



EDIUS

EDIT ANYTHING

User Reference Guide
Software Version 6.0

Contents

Preface	17
About This Manual.....	17
Minimum System Requirements.....	18
DVD Contents.....	19
Section 1 — Getting Started	21
Entering Numeric Data.....	21
Direct Input.....	22
Offset Input.....	22
Arrow Key Input.....	22
Mouse Wheel Input.....	23
License Transfer.....	24
Starting the License Transfer Tool.....	24
Transfer License to PC Local Disk.....	25
Transfer License to Another USB Key.....	25
Starting EDIUS.....	27
Startup Without USB Key License.....	27
EDIUS Workflow (Initial Launch).....	28
Select Project Folder Location.....	29
Start-Up Window.....	31
Profiles.....	32
Project Presets.....	32
Create a Project Preset from the Startup Window.....	32
Create a New Project.....	37
EDIUS Workflow (Normal).....	38
Create a New Project at Startup.....	39
Create a New Project From the Editor.....	40
Sequences.....	43
Create a New Sequence.....	43
Sequence Settings.....	44
Saving Projects.....	47
Backup/Auto Save.....	48
Backup Files.....	48
Auto Save Files.....	48
Recovery from Backup/Auto Save.....	49
Exiting EDIUS.....	50
Project Operations.....	50
Opening Project Files.....	50
Open Project on Startup.....	50
Open a Project from the Current Project.....	52
Consolidate Project.....	53
Offline Clips.....	57
Offline Clip Indicators.....	57
Window Configuration.....	58

Multi-Monitor Layout	58
Preview Window	59
Timeline	59
Palettes and Asset Bin	59
Single-Monitor Layout	60
Customizing Screen Layout	61
Saving Custom Layouts	62
Apply a Saved Layout	63
Restoring Default Layout	64
Preview Window	65
Dual Mode	65
Single Mode	67
Player Operation Buttons	68
Recorder Operation Buttons	69
Timeline Window	71
Timeline Operation Buttons	72
Timeline Scale	72
Timeline Scale Controller	72
Track Panel	74
Asset Bin Window	75
Palette Windows	76
Information Palette	76
Effect Palette	77
Sequence/Clip Marker Palette	78
Source Browser	79

Section 2 — Settings and Configuration 81

System Settings	81
System Application Settings	82
Playback Settings	83
Capture Settings	83
Render Settings	86
Profile Operations	89
Create a Profile	89
Change a Profile Name or Icon	92
Copy a Profile	93
Delete a Profile	94
Export Profiles	95
Import Profiles	96
Profile Management	98
Manage Profile Access	98
Switch Active Profile	100
Project Presets	102
Create Project Preset(s) from the Editor	102
Modify an Existing Preset	116
Copy a Project Preset	119
Delete a Project Preset	120
Audio Channel Mapping	121
Audio Channel Map Presets	123
Hardware Settings	127
Device Presets	127
Create a Device Preset	127
Modify a Device Preset	135

Delete a Device Preset	136
Preview Device	137
Importer/Exporter Settings	141
AVCHD Settings	142
Audio CD/DVD Settings	143
File Name Settings	144
Audio Level Adjustment	144
DVD Video Settings	144
DVD-VR Settings	144
Still Image Settings	145
Capture Field	146
Filtering	146
Adjust Aspect	146
File Type	146
GF Settings	146
GXF Settings	148
Infinity Settings	150
K2 Settings	151
FTP Servers	152
Browser Settings	155
MPEG Settings	156
MXF Settings	158
FTP Servers	158
Decoder	161
P2 Settings	162
Removable Media Settings	163
XDCAM EX Settings	164
XDCAM Settings	165
FTP Servers	165
Importer Settings	168
Browser Settings	168
Effects Settings	171
After Effects Plug-In Bridge Settings	171
GPUfx Settings	173
VST Plug-In Bridge Settings	175
Input Controller Settings	176
Fader Settings	176
Jog Device Settings	178
User Settings	179
User Application Settings	180
Timeline Settings	181
Extend Clips When Applying Transition/Cross Fade	181
Insert Default Cross Fade in Transition	183
Insert Default Transition in Cross Fade	183
Set the Cutting Point of Transition/Cross Fade to Front...	183
Hold the Next Clip When Trimming a Clip (Except at Ripple Trim)	183
Show Tool Tip During the Trim	183
Initialize Pan Setting When Audio Clips are Moved to Other Tracks	183
Snap Event	184
Sync Mode	184
Ripple Mode	184
Insert Mode	185
Overwrite Mode	186
Waveform	186

Clip Timecode	186
Clip Thumbnail	187
Match Frame Settings	187
Search Direction	188
Target Tracks	188
Transition	188
Background Job Settings	188
Proxy Mode Settings	189
Project File Settings	190
Project File Folder	191
File Name	191
Recent Project	192
Backup Files	192
Auto Save Files	193
Backup/Auto Save Configuration	194
Other Settings	196
Show the Recently Used List	197
Number of Files	198
Show Thumbnail in the MRU List	198
Save Window Positions	199
Show Tooltip	199
Player Format	199
Default Titler	199
Preview Settings	199
Playback Settings	200
Preroll	200
Continue Playback When Editing	200
Continue Playback When Trimming Clip	201
Show Correct Frame When Scrubbing	201
Combine Filter Layers and Track Layers (for effect settings)	201
Output Timecode	201
Source Timecode Priority	201
Full Screen Preview	201
On Screen Display Settings	202
Show Normal Edit	204
Show Trim Overlays	204
View	204
Show Export	205
Select Source Information	205
Show Level Meter	206
Overlay Settings	206
Update Frequency	207
Zebra Preview	207
Show Safe Area	208
User Interface Settings	210
Button Settings	211
Add a Space Between Buttons	215
Delete Buttons	216
Change Button Position	216
Reset Current Button List to Defaults	216
Control Settings	216
Show Timecode	217
Shuttle/Slider	220
Show Player and Recorder Buttons	220

Keyboard Shortcut Settings	221
Category	222
Filter	223
Shortcut Assignment Buttons	223
Making a Keyboard Shortcut Assignment	226
Bin Settings	227
View	228
Folder Type	229
Columns	229
Window Color Settings	231
Source Settings	234
Duration Settings	235
Still Image	235
Title	235
V-Mute	235
Rubberband Point	236
Automatic Correction Settings	236
Adjust Frame Rate When Loading Clip	237
Color Range for RGB Clip	237
Color Range for YCbCr Clip	238
Normalize Window Size	239
Subclip Margin	239
Restore Offline Clip Settings	239
Margin	240
Restore Default - Loading Project File	241
Restore Default - Import EDL File	241
Partial Transfer Settings	241
Target Clip	242
Auto Transfer	243
Margin	243
User Input Controller Settings	243
Behringer BCF2000	243
EDIUS JC1p Settings	247
MKB-88 for EDIUS Settings	248
Operation Assignment Buttons	249
Making an Operation Assignment to a Key	250
Project Settings	252
Sequence Settings	254

Section 3 — Importing and Capturing 259

Supported File Types	259
Importing from External Sources	261
Source Browser	261
Importing from CD/DVD	262
Importing from K2 Servers	265
Importing from an XDCAM Drive	269
Importing Existing Clips or Stills into the Asset Bin	274
Importing Still Sequences	276
Importing Folders	278
Automatic (Watch Folder) Import	280
Watch Folder Settings	283
Managing the Watched Folders File List	285
Background Jobs	287

- User Jobs 287
- System Jobs 287
- Background Job Processing Controls 289
- Importing Sequences 292
 - Import AAF Files 294
 - Import Aurora XML Files 296
 - Import EDL Files 298
 - Import Final Cut Pro (FCP) XML Files 302
 - Import P2 Playlists 304
- Capturing - Getting Started 306
 - Source Connections 306
 - Capture Settings 306
 - Capture Modes 308
- Capturing from a DV or HDV Device 308
 - Setting Reel Name 312
 - Confirming File Name Settings 314
 - Setting In/Out Points and Duration 315
- Capturing from DirectShow Devices 318
- Capturing Directly to the Timeline 320
- Partial Download 322
- Batch Capture 323
 - Batch Capture Functions 327
 - Creating a New Batch Capture List 328
 - Saving Batch Capture Lists 328
 - Loading Batch Capture Lists 330
- Restore Offline Clips 332
 - Offline Clips 332
 - Partial Offline Clips 333
 - Partial Offline Clip Restoration 334
 - Offline Clip Restoration Methods 335
 - Automatic Offline Clip Detection 335
 - Manual Offline Clip Restoration 336
 - Restore and Transfer Options 337
 - Other Restoration Methods 337
- Re-link and Restore 340
 - Capture and Restore 343

Section 4 — Clip Operations and Management 345

- Clip Storage 345
- Clip Display Properties 345
 - Video Clip 346
 - Still Image Clip 347
 - Audio Clip 347
 - Color Bars Clip 348
 - Color Matte Clip 349
 - Title Clip 349
 - Timeline Sequence Clip 350
 - Sequence Clip 351
- Renaming Clips 352
- Saving Clips from the Timeline 352
- Saving Clips and Sub Clips from the Player 353
 - Saving Clips 353
 - Saving Sub Clips 354

Creating Clips	354
Create a Color Bar Clip	354
Modify Color Bar Properties	357
Create a Color Matte Clip	357
Modify Color Matte Properties	360
Create a Title Clip	361
Creating a Sequence (Conjoining Multiple Clips)	361
Creating Individual Clips from a Sequence (Cancelling a Sequence)	362
Clip Operations	363
Displaying Clips in the Player	363
Clip Playback	364
Playback with Player Operation Buttons	364
Playback with Shuttle/Slider Controls	365
Playback with the Mouse	366
Setting In and Out Points	367
Setting Separate In/Out Points for Video and Audio	368
Adjusting Video and Audio In/Out Points	370
Move to the In or Out Point	370
Removing In and Out Points	372
Editing Clip Properties	373
Editing Clip Settings	376
Color Bar, Color Matte and Title Clips	376
Editing Clip Settings for Multiple Clips	378
Thumbnail View	378
Detail View	379
Checking Clip Storage Location	380
Opening a Clip with an External Application	381
Clip Management	383
Selecting Clips	383
Copying Clips	383
Cutting Clips	383
Pasting Clips	384
Deleting (Releasing) Clips	385
Sorting Clips	385
Setting Clip Color	386
Creating Folders	390
Moving Folders	391
Duplicating Folders	392
Deleting Folders	392
Selecting the Folder to Display	392
Exporting Bin Information	394
Importing Bin Information	395
Exporting Stored Information	395
Searching for Clips in the Asset Bin	398
Searching for Unused Clips	402
Deleting Search Results	403
Section 5 — Timeline Operations	405
Timeline Settings	405
Editing Modes	405
Insert Mode	405
Overwrite Mode	406
Ripple Mode	407

Track Ripple Sync	408
Extend Mode	411
Fix Mode	412
Track Settings	414
Track Panel Settings	415
Track Lock	416
Video and Audio Track Patches	416
Inserting Clips	418
Moving Track Patches	425
Source Channel Connect/Disconnect	426
Audio Source Channel Mode	430
Video Mute -	432
Audio Mute -	432
Audio Expand	433
VOL/PAN -	433
Mixer Expand	434
MIX -	434
Title -	434
Adjust Track Panel Width	434
Adjust Track Panel Height	435
Track Operations	438
Change Track Name	438
Copy Tracks	440
Move Tracks	441
Add Tracks	442
Delete Tracks	444
Timeline Scale Settings	445
Timeline Scale Markings	445
Timeline Time Scale Settings	446
Clip Placement	447
Add Clips from the Asset Bin	447
Drag and Drop to Place a Clip	448
Paste from the Clipboard to Place a Clip	449
Setting In/Out Points and Placing a Clip	450
In and Out Points	450
Setting In and Out Points on Timeline	451
Setting In and Out Points on Ends of Clips	452
Adjusting In and Out Points	452
Deleting In and Out Points on the Timeline	453
Three-Point Editing	453
Four-Point Editing	454
Placing Special Clips Between In and Out Points of the Timeline	456
Clip Status Indicators	457
Track Selection	459
Moving Clips on the Timeline	461
Selecting Multiple Clips	461
Moving Selected Clip(s)	462
Moving Selected Clip(s) and Subsequent Clips	463
Changing Clip Order	464
Searching Timeline Clips in the Asset Bin	465
Timeline Clip Operations	467
Unlink	467
Link	468
Group	469

Ungroup (Remove Group)	470
Copy	470
Cut	470
Ripple Cut.	471
Paste.	472
Paste at In/Out Points of Existing Clip	473
Replace	474
Replace Clip Elements	475
Set Clip Color on Timeline	476
Dividing Clips at Cursor Position.	478
Dividing Clips at In/Out Points	479
Combining a Divided Clip	480
Enable/Disable Clips	482
Deleting a Clip	483
Deleting Between In/Out Points on Timeline.	483
Deleting Only the Video or Audio Portion of a Clip	485
Ripple Deleting Clips	486
Ripple Deleting Between In/Out Points on Timeline	488
Ripple Deleting Only the Video or Audio Portion of a Clip	489
Delete Timeline Gaps	490
Selecting Multiple Clips	492
Exporting Still Image Clips from the Timeline	495
Changing Clip Playback Speed	495
Changing Speed of Multiple Clips	497
Time Remap	498
Time Remap Dialog Details	498
Time Remap Procedures.	501
Time Remap Examples	506
Other Time Remap Dialog Functions	510
Video Display Layouter	511
Resizing Layouter Dialog	514
Function Buttons	515
Cropping the Source Image	520
2D Transform Operations.	522
Presets	529
3D Transform Operations.	532
Effects Control Window	539
Trimming Clips	541
Edit Point Selection	542
Normal Mode Operations	543
Trimming at Ends of Clips	543
Trimming by Timeline Cursor Position	546
Transition Trim Mode	548
Trimming Mode.	549
Trimming Mode Considerations	553
Trimming from the Preview Window	554
In Point, Out Point or Slide Point Trim	555
Slip Trim or Rolling Trim	556
Trimming by Value	557
Trimming with Shortcuts	559
Ripple Trim.	561
With Track Ripple Sync Off	561
With Track Ripple Sync On	562
Trimming by Timeline Cursor Position:.	563

- Split Trim 565
- Slide Trim 567
 - Trimming by Timeline Cursor Position: 568
- Slip Trim 569
- Rolling Trim 570
- Field Editing/Proxy Workflow 571
 - Proxy Mode 572
 - Create Proxy Files 573
 - Field Editing 575
 - Desktop to Laptop to Desktop 575
 - Laptop to Desktop 585
- Sequence and Clip Markers 591
 - Show/Hide the Marker Palette 591
 - Sequence Marker Palette 592
 - Clip Marker Palette 594
 - Setting Markers 597
 - Set Marker at Specific Location 597
 - Set Marker Between In and Out Points 599
 - Clip Marker and Slider Shortcut Menus 602
 - Sequence Marker and Timeline Cursor Shortcut Menu 603
 - Selecting a Marker Position 604
 - Moving Markers 606
 - Delete Markers 606
 - Entering Marker Comments 607
 - Sequence Marker Palette 607
 - Clip Marker Palette 608
 - Display of Marker Comments 609
 - Recorder Window 609
 - Player Window 611
 - Export Marker List 611
 - Import Marker List 613
 - Clip Markers on the Timeline 614
- Timeline Playback 615
 - Playback by Scrubbing 615
 - Playback with Recorder Operation Buttons 617
 - Playback with Shuttle/Slider Controls 619
 - Position Slider Shortcut Menu 620
 - Playback with the Mouse 621
 - Playback Between Timeline In/Out Points 621
 - Playback Around Timeline Cursor 622
 - Move to Timeline In/Out Points 623
 - Move by Timecode 623
 - Match Frame Positioning 624
 - Match Frame from Player to Timeline 624
 - Match Frame from Timeline to Player 625
- Rendering Operations 626
 - Time Scale Color Code 626
 - Rendering Sequence Overload Areas 628
 - Rendering Overload Area in Entire Project 629
 - Rendering Only a Selected Overload/Loaded Area 630
 - Rendering Between In and Out Points 631
 - Rendering Overload Areas 631
 - Render All Areas Needing Rendering 632
 - Rendering Overload and Loaded Areas 632

Rendering a Clip or Transition	632
Exporting Rendered Clips from the Timeline	634
Deleting Temporary Files Manually	635
Timeline Sequence Operations	636
Creating a New Sequence	638
Creating a Nested Sequence	639
Open a Nested Sequence	641
Closing a Sequence	641
Saving Timeline Clips as Asset Bin Sequence	642
Creating A Blank Sequence Clip on the Timeline	643
Duplicating a Sequence	644
Display Options	644
Full Screen Preview	645
Rotate Display	646
On Screen Display Settings	647
Multicam Mode	648
Switching to Multicam Mode	649
Defining Multicam Sync Point for Placing Clips	650
Setting the Number of Cameras	653
Display Options	655
Show Only Selected Camera	658
Changing the Assigned Camera	659
Setting Camera Switch Points	661
Switching the Selected Camera	662
Manually Disable Clips	663
Designate Camera Switching Order	665
Setting Camera Switch Point During Playback	668
Moving Camera Switch Points	671
Deleting Camera Switch Points	672
Playback Around the Camera Switch Point	673
Copy Selected Clips to Track	675
Clip Trimming in Multicam Mode	677
Undo/Redo Operations	677
Undo an Operation	677
Redo a Cancelled Operation	678
Section 6 — Effects and Titles	679
Effects	679
Show/Hide the Effect Palette	679
Effect Palette	680
Expand Folder View	681
Effect View Show/Hide	681
Effect Types	683
Plug-In Base Effects	683
System Preset Effects	683
User Preset Effects	683
Default Effects	684
Effect Properties	684
Applying Effects	685
Drag and Drop	685
Right-Click Menu	686
Create Effect Presets	688
Applying Filters to Clips	691

Color Correction Filters	691
Applying Color Correction Filters	692
Adjusting YUV Curve	692
Preview Settings	695
Effects Control Window	698
Key Frame Parameter Settings	698
Keyboard Shortcuts	705
Adjusting Color Balance	706
Color Wheel Adjustments	708
Three-Way Color Balance Adjustments	711
Correcting Colors with the Color Picker	717
Monotone Filter Adjustments	718
Apply Video Filters	721
Shape Mask Filter	721
Shape Editor and Tracker	723
Create a Mask Shape	725
Mask Parameters	725
Inside/Outside	725
Edges	728
Shape Parameters	729
Effects Control Window	731
Select Object Menu Tools	731
Zoom and Pan Tools	732
Editing Tools	733
Function Button Tools	733
Preview Window Controls	736
Drawing Free-Form Shapes	738
Shape Editing Tools	739
Shape Creation and Editing Summary Tables	754
Draw Rectangle and Draw Oval Tool Operations	754
Draw Path Tool Operations	755
Edit Shape Tool Operations	755
Add Vertex Tool Operations	756
Delete Vertex Tool Operations	756
Edit Control Point Tool Operations	757
Tracker Transformations	757
Anchor Configuration	757
Scale Up or Down	759
Rotation	762
Parallel Translation	763
Combining Multiple Filters	765
Apply Audio Filters	768
Adding Effects Between Clips	769
Clip Margin	769
Clip Transitions	770
Track Transitions	772
Audio Cross Fades	773
Apply Default Effects	774
Changing Default Effects	775
Changing the Length of a Transition or Cross Fade	777
Changing Default Effect Duration	779
Creating Video Composites	780
Composition	780
Picture in Picture	782

Configuring Picture in Picture Effects	783
Adding Motion to the Overlay Window	788
3D Picture in Picture	791
Configuring 3D Picture in Picture Effects	792
Keyers	800
Chroma Key	800
Configuring Chroma Key Effects	801
Luminance Key.	809
Configuring Luminance Key Effects.	810
Track Matte.	816
Configuring Track Matte Effects	818
Transparency Adjustments	820
Fade-In/Fade-Out Effects	823
Apply Fade-In/Fade-out to Audio or Video Only	825
Alpha Channel	825
Title Mixer Effects	830
Effect Operations.	831
Show/Hide the Information Palette	831
Information Palette	832
Verifying and Adjusting Effects	833
Enabling/Disabling Effects	835
Deleting Effects	836
Deleting Effects from the Timeline	836
Deleting Effects from the Information Palette.	838
Copy Effects	839
Copy Transitions	839
Replacing Effects	841
Saving Effects.	842
Deleting Effects from the Effect Palette	843
Customizing the Effect Palette	844
Creating Folders in the Effects Palette	844
Renaming Effects and Folders	845
Lock/Unlock the Folder Structure	846
Changing the Folder Structure	847
Folder Shortcuts.	848
Shortcut Assignments with Drag and Drop	849
Shortcut Assignments in the Effect View	849
Deleting a Folder Shortcut	850
Resetting Effect Palette to Defaults.	851
Export User Preset Effects	852
Import User Preset Effects	853
Verifying Color Data for TV Display	855
Vector Scope and Waveform Details.	859
Titles	861
QuickTitler	861
QuickTitler Application Details.	863
Entering Text	866
Changing Text Settings.	868
Changing Text Size	869
Moving Text	870
Rotating Text.	870
Changing Text Color.	871
Applying Transparency to Text.	872
Applying Color Gradations.	873

Applying Texture to a Text Object	875
Adding a Text Border (Edge)	876
Adding Shadows to Text	878
Rolling or Crawling Text	880
Adjusting Roll or Crawl Speed	882
Embossing Text	882
Blur Text	883
Text Styles	884
Applying Text Styles	884
Saving Text Styles	885
Changing Text Style Names	886
Deleting Text Styles	886
Image and Graphic Styles	886
Creating Images and Graphics	886
Changing Image or Graphic Settings	888
Changing the Image or Graphic Object Size	889
Moving Graphic Objects	889
Rotating Graphic Objects	890
Applying Transparency to Images and Graphics	890
Adding a Border to Graphics	891
Applying Shadows	893
Blur a Graphic or Image	895
Changing Line Styles	896
Embossing Graphics	897
Title Object Layout	899
Order	899
Align	900
Same Space	901
Center in Screen	903
Title Mixer Effects	903
Adjusting Title Position	904
Editing a Linked Title Clip	907
Importing Background Files	908
Exporting Title as a Still Image	910
TitleMotion Pro	911

Section 7 — Audio Operations 915

Audio Waveform Cache	915
Adjusting Volume and Pan	916
Additional Rubberband Adjustments	918
Entering Value Adjustments	919
Resetting the Pan Rubber Band	921
Deleting or Initializing Rubber Band Points	921
Initializing the Rubber Band	922
Delete Selected Rubber Band Points	923
Audio Offset	924
Normalize Audio	927
Audio Mixer Operations	929
Set the Track Operation	930
Adjusting Audio Volume	932
Adjusting Audio Pan	934
Reset to Defaults	935
Playing Clips From the Audio Mixer	936

Switching the Meter Scale Display	937
Ganging Audio Tracks	939
Playing or Muting a Specified Track	940
Applying V-Mute	941
Adding Voice Overs and Sound Effects	942

Section 8 — Exporting/Project Output 945

Export EDIUS Project Files	945
Export AAF Files	945
Export EDL Files	952
Handling Split Clips	958
Export Project to Output Format	960
Export Settings	960
Using Exporter	960
Advanced Exporter Settings	967
Exporters New or Modified in EDIUS 6	971
AVCHD Writer	971
MPEG2 Transport Stream Exporter	973
GXF Exporter	974
MXF Exporter	975
XDCAM EX Exporter	977
XDCAM Exporter	978
Other Exporter Functions	980
Save Preset As Default	981
Save Presets	982
Delete Presets	984
Export Presets	984
Import Presets	985
Batch Export Operations	986
Add to Batch Export List	986
Delete from Batch Export List	988
Batch Export	989
Modifying the Batch Export List	990
Export Still Images	994
Export to Tape	997
Output to HDV Device	997
Output to DV Device	999
Export to Devices without Device Presets	1003
Export to DVD or Blu Ray	1004
Burn to Disc	1004
Add Movies to the Disc Project	1006
Define Menu Styles	1009
Edit Menu Elements	1011
Right-Click Edit Menu	1024
Write Project to Disc	1025
Disc Burner	1029

Appendix A — Special Procedures 1033

Keyframeable 2D Picture-in-Picture	1033
--	------

Appendix B — Input/Output Formats..... 1045

- Output Devices 1045
 - Generic OHCI HD 60Hz 1045
 - Generic OHCI HD 50Hz 1045
 - Generic OHCI HD 24Hz 1046
 - Generic OHCI SD NTSC 1047
 - Generic OHCI SD PAL..... 1047
 - Generic OHCI SD 24Hz..... 1048
- Input Devices 1049
 - Generic OHCI Input 1049
 - Generic HDV Input 1049
- File Formats Supported In Trimming Operations..... 1050
- Default Keyboard Shortcuts 1052
 - Asset Bin Shortcuts..... 1052
 - Edit Shortcuts 1053
 - Edit - Delete Shortcuts 1054
 - Edit - Select Shortcuts..... 1055
 - Edit - Move Shortcuts..... 1056
 - View Shortcuts 1056
 - Play Shortcuts 1057
 - Marker Shortcuts 1058
 - Mode Shortcuts..... 1059

Index..... 1061

Preface

About This Manual

This User Reference Guide contains detailed information concerning EDIUS tools, features and functions used in creating and managing project workflows.

For information about the installation of EDIUS and importing custom data from prior versions of EDIUS, see the Quick Start Guide.

Minimum System Requirements

- Intel® or AMD® CPU 3.0 GHz or faster (multiple CPUs or multi-core CPUs are recommended; SSE2 and SSE3 instruction sets supported).
- 1 GB RAM (2 GB or more recommended; at least 2 GB required for 64-bit operating systems)
- 6 GB or more free disk space for the software installation.
- DVD-ROM Drive for software installation.
- DVD-R/RW or DVD+R/RW drive required when creating DVD video with Burn to Disc
- Blu-Ray BD-R/BD-RE drive required when creating Blu-Ray disc with Burn to Disc
- DirectX 9.0 or later
- Graphics card supporting Direct3D 9.0c or later and support for Pixel-Shader Model 3.0 is required.
 - For SD editing: 256MB RAM or larger required; 512 MB or larger recommended.
 - For HD editing: 512 MB RAM or larger required; 1 GB or larger recommended.
- ATA 100/7200 rpm or faster hard drive is necessary for video storage.
 - Available hard drive space should be twice the size of file to be edited.
 - RAID 0 recommended for HD editing.
- One free USB port (1.1 or higher) for software protection key.
- Soundcard with WDM driver support is required.
- Supported operating systems:
 - Windows® XP Home or Windows XP Professional (Service Pack 3 or later, 32-bit)
 - Windows® Vista (SP2 or later, 32-bit or 64-bit) including the following: Windows® Vista Home Basic, Windows® Vista Home Premium, Windows® Vista Business, Windows® Vista Ultimate
 - Windows® 7 (32-bit or 64-bit) including the following: Windows® 7 Home Basic, Windows® 7 Home Premium, Windows® 7 Business, Windows® 7 Enterprise, Windows® 7 Ultimate

Note External video decks/camera may require either a free IEEE 1394 FireWire port or USB 2.0 port for connectivity.

DVD Contents

- EDIUS software
- User Reference Guide (PDF)
- Bonus Applications and Tools
- Plug-ins
- Bundled Software:
 - NewBlue Video Essentials for EDIUS
 - ProDAD video effects and image stabilization: VitaScene and Mer-calli Expert
 - iZotope VST audio plug-ins: Audio Effects Suite, Audio Restore, AGC and Mastering Effects Suite

Getting Started

This section contains the basic information needed for working with EDIUS such as numeric data input, EDIUS license issues, starting EDIUS, creating project presets, Creating projects and sequences, opening projects and screen layout and customization.

Topics dealing with the use of EDIUS tools and features and functions (e.g. application settings, capturing clips, Timeline editing, titles and effects, audio operation and exporting projects) used in creating projects are covered in other sections of this manual.

Note All keyboard shortcut keys referenced in any part of this manual are the default shortcuts. Keyboard shortcuts may be customized. In this case, some or all of the shortcuts referenced in this manual may not reflect the shortcuts defined on your system. For a comprehensive listing of default keyboard shortcuts, see [Appendix B-Input/Output Formats](#).

Entering Numeric Data

Numeric data entry is possible or required in many application screens and data input windows throughout EDIUS, including some startup screens. This section explains the various methods of entering numeric data

There are four methods for entering numeric data into an input field (examples of such data fields in Project Presets are the TC preset, Total length, Over Scan Size, Audio Reference Level, Track(default), and Duration. The four entry methods are:

- Direct Input
- Offset Input
- Arrow Key Input
- Mouse Wheel Input

Some input fields are time codes or duration which may be comprised of multiple number segments. The format of these fields is HH:MM:SS;FF (H=hour, M=Minutes, S=Seconds and F=Frames). Other numeric input fields are single-segment numbers such as the number of video and audio

tracks. Except where noted below, these numeric input methods apply to all numeric fields.

Direct Input

The direct input method requires entering the numeric values from the keyboard. To enter a numeric value with the direct input method do the following:

1. Select the desired input field.
2. To enter, for example, the value 25 minutes, 16 seconds and 15 frames use one of the following methods:
 - a. enter 25M16S15F
 - b. enter 251615
3. Press the **[Enter]** key.

Note When entering a number such as 1 hour and 15 minutes with no seconds and frames, enter either 1H10M or 01150000. 10 minutes is entered as either 10M or 100000. 2 hours is entered as either 2H or 02000000.

Offset Input

The offset input method is used to quickly increment or decrement an existing timecode by a particular value.

Note Offset input is only available with timecode (multi-segment) values.

To enter a timecode offset, follow these steps:

1. Select the desired input field.
2. Enter the desired offset value.

A "+" before the value increments the timecode by the specified value.

A "-" before the value decrements the timecode by the specified value.

Note If the timecode value in a particular field is 00:05:35;20 (5 minutes, 35 seconds, 20 frames), entering an offset value of +2510 will increment the timecode value to 00:06:01;00 (assuming a 30 frame per second video standard). Entering an offset value of -2510 will decrement the timecode to 00:05:10;10.

