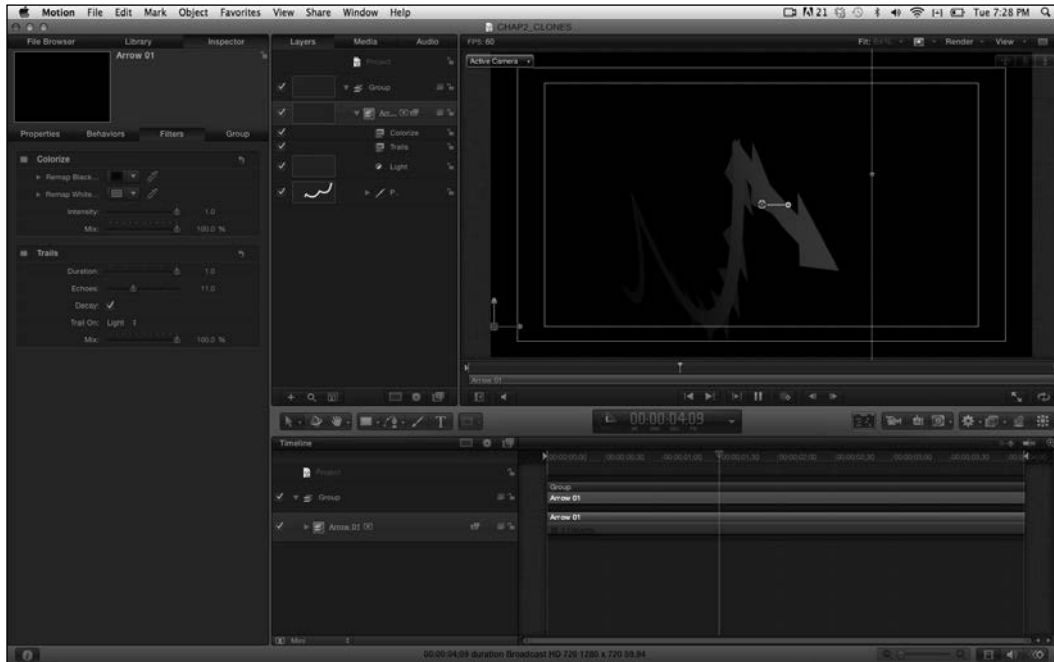
The power of cloning

In the previous recipe, we saw how easy it was to copy and paste filters from one layer to another or to a group. Sometimes in a Motion graphics workflow, it's necessary to duplicate layers. A problem can occur when we want to change the filters on these layers. Both the duplicate and the original layers would each have to be changed manually. If you begin to change or manipulate filters several times, this can become a very tedious process. This is where cloning comes in handy. Any changes we make to filters on the original layer, the clone will follow along. As an added bonus, it also allows for better performance in Motion. Let's take a look at an example in action.

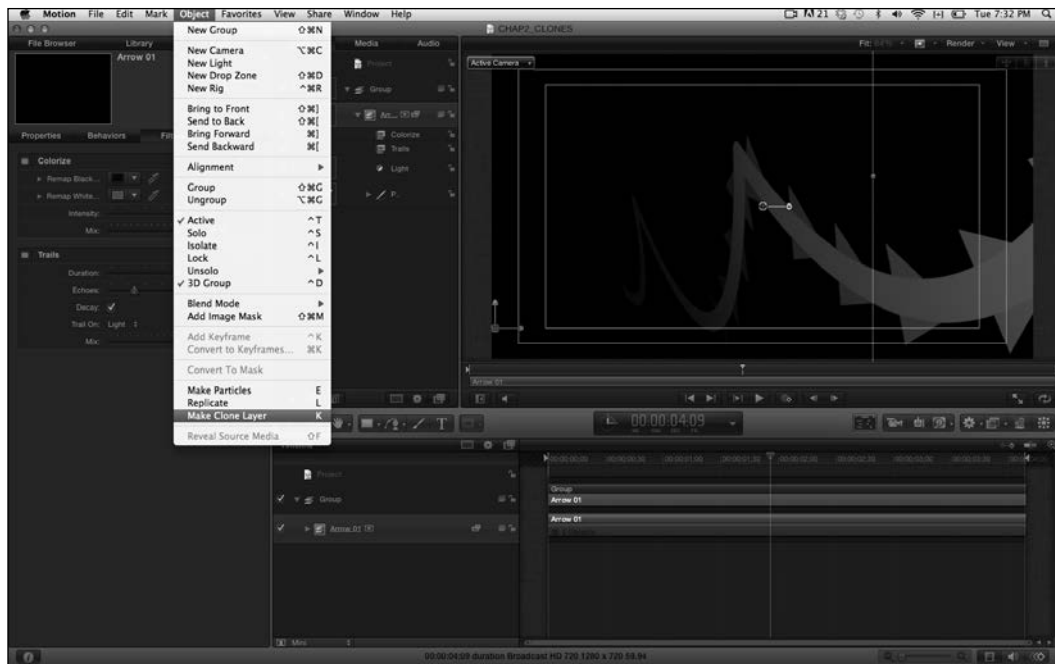
How to do it...

1. Open the 02_06 project from this chapter's project folder. This project consists of the **Arrow 01** group from Motion's **Content** library.

