STYLE MINI-BUNDLE C

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— *Making the Difficult Easier* —

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11 Styles in SD (4:3) and HD (16:9) Formats (30 total styles) Note: small differences may occur between the two formats

A variety of effects for portrait and landscape oriented images. Note that *Setup* below refers to the image placement on the slide prior to applying the style.

Corner Rotate Landscape   Any Aspect   2 Landscape Images

I=3:2; II=4:3, I-II= 3:2 and 4:3; II-I=4:3 and 3:2 Aspect Images   4 Styles

The first landscape image rotates counterclockwise on it's upper left corner until it's behind the next image.

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.
See notes below.

Corner Rotate Portrait   Any Aspect   2 Portrait Images

I=3:2; II=4:3, I-II= 3:2 and 4:3; II-I=4:3 and 3:2 Aspect Images   4 Styles

The first portrait image rotates counterclockwise on it's upper left corner until it's behind the next image.

Setup: Layer 1 = Initial portrait; Layer 2 = Next Image.

Corner Rotate Raw   Any Aspect   2 Images

Any   1 Style

The first landscape image rotates counterclockwise on it's upper left corner until it's behind the next image. IMPORTANT: both images should be exactly the same size and orientation.

Setup: Layer 1 = Initial Image; Layer 2 = Next Image.

Notes for Corner Rotate Landscape, Portrait and Raw.
1. To concatenate slides back-to-back that use this style, the time between slides should change to 0s.
2. The 2nd image on the first slide will be the 1st image on the next slide.
3. To keep the 2nd image from displaying too long, remove 0.25s from the 2nd image (layer 4, at keyframe 2) and 2.75s from layer 1, keyframe 1 (assuming the time between layers has been set to 0s. Otherwise, ensure the time is removed from slidetime rather than the transition time between slides). Do this on each subsequent slide except the last. These times to remove are just recommendations.
4. On the last slide remove the time from the first layer only.

Image-L Scrunch Side

<div style="text-align:center">**Any Aspect**</div>

<div style="text-align:right">**2 Portrait Images**</div>

I=3:2; II=4:3, I-II= 3:2 and 4:3; II-I=4:3 and 3:2 Aspect Images

<div style="text-align:right">4 Styles</div>

The first image reduces in width from a side to reveal the next image below it. As the slide ends, the next image also reduces in width toward one side. As each image changes width, the background reduces in width and height too and fades with the resizing image.

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

See *Notes* below.

Image-P Scrunch Side

<div style="text-align:center">**Any Aspect**</div>

<div style="text-align:right">**2 Portrait Images**</div>

I=3:2; II=4:3, I-II= 3:2 and 4:3; II-I=4:3 and 3:2 Aspect Images

<div style="text-align:right">4 Styles</div>

The first portrait reduces in width from a side to reveal the next portrait image below it. As the slide ends, the next portrait also reduces in width toward one side. As each portrait changes width, the background reduces in width and height too and fades with the portrait image.

Setup: Layer 1 = Initial Portrait; Layer 2 = Next Image.

Image Scrunch Side Raw

<div style="text-align:center">**Any Aspect**</div>

<div style="text-align:right">**2 Images**</div>

<div style="text-align:right">1 Style</div>

The first image reduces in width from a side to reveal the next image below it. As the slide ends, the next image will also reduce in width toward a side. As each image changes width, the background will reduce in width and height too and fade with the displayed image.

NOTES: 1) Use two images of the exact same size and orientation. Unique views are possible using two differently sized images but it may not look presentable. 2) The notes above (for Image-L Scrunch) will work well for images that are the same or smaller wide as they are tall (i.e., narrower images).

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

Variations.
On the masked variations, the mask is layers 1 (left image) and 5 (right image). The associated layers will follow these particular layers. By changing a few parameters you can get a different effect. Play with it and see what you come up with!

For 3:2.