3. Press the **[Enter]** key.

Arrow Key Input

With the arrow key input method, the arrow keys (↑,↓,←,→) are used to enter or change numeric values.

To enter numbers using the arrow key input method, do the following:

1. Select the desired input field.
2. Use the [↑] key to increment the numeric value; use the [↓] key to decrement the numeric value; use the [←] key to move one number segment to the left; use the [→] key to move one number segment to the right.
3. Press the **[Enter]** key when input is finished.

Mouse Wheel Input

The mouse wheel input method uses the mouse wheel or buttons to input numeric data.

To enter numbers using the mouse, follow these steps:

1. Move the mouse cursor near the input field. The mouse cursor shape changes to indicate that mouse wheel input mode is active.
2. Click the numeric value you wish to change whether it is part of a multi-segment number or a single-segment value.
3. Rotate the mouse wheel up or down to increment or decrement the selected value.
4. Press the **[Enter]** key when input is finished.

An alternate mouse input method uses the mouse buttons as follows:

- Hold down the right mouse button and drag the mouse upwards from the initial mouse position until the number begins to increase. Once the number begins to increase, it will continue to increase until the mouse button is released.
- Hold down the right mouse button and drag the mouse downward to decrease the data value. Once the number begins to decrease, it will continue to decrease until the mouse button is released.

Note The number will not decrement below a value of zero (0).

- Hold down the left mouse button and drag the mouse upward to increase the value. Only continued upward movement of the mouse will increase the data value.
- Hold down the left mouse button and drag the mouse downward to decrease the value. Only continued downward movement of the mouse will decrease the data value.

Note The number will not decrement below a value of zero (0).

License Transfer

If you do not want to use the USB license key, it may be desirable to transfer the license from the USB key to the laptop or PC on which EDIUS is installed. It is also possible to transfer the license from the USB key provided with EDIUS to another USB key. Before proceeding with any license transfer, please thoroughly read the notes and warnings which follow.

Note Transferring a license removes it from the original location. License keys cannot be copied, they can only be moved from one location to another.

- The license transfer tool must be initiated on the system on which EDIUS is already installed.
- License transfer is available between USB key and PC or USB key and USB key only. It is not possible to transfer a license from PC to PC.
- Several licenses of the same product cannot be combined on the same USB key.

WARNING A lost USB key cannot be replaced for any reason. Keep the USB key secure and do not lose it.

WARNING Close the license transfer tool only after the transfer is complete. If the transfer tool is closed prior to completing the transfer, the license is irretrievably lost.

WARNING If the license is transferred to a PC and the hard drive on which the license is stored becomes corrupted or fails with no backup, the license may be irretrievably lost.

WARNING When a license is transferred to a PC, changing major PC components such as CPU, memory, motherboard, hard drive, NIC, etc. may invalidate the license.

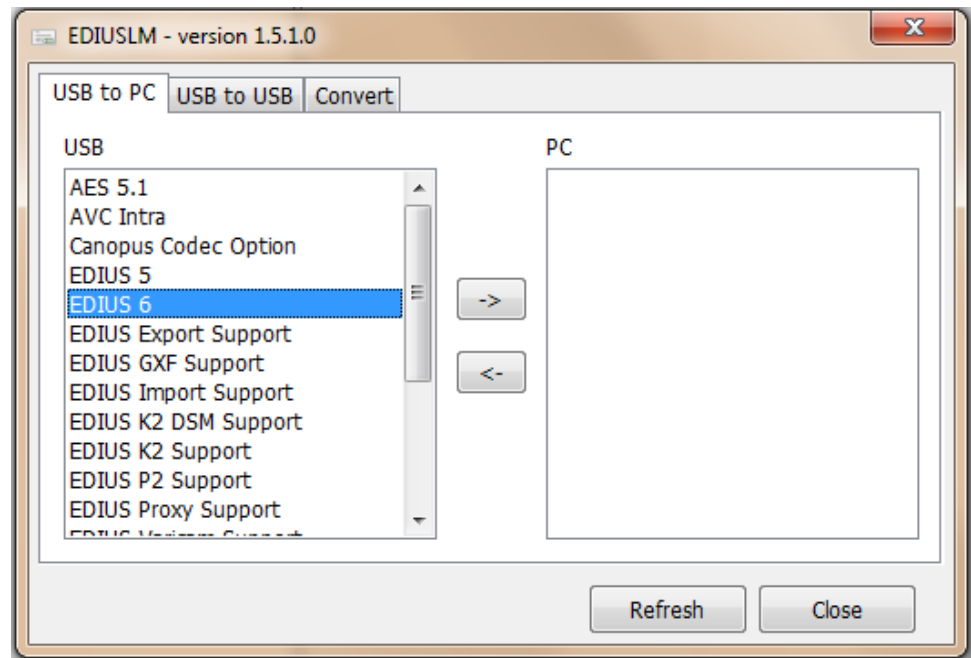
A transfer of the license to a PC is not recommended without a compelling reason for doing so.

Starting the License Transfer Tool

1. Attach the USB key to a USB port on the PC on which EDIUS is installed.
2. Insert the installation DVD for the installed version of EDIUS into the DVD drive.
3. Click on **Browse DVD** when the splash screen appears.
4. Navigate to the Tools>EdiusLM folder and double click the file EdiusLM.exe.

The screen shown in [Figure 1](#) appears.

Figure 1. EDIUS License Manager Dialog Box



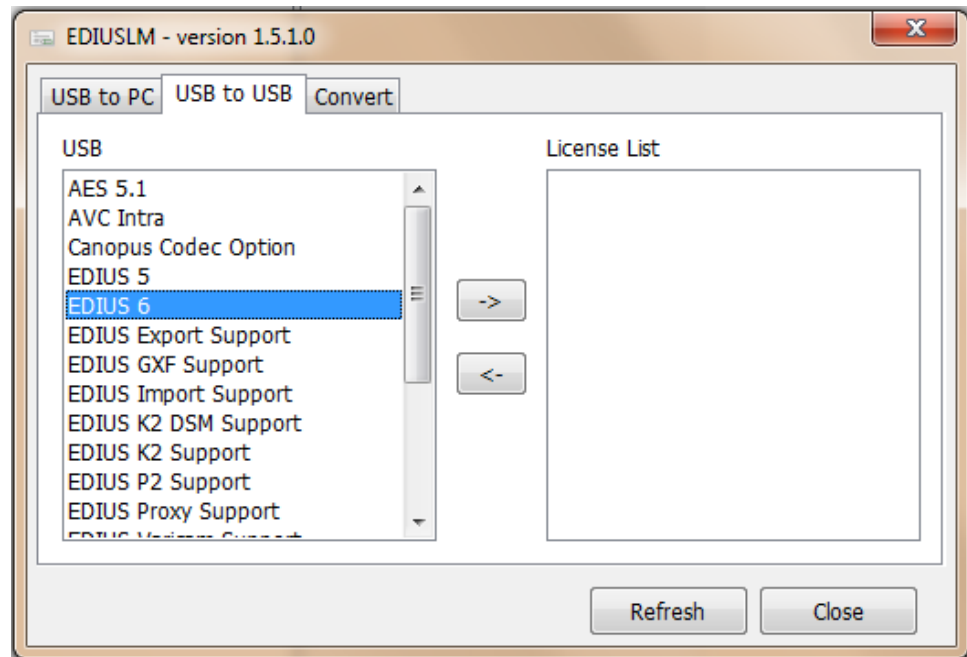
Transfer License to PC Local Disk

1. Select the USB to PC tab in the dialog box.
2. Select the license to transfer from the list that appears in the USB to PC tab.
3. Click the -> button to execute the license transfer.
4. Repeat for additional licenses to be transferred.
5. Click the **Close** button when all license transfers are complete.

Transfer License to Another USB Key

1. Select the USB to USB tab in the dialog box. See [Figure 2](#).

Figure 2. USB to USB License Manager Dialog Box



2. Select the license to transfer from the list that appears in the USB to USB tab.
3. Click the -> button to move the license to the list on the right side of the dialog box.
4. Replace the EDIUS USB key with the one to which the license should be transferred.
5. Click the **Refresh** button.
6. After the license transfer is complete, replace the destination USB key with the original USB license key if you wish to transfer more licenses.

Note After every USB key swap, click the **Refresh** button.

7. Repeat the steps above to transfer additional licenses.

WARNING Do not replace USB keys while the license is transferring or the license may be irretrievably lost.

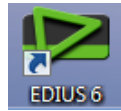
8. Click the **Close** button when all license transfers are complete.

Starting EDIUS

To start the EDIUS application, do one of the following:

1. Double-click the EDIUS icon (illustrated in [Figure 3](#)) on the desktop.

Figure 3. EDIUS Application Icon



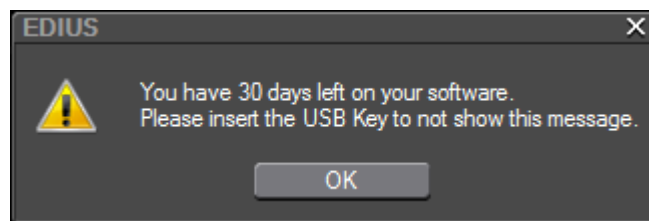
2. Select Start>All Programs>EDIUS>EDIUS 6 from the Windows desktop.

When EDIUS is started the first time after installation, some startup screens may appear. These startup screens vary depending upon the installation status. If EDIUS was installed for the first time (i.e. the installation was not an upgrade of a prior version of EDIUS), more information is gathered. For an upgrade installation, most settings from the prior version are retained and fewer startup screens will appear.

Startup Without USB Key License

The license for EDIUS is contained on the USB key that came in the box with the product DVD. If EDIUS is started without the USB key inserted in a USB port on the host computer, the message shown in [Figure 4](#) appears.

Figure 4. No USB Key Startup Message



Insert the USB key and click **OK** to detect the license and use EDIUS.

Note If **OK** is clicked without the USB key present, the 30-day trial countdown period begins. If you wish to transfer the license from the USB key to the PC or to another USB key, see [License Transfer on page 24](#).

To avoid the message above, the USB key should be inserted before starting EDIUS.

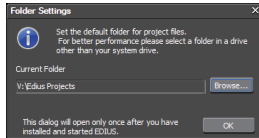
EDIUS Workflow (Initial Launch)

Workflow upon the initial launch of EDIUS for a user with administrative rights is explained in [Figure 5](#). See details on the pages that follow.

Figure 5. EDIUS Workflow After New Installation

EDIUS Workflow

1. Startup EDIUS. Project Folder Settings dialog appears.

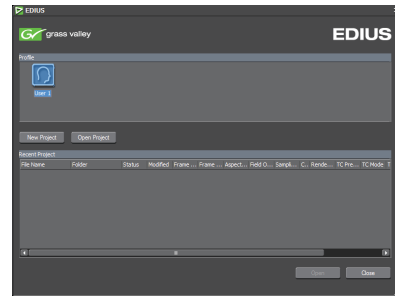


This dialog will appear only on the initial launch of EDIUS after a new installation. This dialog does not appear when EDIUS is launched after an upgrade installation.

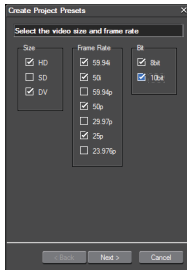
2. Specify Default Project Folder.

Startup screen appears
Profile created with Windows user name if none exists.

An upgrade installation will import existing profiles, project presets and project history from the prior version of EDIUS.

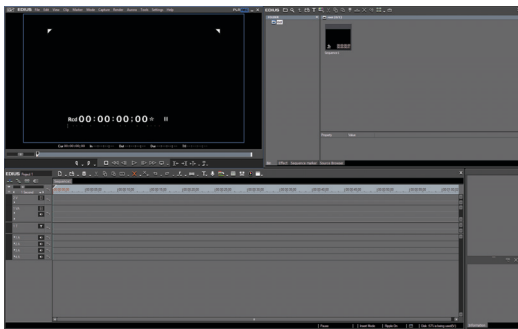
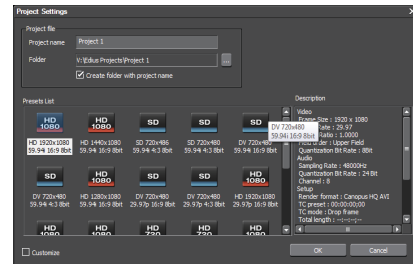


3. Click New Project Button to Start Project Preset Wizard.



4. Select Size, Frame Rate and Bit Rate parameters in the Project Preset Wizard to create project presets.

5. Select Project Preset; name project; specify project folder (if other than the default)



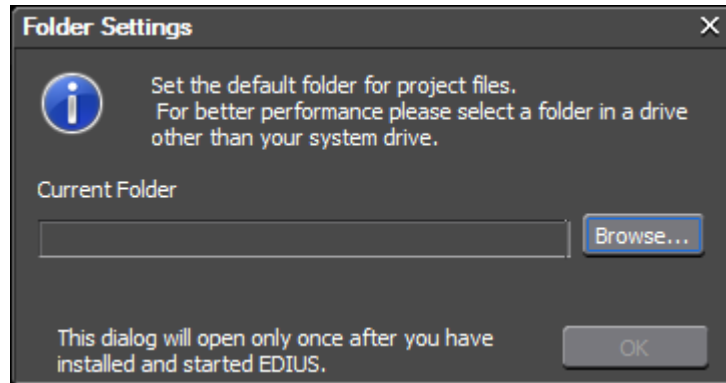
Blank project is created with the settings defined in the selected project preset.

Project may now be created using EDIUS tools.

Select Project Folder Location

When EDIUS is started for the first time after a new installation (not an upgrade from a prior version), the dialog box in [Figure 6](#) will appear.

Figure 6. EDIUS Project Folder Location Dialog

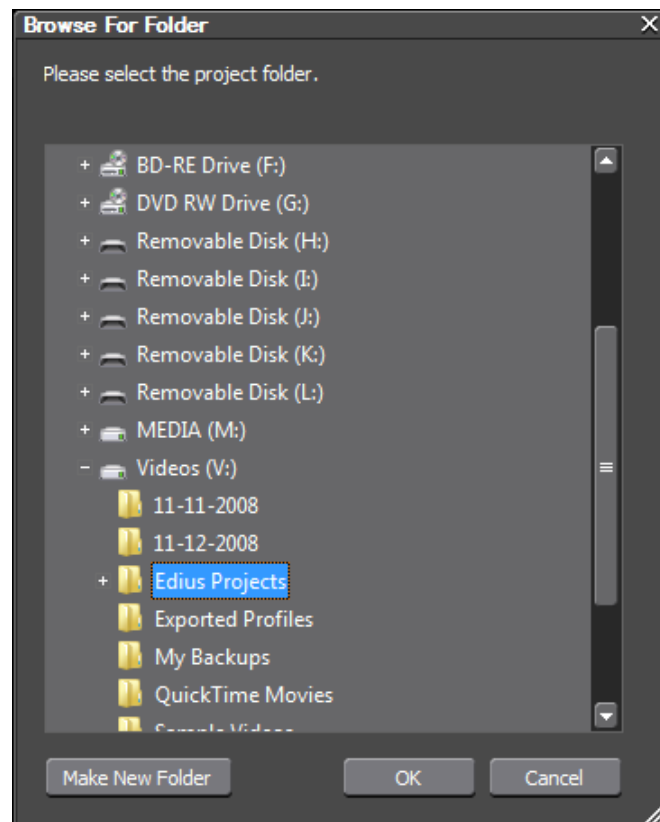


To select a folder in which to store EDIUS projects, do the following:

1. Click the **Browse** button.

The Browse to Folder dialog opens (see [Figure 7](#)).

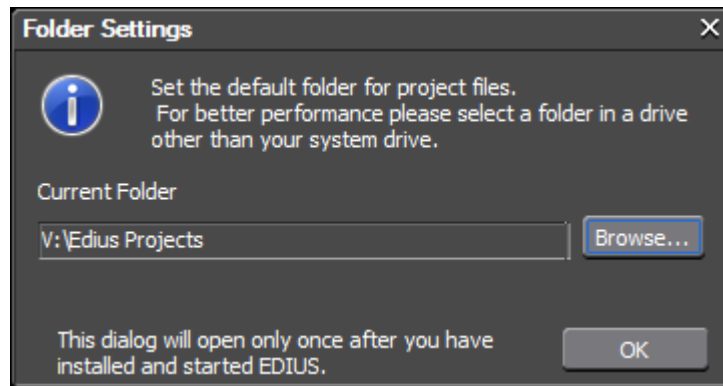
Figure 7. Browse to Project Folder Location



2. Navigate to the drive on which the desired folder is located or will be created.
3. If the desired folder already exists on the selected drive, select the desired folder and click the **OK** button.
4. If the desired folder does not exist on the selected drive, Click the **Make New Folder** button, enter the desired folder name and click the **OK** button

The dialog box in [Figure 8](#) appears indicating the selected default project folder location.

Figure 8. Project Folder Default Location



5. Click **OK** to set the current folder as the default folder for EDIUS project files.

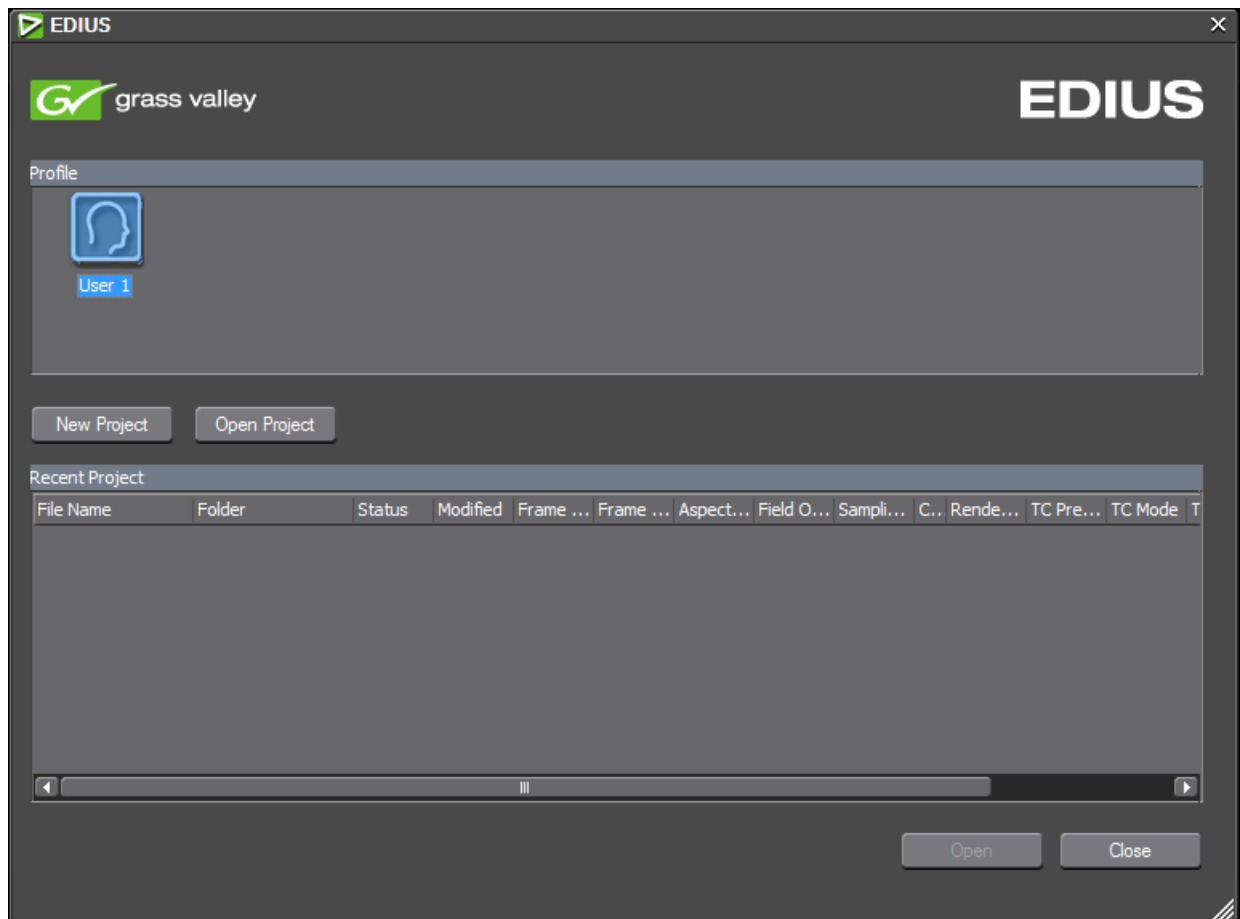
Note As indicated in the dialog box, once the default folder selection is made, this dialog box will not appear again when EDIUS is launched.

Start-Up Window

Each time EDIUS is launched, the window shown in [Figure 9](#) will appear. When EDIUS is started for the first time after a new installation (not an upgrade from a prior version), a profile name that corresponds to the Windows user name of the logged in user is automatically created.

Note When starting EDIUS for the first time after upgrading from EDIUS 5.x, user profiles from the prior version are automatically imported and will appear in the profile section of the start-up window.

Figure 9. EDIUS Start-up Window



The EDIUS start-up window is composed of two sections; Profiles, and the Recent Projects list.

Profiles

Screen layouts and system settings are associated with profiles. Each time a profile is selected for an EDIUS session, the settings associated with that profile are automatically used. Multiple profiles may be created.

Note Hardware settings, changes to the Effects palette and preset exporters are not stored with profiles.

For detailed information concerning the creation and management of profiles, see [Profile Operations on page 89](#).

Project Presets

Project presets make it possible to start a new project with predetermined default settings. Multiple project presets may be created. When creating a new project, an existing preset is selected from the project preset list in the startup window. Once in the editor, a new preset may be created in EDIUS.

Project presets may be created from the startup window when EDIUS is initially launched after installation or at any time from within the application. See [Project Presets on page 102](#) for information concerning the creation of project presets from within the editor.

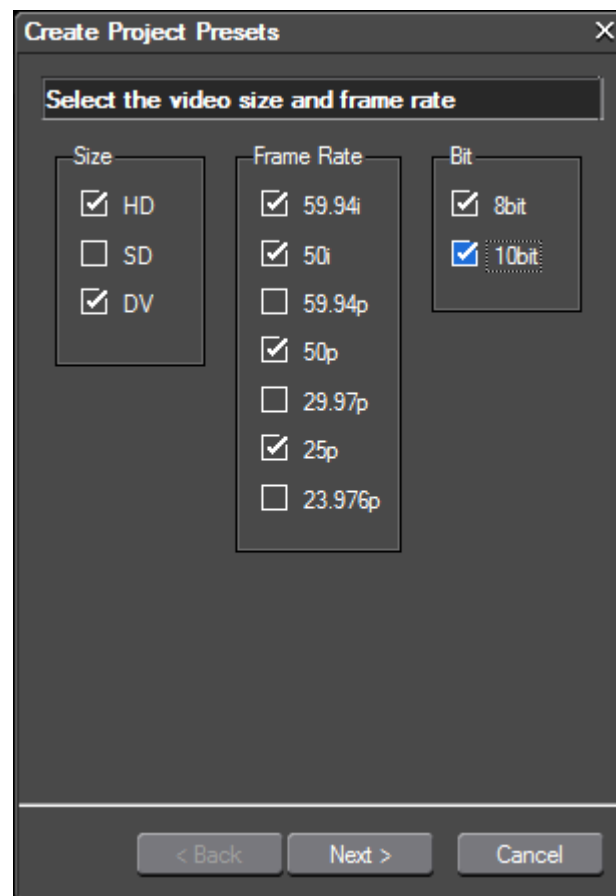
Create a Project Preset from the Startup Window

To create project presets after launching EDIUS for the first time, do the following:

1. From the startup window, click the **New Project** button (see [Figure 9](#)).

The Create Project Presets dialog in [Figure 10](#) appears.

Figure 10. Create Project Presets Dialog



Note From the startup window, this dialog only appears the first time the **New Project** button is clicked after initial startup when no imported project presets exist. Clicking this button on subsequent launches of EDIUS will allow you to select one of the existing presets for creating a new project.

2. Select the desired video size(s) for the project preset.

Note Multiple selections may be made for video size depending upon the video formats you need to support for editing.

The Video Size selections also set the following defaults:

HD

- Audio sampling rate: 48 KHz
- Audio channels: 8
- Audio bit rate: 24 bit
- Field Order: Top field first

SD

- Audio sampling rate: 48 KHz
- Audio channels: 4
- Audio bit rate: 24 bit
- Field Order: Top field first

DV

- Audio sampling rate: 48 KHz
- Audio channels: 2
- Audio bit rate: 16 bit
- Field Order: Bottom field first

3. Select the desired video frame rate(s) for the project presets.

Note Multiple selections may be made for frame rate depending upon the video formats you need to support for editing.

The frame rate selections also set the following defaults. The default rendering codec is in parentheses ():

59.94i

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD)
- SD: 720x486 (Canopus HQ), 720 x480 (Canopus HQ)
- DV: 720x480 (DV)

29.94p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- DV: 720x480BFF (DV)

59.94p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)

50i

- HD: 1920x1080 (Canopus HQ); 1440x1080 (DVCPROHD)
- SD: 720x576 (Canopus HQ)
- DV: 720x576 (DV)

25p

- HD: 1920x1080 (Canopus HQ); 1440x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- SD: 720x576 (Canopus HQ)

50p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)

23.976p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- DV: 720x480 (DV)

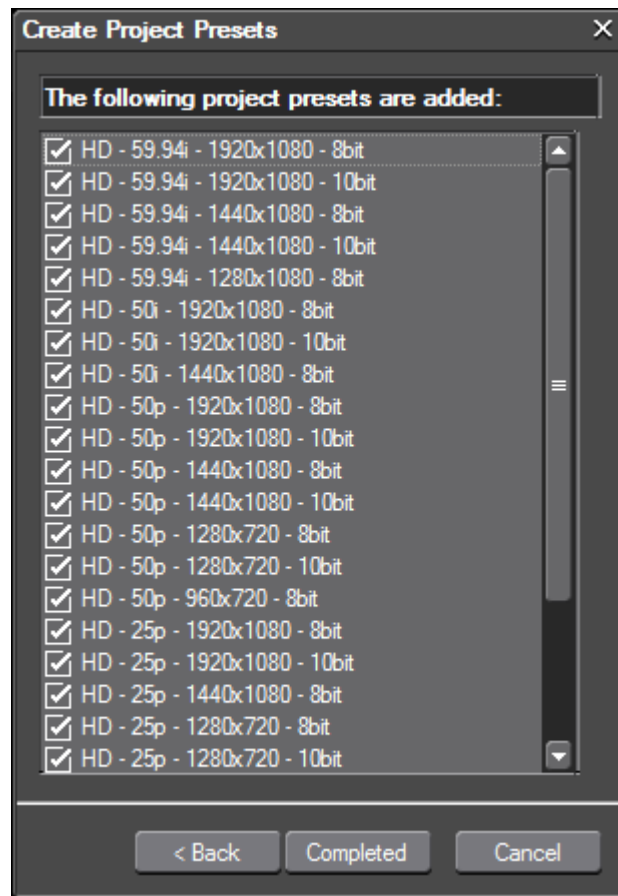
4. Select the desired video bit depth(s) for the project presets.

Note One or both video bit depths may be selected based on your video editing needs.

5. Click the **Next** button to continue.

Project presets are automatically created based on the video size, frame rate and bit depth selections. For example, the selections illustrated in [Figure 10](#) will result in the creation of the presets shown in [Figure 11](#).

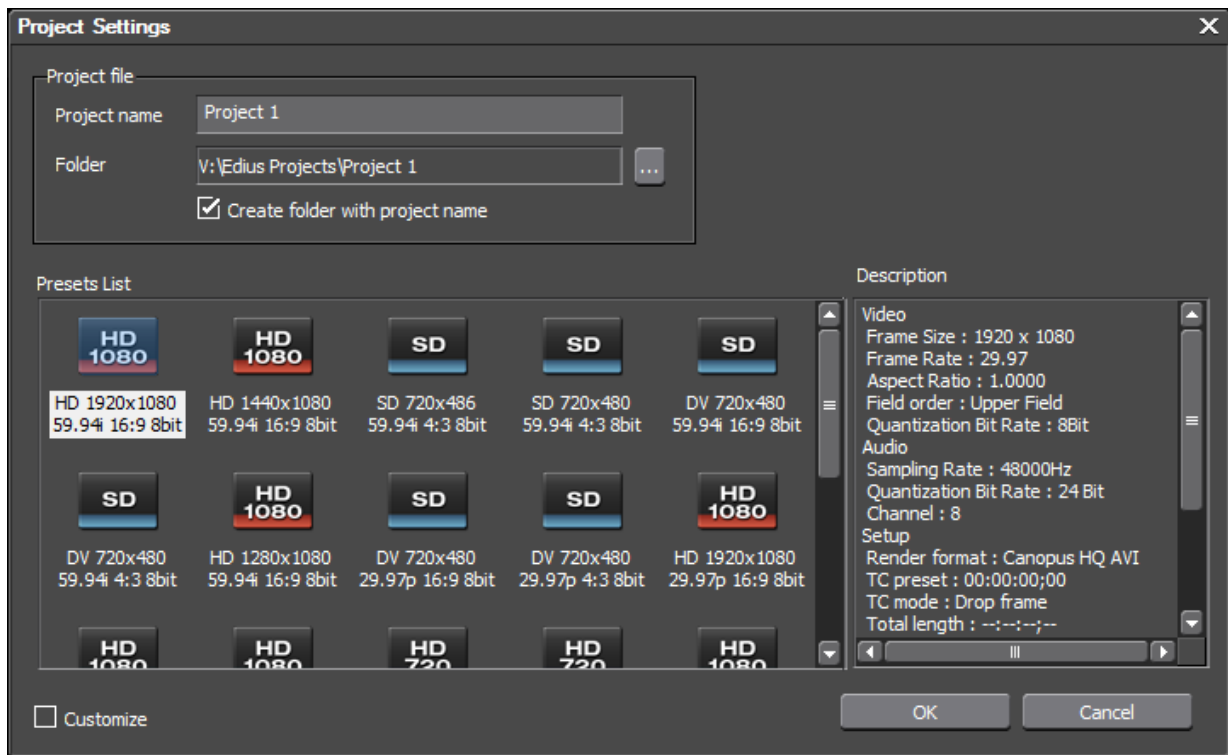
Figure 11. Created Project Presets



6. Click the **Completed** button if you wish to accept the creation of these presets and continue, or, click the **Back** button to return to the video size, frame and bit depth selection dialog.