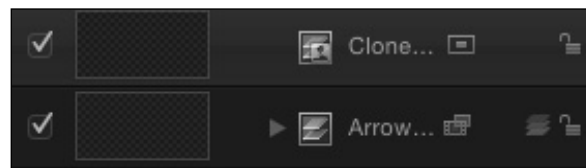
- Click on the disclosure triangle for the **Arrow 01** group and reveal its content. Notice there are two filters on the group—a **Colorize** and **Trail** filter. Press **F3** to go to the **Filters** tab of the Inspector.



- Press the Space bar to play back the project. Notice how the **Remap White** value on the **Colorize** filter has been turned to blue, and also notice how in the **Trail** filter, eleven echoes have been created lasting for a duration of one second.
- Select the **Arrow 01** group in the **Layers** tab and go to the **Object** menu and choose **Make Clone Layer**, as shown in the following screenshot:

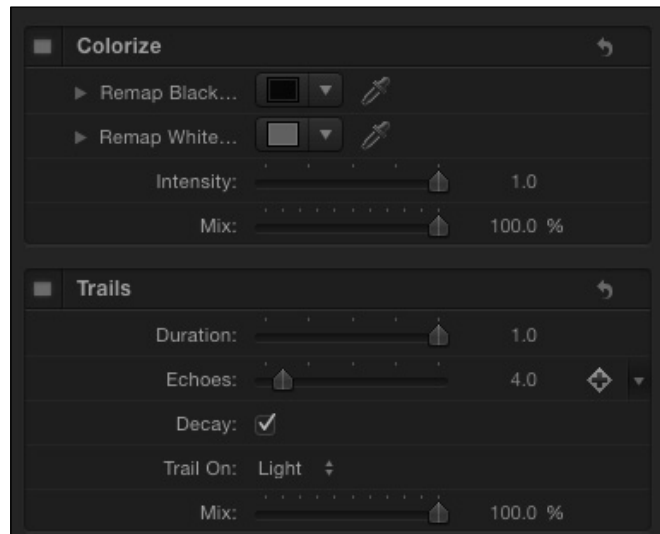


- Notice that a new layer has been created just above the **Arrow** group, as shown in the following screenshot. Select **Clone** and press **F1** to go to the **Properties** tab of the Inspector. Change the **Position X** value to **-400**. Clones have independent **Scale**, **Position**, and **Rotation** properties from the original. Press the Space bar to play back and see the two arrows animate.



- Stop the playback. Move to a frame where you can see both the arrows in the Canvas, or go to the one second and the thirty-fifth frame mark. Select the **Arrows 01** group and press **F3** to go the **Filters** tab of the Inspector.

7. Right-click or **Ctrl** + click the **Remap White** value and change the color to a red of your liking, as shown in the following. Under the **Trails** filter, set **Echoes** to **4**.



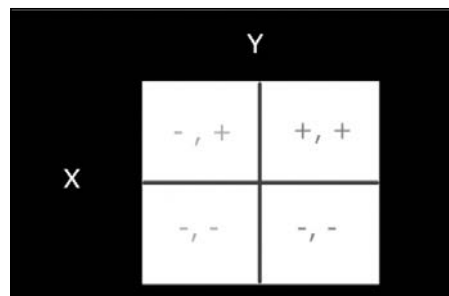
8. Press the Space bar to play back the project. Notice how the clone adopts the original group's filter changes, and you only had to switch one set of values!

There's more...

When we move our layer's **Position** co-ordinates, it's a good practice to know what the values mean.

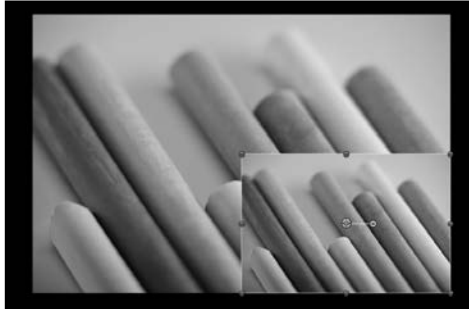
Grid 101

Having a basic understanding of how **Position** co-ordinates work in Motion 5 can come in handy. When dealing with the x and y positions, we can easily break down our screen into four basic quadrants. The quadrants hold either positive or negative values. Here is a breakdown of the grid system in Motion 5; the same holds true in FCP X:

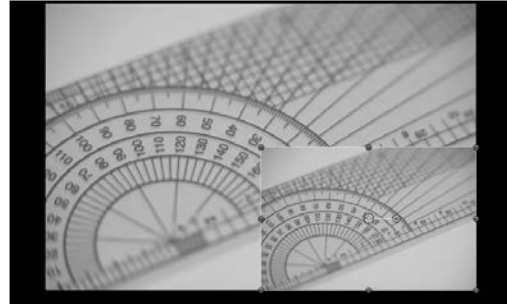


Clones and switching sources

If we are working with one layer in a project that has clones and later decide there may be another element that works better in its place, we can actually swap out the source. See the following example. In **Picture 1**, there was a photo of chalk that was cloned and scaled lower in size. The still picture of the ruler replaced the chalk and its clone. To achieve this, the ruler was dragged on top of the original chalk layer. The clone simply follows suit!



Picture 1



Picture 2

See also

- The *Copying filters and applying filters to a group* recipe.