To rotate CW, set layer 1 keyframe 4 to -34.	**To rotate CCW**, set layer 1 keyframe 4 to 34.
For layer 5, leave with default settings.	For layer 5, leave with default settings.
For layer 9, set keyframe 3 to -34	For layer 9, set keyframe 3 to 34
For layer 10, set keyframe 3 to -34	For layer 10, set keyframe 3 to 34

NOTES (Image-L and P Scrunch Side).

1.   Keyframes are available to move the images to a location other than screen center. In the I, II, I-II, and II-1 versions, use the mask layer for images 1 and 2. As designed, Img 1 mask (layer 1), kf 3 is the location where the first image will narrow down to nothing and for Img 2 mask (layer 5), that keyframe is kf6.
2.   The intention is to narrow down the image to the right side of the following image. Therefore, adjust the pan-x value to one that narrows the image to nothing at a location of your choosing.
3.   Do not use a 0 second slide transition at the end of the slide.

Example Variations Instructions (using Image-L Scrunch Side).
On the masked variations, the mask is layers 1 (left image) and 5 (right image). The associated layers will follow these particular layers. By changing a few parameters a new effect is achievable. Play with it and see what comes up!

Using the 3:2 style version as an example.
Idea A.   Layer 1. Set kfs 1, 2 to 0 and kf5 to 15.25
                   Layer 5. Set kfs 1, & 2 to 0, kfs 3 & 4 to 0, and kf5 to 15.25.

        What you get is the first image looks like it's rotating out of the screen (so that it's on-edge) and the next image is rotating out of the screen. The edges of both images are in the same spot, so it looks like a counterclockwise rotation. The next image looks like it's rotating out from under the initial image. This is the default setup. Imagine an angle iron. The angle iron's apex is to the right and you're looking at the top side (image 1). Now, rotate it clockwise lengthwise. As the top side rotates out of view the inside edge of the angle iron (next image) comes into view.

Idea B.
                   Layer 1. Set kfs 1, 2 to -20 and kf5 to -15.25
                   Layer 5. Set kfs 1, & 2 to -4.75, kfs 3 & 4 to 0, and kf5 to 15.5.

        The first image looks like it's rotating into the screen and the next image is rotating out of the screen as if on a corner. The edges of both images are in the same spot to give the appearance of a counterclockwise rotation. The next image is comes onscreen to the right of the initial image.
        Imagine an angle iron with the apex to the left and you're looking at the flat top side (image 1). Now, rotate it counter-clockwise lengthwise. As the top side rotates out of view the inside edge of the angle iron (next image) comes into view.

Idea C.   Layer 1. Set kfs 1, 2 to 20 and kf5 to 15.25
                   Layer 5. Set kfs 1, & 2 to 0, kfs 3 & 4 to 0, and kf5 to 15.25.

        What you get is the first image looks like it's rotating out of the screen (so that it's on-edge) and the next image is rotating out of the screen. The edges of both images are in the same spot, so it looks like a counterclockwise rotation. The next image looks like it's rotating out from under the initial image.
        Imagine an angle iron with the apex to the left and you're looking at the flat top side (image 1). Now, rotate it counter-clockwise lengthwise. As the top side rotates out of view the inside edge of the angle iron (next image) comes into view..

Idea D.   Layer 1. Set kfs 1, 2 to -20 and kf5 to -15.25
                   Layer 5. Set kfs 1, & 2 to -12, kfs 3 & 4 to 0, and kf5 to 15.25.

        The first image looks like it's rotating clockwise out of the screen (i.e., on-edge) and the next image is rotating out of the screen. The edge of the next image looks like it's attached to the back center of the initial image.
        Imagine a letter "T." Rotate it out of the screen so that the top, flat edge of the "T" is facing you. This top is where image 1 is located. Now, rotate the "T-top" clockwise so that the riser of the "T" rotates into view. This is the 2nd image.

The first image reduces in height from the top/bottom to reveal the next image below it. As the slide ends, the displayed image reduces in height toward the top/bottom. As each image changes height, the background image will also reduce in width and height and fades with the image.

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

See *Notes* below.