After clicking on the **Completed** button, the Project Settings dialog with the new presets as shown in [Figure 12](#) appears.

Figure 12. Project Settings - Presets List



See the next section, [Create a New Project](#), for information about creating a project using one of these presets.

Refer to [Project Presets on page 102](#) for information about creating new presets from within the editor and modifying, copying and deleting existing project presets.

Create a New Project

EDIUS projects can be created from project presets from the startup window or from within the EDIUS editor.

These processes are explained after the workflow diagram on the next page.

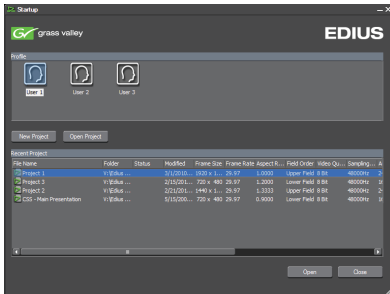
EDIUS Workflow (Normal)

After using EDIUS and creating additional profiles and projects, the normal workflow is as depicted in [Figure 13](#).

Figure 13. Normal EDIUS Workflow

EDIUS Workflow

1. Startup EDIUS



Startup screen appears

2. Select User Profile

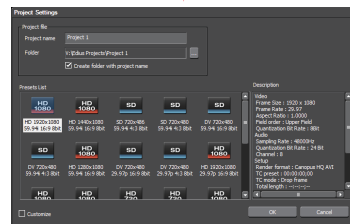
3. Select Existing Project to Open

or

Create a New Project from a Preset



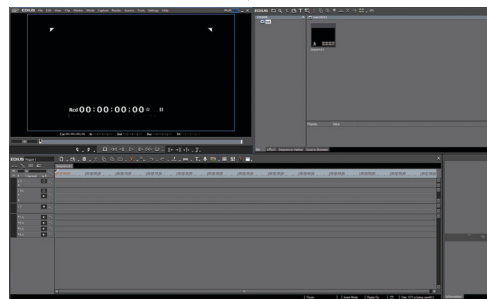
Project is opened in EDIUS



4. Select project preset; name project; specify project folder (if other than the default)

Blank project is created with the settings defined in the selected project preset.

Project may now be created using EDIUS tools.



Create a New Project at Startup

To create a new project from the startup window, follow these steps:

1. From the startup window, click the **New Project** button.

The Project Settings dialog depicted in [Figure 14](#) appears.

2. From the Presets List, select the project preset that contains the settings desired for the new project.
3. In the Project name field, enter the desired project name.

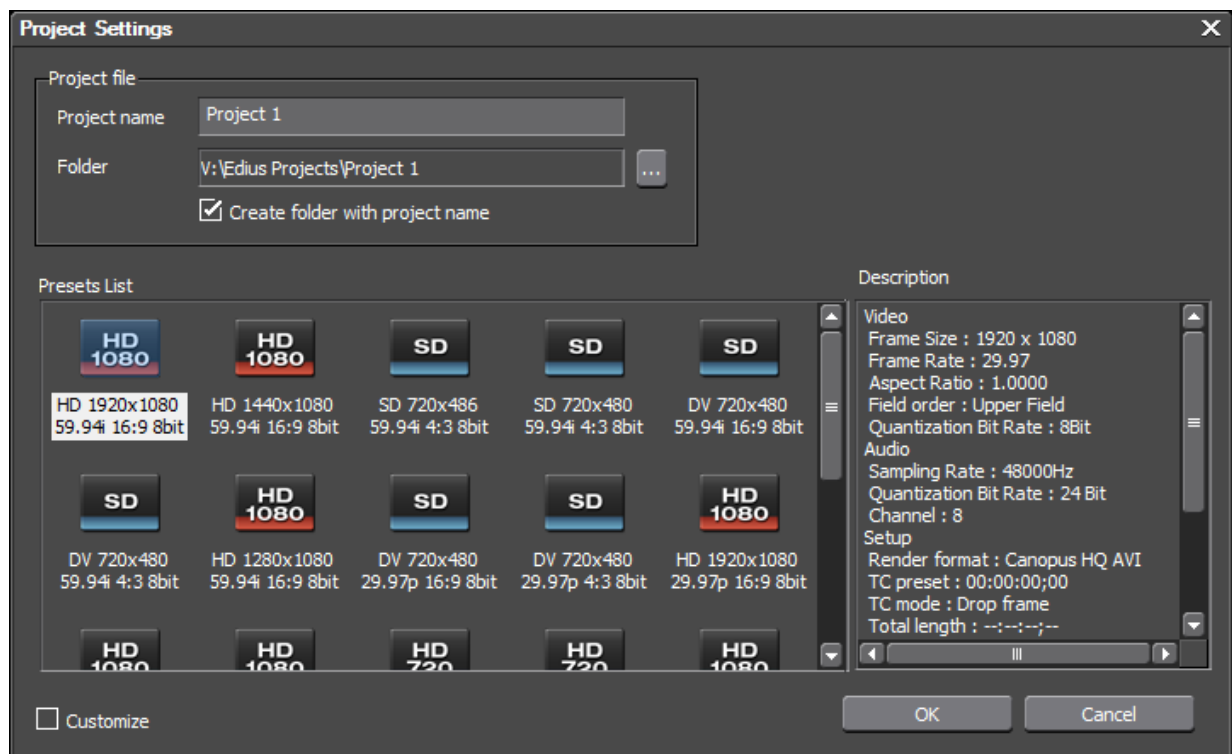
The folder for the project will be automatically created in the default projects folder specified when EDIUS was initially launched after a new installation.

4. If you wish to store the new project in a folder other than the default folder, click the ... button and browse to the desired folder location.

If the Create folder with project name option is selected, a folder of the same name as the project will be created in the default or selected project folder.

5. If you want the project file stored directly in the default or selected project folder, deselect the Create folder with project name option.

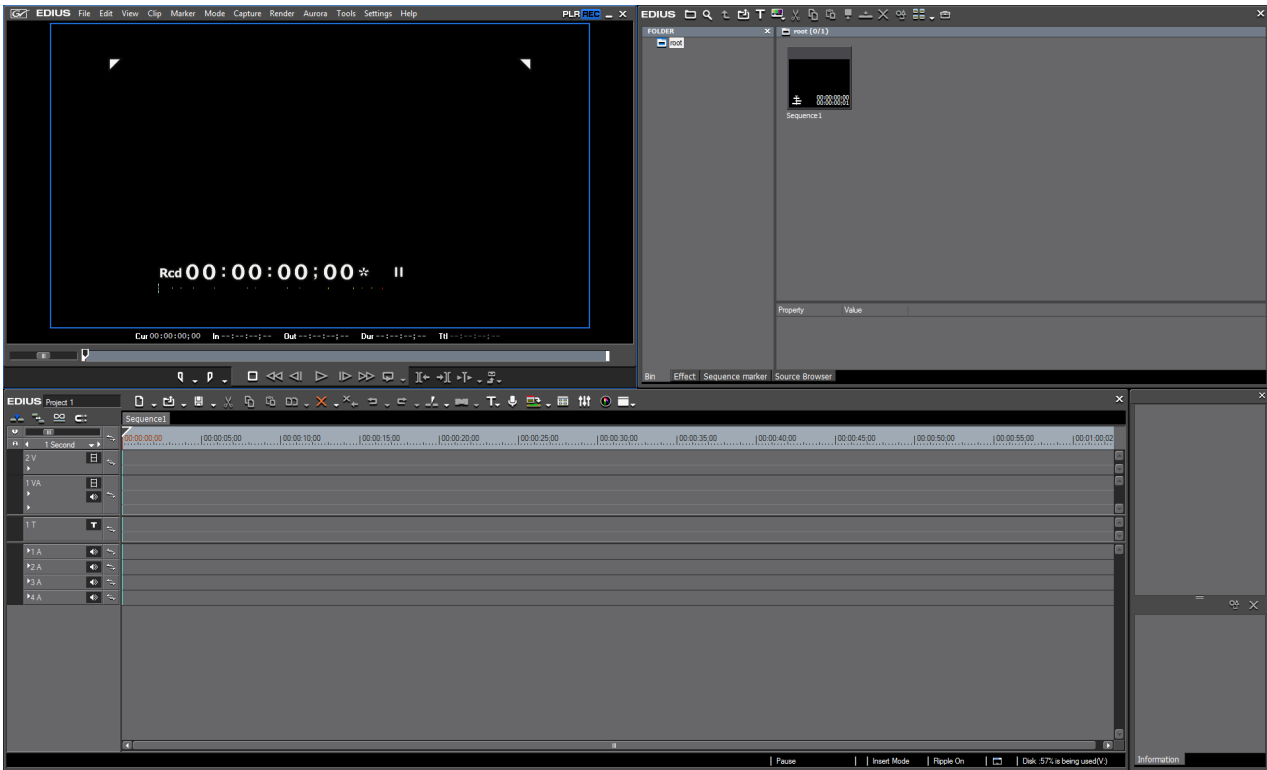
Figure 14. Create New Project from Preset



6. Click the **OK** button to create new project from the selected preset.

A blank project (no data in the Timeline, Recorder/Player, or Asset Bin windows) appears as illustrated in [Figure 15](#).

Figure 15. EDIUS New Project

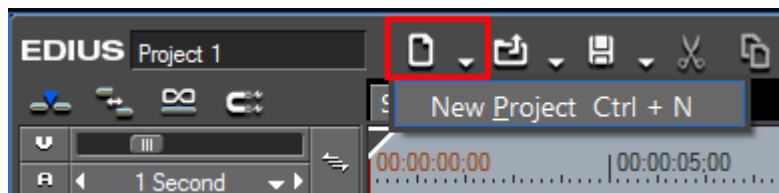


Create a New Project From the Editor

A new project can be created from the editor in one of three ways.

- Select File>New>Project from the Preview Window.
- Click the list button [▽] on the **New Sequence** Icon and select **New Project** from the menu. See [Figure 16](#).

Figure 16. Create New Project from New Sequence List Button



Note Clicking the **New Sequence** button will result in the creation of a new sequence in the current project. To create a new project, click on the list button [▽] symbol. See [Sequences on page 43](#) for more information on sequences.

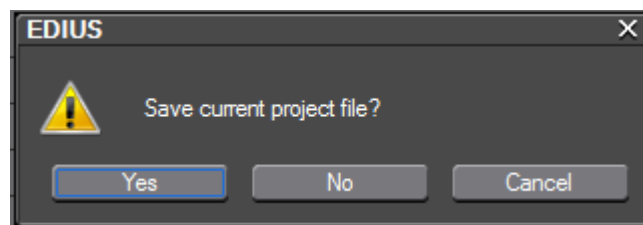
- Press [CTRL]+[N] on the keyboard

To create a new project from within EDIUS, do the following:

1. Perform any of the three actions listed above to initiate the creation of a new project.

After performing any of these actions, a dialog prompting to save the current project file (if one is open) appears. See [Figure 17](#).

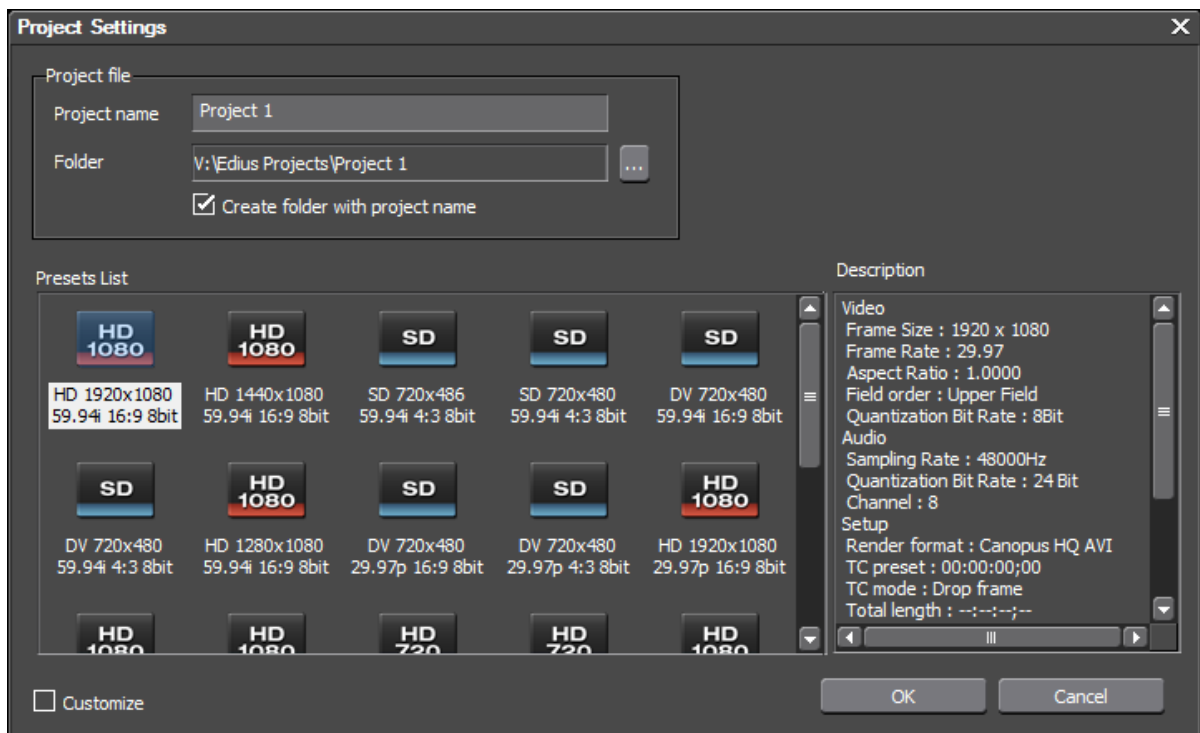
Figure 17. Save Current Project Dialog



2. Click **Yes** to save the current project.

The Project Settings dialog shown in [Figure 18](#) appears.

Figure 18. Project Settings Dialog



3. Enter a name for the project in the Project name field.

The folder for the project will be automatically created in the default projects folder specified when EDIUS was initially launched after a new installation.

4. If you wish to store the new project in a folder other than the default folder, click the ... button and browse to the desired folder location.

If the Create folder with project name option is selected, a folder of the same name as the project will be created in the default or selected project folder.

5. If you want the project file stored directly in the default or selected project folder, deselect the Create folder with project name option.

6. Select the desired project preset and click the **OK** button.

A new project is started in EDIUS with the specified name and preset.

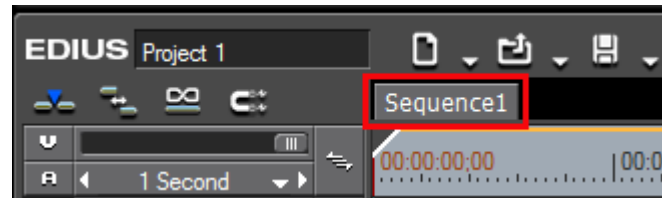
For information on changing the settings associated with a project preset, see [Project Settings on page 252](#).

Sequences

A sequence is a collection of clips, images, transitions, effects, etc. placed on the Timeline. A project may be comprised of one or more sequences.

The sequence tab is located just above the Timeline time scale and just below the Timeline tool bar (see [Figure 19](#)).

Figure 19. Sequence Tab

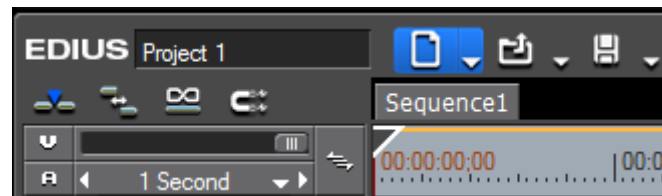


Create a New Sequence

To create a new sequence in the current project, do one of the following:

- Click the **New Sequence** button in the Timeline window (see [Figure 20](#)). The **New Sequence** button is highlighted in blue).

Figure 20. New Sequence Button



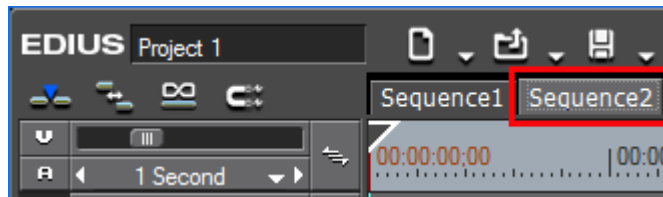
- Select File>New>Sequence from the Preview window menu bar.
- Right-click on a blank area of the clip view in the Asset Bin and select New Sequence from the menu.

Note In this case, a blank Timeline sequence clip is created in the Asset bin but a sequence tab is not displayed in the Timeline window.

- Press **[SHIFT]+[CTRL]+[N]** on the keyboard.

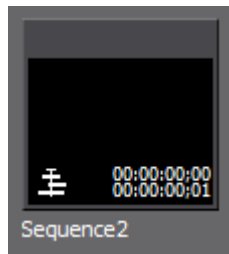
Any of these methods will result in a new sequence tab appearing in the Timeline window as shown in [Figure 21](#) as well as the creation of a sequence clip in the Asset bin as illustrated in [Figure 22](#).

Figure 21. New Sequence Tab



Note Double right-click a sequence tab to change the sequence name.

Figure 22. New Sequence Clip In Asset Bin



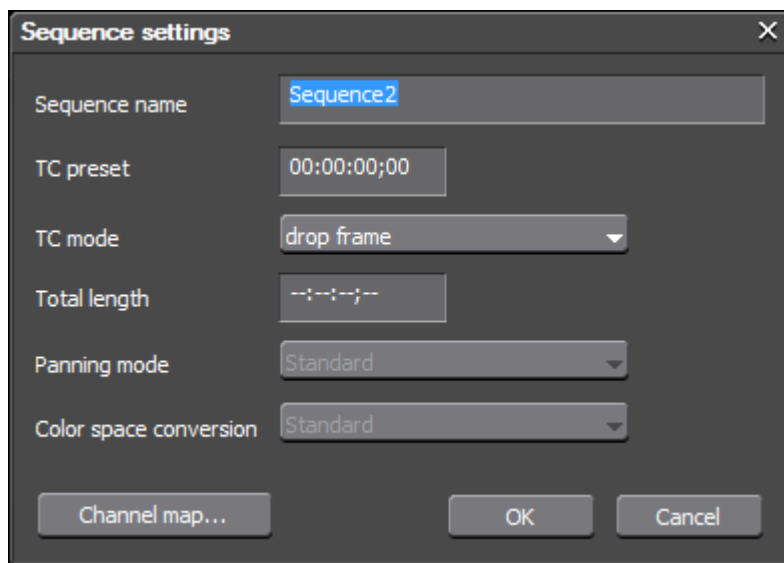
Note The sequence tabs can be dragged and dropped to change their order.

Each Sequence can be thought of as a separate and independent Timeline.

Sequence Settings

Sequence settings may have been defined when creating project presets or projects. The Sequence Settings dialog is illustrated in [Figure 23](#).

Figure 23. Sequence Settings Dialog

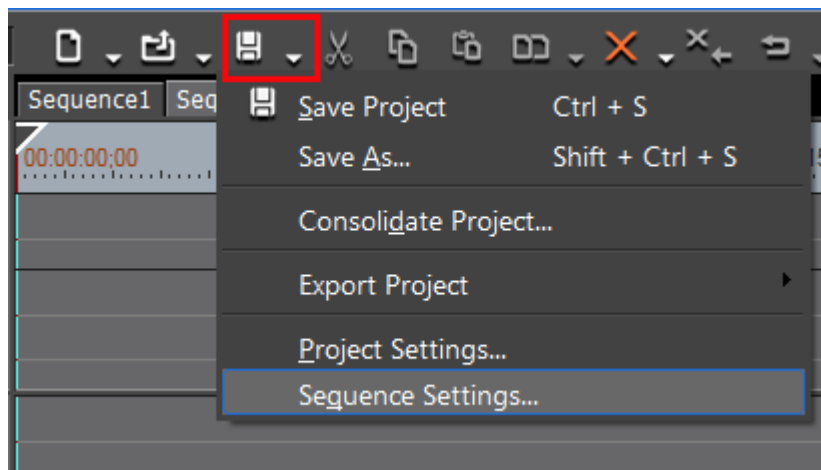


The sequence settings for any sequence in any project may be changed if desired.

To change sequence settings, access the Sequence Settings dialog in one of the following ways:

- Click on the list button [∇] of the Save Project icon (see [Figure 24](#)) in the Timeline window and select **Sequence Settings...** from the menu.

Figure 24. Save Project Menu



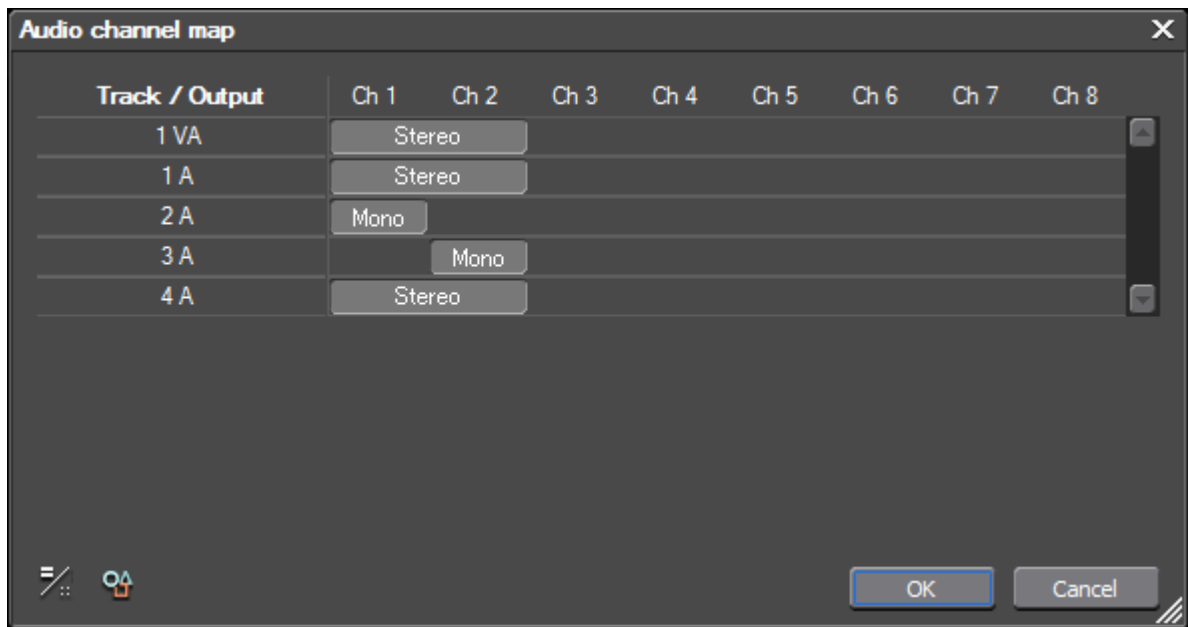
- Select Settings>Sequence Settings from the Preview window menu bar.
- Right-click on a sequence tab in the Timeline window and select **Sequence Settings...** from the menu.
- Right-click a sequence clip in the Asset Bin and select **Sequence Settings...** from the menu.

The settings that can be changed in the Sequence Settings dialog are:

- Sequence Name
- TC Preset — The TC preset will be the starting timecode on the Timeline for any project using this project preset. See [Starting EDIUS on page 27](#) for the various methods of entering numeric data and timecodes.
- TC Mode — Select the TC mode by clicking on the ∇ symbol on the TC mode button. If in NTSC video mode, you may select drop frame or non drop frame for the timecode display.
- Total length — A desired total length may be designated for the Timeline by entering a value in this field. If a value is entered, the Timeline length is fixed to this time. When the project exceeds this length, the color of the Timeline section that exceeds this length is changed.

- Panning mode — Not available. This setting is display-only and will show the panning mode setting from a previous version of EDIUS if the sequence was created in a previous version. The default value is Standard if no other panning mode setting exists.
- Color Space Conversion — Not available. This setting is display-only and will show the color space conversion setting from a previous version of EDIUS if the sequence was created in a previous version. The default value is Standard if no other color space conversion setting exists.
- Channel Map — Click on the **Channel Map** button to display the Audio channel map dialog as shown in [Figure 25](#).

Figure 25. Audio Channel Map



Select the desired output channels for each track. Click the **OK** button when finished.

Note The number of audio channels per track is determined by the project preset.

See [Audio Channel Mapping on page 121](#) for detailed information concerning audio channel mapping functions.

In the Sequence Settings dialog, make the desired changes to the sequence settings and click the **OK** button to save the changes and close the dialog.

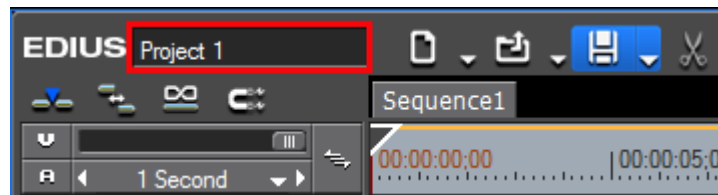
Saving Projects

EDIUS projects are saved as .ezp files in the folder specified as the projects folder. See [Select Project Folder Location on page 29](#) for more information.

To save a project with the name entered (or the default name) at project creation, do one of the following:

- Click the **Save project** button (highlighted in blue in [Figure 26](#)) in the Timeline window.

Figure 26. Timeline Save Project Button



- Click on the list button [▽] of the **Save project** button and select Save Project from the menu.
- Select File>Save Project from the Preview window menu bar.
- Press the [CTRL]+[S] keys on the keyboard.

Note As illustrated in [Figure 26](#), the current project name which will be used for saving the file with the methods listed above is shown in the Timeline window.

To save a project with a name other than the current name, do one of the following:

- Click on the list button [▽] of the **Save project** button and select Save As from the menu.
- While holding down the [SHIFT] key, click the **Save project** button (highlighted in blue in [Figure 26](#)) in the Timeline window.
- Select File> Save As from the preview window menu bar.
- Press the {SHIFT}+[CTRL]+[S] keys on the keyboard.

Note Using any of the methods described above will display a Save As dialog in which you can choose a location and specify a new name for the project.

Backup/Auto Save

Backup and Auto Save files can be saved automatically to both a default project folder location and a second specified drive location simultaneously. If the EDIUS data storage hard drive crashes, files may be recovered from the secondary location.

See [Backup/Auto Save Configuration on page 194](#) for information regarding the configuration of backup and auto save features.

Backup Files

Backup files are only used in unusual circumstances such as project files becoming corrupted or EDIUS crashing while editing. They are not used in normal operations.

A backup file is automatically created each time a project is saved. From 1 to 100 backup files may exist per project. If the specified maximum number of backup files already exists in a backup folder, the oldest file is deleted when a new backup file is created.

Backup files are created automatically in the following manner:

Location

{Project Name}/{Project}/Backup

File Name

{Project name}-YYMMDD-HHMMSS.ezp

Note Backup files are read-only and cannot be overwritten.

To recover a project from a backup file, copy the file to the original project folder and import the file.

Auto Save Files

If the auto save is enabled, project files are automatically saved at the specified interval. For information on enabling auto save see [Backup/Auto Save Configuration on page 194](#).

From 1 to 100 auto save files may exist per project. If the specified maximum number of auto save files already exists in an Auto Save folder, the oldest file is deleted when a new auto save file is created.

When a project is saved, all auto save files may remain in the auto save directories or be automatically deleted.

When auto save is enabled, auto save files are created in the following manner:

Location

{Project Name}/{Project}/AutoSave

File Name

{Project name}-YYMMDD-HHMMSS.ezp

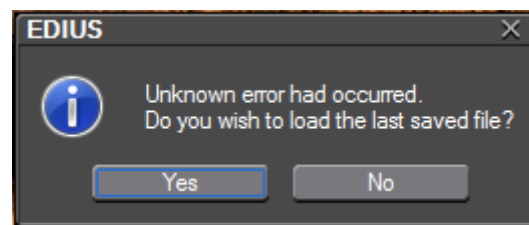
To recover a project from an auto save file, copy the file to the original project folder and import the file.

Note Auto save files are read only and cannot be overwritten.

Recovery from Backup/Auto Save

If EDIUS did not close properly and there was no opportunity to save the project file normally, the dialog shown in [Figure 27](#) will automatically appear the next time EDIUS is launched.

Figure 27. Backup/Auto Save Recovery Dialog

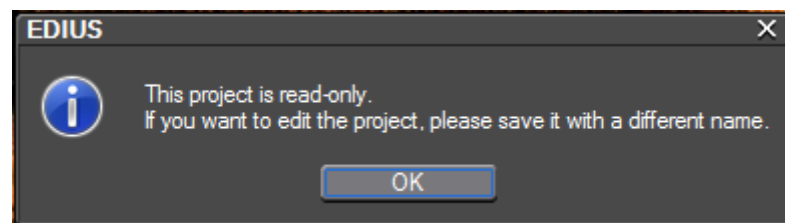


If **Yes** is selected, the backup or auto save file with the latest date and time-stamp will be opened.

If the **No** button is clicked, the normal EDIUS start-up window appears.

If the last saved file is opened, the message dialog illustrated in [Figure 28](#) appears.

Figure 28. Read-Only File Warning



The opened backup/auto save file will be read-only and the project must be saved with a new or existing name.

Click the **OK** button to dismiss the warning and open the last saved backup/auto save file.

Exiting EDIUS

To exit EDIUS, do any of the following:

- Select File>Exit from the Preview window menu bar (see [Preview Window on page 65](#) for more information) and click on the **Yes** button if you wish to exit EDIUS or the **No** button if you wish to cancel the exit operation.
- Press the **[ALT]+[F4]** keys on the keyboard.
- Click on the X in the upper right corner of the Preview window.