The power of blend modes

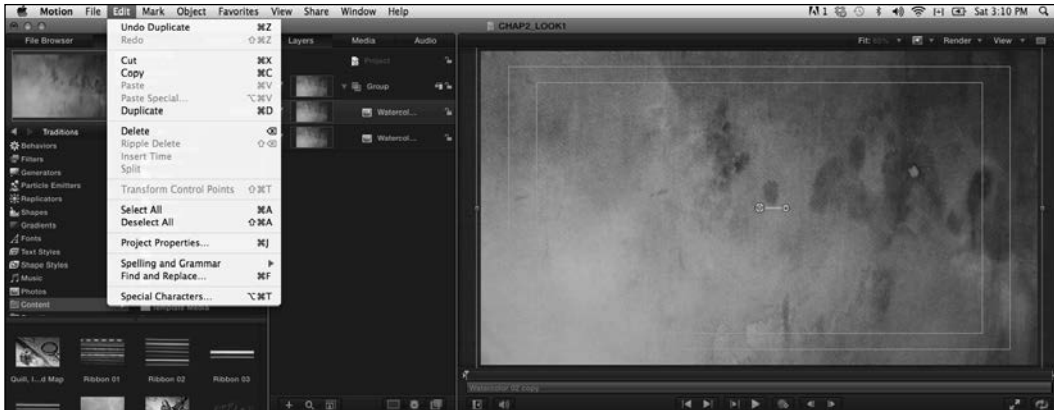
When you're trying to develop looks for your images, blend modes can achieve exciting results. Blend modes are used in almost all imaging applications and truly are a foundation of motion graphics and compositing. While there is a ton of content about blend modes, such as Motion 5's user manual, sometimes it's better to see for yourself and experiment with a still image. Let's take a look at a few examples.

How to do it...

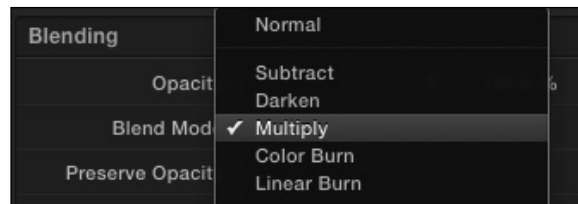
Let's create a new project and add a still from Motion's library:

1. Launch Motion. Set **Preset** to Broadcast HD 720p, **Frame Rate** to NTSC-DV, 29.97, and **Duration** to 10 seconds. Press **OK**.
2. Click on the **Library** tab. Go to the **Content** category and select the **Images** subcategory. At the bottom of the **Library** window, double-click the **Traditions** folder and select the **Watercolor 02** still image. In the preview area, you can see that the project's size is 2048 by 1362. That's much larger than our 1280 x 720 project.

3. Making sure your playhead is at the beginning of the project. Click on the **Apply** button to add the **Watercolor 02** image to the project. We're going to experiment with a few different types of looks with this abstract image by duplicating it and changing one of the layer's blending modes.
4. With **Watercolor 02** selected in the **Layers** tab, go to the **Edit** menu and choose **Duplicate**, as shown in the following screenshot. Select **Watercolor 02 copy**.



5. Click on the **Properties** tab of the **Inspector**. Under the **Blending** category, set **Blend Mode** to **Multiply**, as shown in the following screenshot. The **Watercolor 02 copy** image blends together with the original **Watercolor 02** image. **Multiply** looks at the darker colors in both images and multiplies them together. To see the before and after result, in the **Layers** tab, click on the checkmark next to **Watercolor 02 copy**. Click the empty box to turn the copy back on.



6. In the **Properties** tab, drag the **Opacity** slider up and down to see how this can be combined with the **Multiply** blend mode. Bring the **Opacity** slider back up to 100.
7. Set **Blend Mode** to **Add**. Notice how we receive a different effect. **Add** looks at the brighter parts of the image and adds them together.
8. Experiment with different **Blend Mode** values and **Opacity** settings to get a feel for some of the possibilities.

See also

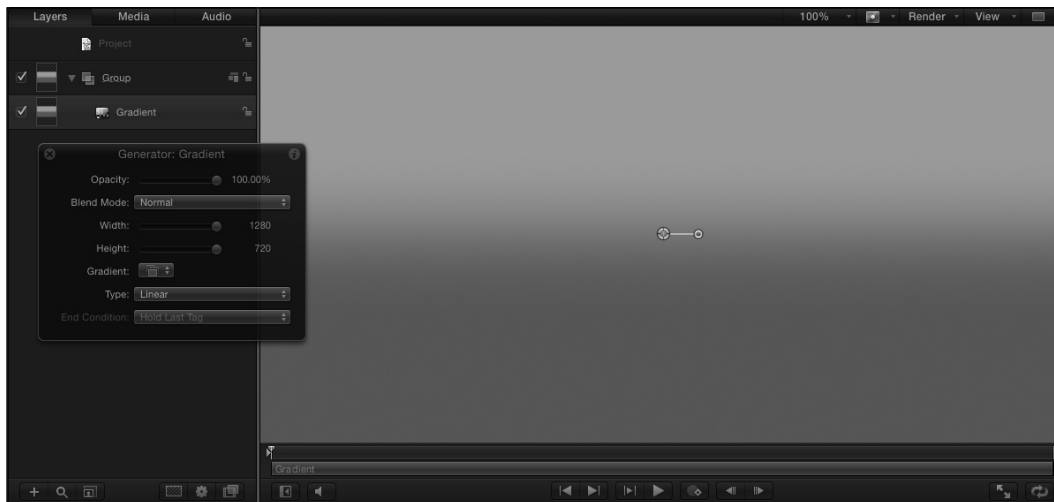
- The *Applying a blend mode to a gradient* recipe.