Image-P Scrunch Up   **Any Aspect**   **2 Portrait Images**

I=3:2; II=4:3, I-II= 3:2 and 4:3; II-I=4:3 and 3:2 Aspect Images   4 Styles

The first image reduces in height from the top/bottom to reveal the next image below it. As the slide ends, the displayed image reduces in height toward the top/bottom. As each image changes height, the background image will also reduce in width and height and fades with the image.

Setup: Layer 1 = Initial Portrait; Layer 2 = Next Image.

Image Scrunch Up Raw   **Any Aspect**   **2 Images**

1 Style

The first image reduces in height from top or bottom to reveal the next image below it. As the slide ends, the next image will also reduce in height toward the top or bottom. As each image changes height, the background will also reduce in width and height and fade with the displayed image.

NOTES: 1) Use two images of the exact same size and orientation. Unique views are possible using two differently sized images but it may not look presentable. 2) The notes above (for Image-L Scrunch) will work well for images that are the same or smaller wide as they are tall (i.e., narrower images).

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

NOTES: Image Scrunch Side/Up/Raw.

Changing the settings of the keyframes can result in a different behavior of the style. As the first image scrunches to the top, the 2nd image unscrunches from the top or the bottom, for instance. For the Raw version (which uses no masking at all), change the zooms in keyframes 1 and 4 for each of the first two layers and 2 and 3 for the last two layers. Position changes are made between keyframes 1& 2 and 3 &4 For the other two variants, change the position and zoom only on the left and right masks (the ones right above the image layers). The other layers should automatically follow the zoom and/or position selected. However, the zoom of the images must be changed manually. This was provided to provide you leeway on who much zoom you wanted to provide the image over the course of the image display time. The technique used to provide the zoom to the border and shadow layers is not quite so well suited for the freedom to select differing zooms over time that may be desired for the images. The mask layers are layers 1 and 5, the image layers are 2 and 6. The background image layers are 9 (associated with the first image), 10 and 11 (these two are associated with the 2nd image). The background layers 9 and 10 should use the same position settings used with their associated images when they either swing into or out of view. You can override this setting if desired. However, you will need to manually select the associated zoom settings for the desired size of the image as it fades from view (either the horizontal or vertical).

Selecting a different settings for each of the two images can result in new coordinated behavior that can make for an interesting display for the viewer. Use the example variation instructions provided above for *Image-P Scrunch Side* as a guide. Note that for the UP variation, you're going to be changing the zoom-y instead of the zoom-x values. Play with different zoom settings and pan settings to see what you can come up with. It's possible to create a PhotoCube-like display of your images using the different settings between the Up and Side variations of these styles.

Landscape Gone

1 Style

The first image reduces in size, rotates 90 degrees, and disappears to the right into the next image .

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

Landscape Gone Split

2 Styles

The first image reduces in size, rotates 90 degrees, and splits into two halves, each of which disappear into a side of the next image.

Setup: Layer 1 = Initial Landscape; Layer 2 = Next Image.

SUMMARY

NAME	Show Aspect	Image Aspect	Images	
Image-L Scrunch Side	Any	$3:2/4:3^2$	2L/OP	
Image-L Scrunch Up	Any	$3:2/4:3^2$	2L/OP	
Image-P Scrunch Side	Any	$3:2/4:3^2$	OL/2P	
Image-P Scrunch Up	Any	$3:2/4:3^2$	OL/2P	
Image Scrunch Side Raw	Any	n/a	2L or 2P[1]	
Image Scrunch Up Raw	Any	n/a	2L or 2P[1]	
Corner Rotate Portrait	Any	$3:2/4:3^2$	OL/2P	
Corner Rotate Landscape	Any	$3:2/4:3^2$	2L/OP	
Corner Rotate Raw	Any	n/a	2L or 2L[1]	
Landscape Gone	Any	n/a	2L/OP	
Landscape Gone Split	16:9/4:3	n/a	2L/OP	

NOTES:

1. Images should be of the same exact size and orientation since no masks are used. Using differently sized or oriented images may result in a not so presentable result.
2. Styles are provided to use two images of a different aspect ratio. The provided options are 3:2 with 3:2, 4:3 with 4:3, 3:2