Project Operations

This section covers project operations such as opening, importing and exporting project information.

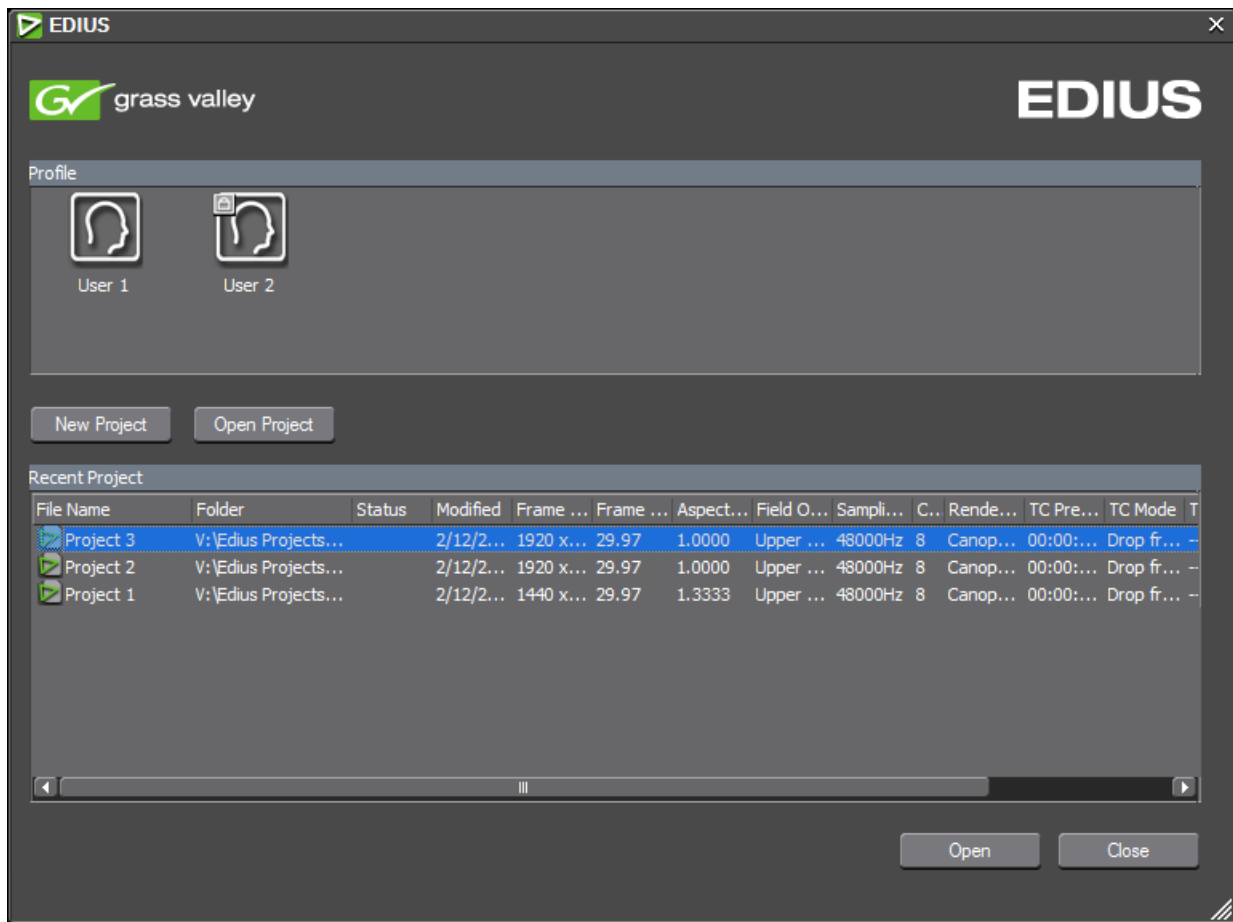
Opening Project Files

Projects may be opened on EDIUS startup or within EDIUS from the current project.

Open Project on Startup

When EDIUS is launched, the startup screen illustrated in [Figure 29](#) appears.

Figure 29. EDIUS Startup Screen Projects

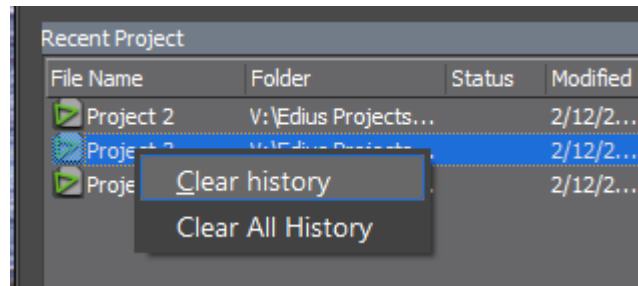


To open a project from the startup screen, do one of the following:

- Double-click the desired project in the Recent Project list.
- Select the desired project in the Recent Project list and click the **Open** button.
- If the desired project is not in the Recent Project list, click the **Open Project** button and select the desired project from the Open dialog.

Note Projects may be removed from the Recent Project list by right clicking on a project and selecting Clear history or Clear All History from the menu as illustrated in [Figure 30](#). Clear history clears just the selected project from the Recent Project list. Clear All History removes all projects from the Recent Project list.

Figure 30. Clear Project History Menu

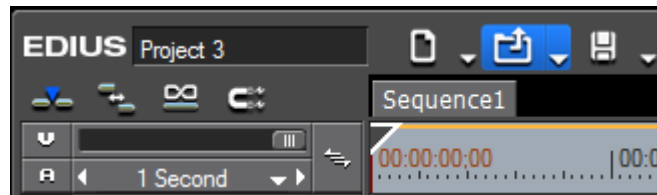


Open a Project from the Current Project

To open a different project from within the current project, do any of the following:

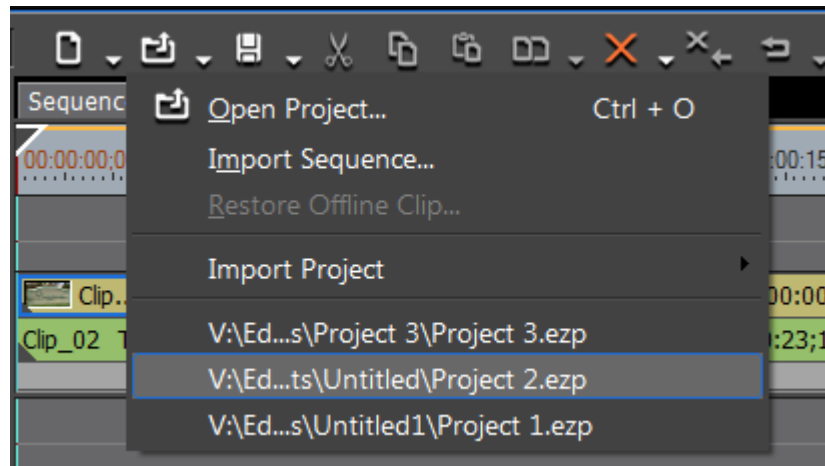
- Click the **Open Project** button (highlighted in blue in [Figure 31](#)) in the Timeline window and select the project to open from the Open dialog.

Figure 31. Timeline Open Project Button



- Click the list button [∇] of the **Open Project** button and select the desired project from the history of recently-opened projects at the bottom of the menu (see [Figure 32](#)).

Figure 32. Open Project Button - Recent Project List



- Select **File>Recent Project>**{project name} from the Preview window menu bar.

- Select File>Open Project from the Preview window menu bar and select the desired project from the Open dialog.
- Press the [CTRL]+[O] keys on the keyboard and select the desired project from the Open dialog.

Consolidate Project

Project consolidation removes unused clips or portions of clips from the project folder. Consolidation is also useful in creating a smaller copy of the project file if, for example, you wish to transfer the project to removable media for archival.

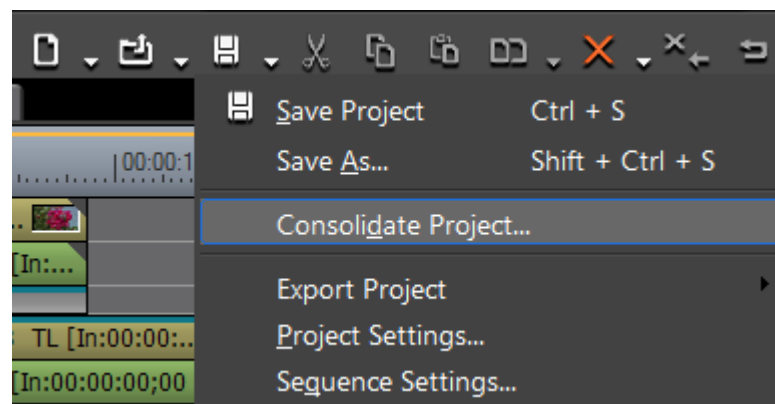
Note See [File Formats Supported In Trimming Operations on page 1050 of Appendix B-Input/Output Formats](#) for more information on file format support in trimming and consolidation operations.

To consolidate a project, do the following:

1. Click the list button [▽] of the **Save Project** button and select Consolidate Project... from the menu as illustrated in [Figure 33](#).

Note An alternative method is to select File>Consolidate Project... from the Preview window menu bar.

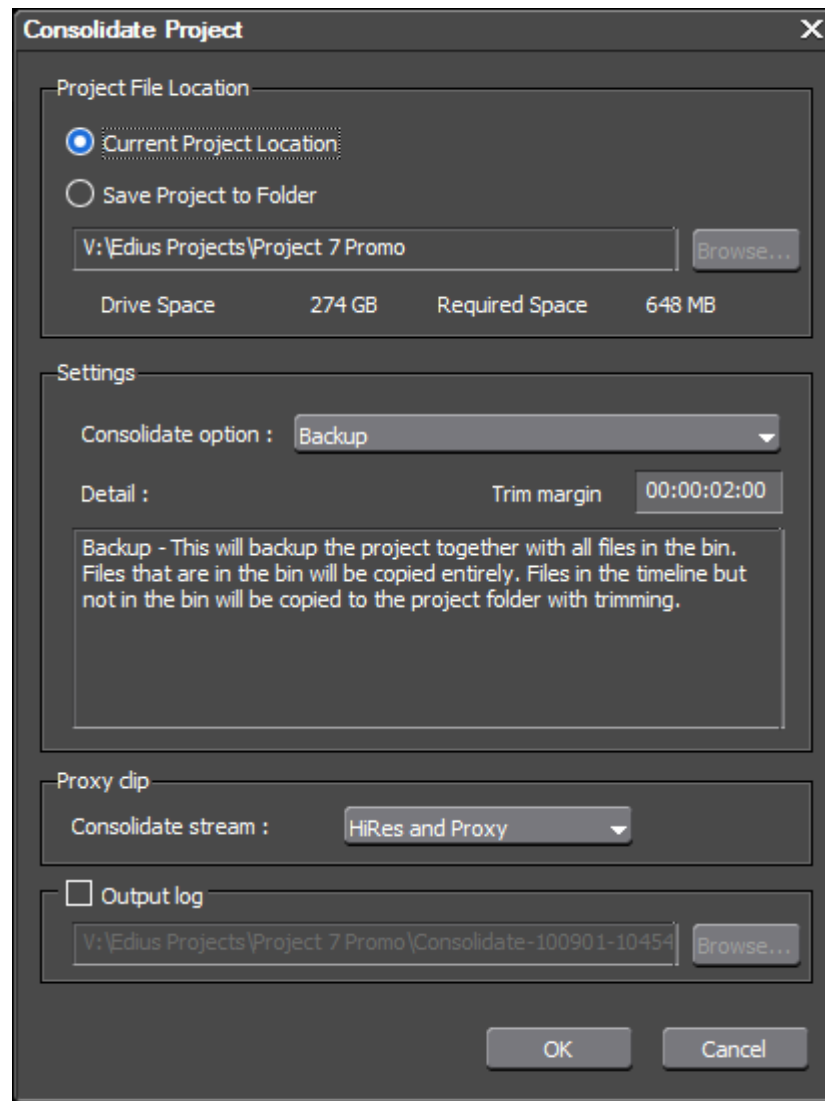
Figure 33. Timeline Save Project Menu - Consolidate Project



The Consolidate Project dialog appears as shown in [Figure 34](#).

Note If the message Not enough disk space for consolidating appears, change the save project destination to a drive with more available space.

Figure 34. Consolidate Project Dialog



2. Select the desired consolidation settings according to the following explanations:

Project File Location

Select the location to which to save the consolidated project.

Current Project Location

If this location is selected, the current project files are overwritten with the consolidated project files.

Save Project to Folder

Designate a new folder location to which to save the consolidated project files. If this option is selected, enter or browse to the folder location to which to save the files.

Note When a project folder is selected, the available drive space and required drive space for the consolidated files is displayed. If the required space exceeds the available space, the required space is displayed in red.

Settings

From the Consolidate option drop-down list, select the desired consolidation method. Consolidation method details are displayed in the Detail window as each option is selected.

Cleanup

This will clean up the hard disk drive. Files that are not used in the project will be deleted. Once you delete the files, they will be permanently erased from the hard disk drive.

Backup

This will backup the project together with all files in the Asset Bin. All files in the Asset Bin will be copied. Files in the Timeline but not in the Asset Bin will be trimmed (only the used area of the files are copied) and copied to the project folder.

A trim margin can be set for this option. The allowable trim margin range is from 00:00:00;00 to 00:01:00;00. The trim margin is the area between clips that can be used for adding transitions and audio cross fades or for fine-tuning the clip trimming.

Backup (no trimming)

This will backup the entire project. All the files that are used in the project will be copied into the project folder (files that are already in the project folder will not be copied again).

Backup and Cleanup

This will backup the project with trimming and also clean up the hard disk drive. Files that are used in the project will be trimmed (only the used area of the files are copied) and copied to the project folder. Files that are not used in the project will be deleted. This operation will allow you to save disk space, but the deleted files can not be recovered.

A trim margin can be set for this option. The allowable trim margin range is from 00:00:00;00 to 00:01:00;00. The trim margin is the area between clips that can be used for adding transitions and audio cross fades or for fine-tuning the clip trimming.

Backup and Cleanup (no trimming)

This will backup the project and clean up the hard disk drive. Files that are used in the project will be copied in their entirety without trimming. Files that are not used in the project will be deleted.

Custom

If Custom is selected, the following options are available:

- Remove unused clips in Timeline - removes clips from the Asset Bin that are not used in the Timeline.
- Leave only areas used in the Timeline - saves as another file the clip areas in the Timeline that are used in the project. These new file(s) then replace(s) the file(s) currently on the Timeline.

Note This option is available for AVI files only. The new file(s) are saved in a folder created in the project folder.

- Copy used files to Project Folder - copies all the clips used in the project to the designated project folder.
- Delete unused files in Project - Delete all unused clips from the project folder.

Note This option is available only when one of the other custom options is selected. Even if the delete unused files option is selected, files may not be deleted if user access rights to the project folder do not allow delete operations.

Proxy Clip

If proxy clips are used in the project, select from the drop-down list whether to include HiRes and Proxy clips in the consolidation stream or HiRes clips only.

Output Log

Select this option and enter or browse to the location in which to save a log file containing the details of the consolidation operation.

3. Click the **OK** button to consolidate the project according to the selected settings.

Note If the Delete unused files in Project option was selected, a confirmation message is displayed. Click the **Yes** button to continue.

Offline Clips

Clips saved in the Asset Bin are linked with their source files. If a source file is moved, renamed or deleted after the project file is saved, clips linked to the source file become offline clips.

Offline Clip Indicators

Figure 35 shows an offline clip on the Timeline.

Figure 35. Offline Clip on the Timeline

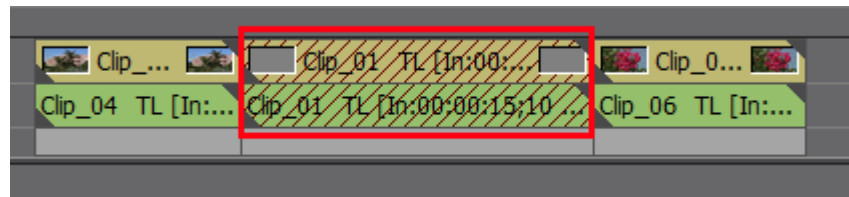
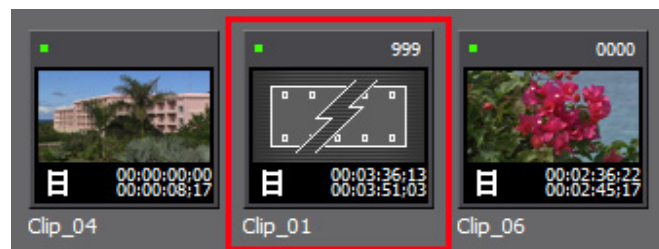


Figure 36 shows the same offline clip represented in the Asset Bin.

Figure 36. Offline Clip in the Asset Bin



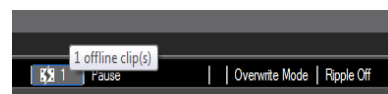
When offline clips are detected, an offline clip indicator also appears in the notification area at the bottom of the Timeline (see Figure 37).

Figure 37. Notification Area Offline Clip Indicator



Placing the mouse cursor over this indicator displays a tool tip message as illustrated in Figure 38.

Figure 38. Offline Clip Indicator Tool Tip Message



For information on the various methods of detecting and restoring offline clips, see [Restore Offline Clips on page 332](#).

Window Configuration

EDIUS software can be used in multi- or single-monitor configurations. Particular layouts will likely be desirable in a single monitor configuration in order to eliminate overlapping windows.

Note Most EDIUS screen shots throughout this manual were taken on a single monitor setup with a 1920x1200 resolution wide screen monitor. Other monitor resolutions or configurations will result in displays that are similar, but, not identical to those depicted in this manual.

Multi-Monitor Layout

In a multi-monitor configuration using two monitors, the Preview and Timeline windows will be displayed on one monitor and the Asset Bin and Palette windows will be displayed on the second monitor. Sample layouts are shown below in [Figure 39](#) and [Figure 40](#).

Figure 39. Dual-Monitor Sample Layout - Monitor One



Preview Window

The Preview window (upper portion of [Figure 39](#)) is comprised of the Player and Recorder and their associated controls. For more information concerning the operation of the player and recorder, see [Player Operation Buttons](#) on page 68 and [Recorder Operation Buttons](#) on page 69.

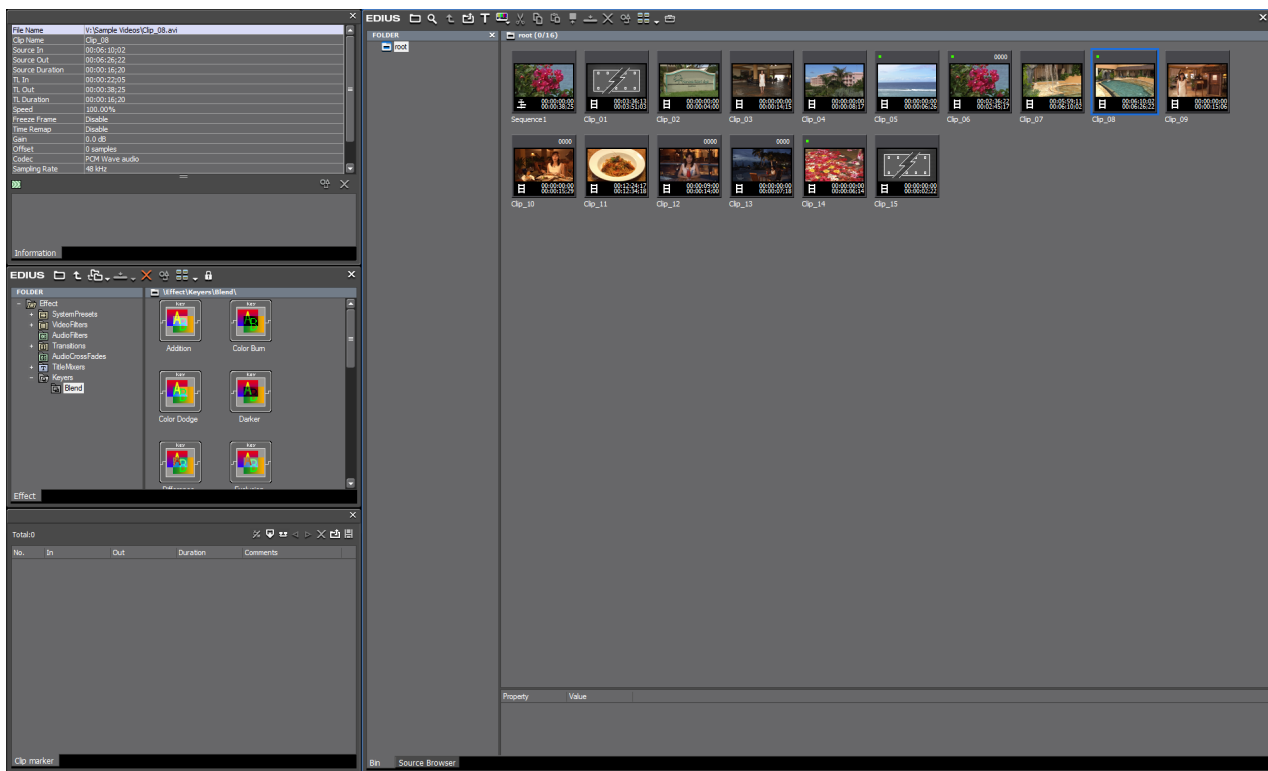
Timeline

The Timeline (lower portion of [Figure 39](#)) is the workspace where video and audio clips are placed for editing. Titles, transitions and effects are added to clips on the Timeline. For more information on Timeline functions see [Section 5-Timeline Operations](#).

Palettes and Asset Bin

The Palettes and Asset Bin are depicted in [Figure 40](#).

Figure 40. Dual-Monitor Sample Layout - Monitor Two



The large window on the right side of the screen is the Asset Bin window. Video and audio clips, stills and other assets used in EDIUS projects are placed here for easy access. Clips in the asset bin can be organized and managed according to user needs.

The Source Browser tab is located with the Asset Bin in this example. The Source Browser is used to view and import clips from external sources. For more information on the Source Browser, see [Source Browser on page 261](#).

The three smaller windows on the left of the screen are (from top to bottom) the Information Palette, the Effects Palette and the Clip Marker Palette.

Single-Monitor Layout

In a single monitor layout, all of the above windows are displayed on a single monitor. The default layout presents these windows as illustrated in [Figure 41](#). The Asset Bin, Effects Palette, Sequence Marker Palette and Source Browser windows are tabbed on the upper right. The Information Palette occupies the bottom right. It is possible to customize the screen layout and position the various windows according to your editing needs and preferences. See the next section, [Customizing Screen Layout](#), for more information.

Figure 41. Default Single-Monitor Screen Layout



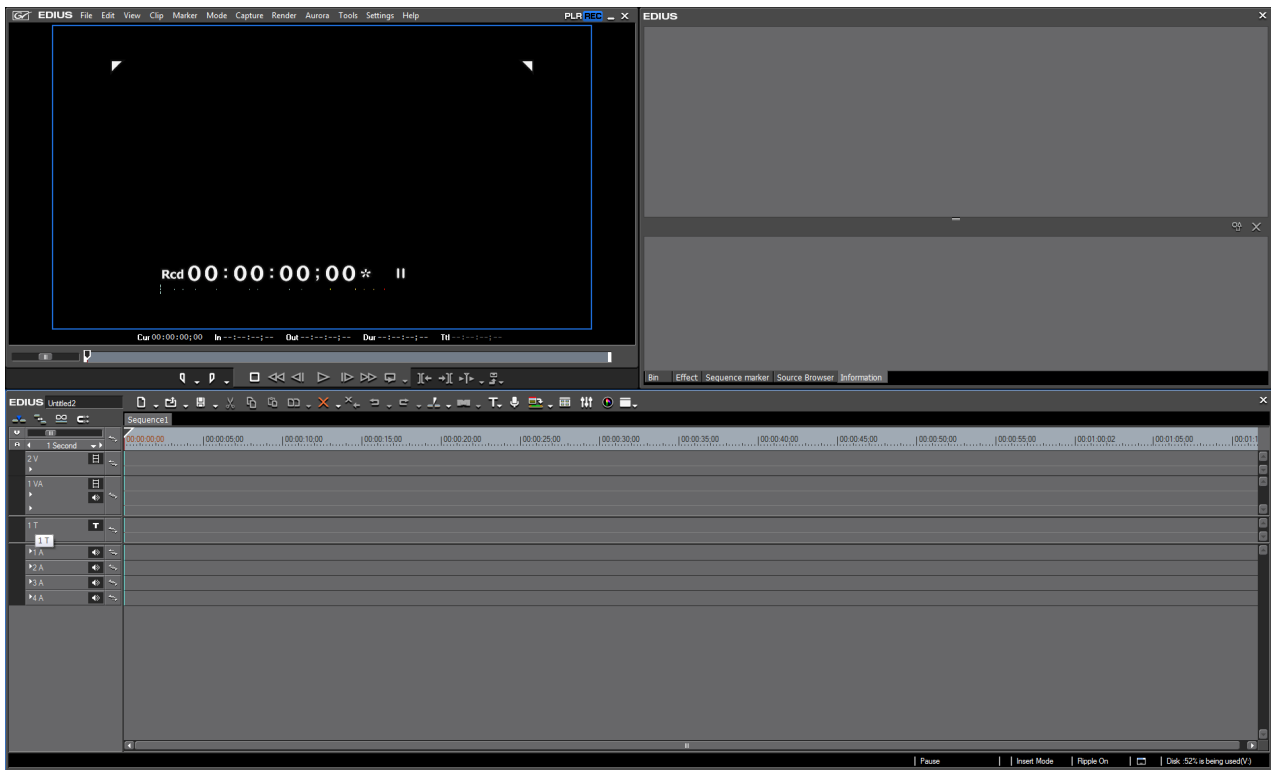
Notice in the lower right corner that the Information Palette occupies screen space that you may wish to utilize for the Timeline. The process of customizing screen layouts is explained in the next section.

Customizing Screen Layout

If you wish to use the entire lower section of the monitor display for the Timeline, the Information Palette can be moved to the upper tabbed section with the Asset Bin, Source Browser and palettes as illustrated in [Figure 42](#). In the custom layout in [Figure 42](#), all of the major elements of EDIUS are still readily available with a single mouse click.

Note Other custom layouts may be created according to user preferences. The example in [Figure 42](#) is intended to show one way in which all major elements remain easily accessible although not simultaneously visible on the screen.

Figure 42. Single-Monitor Customized Layout



To create the custom layout depicted in [Figure 42](#), do the following:

1. Click **View** on the menu bar and then select **Single Mode**.

Note Both the Player and Recorder previews are still available. In single mode they are not simultaneously displayed. See [Preview Window on page 65](#) for more information.

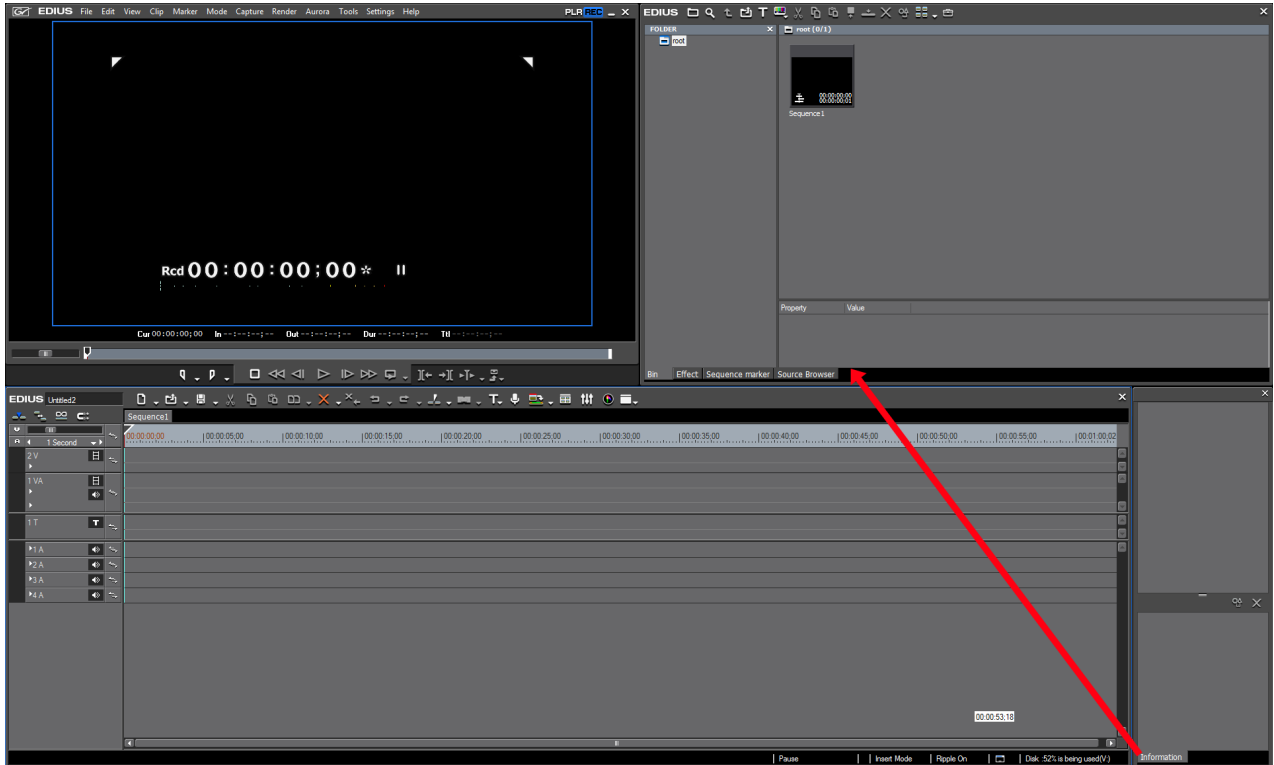
2. Drag the Information tab and drop it next to the Bin, Effect, Sequence Marker and Source Browser tabs in the upper right section of the display as illustrated in [Figure 43](#).