Customizing a gradient generator

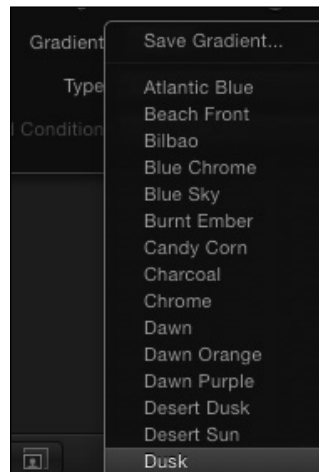
Gradients are fun and easy to use. Some gradients in Motion can be applied to different types of objects. We can apply gradients to shapes, text, particles, and a variety of different objects to create cool looks. We can create other gradients from scratch. To do this, we need to generate the gradient.

How to do it...

1. Launch Motion. Set the **Preset** to Broadcast HD 720p, **Frame Rate** to NTSC-DV, 29.97, and **Duration** to 10 seconds. Press **OK**.
2. Click on the **Library** tab. Go to the **Generators** category. There are several generators for you to choose from. Choose **Gradient** and click **Apply**. Go to the **Window** menu and choose **Show HUD**, if it's not already showing. Use the following screenshot for reference:



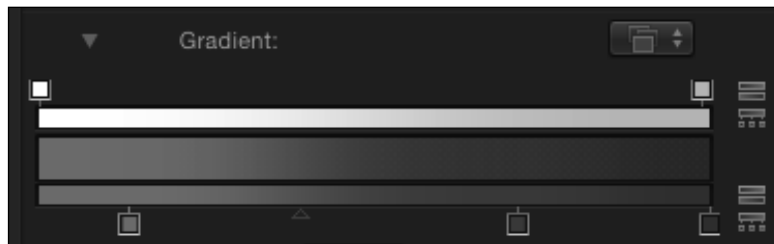
3. A great place to start customizing your gradient is by looking at the various presets that ship with Motion. Next to the word **Gradient** is an icon. Click it to reveal the gradient presets and select any random one. I choose **Dusk** as shown here:



4. Set **Type** to **Radial**. Press the **I** icon to go to the **Generators** tab of the Inspector. You can see that we have more options for our gradient here than in the HUD.
5. Click the disclosure triangle to the left of the word **Gradient**. Let's change the position of the radial gradient and then adjust its color setting.
6. Scrub the **Start Y** Value and drag it to -360. Set the **Y End** value to -1120.
7. In the gradient icon at the top, there are two parts to the line. The upper-most part contains the opacity tags for the gradient. The fact that they are both white means it's fully opaque. The bottom part contains the color stops for the gradient. Currently, this radial gradient consists of four colors. We're going to delete one of them. Click on the color tag on the left, drag it down, and release your mouse. You should see a puff of smoke quickly appear. Use the following screenshot for reference:



8. Drag the light purple color tag over a little to the left. We're going to change its color. Click on that color stop and notice how it loads in the **Color** window below. Use the following screenshot for reference. *Ctrl* + click the stop to the right of the word **Color** and adjust as desired.

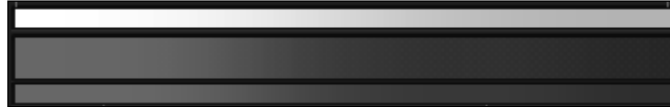


There's more...

Here are a few quick tips on working with and adjusting your gradient.

Adding color and opacity stops

To add tags to the gradient, simply click the color or opacity line. Wherever you click on the line, a color stop will be added at that position. Click the upper white line to add opacity tags and click the lower colored line to add color tags.



We can also reverse a gradient's direction.

Reversing gradient colors

We can easily reverse the colors on a gradient by clicking on the appropriate button to the right of the tags, as shown in the following image:



See also

- ▶ The *The power of blend modes* recipe.
- ▶ The *Applying a blend mode to a gradient* recipe.

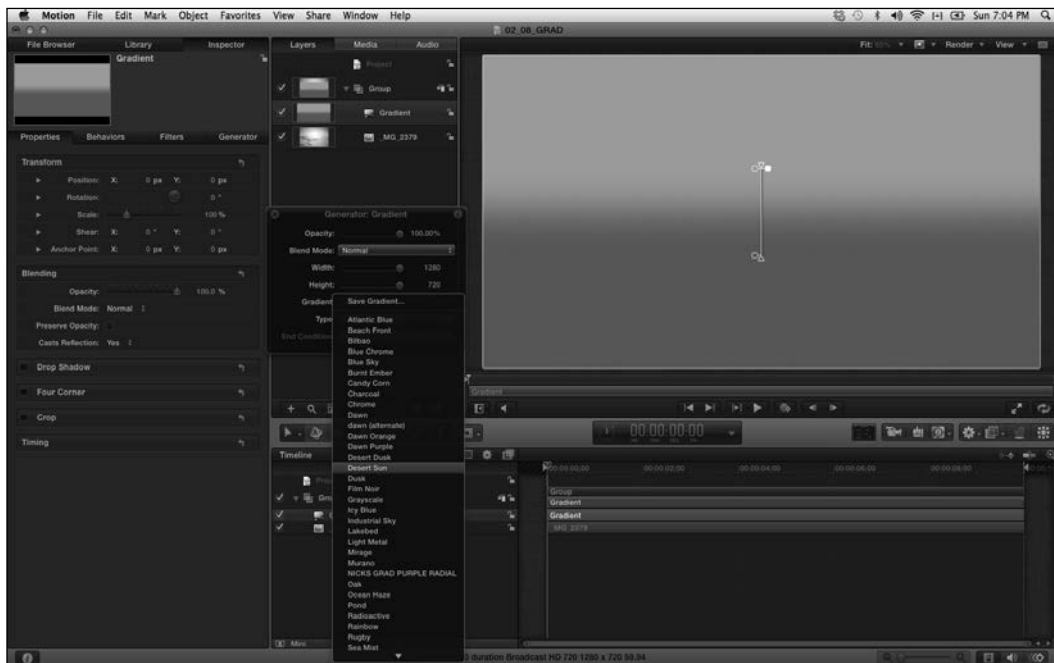
Applying a blend mode to a gradient

In this recipe, we're going to use a gradient generator and apply a blend mode to it so that we can enhance the sky in the image below it. While a still image is used in this recipe, this technique can be applied with moving footage as well.