3. Drag the right edge of the Timeline window to the right edge of the screen.

The result is the custom layout in [Figure 42](#).

Note The Bin, Effect, Sequence Marker, Source Browser and Information Palettes are now accessible as tabs. Selecting the desired tab will display the associated window in the upper right area of the screen.

Figure 43. Single Monitor Drag Information Palette Window



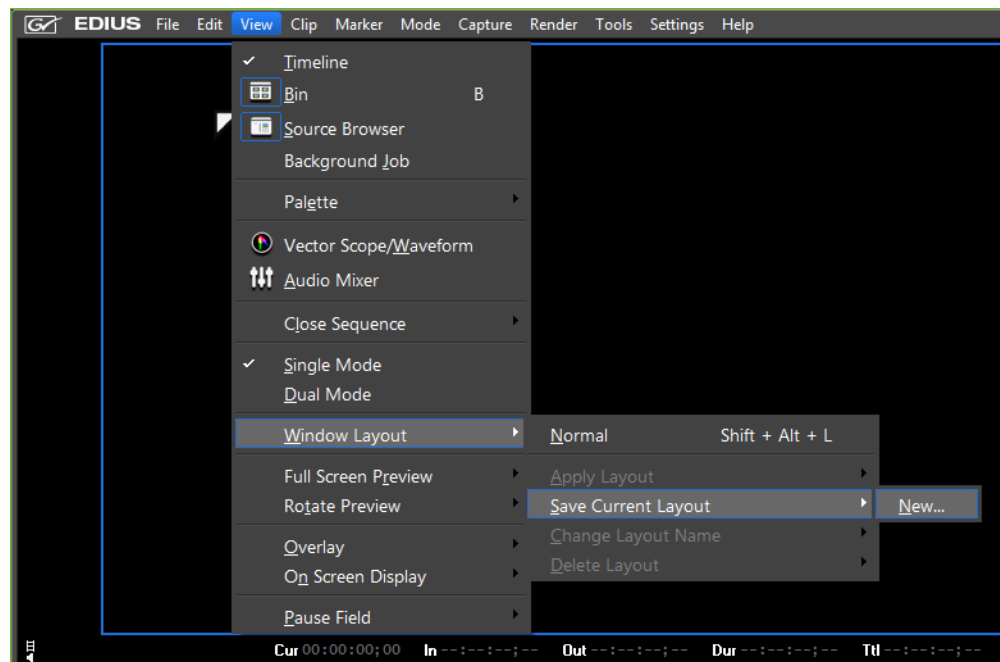
Other custom layouts may be created by resizing windows, reordering tabs, moving palettes to other locations, etc.

Saving Custom Layouts

Custom screen layouts, such as the layout created in the steps above, may be saved so they can be applied during future EDIUS sessions. To save a custom layout, do the following:

1. Click View on the Preview window menu bar.
2. Select Window Layout > Save Current Layout > New (see [Figure 44](#)).

Figure 44. Save Current Layout Menu



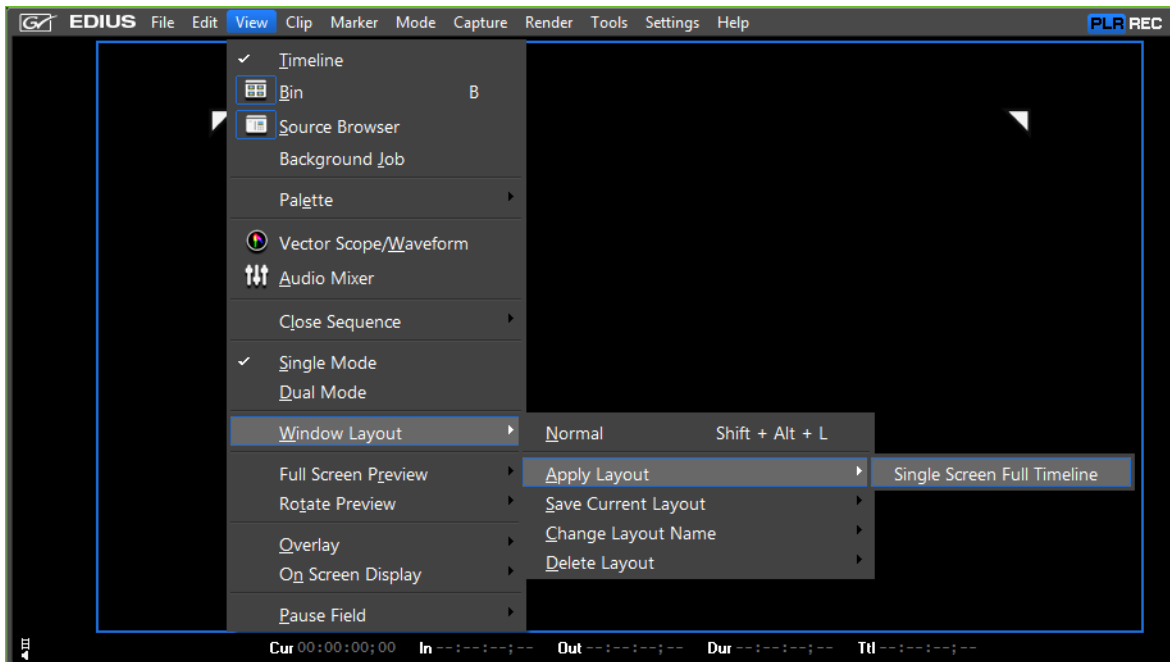
3. Enter the desired name for the custom layout and click **OK**.

Apply a Saved Layout

To apply a saved layout:

Select **View > Window Layout > Apply Layout > {layout name}** from the Preview window menu bar (see [Figure 45](#)).

Figure 45. Apply Layout Menu



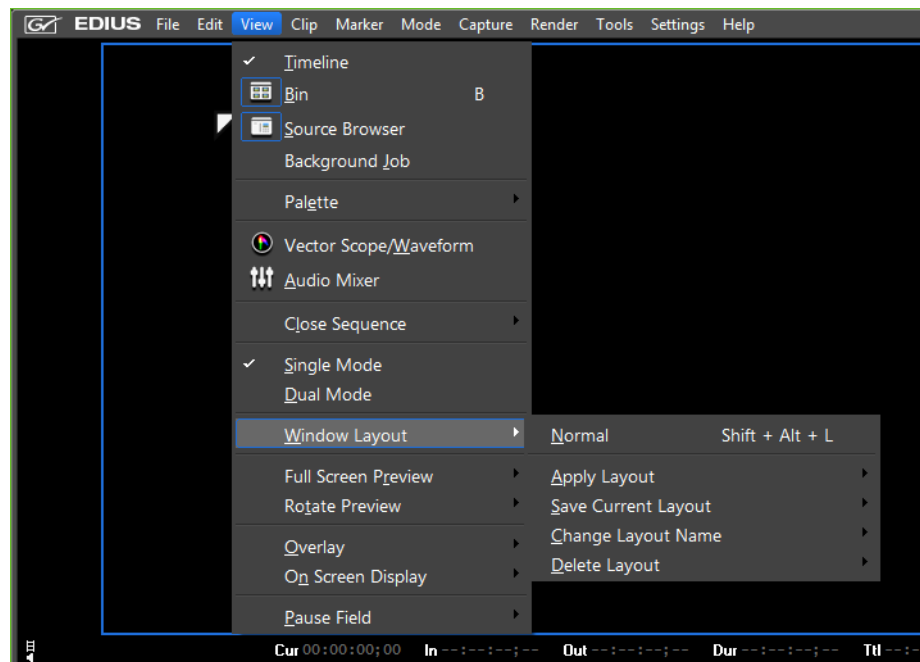
Restoring Default Layout

To return to the default layout:

Select View>Window Layout>Normal from the Preview window menu bar (See [Figure 46](#)).

Note An alternative method is to press the [SHIFT]+[ALT]+[L] keys on the keyboard.

Figure 46. Normal Layout Menu



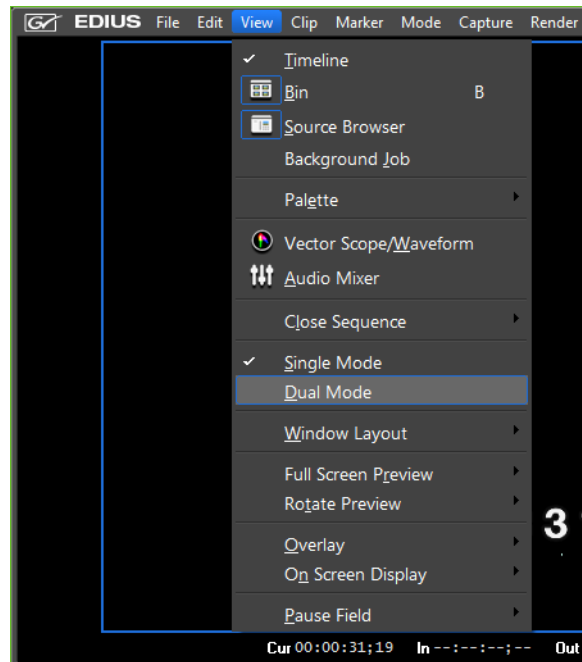
Preview Window

The Preview window can be presented in two modes: Dual Mode and Single Mode. The manner in which the Preview window is displayed and the area it occupies on the screen is also dependent upon the active screen layout as described in the sections which follow.

Dual Mode

To select Dual Mode, select View>Dual Mode from the Preview window menu bar as illustrated in [Figure 47](#).

Figure 47. Dual Mode Layout Selection



In dual mode, both the Player preview window and the Recorder preview window are visible at the same time. Figure 48 depicts dual mode preview for a dual-monitor configuration. In this layout, the Player and Recorder preview windows occupy the entire upper portion of the screen.

Figure 48. Dual Mode Preview - Dual Monitor or Single Monitor Default Layout



Player

The Player window (on the left) is used to preview material before importing it into EDIUS and placing it on the Timeline for editing. Already captured clips can also be placed on and edited to the Timeline through the Player window. The Player can control external devices or play a clip from the Asset Bin.

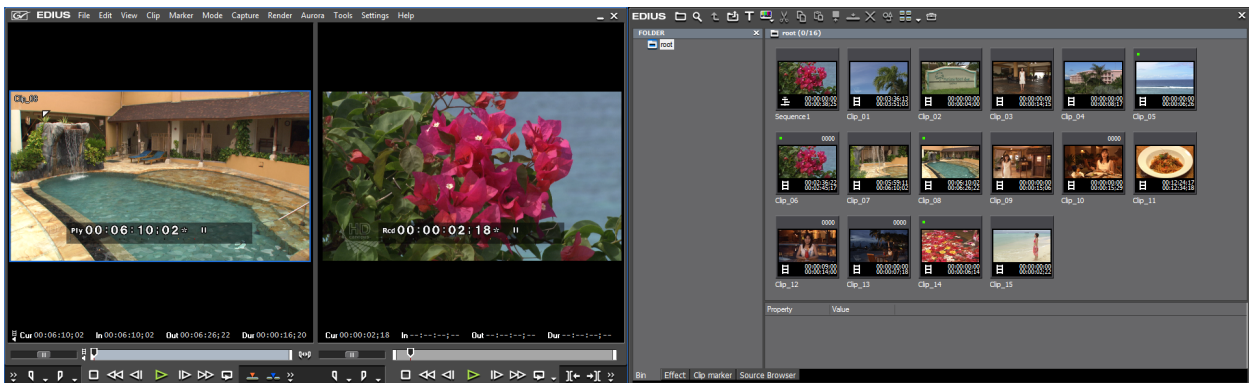
Recorder

The Recorder window (on the right) is used to preview edits and effects applied to clips on the EDIUS Timeline.

Figure 49 shows a dual-mode display using the single-monitor default layout. In this example, only the left half of the upper portion of the screen is used for the Player and Recorder preview windows and they are automatically resized.

The right half of the screen is occupied by the Asset Bin, Effects Palette, Sequence Marker Palette and Source Browser.

Figure 49. Dual Mode Preview - Single Monitor Custom Layout



Single Mode

To select Single Mode, select View>Single Mode from the Preview Window menu bar.

In single mode, only one preview window is visible. The preview display is switched between the Player and the Recorder as necessary to manage the EDIUS workflow. When in single mode, preview toggle buttons appear in the upper right corner of the Preview window as shown in Figure 50.

Figure 50. Single Mode Preview Toggle Buttons



The active preview window is highlighted in blue. Click **PLR** to activate the Player preview window. Click **REC** to activate the Recorder preview window.

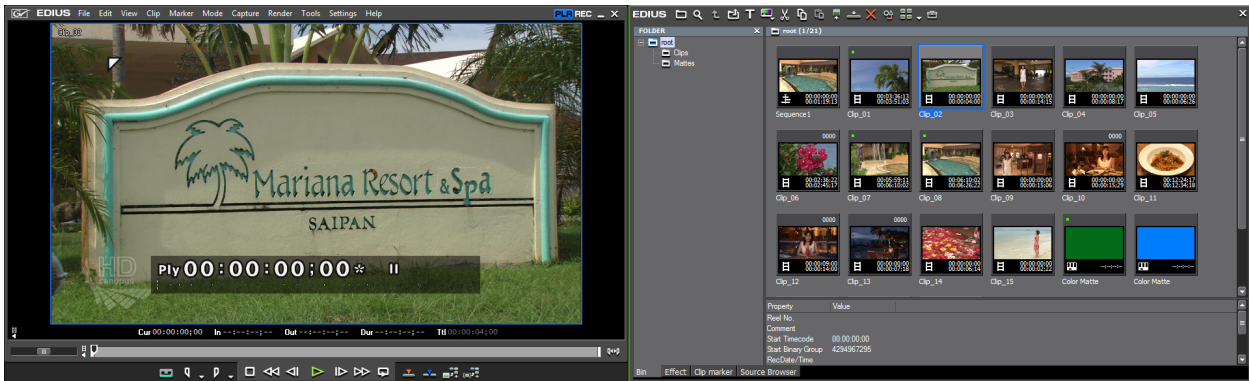
Figure 51 shows the single mode display for a dual-monitor layout in which only the Preview window occupies the upper portion of the first monitor.

Figure 51. Single Preview Mode Dual Monitor



Figure 52 shows the single-mode display for the single-monitor normal layout.

Figure 52. Single Mode Preview - Single Monitor Normal Layout



Player Operation Buttons














Figure 53 shows the Player operation buttons. The function of each of these buttons is explained in Table 1.

Note All keyboard shortcuts are the default shortcuts. Keyboard shortcuts may be customized through the Application Settings dialogs (see [Section 2-Settings and Configuration](#) for more information).

Figure 53. Player Operation Buttons



Table 1. Player Operation Button Details

Button	Function	Description	Keyboard Shortcut
	Input Preset	Input settings that are preset and saved as buttons can be activated by clicking on the appropriate Input Preset button.	
	Set In	Specifies the beginning point of a section of a clip that should be included in the project	[I]
	Set Out	Specifies the end point of a section of a clip that should be included in the project	[O]
	Stop	Stops playback in the Player window	[K]
	Review	Reviews (rewinds) the clip in the Player	[J]
	Previous Frame	Goes to the previous frame in a clip. Each click of the button moves to the previous frame. Holding down the [←] key moves frame-by-frame in a faster step rewind	[←]
	Play	Plays the clip in the Player	[ENTER]
	Next Frame	Goes to the next frame in a clip. Each click of the button moves to the next frame. Holding down the [→] key moves frame-by-frame in a faster step forward.	[→]
	Fast Forward	Fast forwards through the clip in the Player	[L]
	Loop	Repeatedly plays back the clip in the Player until playback is stopped	[CTRL]+[SPACE]
	Overwrite to Timeline	Overwrites clip(s) on the Timeline at the cursor position with the clip in the Player. Clip(s) at the cursor position are replaced by the clip in the Player.	[I]
	Insert to Timeline	Inserts the clip in the Player at the cursor position on the Timeline. Other clips on the Timeline after the cursor position will be adjusted backward by the length of the inserted clip.	[I]
	Add Clip to Bin	The clip in the Player is added to the Asset Bin.	[SHIFT]+[CTRL]+[B]

Recorder Operation Buttons














Figure 54 shows the Recorder operation buttons. The function of each of these buttons is explained in Table 2.

Note All keyboard shortcuts are the default shortcuts. Keyboard shortcuts may be customized through the Application Settings dialogs (see [Section 2-Settings and Configuration](#) for more information).

Figure 54. Recorder Operation Buttons



Table 2. Recorder Operation Button Details

Button	Function	Description	Keyboard Shortcut
	Set In	Specifies the beginning point of a section on the Timeline content that should be included in the project output.	[I]
	Set Out	Specifies the end point of a section of the Timeline content that should be included in the project output.	[O]
	Stop	Stops playback in the Recorder window	[K]
	Review	Reviews (rewinds) the clip in the Recorder	[J]
	Previous Frame	Goes to the previous frame in a clip. Each click of the button moves to the previous frame. Holding down the [←] key moves frame-by-frame in a faster step rewind	[←]
	Play	Plays the content in the Recorder	[ENTER]
	Next Frame	Goes to the next frame in a clip. Each click of the button moves to the next frame. Holding down the [→] key moves frame-by-frame in a faster step forward.	[→]
	Fast Forward	Fast forwards through the content in the Recorder	[L]
	Loop	Repeatedly plays back the Timeline contents until playback is stopped. If In and Out points have been set, the segment between these points is played repeatedly.	[CTRL]+[SPACE]
	Previous Edit Point	Moves the cursor to the edit point preceding the current Timeline cursor position.	[A]
	Next Edit Point	Moves the cursor to the edit point following the current Timeline cursor position.	[S]
	Play Cursor Area	Repeatedly plays the content (~3 seconds on each side) in front of and behind the Timeline cursor.	
	Export	Exports content to a tape or file.	

Timeline Window

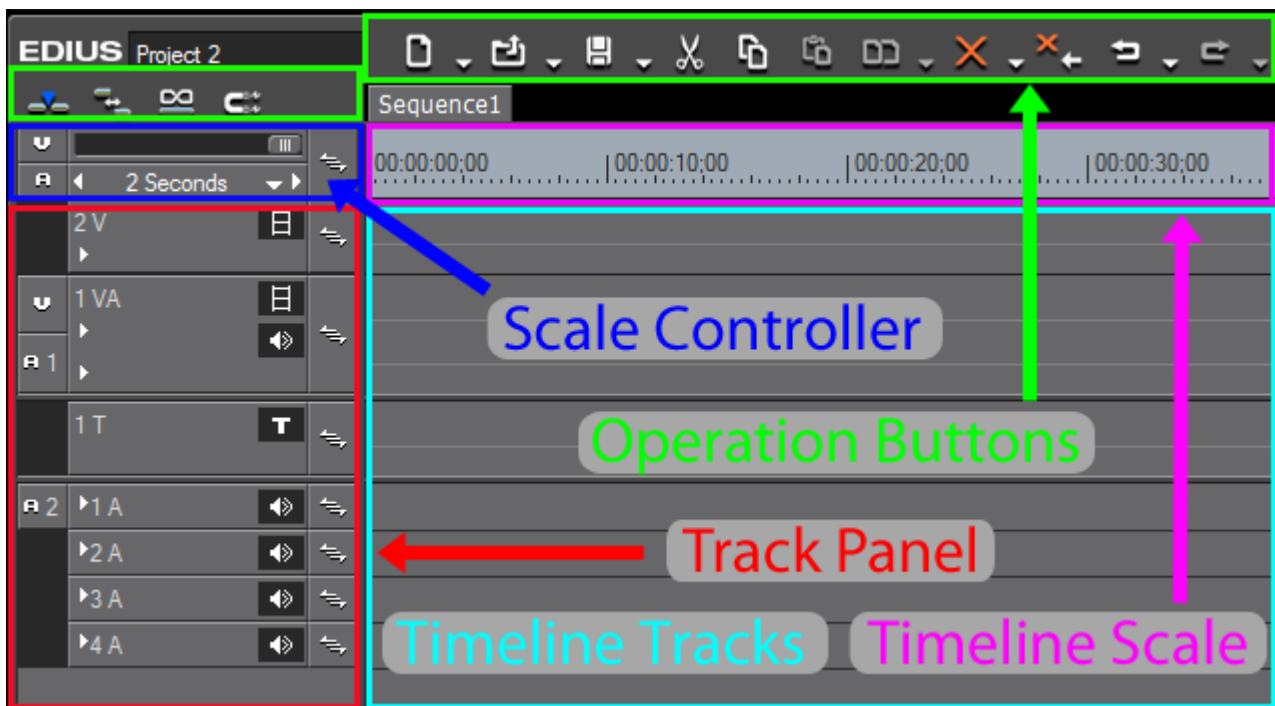
The Timeline shows a chronological progression from beginning to end of all the elements that comprise a project.

Major editing operations are performed with content on the Timeline. Video clips, audio clips, still images, titles, transitions, and effects are all managed on the Timeline. The Timeline is where the finished project takes shape.

A collection of clips, images, effects, etc. placed on the Timeline is known as a Sequence.

Figure 55 depicts the major components of the Timeline.

Figure 55. EDIUS Timeline Components



The Timeline window is comprised of:

- Timeline Operation Buttons
- Timeline Scale
- Timeline Scale Controller
- Track Panel
- Timeline Tracks

Timeline Operation Buttons

The Timeline operation buttons shown in [Figure 56](#) are discussed in detail in [Section 5-Timeline Operations](#).

Figure 56. Timeline Operation Buttons

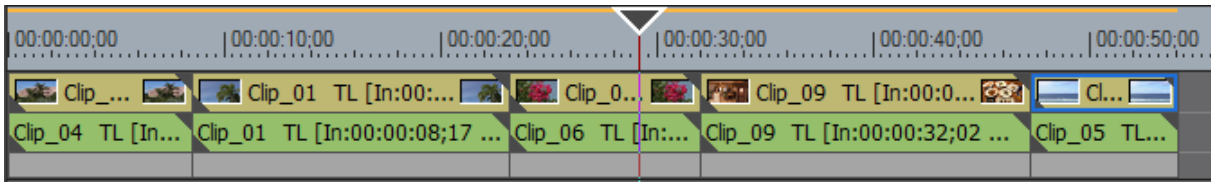


Timeline Scale

The Timeline scale provides a highly accurate indication of the overall length of a sequence and allows for frame-accurate editing and clip placement.

[Figure 57](#) shows a portion of the Timeline scale with some clips in a Timeline track.

Figure 57. Timeline Scale



The numbers at the top of the scale indicate the Timeline position in Hours:Minutes:Seconds;Frames (HH:MM:SS;FF).

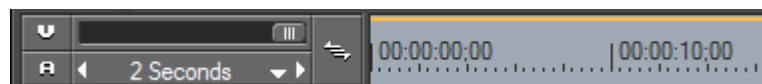
The Timeline cursor marks the current preview or editing point.

Timeline Scale Controller

The Timeline scale controller is used to adjust the Timeline scale unit in order to see more or less material on the Timeline without scrolling. With a larger scale unit, more material will be visible on the Timeline. With a smaller scale unit, less material will be visible on the Timeline. Of course, regardless of the scale unit setting, all material placed on the Timeline is accessible using the scroll bar at the bottom of the Timeline window.

The Timeline scale is adjusted using the Timeline scale controller depicted in [Figure 58](#). Timeline scale units range from one frame to 60 minutes.

Figure 58. Timeline Scale Controller



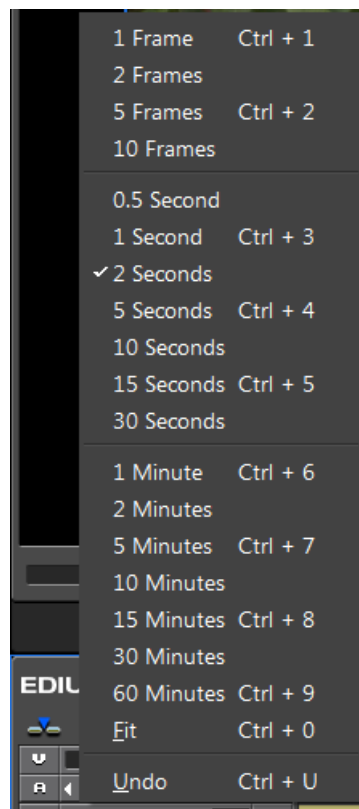
Adjusting the scale changes the value of the second-degree (mid-sized) tick mark. The value of the first-degree (smallest) tick mark is 1/5 of the value of the second-degree tick mark. The value of the third-degree (largest) tick mark is five times the value of the second-degree tick mark. Third-degree tick marks are labeled with the time code.

In the example in [Figure 58](#), the value of the second-degree tick mark is one (1) second. This makes the value of the first-degree tick mark .20 seconds and the value of the third-degree tick marks five (5) seconds.

The Timeline scale can be adjusted in one of four ways:

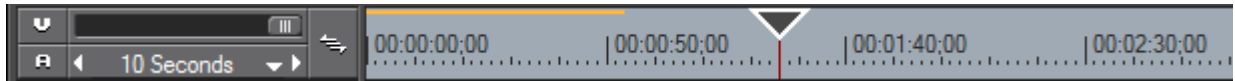
- Drag the slider to increase or decrease the Timeline scale unit.
- Click on the ◀(decrement scale unit) or ▶(increment scale unit) symbols on the scale control button. The scale unit is indicated by the text on the button (1 Second in the example above).
- Click on the ▼ symbol on the scale control button to display the scale unit menu (shown in [Figure 59](#)) and select the desired scale unit.
- Hold down the [CTRL] key and scroll the mouse wheel.

Figure 59. Timeline Scale Control Menu



If the scale unit is changed to 10 seconds, the Timeline scale adjusts accordingly with each first-degree tick mark representing two (2) seconds and each third-degree tick mark 50 seconds. See [Figure 60](#).

Figure 60. Timeline Scale Unit at 10 Seconds



Viewing Entire Sequence on the Timeline

If clips have been added to the Timeline that individually or collectively exceed the Timeline scale and it is desirable to view the entire sequence on a single screen, select **Fit** on the Timeline scale menu. This will adjust the Timeline scale unit automatically so that the entire sequence is visible on the Timeline without scrolling.

Figure 61 shows a sequence with a .5 second Timeline scale unit that causes the sequence to exceed the width of the Timeline.

Figure 61. Timeline Sequence 0.5 Second Scale Unit

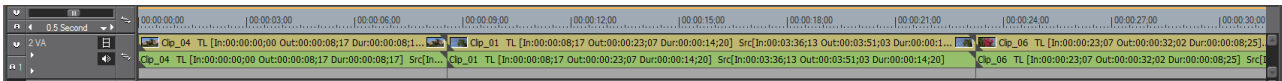
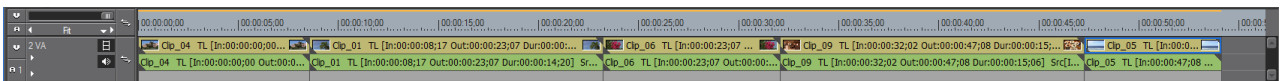


Figure 62 depicts the same sequence with the Timeline scale unit set to Fit which adjusts the Timeline scale to accommodate the entire sequence on the Timeline without scrolling.

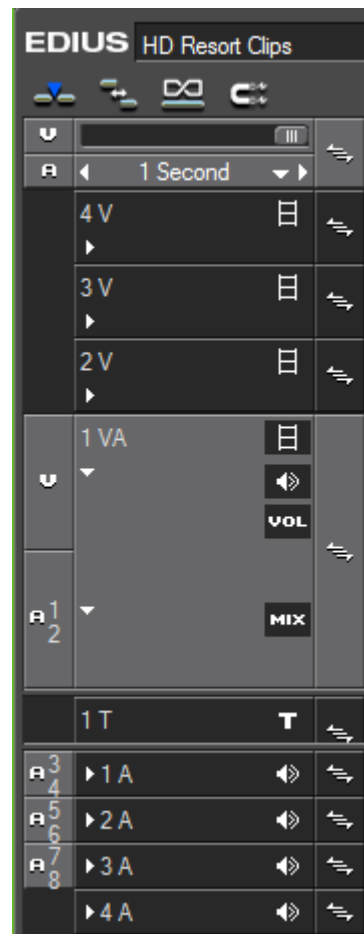
Figure 62. Timeline Sequence Fit Scale Unit



Track Panel

The track panel is used for managing track status, designating target tracks for video and audio channels and other track-related operations. More details regarding the track panel are found in [Track Panel Settings on page 415](#).

Figure 63. Timeline Window Track Panel



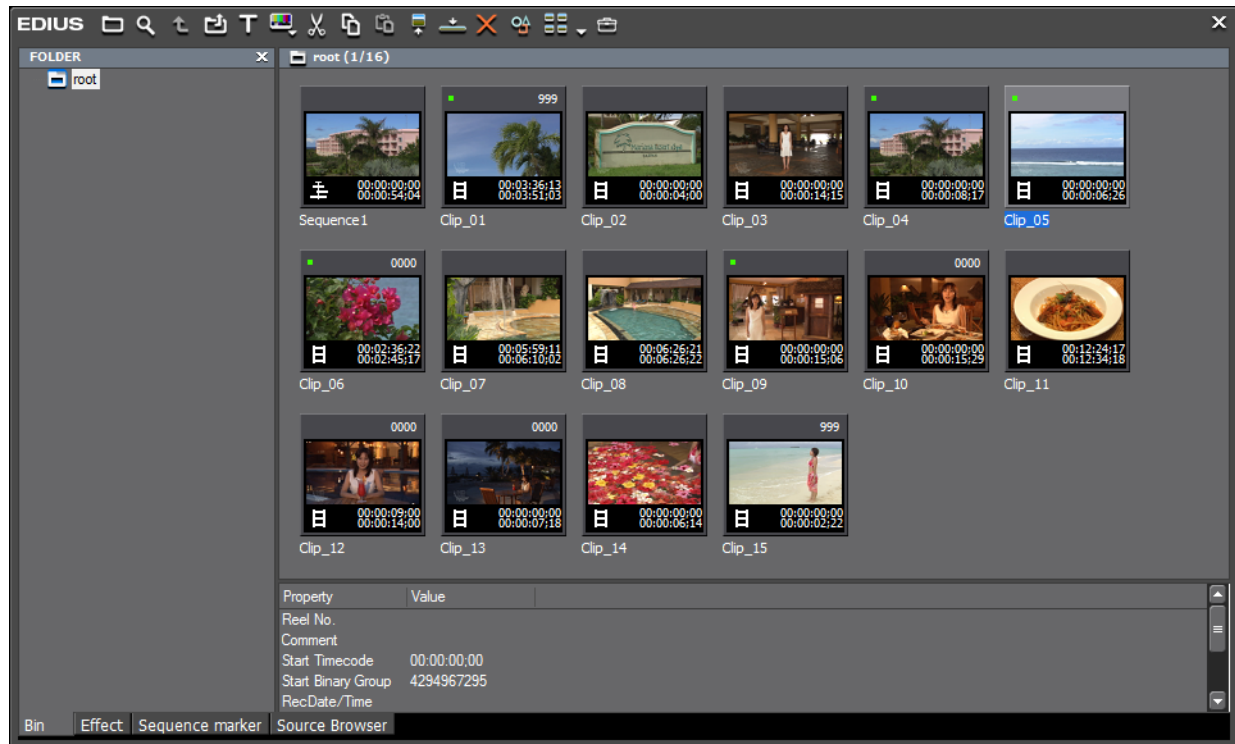
Asset Bin Window

The asset bin is where video and audio clips are stored and organized. The Asset Bin has three main components:

- Operation Buttons
- Folder View
- Clip View

The Asset Bin is shown in [Figure 64](#).