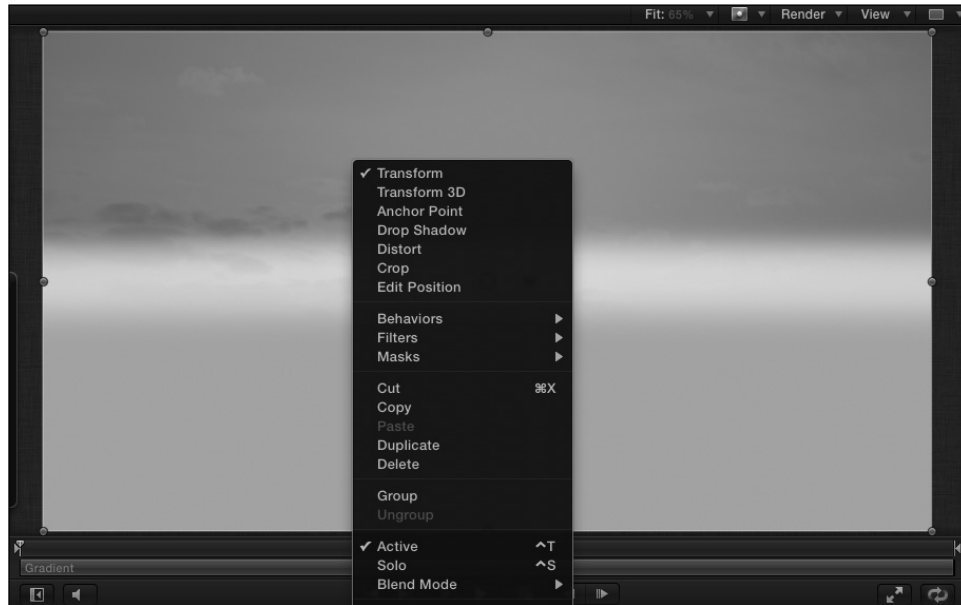
How to do it...

We'll begin by navigating to this chapter's exercise folder on your drive.

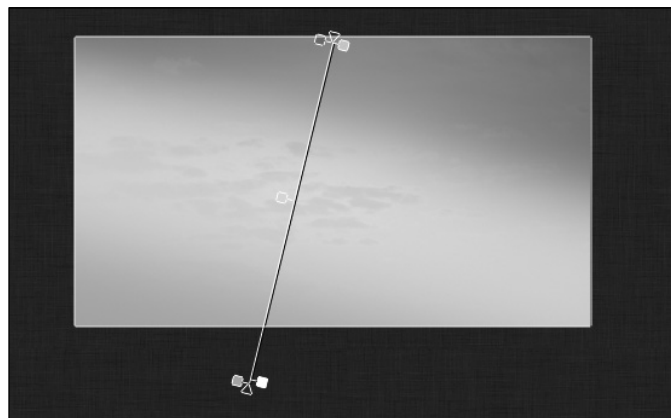
1. Open the 02_08 project, which consists of a still image of a sky. Select the still in the **Layers** tab.
2. Click on the **Library** tab. Go to the **Generators** category. There are several generators for you to choose from. Choose **Gradient** and click **Apply**. Go to the **Window** menu and choose **Show HUD**, if it's not already showing.
3. Make sure the gradient is selected in the **Layers** tab. In the HUD, next to the word **Gradient** is an icon. Click it to reveal the gradient presets and select **Desert Sun**, as shown in the following screenshot:



4. With the gradient still selected in the **Layers** tab, **Ctrl** + click directly in the Canvas window. Choose **Edit Position** from the list, as shown. The gradient controls are now displayed on the screen:



5. The gradient is going to be used as a filter for the following image. Press **Command** + - to zoom out on your Canvas. Drag the triangle controls to increase the spread and position of the gradient. Use the following screenshot for reference:



6. Press **Shift** + **Z** to fit the Canvas to your window. In the HUD, set **Blend Mode** to **Screen**. Slide down the **Opacity** value. Change the **Blend Mode** value to **Linear Burn**. Play with the **Opacity** and **Position** values of the gradient to suit your taste.

See also

- ▶ The *The power of blend modes* recipe.
- ▶ The *Customizing a gradient generator* recipe.

Adding a frame and changing a drop zone's content

Drop zones give us the ability to swap either video or a still in replace of a placeholder graphic. Drop zones are great in helping motion graphic designers automate their workflow. Let's say you have a news program that uses the same "Coming Next" animation every week, but the videos and still content in that animation constantly change. You can easily set up a drop zone, so that you can use that same graphic over and over again while literally dropping in video and stills to their respective places.

How to do it...

1. Launch Motion. Set the **Preset** to Broadcast 720p, **Frame Rate** to 29.97, and **Duration** to 10 seconds.
2. Click on the **Library** tab to open it. Go to **Content**. There are 1349 items to choose from. Click the magnifying glass at the bottom-left of the window. Type in **Vertical**.



3. Select any frame with an arrow in the middle of it and choose **Import**. Select the **Vertical** group and press **F1** to go to the **Properties** tab of the Inspector.
4. Decrease the **Scale** value to 50. Select the **Vertical** group and hit **Command + D** twice to make two copies.
5. In the **Layers** tab, select one copy and drag it to the left of the Canvas. Repeat the step for the other copy, but drag it to the right. We'll make sure they're precisely aligned in the next step.
6. Name each of the frames accordingly. Select all three and from the **Object** menu choose **Alignment | Distribute Horizontal Centers**. Go back to the **Object** menu and choose **Alignment | Distribute Vertical Centers**. Use the following screenshot for reference:



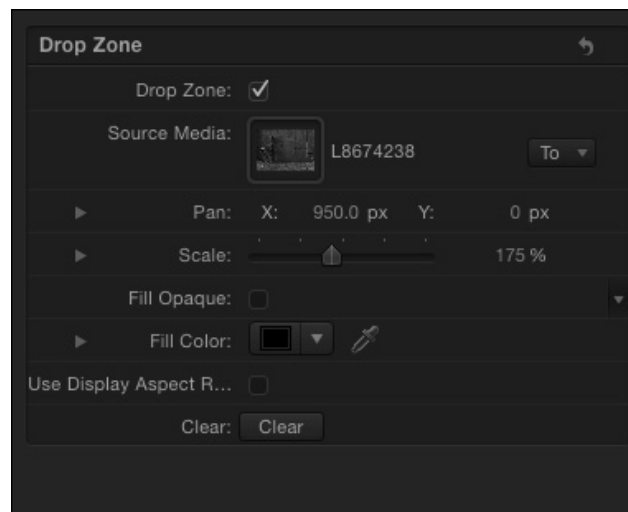
7. You may see that in the center of each frame, it says **Drop Zone** as long as the group is selected. Drop zones are meant to be replaced with stills or video clips. Let's add some sources to the drop zone. Click the disclosure triangle for one of the **Vertical** groups.
8. Let's navigate to our **File Browser** by pressing **Command + 1**. Make sure **Collapsed Image Sequences** is turned off, as shown in the following screenshot. Navigate to the cat pictures from this chapter's media folder. Select one you like.



9. Drag the picture from the **File Browser** onto the **Drop Zone** layer in the **Layers** tab and wait for the hooked arrow, as shown in the following screenshot. Release your mouse. Press **F4** to go to the **Image** tab of the Inspector, if it's not already displaying.



10. Scale and position the image in the frame to your liking. A sample is shown in the following screenshot:



11. Repeat the preceding steps for the other two empty frames. Use the following screenshot for reference:



There's more...

Drop zones in Motion publish over to FCP X!

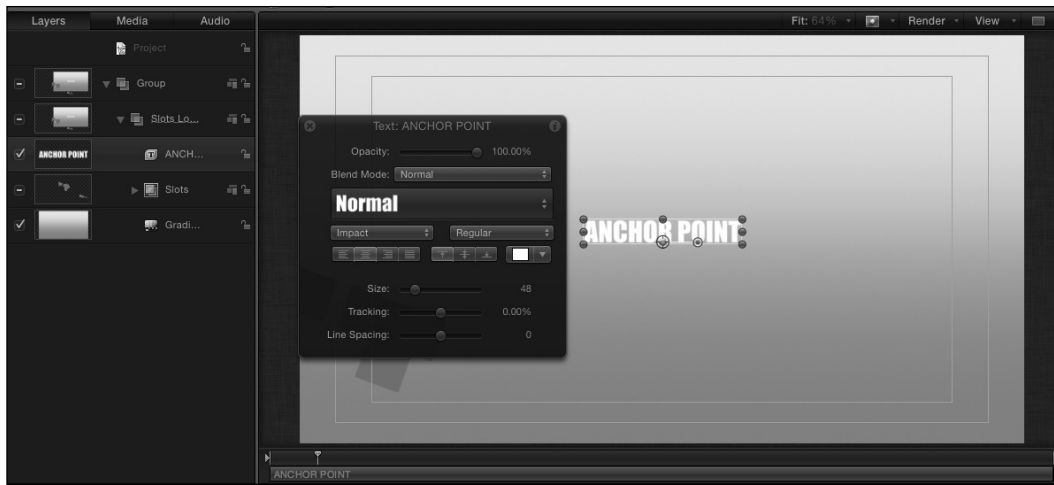
Drop zones for FCP X

You may have noticed in FCP X that certain transitions and templates have drop zones. We can create drop zones in Motion from the **Object** menu in any of our projects, as shown in the following screenshot. On top of this, we can save our project as a title, effect, or generator and manipulate that drop zone directly in FCP X. So, if you have a recurring show with the same intro animation and you need to continually update certain video segments, drop zones are for you!

Object	Favorites	View	Share
New Group			⇧⌘N
New Camera			⇧⌘C
New Light			⇧⌘L
New Drop Zone			⇧⌘D
New Rig			⇧⌘R

Anchor points

How does that image scale? It's all about the anchor point! To illustrate how anchor points work a bit more, try adding some text to your project by pressing the *T* key. Press *Esc* once it's entered to go back to the selection tool and then press *F7* to show the HUD. Change the size of the text and notice that when you scale it up, it scales from the lower-left corner. Press *Command + Z* to undo. Change the text alignment to center and scale it up again. Notice how the text scales from the center. Alignment acts as a text's anchor point and determines how the object scales and rotates.