Figure 64. Asset Bin



The folder view on the left side of the window displays a hierarchical view of asset folders into which clips can be grouped and organized.

The clip view on the right side of the window shows thumbnails (default view) of the clips stored in the selected folder.

Palette Windows

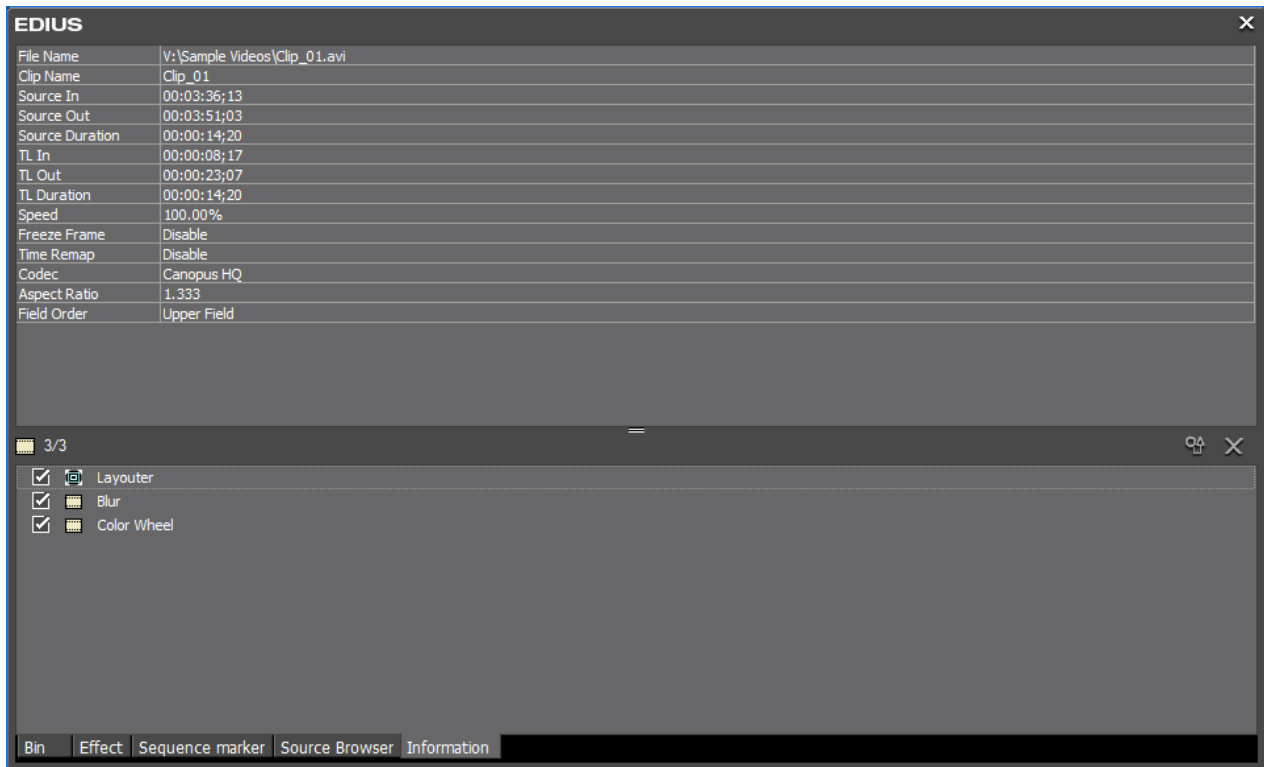
The Palette Windows are:

- Information Palette
- Effect Palette
- Sequence/Clip Marker Palette

Information Palette

Information for the clip selected on the Timeline is displayed in the Information Palette window. Any effects that have been applied to the clip are also displayed in the Information Palette window. For more information concerning the Information Palette see [Information Palette on page 832](#).

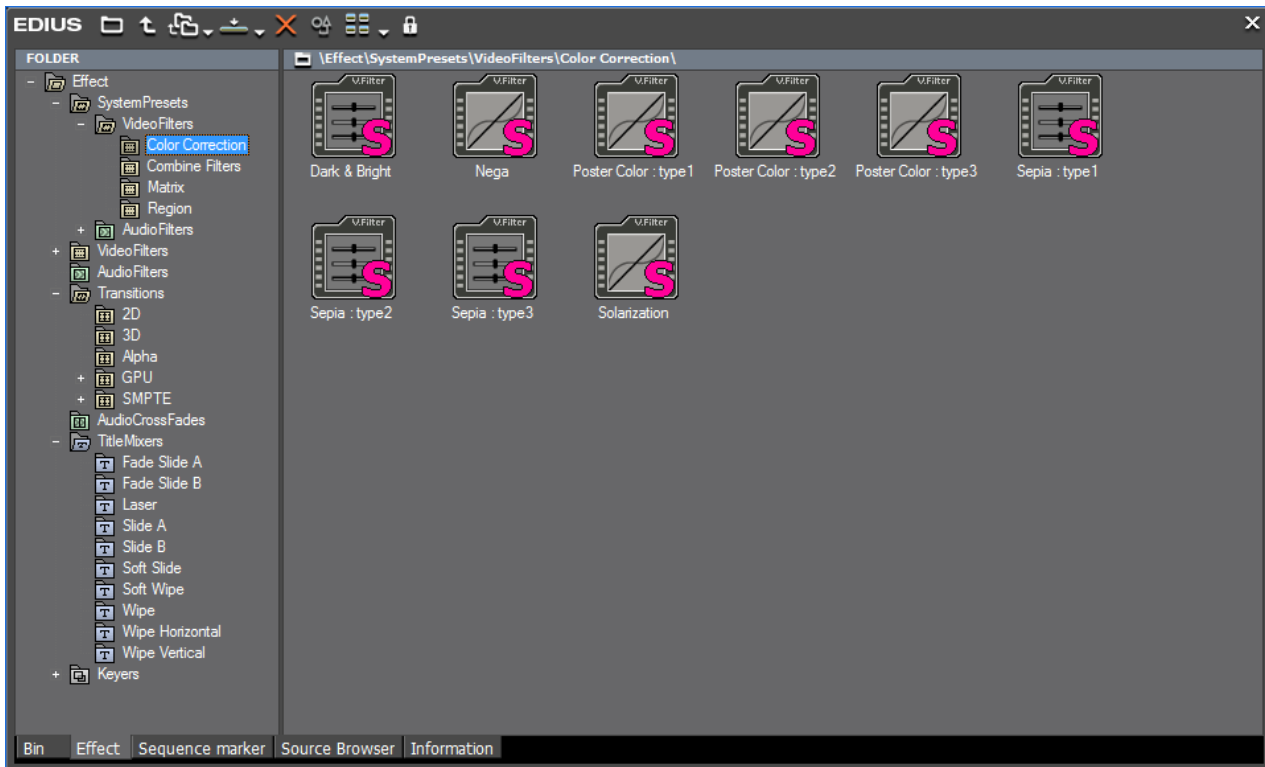
Figure 65. Information Palette



Effect Palette

The Effect Palette window displays the various color correction, video and audio filter, transition, title mixer and other effects that may be applied to clips on the Timeline. [Figure 66](#) shows the Effect Palette window. For more information on the Effect Palette, see [Effects on page 679](#).

Figure 66. Effect Palette



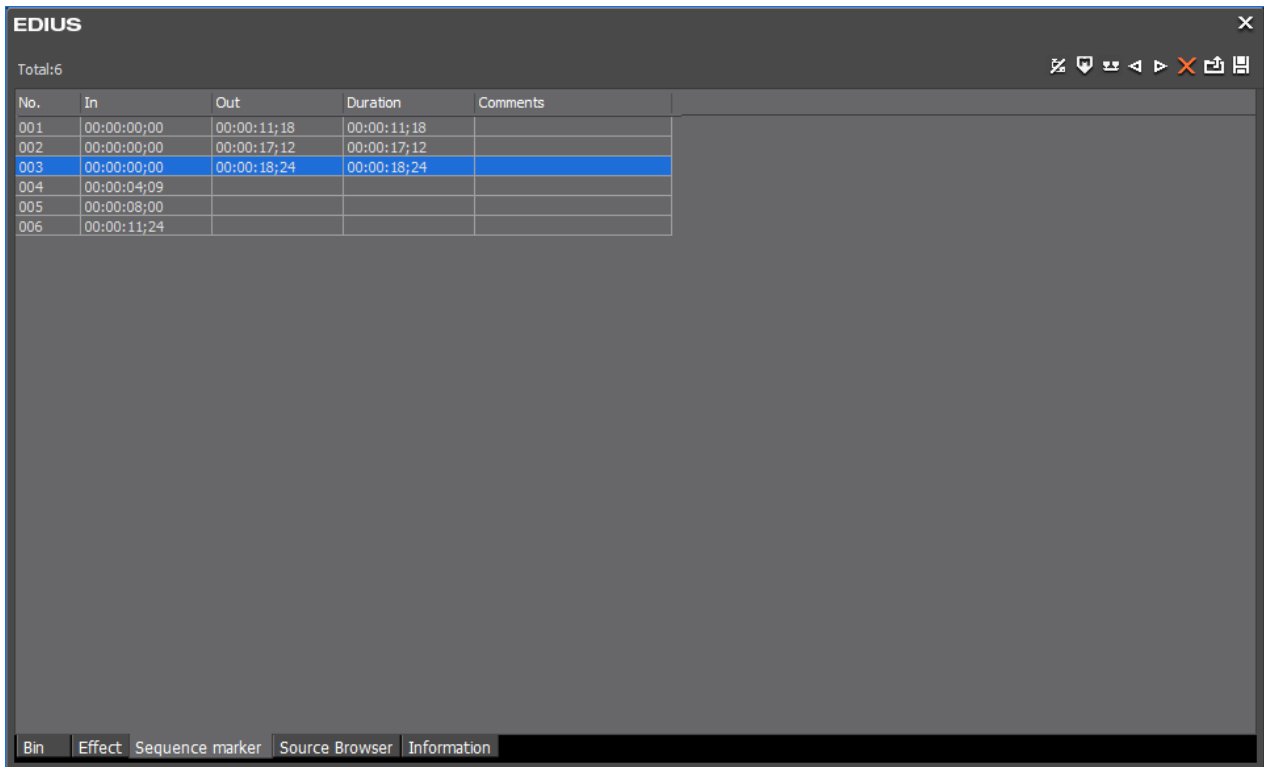
Sequence/Clip Marker Palette

The Sequence/Clip Marker Palette window displays the time code position of all markers applied to assets on the Timeline. Markers are used to quickly jump to marked positions on the Timeline. The markers become chapter points in the project output for the Burn to Disc application (see [Export to DVD or Blu Ray on page 1004](#) for more information on Burn to Disc).

Note Outputs other than Burn to Disc do not receive marker information and markers do not function as chapter points in these outputs.

See [Figure 67](#) for a depiction of the Sequence Marker Palette. For more information regarding the Sequence/Clip Marker Palette, see [Sequence and Clip Markers on page 591](#).

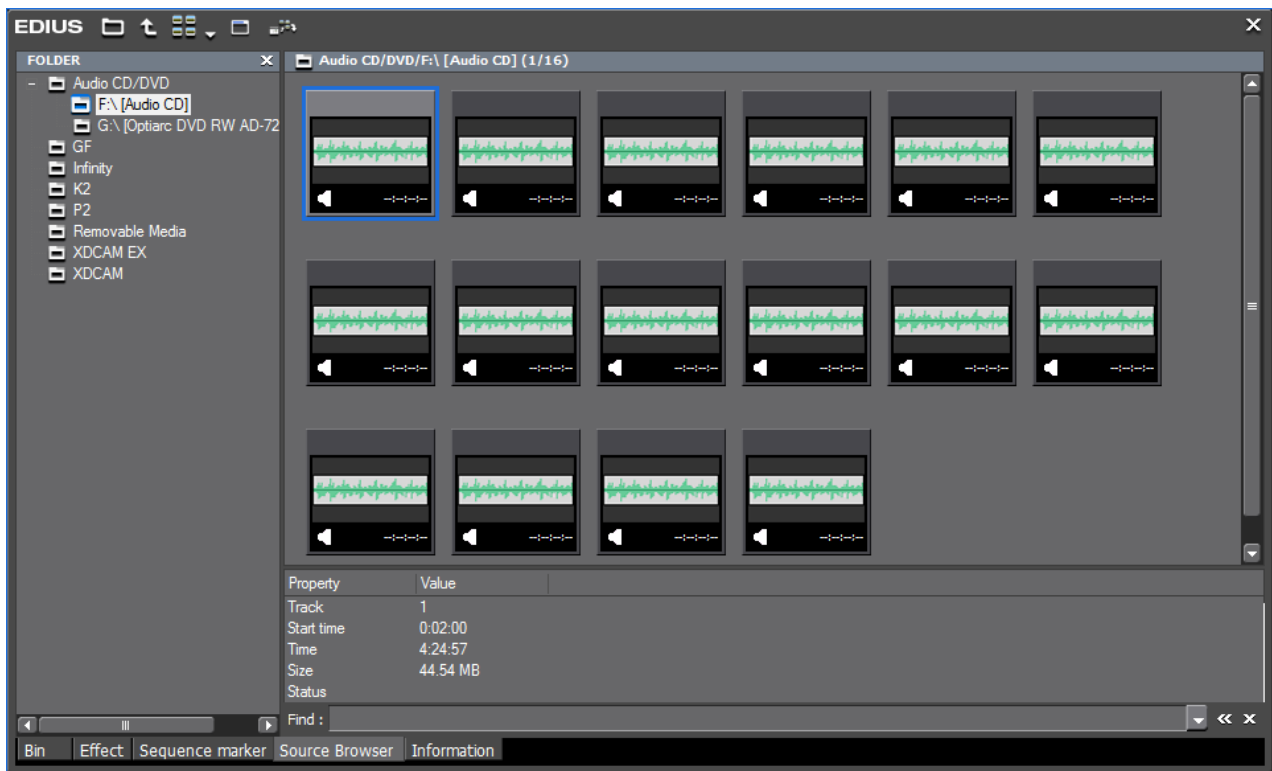
Figure 67. Sequence Marker Palette



Source Browser

The Source Browser is used to view files on source media such as CDs/DVDs, cameras, external disks, content servers and other external recording devices and removable media attached to the EDIUS computer. As illustrated in [Figure 68](#), files on the selected source media are displayed as thumbnails in the viewer pane and information specific to the selected file appears in the bottom section of the Source Browser.

Figure 68. Source Browser



For detailed Source Browser information, see [Source Browser on page 261](#).

Settings and Configuration

This section covers system, user, project and sequence settings that are used to customize EDIUS and which determine the behavior of certain EDIUS features. Settings related to specific Grass Valley capture and encoding hardware that may be used with EDIUS are discussed in other documentation.

System Settings

System settings are organized in the following settings categories:

- Application
- Hardware
- Importer/Exporter
- Effects
- Input Controller

Each of these categories contains specific settings that pertain to that general settings category.

Any or all of these settings can be adjusted according to your preferences or to meet the specific requirements of a particular project.

System settings are accessed by selecting Settings>System Settings from the Preview window menu bar.

Note Users logged in with a restricted profile can not change system settings. See [Profile Operations on page 89](#) for more information on restricted profiles.

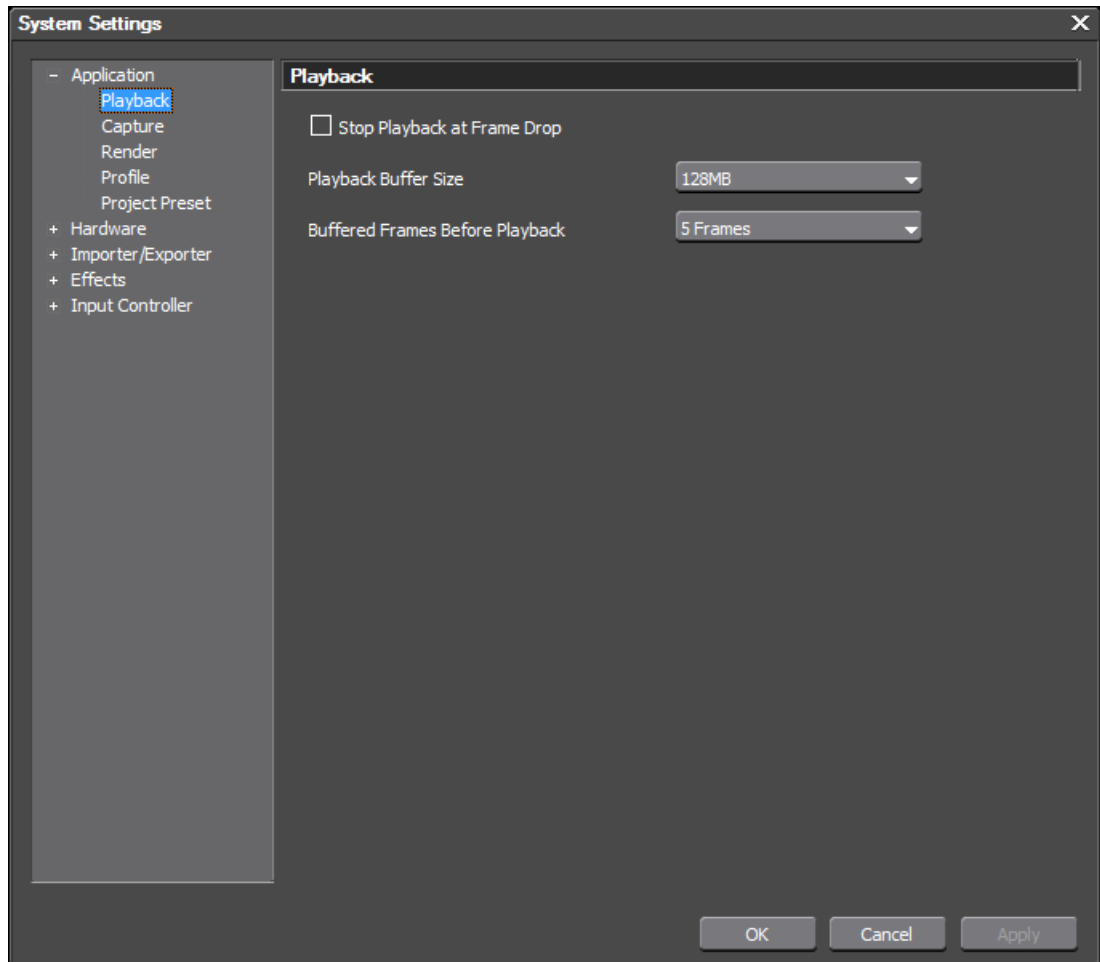
System Application Settings

System application settings include the following settings and configuration item categories:

- Playback
- Capture
- Render
- Profile
- Project Preset

To access the Application settings dialog select Settings>System Settings>Application from the Preview window menu bar. The System Settings dialog is shown in [Figure 69](#) with the Application tree expanded.

Figure 69. System Settings - Application - Playback Dialog



Playback Settings

Playback settings determine behavior during project playback operations.

From the System Settings dialog (see [Figure 69](#)), select Playback from the Application tree (click the “+” to expand the tree if it is collapsed).

The following settings affect playback operations:

Note After making changes to any of the items in the Playback Settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Stop Playback at Frame Drop

If this option is selected, playback stops when processing cannot keep up with the playback speed which results in dropped frames. Default = Not selected.

Playback Buffer Size

The setting designates the amount of memory to be used for the playback buffer. Choices are 128 MB, 256 MB, 384 MB and 512MB. A larger playback buffer results in smoother playback. Default = 128 MB

Buffered Frames Before Playback

This setting designates the number of frames to be buffered when playback is initiated. Increasing the number of buffered frames increases the likelihood that processing can keep up with the playback speed. Choices are 5, 10 and 15. Default = 5.

Capture Settings

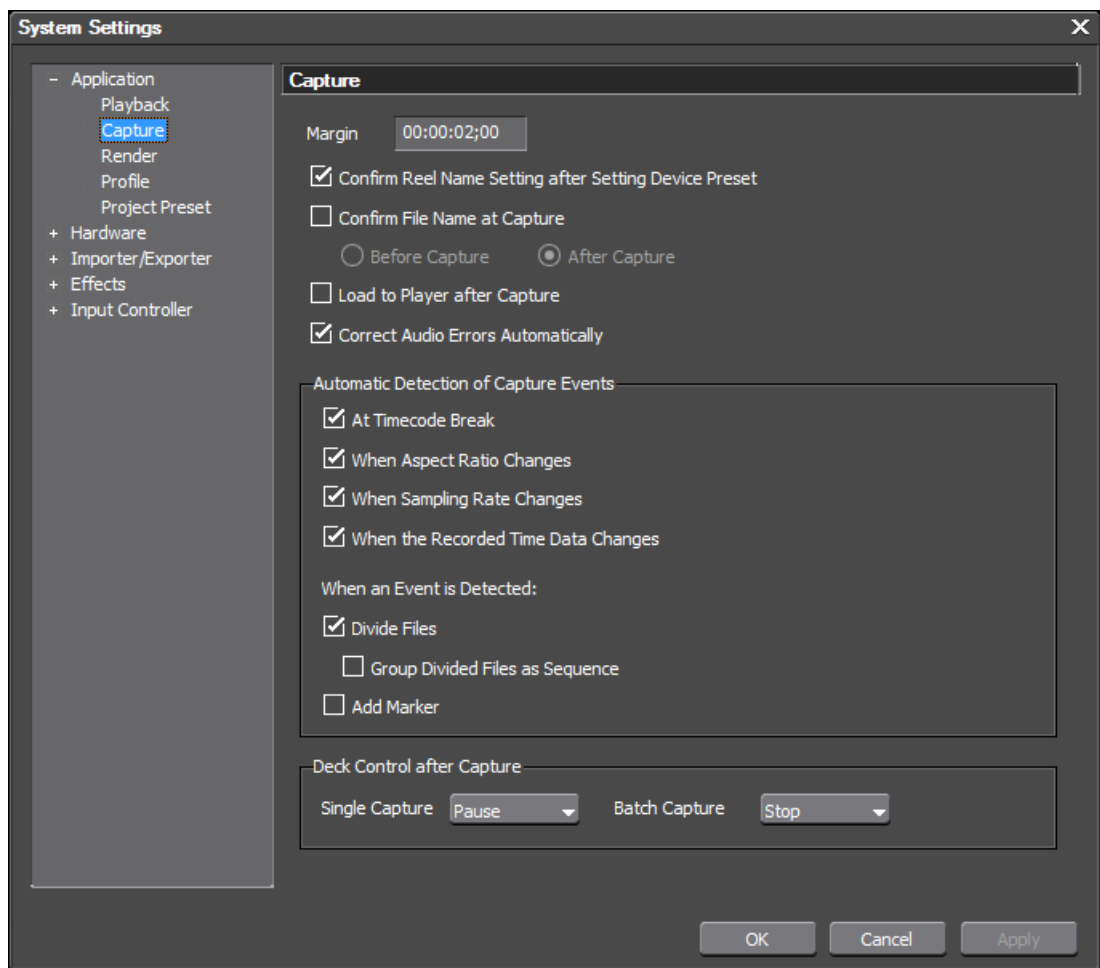
Capture settings determine how EDIUS handles source material as it is captured from external sources.

From the System Settings dialog, select Playback from the Application tree (click the “+” to expand the Application tree if it is collapsed).

The following settings affect capture operations (see [Figure 70](#)):

Note After making changes to any of the items in the Capture Settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 70. Capture Settings



The format of the Margin field is HH:MM:SS;FF (H=hour, M=Minutes, S=Seconds; F=Frames). See [Entering Numeric Data on page 21](#) for more information on the various methods for entering numeric data.

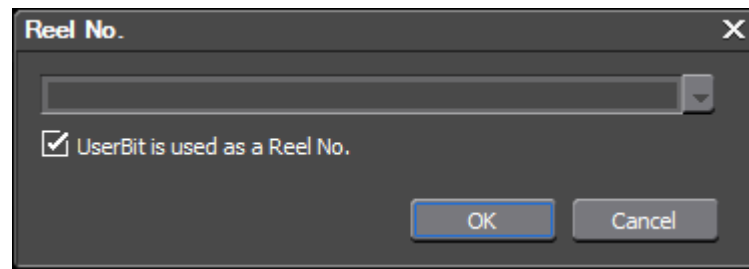
Margin

Enter the desired clip margin added at In and Out points during capture operations. The margin is the space at the beginning and end of clips that can be used to insert transitions and other effects.

Confirm Reel Name Setting After Setting Device Preset

If this option is selected, when an input device is selected for capture operations, the ReelNo. dialog illustrated in [Figure 71](#) will automatically appear. See [Section 3-Importing and Capturing](#) for more information. Default = Selected.

Figure 71. ReelName Dialog



Confirm File Name at Capture

A file name for AVI file(s) generated during capture operations is automatically created. This setting determines when the user is prompted to confirm/change the filename and location. Choices are:

- Before Capture
- After Capture (default)

To change the default setting, select the Confirm File Name at Capture option and select the desired filename confirmation setting.

Load to Player After Capture

If this option is selected, the AVI file created during a capture operation will be automatically loaded into the Player when the capture is complete. Default = Not selected.

Correct Audio Errors Automatically

If this setting is enabled, audio errors encountered during batch capture will be corrected automatically. If this option is not selected, capturing will stop when audio errors are encountered. Default = Selected.

Automatic Detection of Captured Events

Select which of the following events will trigger the action(s) selected below:

- At Timecode Break
- When Aspect Ratio Changes
- When Sampling Rate Changes
- When the Recorded Time Data Changes

Default = All Selected.

When any of the events selected from the above list is detected during capture, actions that can be triggered by these events include the following:

- Divide Files - creates a separate file each time a selected event is detected during capture.
- Group Divided Files as a Sequence - All separate event-triggered files created during a single capture operation will be grouped as a single sequence.
- Add Marker - a marker is added to the file.

Deck Control After Capture

When capturing is complete, select the desired action on the external device after a single (manual) capture and a batch capture.

Single Capture

- Nothing
- Pause (default)
- Stop

Batch Capture

- Nothing
- Pause
- Stop (default)

Render Settings

These options control the behavior of the blue/aqua/green/orange/red lines under the time scale ticks on the Timeline. These colored lines control what is rendered by forced temporary rendering (the Render In/Out>Render Overload Area on the Preview window menu bar).

Blue

The area should play back in real-time (no rendering required).

Aqua Blue

Clip will playback in real-time with no rendering (rendering may be required in certain circumstances).

Green

The area has been rendered to a temporary file.

Orange

The area may not play back in real-time (this area is considered a loaded area).

Red

Real-time playback was attempted for this area but failed (this area is considered an overload area).

The check boxes determine what factors are considered when labeling an area as loaded (orange).

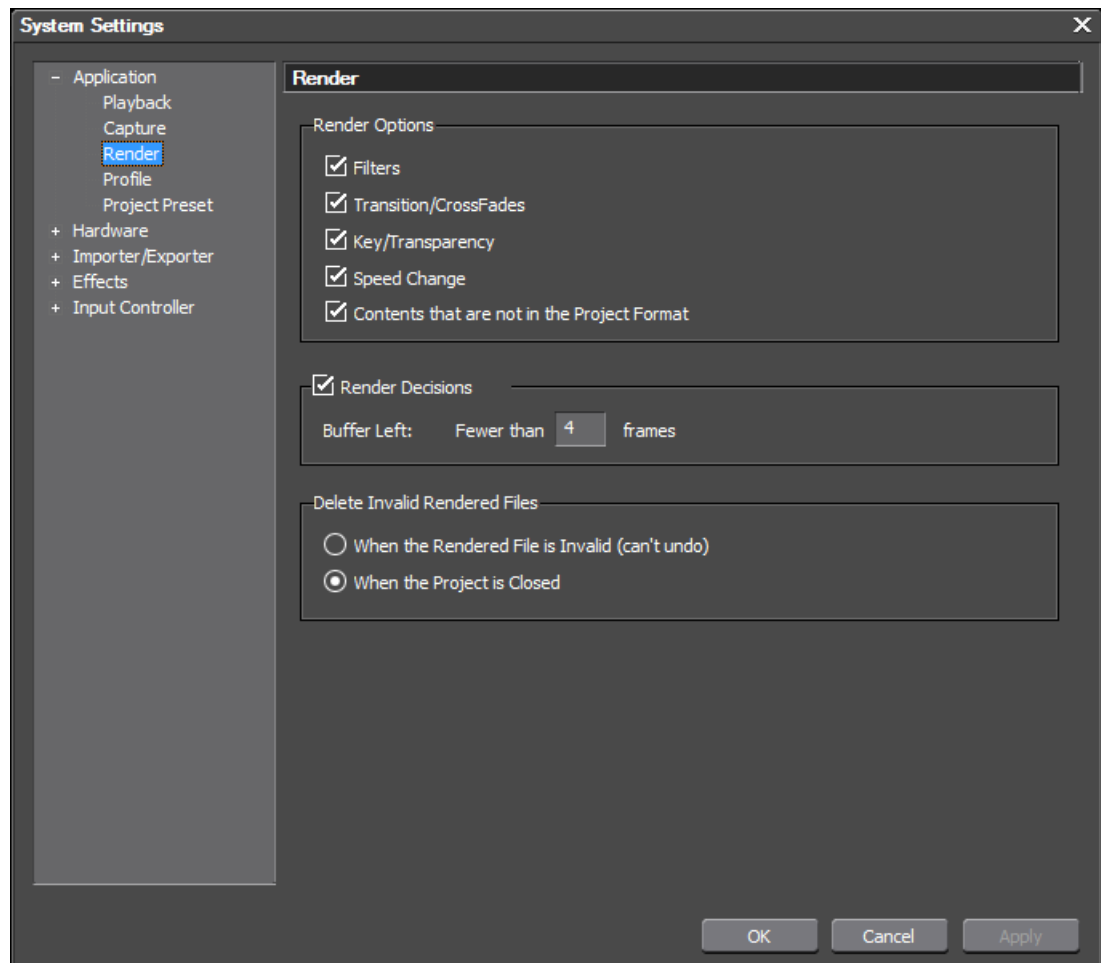
Regardless of the settings, a Render overload area command will still render all of the effects to the temporary file.