See also

- ▶ The *Applying a Glow filter to a layer* recipe.
- ▶ The *Copying filters and applying filters to a group* recipe.
- ▶ *Spinning and throwing a ball* in Chapter 3, *Making It Move with Behaviors*.
- ▶ *An intro to Text behaviors* in Chapter 3, *Making It Move with Behaviors*.
- ▶ *Sequence Text* in Chapter 5, *Let's Make Text*.

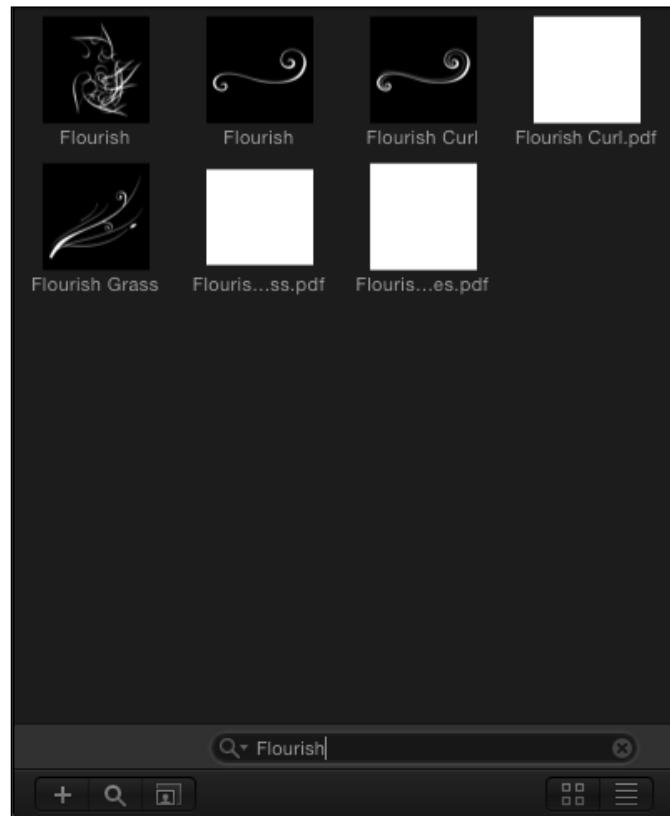
Adding a Flourish and applying filters

The **Content** library in Motion is a great way to start to visualize some of the possibilities Motion has to offer. In this recipe, we'll be taking a look at some of the possibilities that are available with combining some content from Motion's library along with some filters.

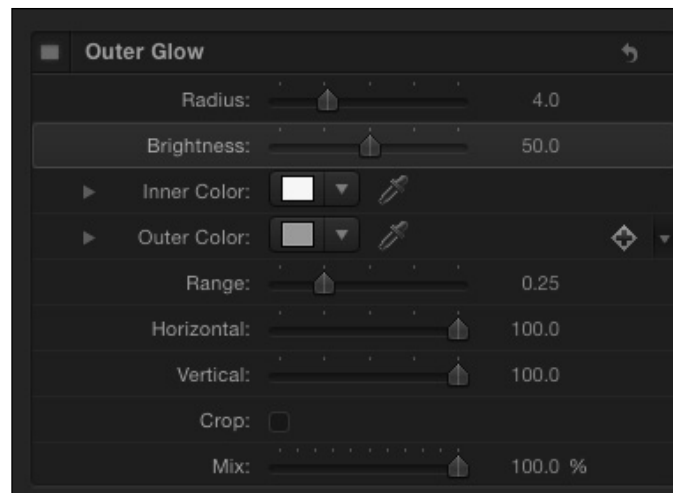
How to do it...

1. Launch Motion. Set the **Preset** to Broadcast 720p, **Frame Rate** to 29.97, and **Duration** to 10 seconds. Click **OK**.

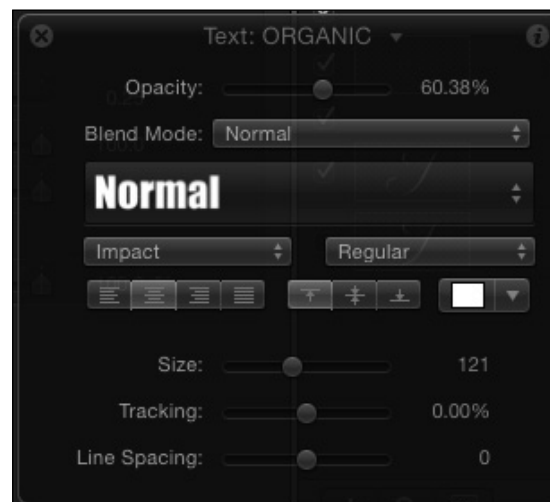
2. Click on the **Library** tab. Go to the **Content** category. There are 1349 items to choose from. Click the magnifying glass at the bottom-left of the window. Type in **Flourish**, as shown in the following screenshot:



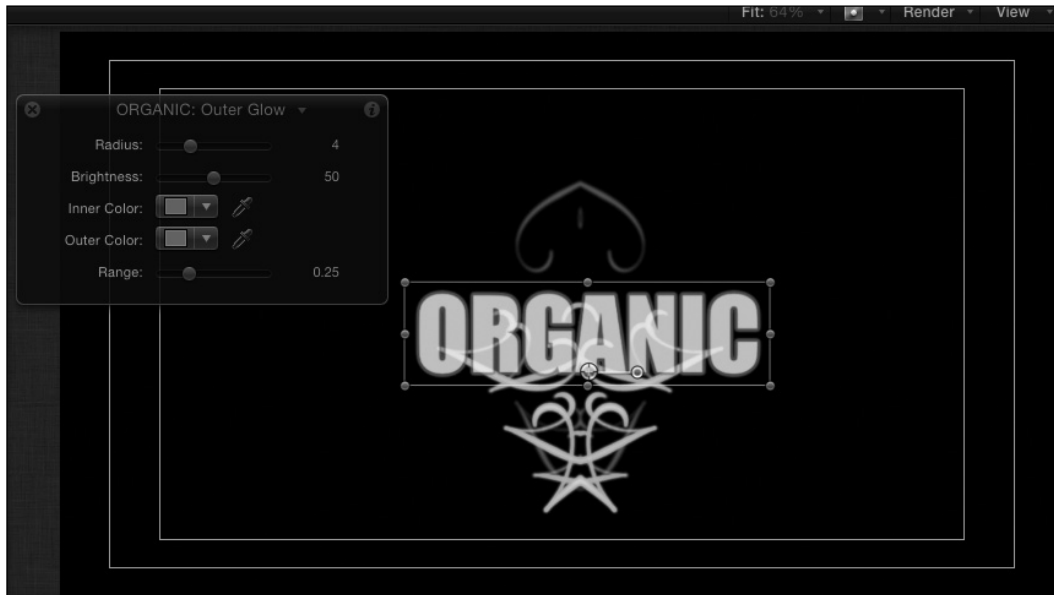
3. Select **Flourish** and click **Apply** to add it to the project.
4. Click the disclosure triangle to reveal the content of the **Flourish** group. It consists of an **Ornament** layer that is turned off and is referenced by a replicator. The replicator controls how many ornaments we see, while the **Sequence Replicator** behavior controls how the ornaments are being animated on screen. Clear the search field by clicking on the **x** icon in the search window.
5. Go to the **Filters** category. Go to the **Distortion** subcategory and select the **Mirror** filter. Drag it to the **Flourish** group. Notice how you can change the position of the **Mirror** filter directly in the Canvas by dragging the onscreen control.
6. Press **Command + 2** to go back to the **Library** and select the **Glow** subcategory. Select **Outer Glow**. Drag it on to the **Flourish** group. Press **F3** to go to the **Filters** tab. Set the **Radius** value to **4**, **Brightness** to **50**, and **Outer Color** to orange, as shown in the following screenshot. Press the Space bar to play back.



7. Let's add some text directly over the flourish and throw on a few behaviors to have it appear to be moving together. Make sure you're on the first frame of the project. Select the group in the **Layers** Tab. Type T to select the type tool, or select it from the toolbar by clicking on the *T* icon.
8. Type ORGANIC in the Canvas and press the *Esc* key to go back to the default selection tool. Press *F7* to bring up the HUD. Choose **Impact** as the font type, set **Size** to 121, and make sure the alignment is set to center, as shown in the following screenshot. Position it directly over top of the flourish in the Canvas.

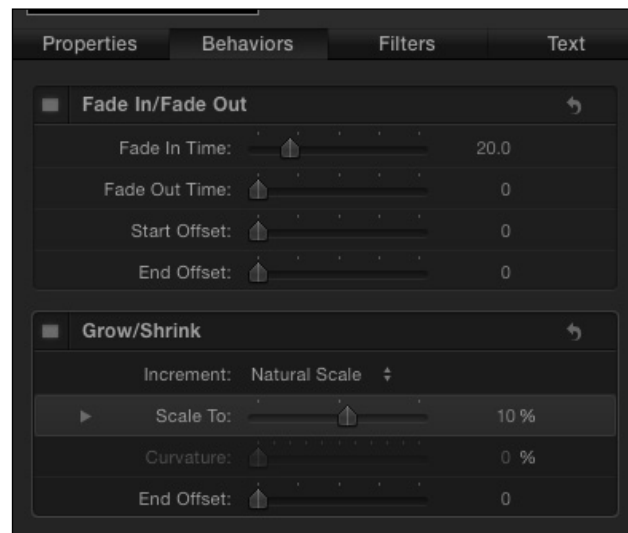


9. *Option* + click the **Outer Glow** filter to copy it to the **Organic** text. Make sure **Outer Glow Copy** is selected, and in the HUD change the **Inner** and **Outer Color** values of the text to a purple and blue color of your liking. Use the following screenshot for reference:



10. Let's have the text start a bit later and have it fade in as well as grow on screen. With the **Organic** text selected, jump to one second and the tenth frame mark in your Timeline. Press the *I* key to trim the layer's in-point to that location.
11. Press *Command* + 2 to go to the **Library** tab and select the **Behaviors** category. Select the **Basic** subcategory and drag the **Grow/Shrink** and **Fade in/Fade Out** behaviors to the **Organic** text layer in the **Layers** tab.
12. Press *F2* to go to the **Behaviors** tab of the **Inspector**. Set the **Fade In Time** value to 30 and the **Fade Out Time** value to 0.

13. Under **Grow/Shrink**, change the **Scale** value to **10**, as shown in the following screenshot. Press the Space bar to play back your project.



See also

- ▶ *Applying a Fade in/Fade Out and Grow/Shrink behavior to a still in Chapter 3, Making It Move with Behaviors.*
- ▶ *Changing the text format in Chapter 5, Let's Make Text.*
- ▶ *Changing the text style in Chapter 5, Let's Make Text.*

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