The render settings are accessed by selecting Settings>System Settings from the Preview window and then selecting Render from the Application tree in the Settings dialog (click the “+” to expand the tree if it is collapsed). See [Figure 72](#).

For more information on rendering, see [Rendering Operations on page 626](#).

Note After making changes to any of the items in the Render settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 72. Render Settings



Select or deselect the following to be included in the rendering process:
Default = All Checked (included in rendering process).

Filters

Select to include video filters in the rendering process.

Transition/Cross Fades

Select to include transitions and title mixers in the rendering process.

Key/Transparency

Select to include key effects and transparency (when changed from the default) in the rendering process.

Speed Change

Select to include any clips that feature speed adjustments from the default of 100% in the rendering process.

Contents That Are Not in the Project Format

Select to include in the rendering process any clips with formats that differ from project settings. Clips with the following format differences are included in the rendering process if this parameter is checked:

- Frame size different than project settings
- Aspect ratio different than project settings
- Frame rate different than project settings
- Field order different than project settings
- CODEC compression format different than project settings
- Alpha channel information included in clip

Rendering Decisions

If this option is selected, EDIUS will mark areas as requiring rendering if, during playback, the buffer drops below the number of frames specified in the Buffer Left setting. Default = Selected.

Buffer Left

Specify a number of frames in the buffer which is the threshold for the rendering decision. If the number of frames in the buffer drops below this threshold during playback, the area will be marked as requiring rendering. Maximum = 10 frames.

Delete Invalid Rendered Files

This selection determines when invalid rendered files are deleted. The choices are:

- When the rendered file is invalid
- When the project is closed (default)

These choices are mutually exclusive. Selecting one automatically de-selects the other.

Profile Operations

Screen layouts and system settings are associated with profiles. Each time a profile is selected for an EDIUS session, the settings associated with that profile are automatically used. Multiple profiles may be created.

Note Hardware settings, changes to the Effects palette and preset exporters are not stored with profiles.

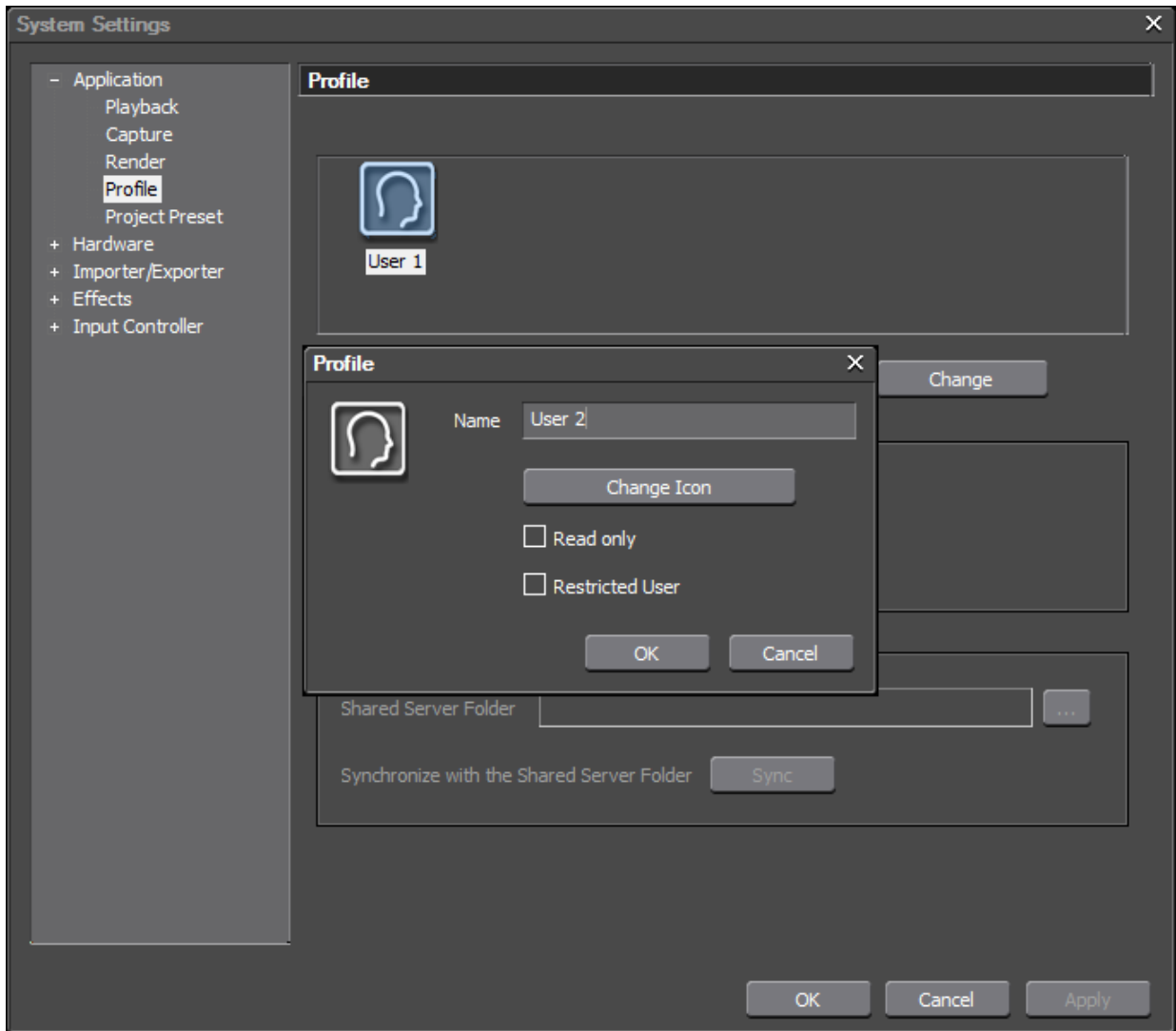
User profiles may have full rights, read-only rights or restricted user rights.

Create a Profile

To create a profile, do the following:

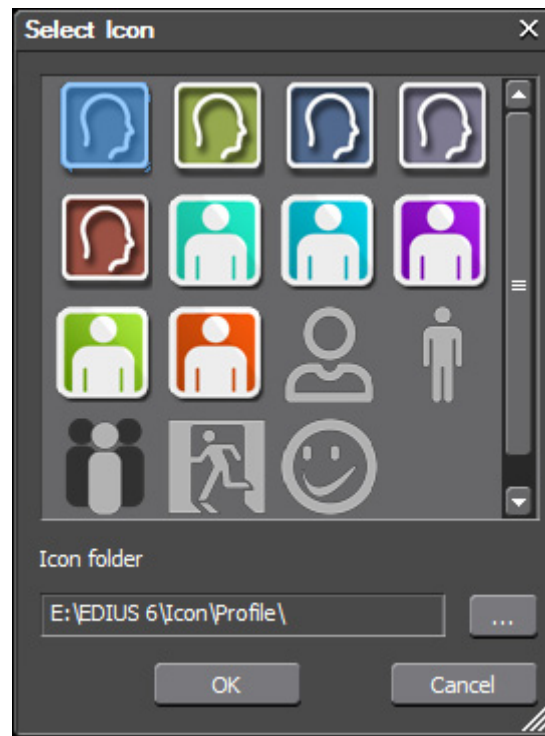
1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar. (click the “+” to expand the Application tree if it is collapsed)
2. Click the **New Profile...** button.
3. Enter the desired profile name. See [Figure 73](#).

Figure 73. Create a New Profile



4. If you wish to change the icon for this profile, click on the **Change Icon** button. The Select Icon dialog illustrated in [Figure 74](#) appears.

Figure 74. Select Icon Dialog



5. Select the desired profile icon from the list and click the **OK** button.

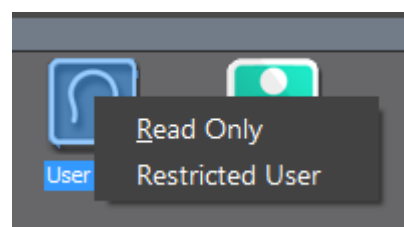
Note If there are other folders that contain icons that may be used for EDIUS profiles, click the ... button to browse to the desired folder.

6. Select the Read Only or Restricted User options if either is desired for the new profile. Both may be selected for the same profile.

- Read Only - can change system and user settings; however, these setting changes will not be saved when the project or EDIUS is closed.
- Restricted User - cannot change any system settings; however, a restricted user may change user settings.

Note Read Only and Restricted User may also be designated for a profile by right clicking on the profile icon and selecting the desired profile right(s) from the menu as illustrated in [Figure 75](#).

Figure 75. Profile Menu



A profile designated as Read Only has an indicator in the upper left corner as shown in [Figure 76](#).

Figure 76. Read-Only Profile



A profile designated as Restricted User has an indicator in the upper right corner as shown in [Figure 77](#).

Figure 77. Restricted User Profile



A profile designated as Read only and Restricted User has an indicator in both the upper left corner and upper right corner as shown in [Figure 78](#).

Figure 78. Read-Only and Restricted Access Profile



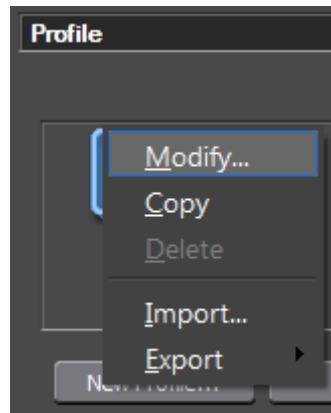
7. Click the **OK** button to create the profile.
8. Create additional profiles as needed by repeating the steps above.

Change a Profile Name or Icon

To change the name, icon or attributes associated with a profile follow these steps:

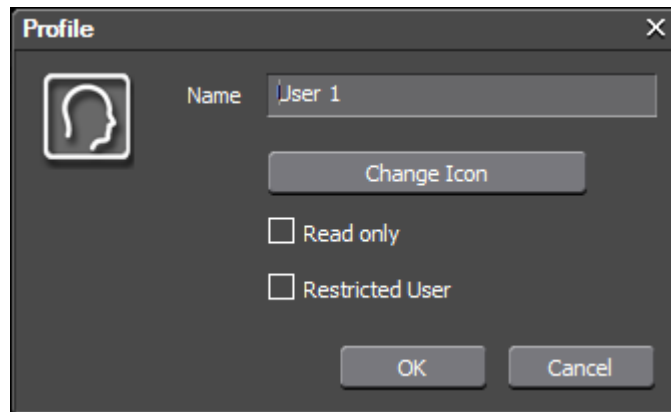
1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.
2. Do one of the following:
 - Select the profile and click the **Modify** button.
 - Right-click on the profile icon and select **Modify...** from the menu (see [Figure 79](#)).

Figure 79. Profile Icon Menu - Setting



The Profile dialog shown in [Figure 80](#) appears.

Figure 80. Profile Dialog



3. Change the profile name, icon or profile attributes as desired. See [Create a Profile on page 89](#) for more information.
4. Click the **OK** button to make the changes.

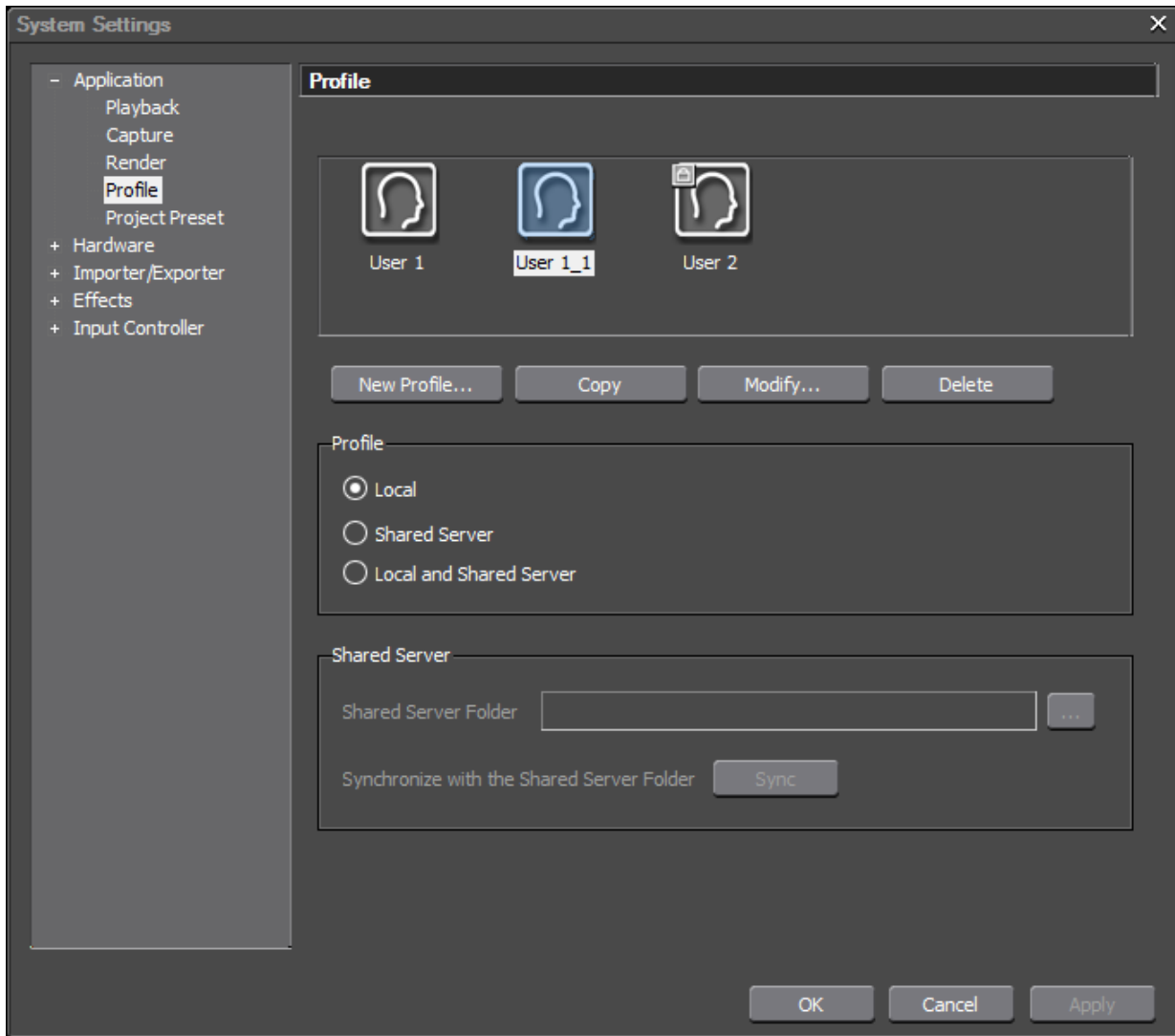
Copy a Profile

To copy a profile do the following:

1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.
2. Do one of the following:
 - Select the profile to be copied and click the **Copy** button.
 - Right-click on the profile to be copied and select Copy from the menu.

A new profile icon appears in the Profile list (see [Figure 81](#) for an example).

Figure 81. Copied Profile



See [Change a Profile Name or Icon on page 92](#) for information on changing the profile name and icon.

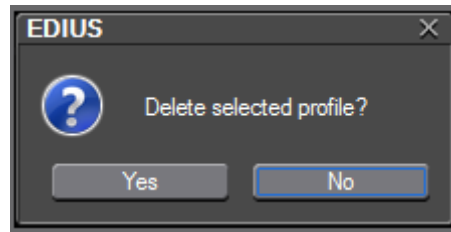
Delete a Profile

To delete a profile do the following:

1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.
2. Do one of the following:
 - Select the profile and click the **Delete** button.
 - Select the profile and press the [**Delete**] key on the keyboard.
 - Right-click the profile icon and select **Delete** from the menu.

The delete profile confirmation illustrated in [Figure 82](#) appears.

Figure 82. Delete Profile Confirmation Dialog



3. Click the **Yes** button to confirm deletion of the selected profile.

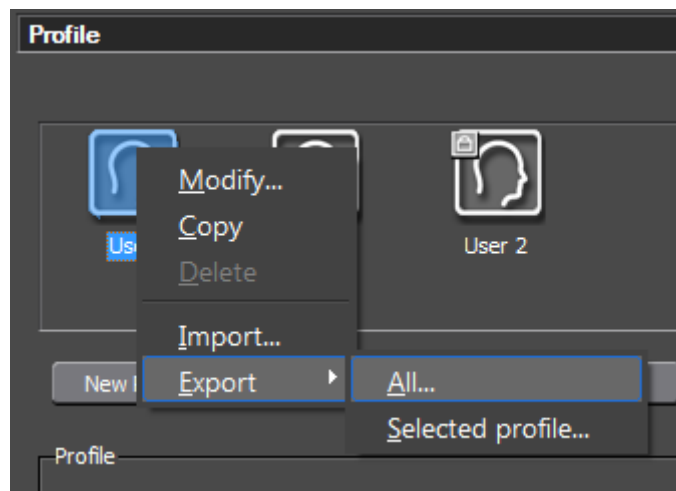
Export Profiles

Profiles created in EDIUS on one computer can be exported and used in an EDIUS system on a different computer. Profiles can be exported to network drives, external drives, USB drives, etc. and then imported into the EDIUS environment in which they are to be used.

To export one or all EDIUS profiles follow these steps:

1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.
2. Right-click on a profile icon.
3. Select Export from the menu.
4. Select All or Selected profile from the export menu (see [Figure 83](#)).

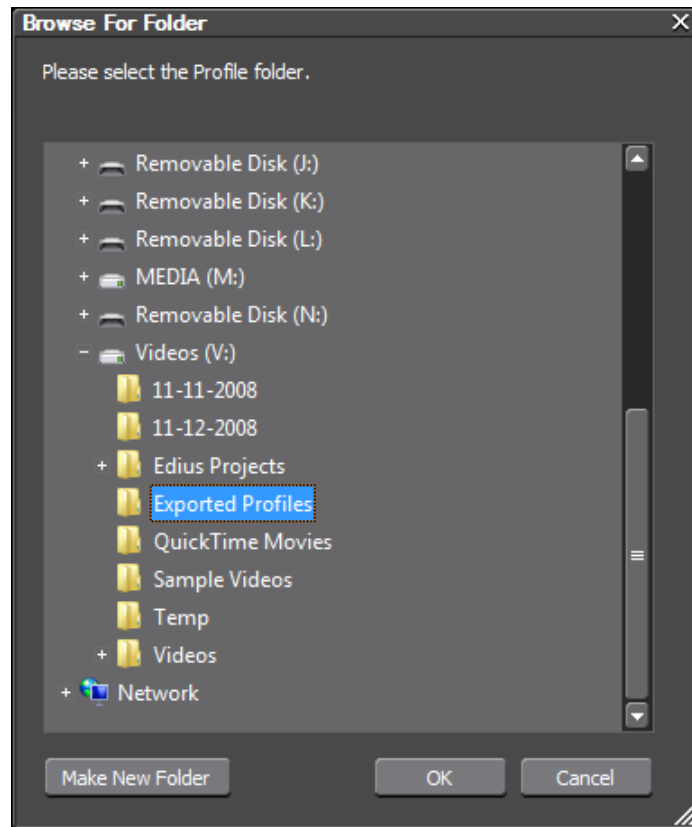
Figure 83. Profile Export Menu



Note Just the right-clicked profile or all profiles may be exported. Selected profile refers to the profile right-clicked in [Step 1](#).

The Browse for Folder dialog shown in [Figure 84](#) appears.

Figure 84. Browse for Folder Dialog



5. Navigate to the location in which the exported profile(s) will be stored.

Note A new folder may be created on the destination drive by clicking on the **Make New Folder** button in the Browse For Folder dialog.

6. Click the **OK** button to export the profile(s) to the selected location.

Import Profiles

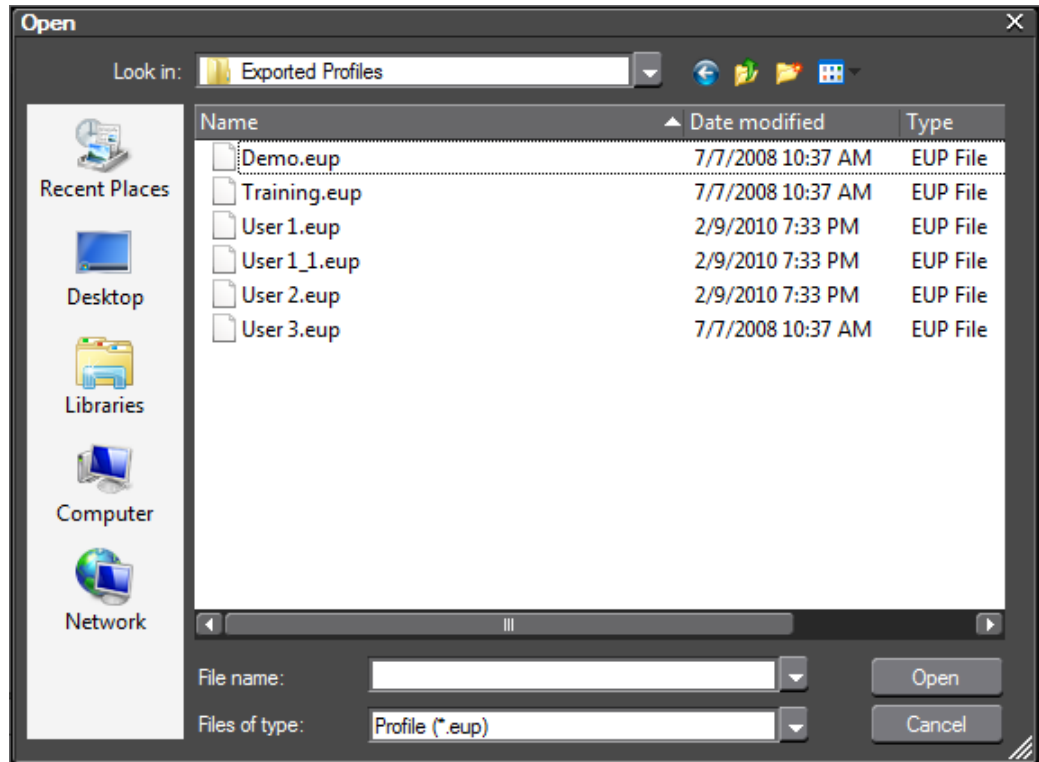
Profiles that have been exported from an EDIUS system may be imported into the same system or another EDIUS system.

To import profiles, perform the following actions:

1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.
2. Right click on any profile icon.
3. Select Import from the menu.

- Navigate to the location in which exported EDIUS profiles are stored (an example is shown in [Figure 85](#)).

Figure 85. Exported Profiles



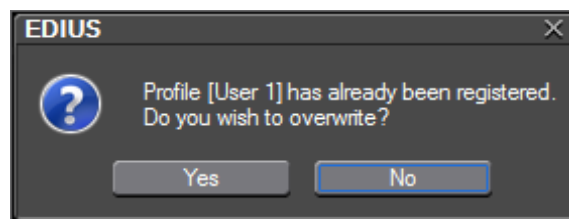
- Select the profile(s) to be imported.

Note To select multiple profiles, hold down the **[CTRL]** key while clicking on the desired profiles. To select all profiles, click on the first profile in the list and hold down the **[SHIFT]** key while clicking on the last profile in the list.

- Click the Open button to import the selected profile(s).

If a profile with the same name as a profile to be imported already exists, the dialog shown in [Figure 86](#) appears.

Figure 86. Profile Overwrite Dialog



- Select the appropriate response to continue importing profiles.

Profile Management

Profile management provides the ability to switch the active profile from within EDIUS, change profile properties and configure access by EDIUS workstations to shared profiles.

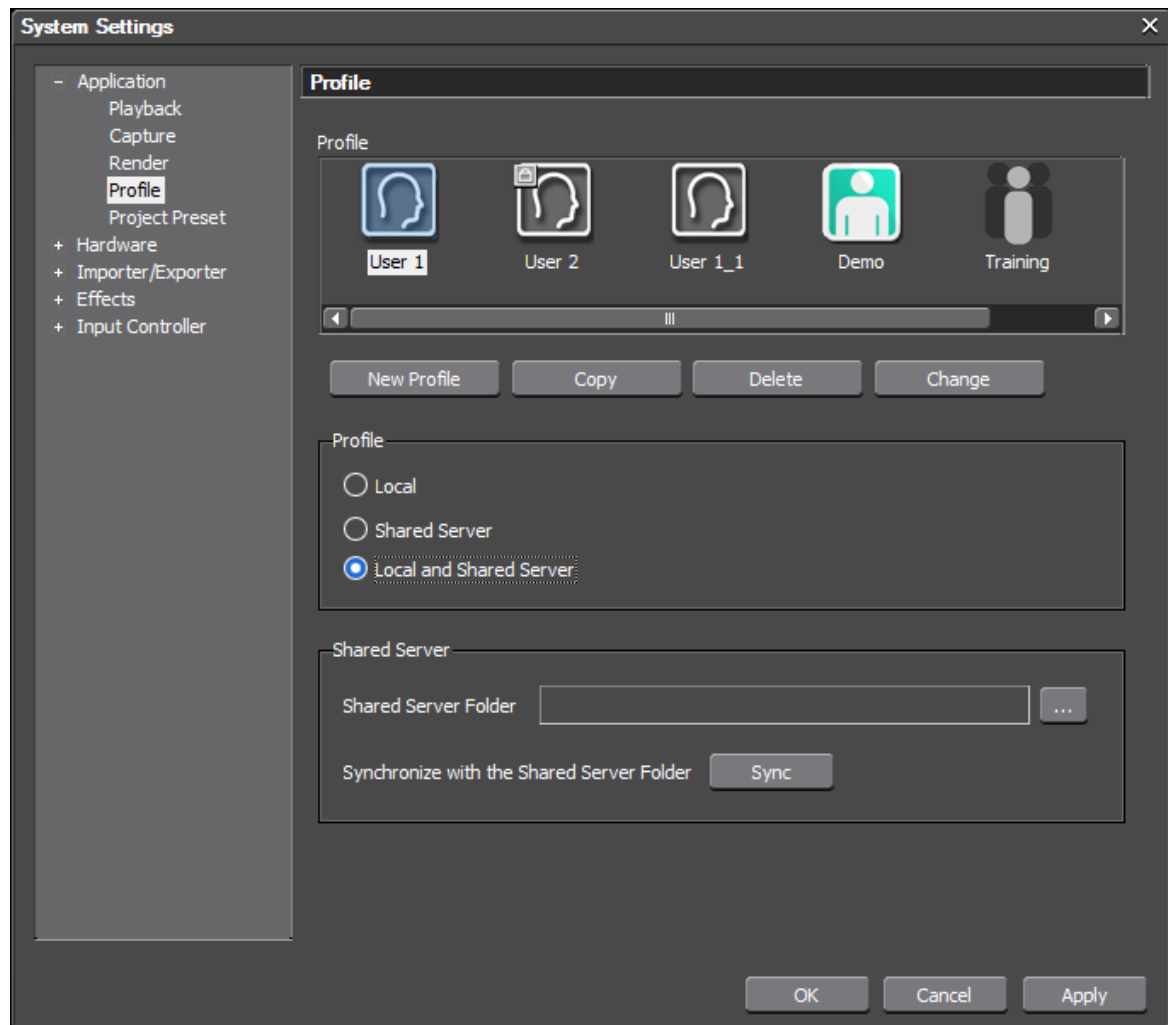
Note A dedicated profile management tool is installed on the server(s) on which shared EDIUS profiles will be managed. The actions described in this section pertain to EDIUS workstation settings and options and not the server-based profile management operations.

Manage Profile Access

Profile access settings determine which profiles (local or shared server profiles) may be used on an EDIUS system. To manage profile access do the following:

1. Select Settings>SystemSettings>Application>Profile from the Preview window menu bar.

Figure 87. Profile Management Detail Settings Dialog



2. Select the profile location to be used from this EDIUS workstation by selecting one of the following options:

Local

Only profiles stored on the local EDIUS workstation will be used.

Shared server

Only profiles stored in the shared server folder will be used.

Local and shared server

Profiles stored on both the local EDIUS workstation and the shared server location will be used.

3. To use profiles stored in shared server, specify the folder containing shared profiles by clicking the ... button and browsing to and selecting the desired shared server folder.

Note If Local is the selected profile location, the Shared server options are not available.

Note The Documents and Settings\{UserName}\Application Data folder is not a valid shared profile location on any computer.

4. If a Shared server location is specified, click the **Sync** button to synchronize profiles stored on the local workstation with those stored in the shared server location.

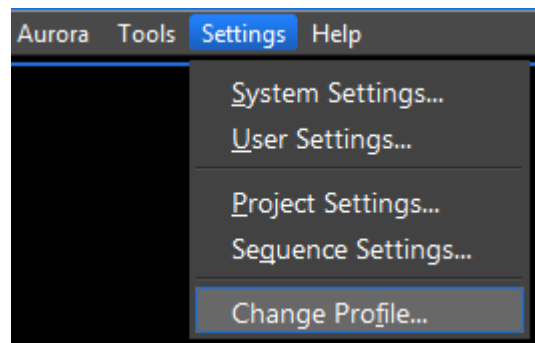
5. Click the **OK** button to exit the Profile dialog.

Switch Active Profile

To switch the active profile from with EDIUS, do the following:

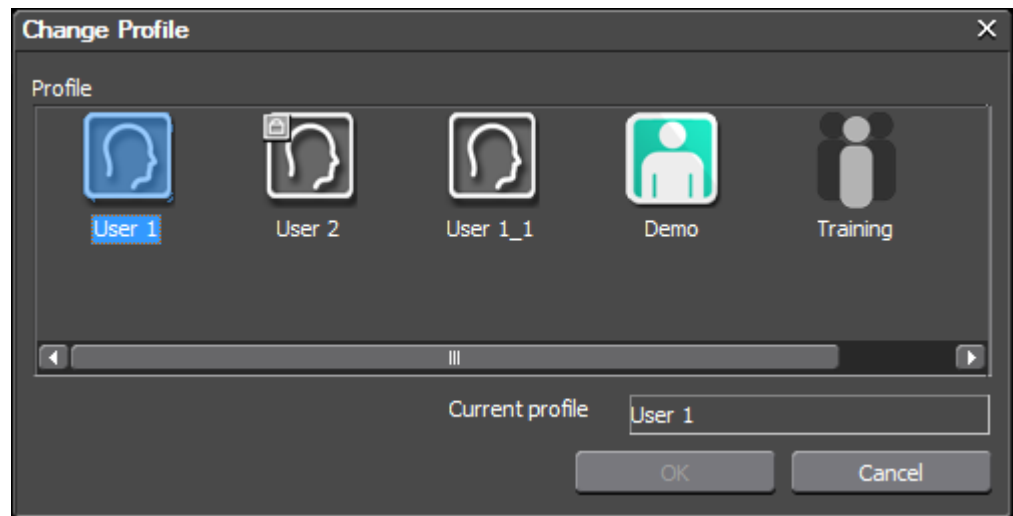
1. Select Settings>Change Profile... from the Preview window menu bar as illustrated in [Figure 88](#).

Figure 88. Settings Change Profile Menu



The Change Profile dialog shown in [Figure 89](#) appears.

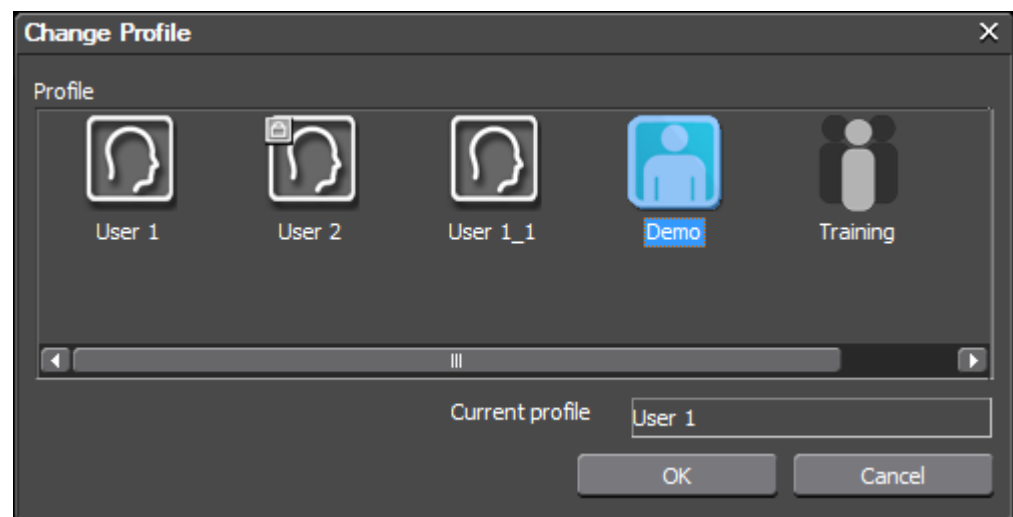
Figure 89. Change Profile Dialog



The current profile is selected and listed in the Current profile field.

2. Select the profile you wish to activate.

Figure 90. New Profile Selected



3. Click the **OK** button to activate the selected profile.

Project Presets

Project presets make it possible to start a new project with predetermined default settings. Multiple project presets may be created. When starting a new project, an existing preset may be selected from the project preset list in the startup window or a new preset may be created in EDIUS.

Create Project Preset(s) from the Editor

If new project presets are needed in addition to those created from the startup window at the initial launch of EDIUS (see [Create a Project Preset from the Startup Window on page 32](#)), they may be created from within the application.

Presets may be created using the Preset Wizard which creates preset(s) with default settings or with the New Preset procedure which creates a single preset with specific custom settings.

Use the Preset Wizard If you wish to create multiple presets with default settings for a particular video size, frame rate and bit depth.

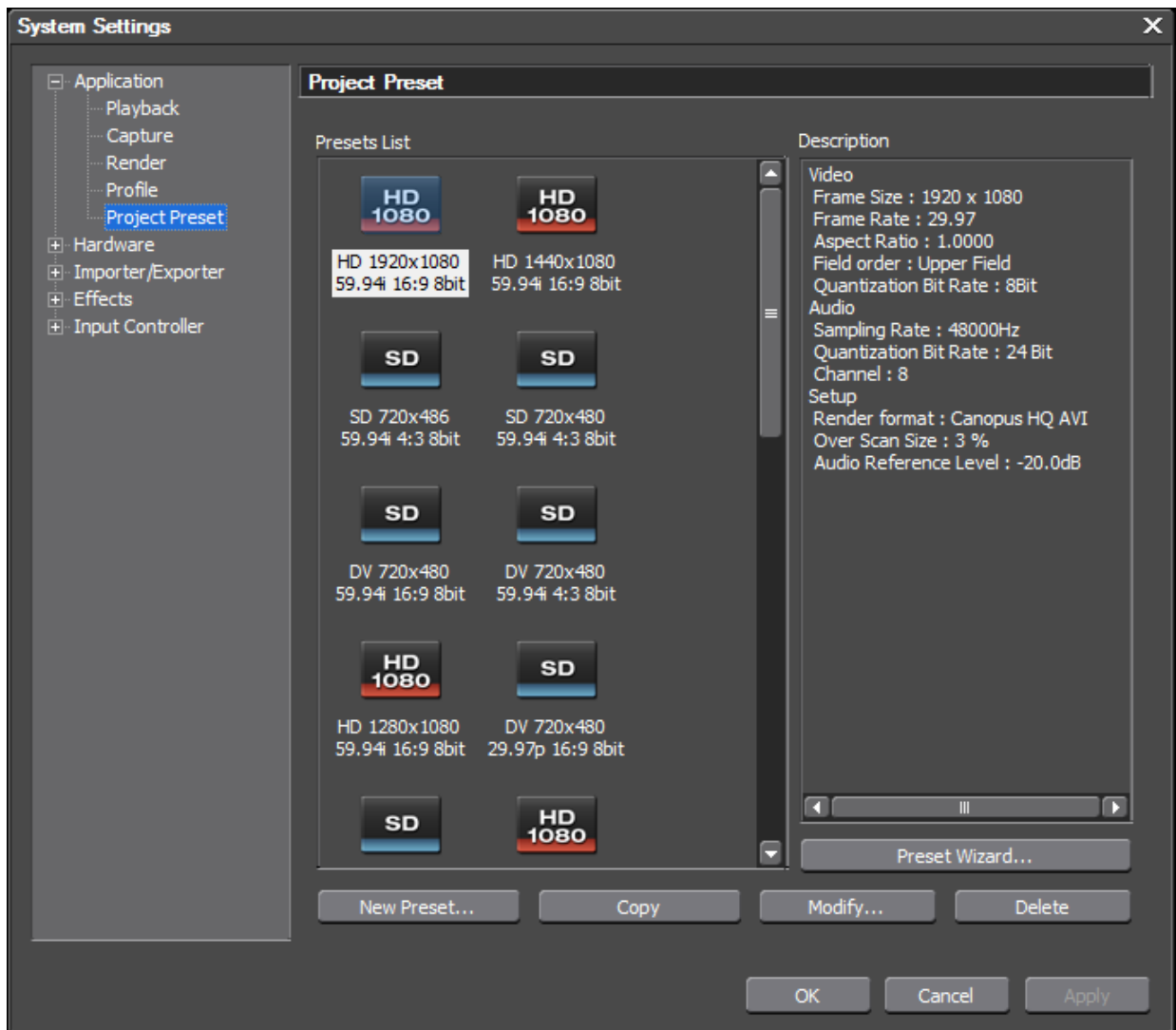
Create Project Presets with the Preset Wizard

To create project presets with the Preset Wizard, do the following:

1. Select Settings>System Settings>Application>Project Preset from the Preview window menu bar.

The Project Preset dialog depicted in [Figure 91](#) appears.

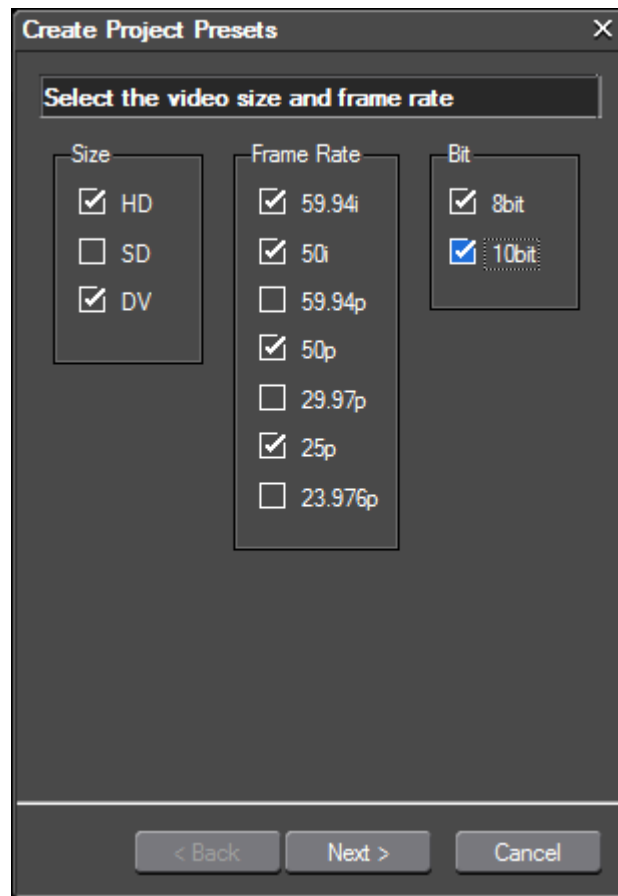
Figure 91. Systems Settings Project Preset Dialog



2. Click the **Preset Wizard...** button.

The Create Project Presets dialog in [Figure 92](#) appears.

Figure 92. Create Project Presets Dialog



3. Select the desired video size(s) for the project presets.

Note Multiple selections may be made for video size depending upon the video formats you need to support for editing.

The Video Size selections also set the following defaults:

HD

- Audio sampling rate: 48 KHz
- Audio channels: 8
- Audio bit rate: 24 bit
- Field Order: Top field first

SD

- Audio sampling rate: 48 KHz
- Audio channels: 4
- Audio bit rate: 24 bit
- Field Order: Top field first

DV

- Audio sampling rate: 48 KHz
- Audio channels: 2
- Audio bit rate: 16 bit
- Field Order: Bottom field first

4. Select the desired video frame rate(s) for the project presets.

Note Multiple selections may be made for frame rate depending upon the video formats you need to support for editing.

The frame rate selections also sets the following defaults the default rendering codec is in ():

59.94i

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD)
- SD: 720x486 (Canopus HQ), 720 x480 (Canopus HQ)
- DV: 720x480 (DV)

29.94p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- DV: 720x480BFF (DV)

59.94p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)

50i

- HD: 1920x1080 (Canopus HQ); 1440x1080 (DVCPROHD)
- SD: 720x576 (Canopus HQ)
- DV: 720x576 (DV)

25p

- HD: 1920x1080 (Canopus HQ); 1440x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- SD: 720x576 (Canopus HQ)

50p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)

23.976p

- HD: 1920x1080 (Canopus HQ), 1440x1080 (Canopus HQ), 1280x1080 (DVCPROHD), 1280x720 (Canopus HQ), 960x720 (DVCPROHD)
- DV: 720x480 (DV)

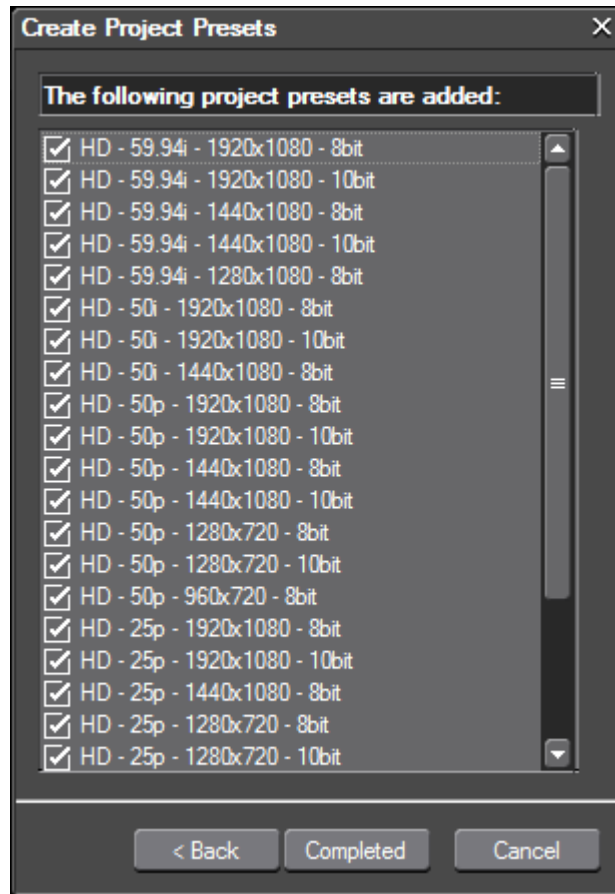
5. Select the desired video bit depth(s) for the project presets.

Note One or both video bit depths may be selected based on your video editing needs.

6. Click the **Next** button to continue.

Project presets are automatically created based on the video size, frame rate and bit depth selections. For example, the selections illustrated in [Figure 92](#) will result in the creation of the presets shown in [Figure 93](#).

Figure 93. Created Project Presets



7. Click the **Completed** button if you wish to accept the creation of these presets and continue, or, click the **Back** button to return to the video size, frame and bit depth selection dialog.

After clicking on the **Completed** button, the Project Settings dialog with the new presets as shown in [Figure 94](#) appears.

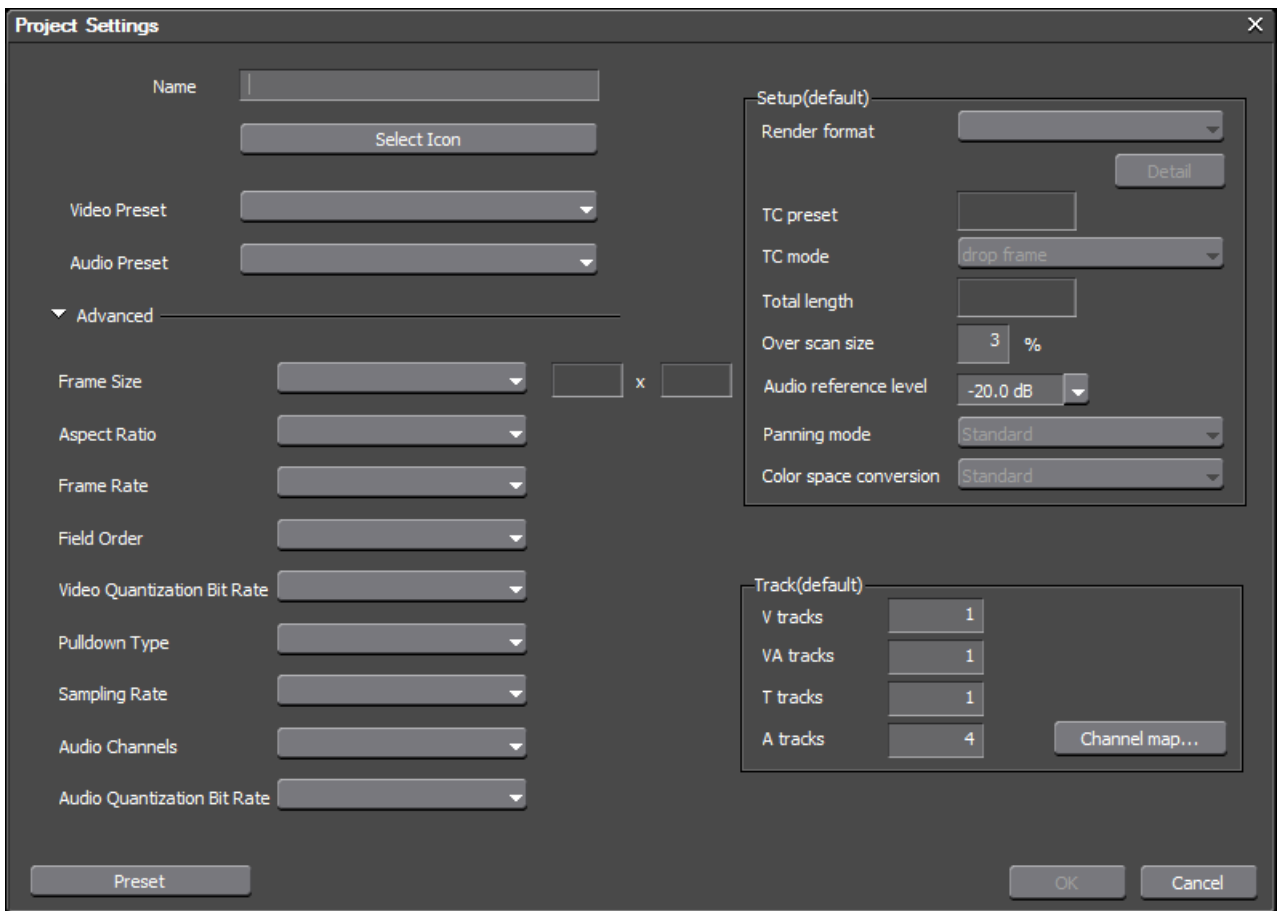
Create Individual Custom Project Preset

If you wish to create a single project preset with specific custom settings, follow these steps.

1. Click the **New Preset...** button.

The Project Settings dialog illustrated in [Figure 94](#) appears.

Figure 94. New Preset - Project Settings Dialog

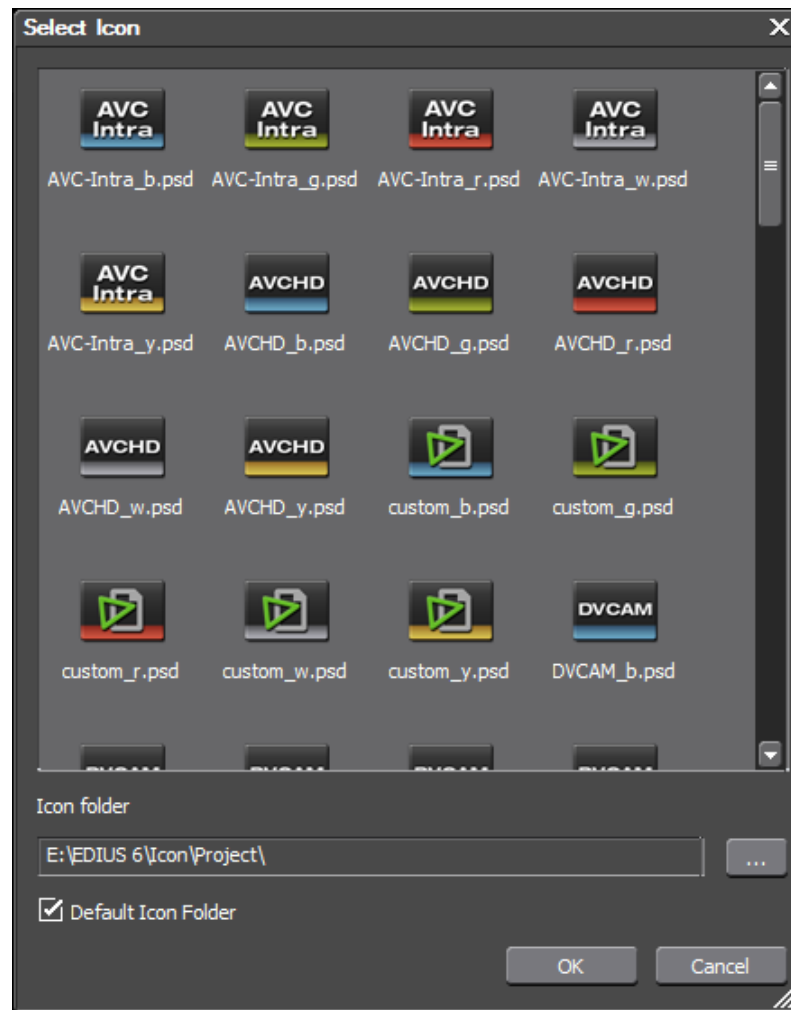


When creating a new preset in this manner, almost all the parameters are blank.

Note If the advanced parameters are not visible, click the **Advanced** button to display these parameters.

2. Enter the desired parameters for the new preset according to the instructions below:
 - Preset Name - Enter a descriptive name for the new preset.
 - Preset Icon - Click the **Select Icon...** button and select the desired preset icon from the list (see [Figure 95](#)).

Figure 95. Project Preset Icon List

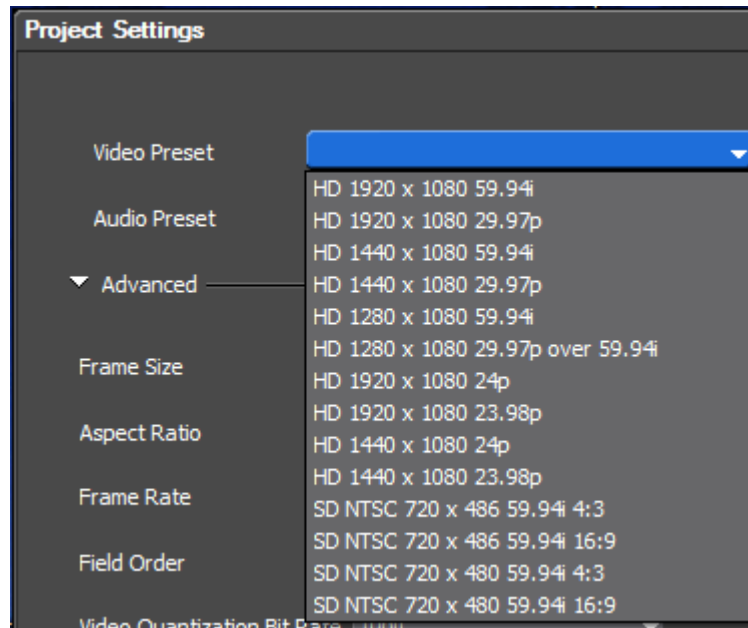


Click the **OK** button to close the Select Icon dialog

- Video Preset - click on the Video Preset list button [∇] and select the desired preset from the drop-down list (see [Figure 96](#)).

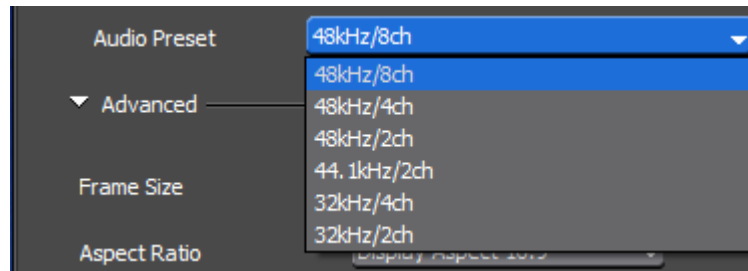
Note For any selection with a drop-down selection list (indicated by the ∇ symbol next to the selection), the [\uparrow] and [\downarrow] keys may be used to scroll through the list choices without opening the drop-down list.

Figure 96. Video Preset Drop-Down List



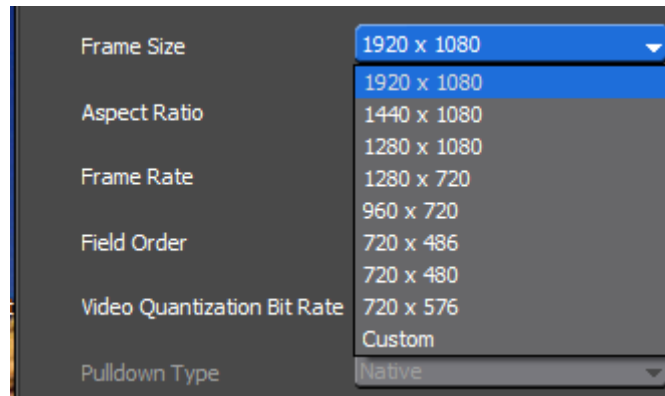
- Audio Preset - click on the Audio Preset list button [▽] and select the desired preset from the drop-down list (see [Figure 97](#)).

Figure 97. Audio Preset Drop-Down List



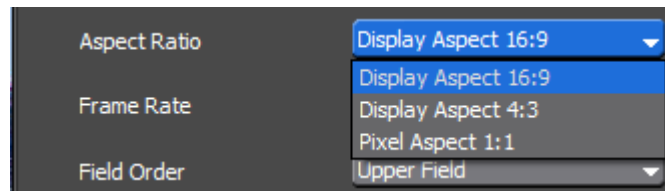
- Frame Size - click on the Frame Size list button [▽] and select the desired frame size from the drop-down list (see [Figure 98](#)).

Figure 98. Frame Size Drop-Down List



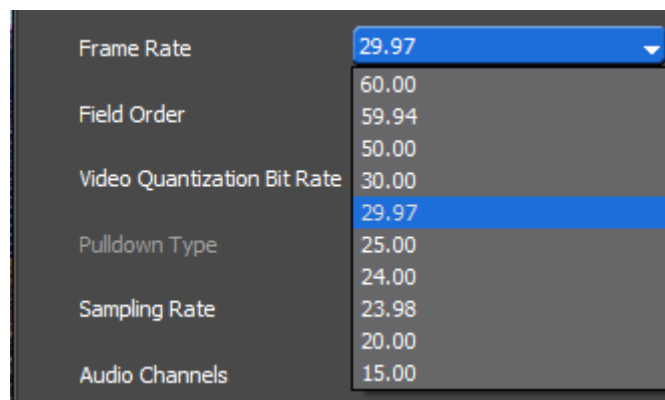
- Aspect Ratio - click on the Aspect Ratio list button [▽] and select the desired aspect ratio from the drop-down list (see [Figure 99](#)).

Figure 99. Aspect Ratio Drop-Down List



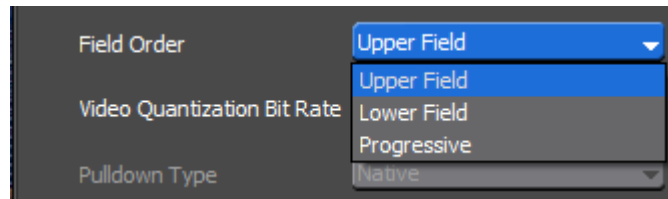
- Frame Rate - click on the Frame Rate list button [▽] and select the desired frame rate from the drop-down list (see [Figure 100](#)).

Figure 100. Frame Rate Drop-Down List



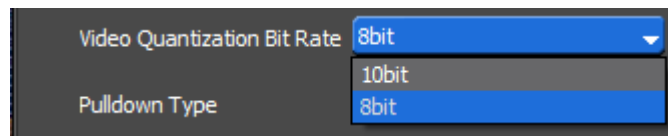
- Field Order - click on the Field Order list button [▽] and select the desired field order from the drop-down list (see [Figure 101](#)).

Figure 101. Field Order Drop-Down List



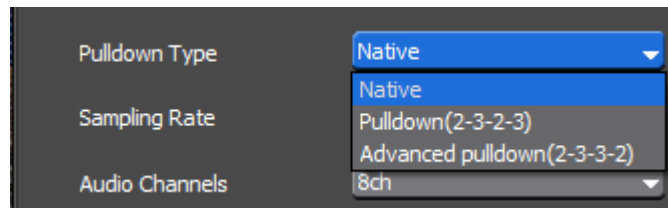
- Video Quantization Bit Rate - click on the Video Quantization Bit Rate list button [▽] and select the desired video bit depth from the drop-down list (see [Figure 102](#)).

Figure 102. Video Quantization Bit Rate Drop-Down List



- Pull-down Type - click on the Pull-down Type list button [▽] and select the desired pull-down type from the drop-down list (see [Figure 103](#)).

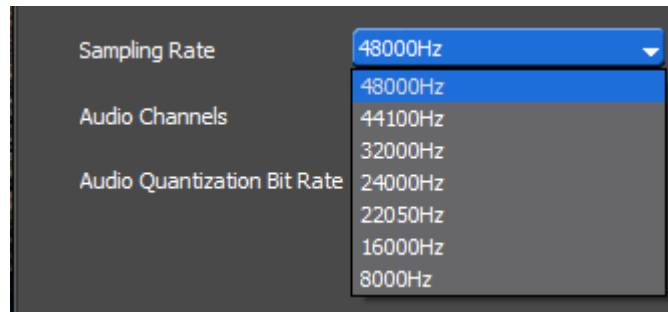
Figure 103. Pull-down Type Drop-Down List



Note Pull-down Type selection is only available when a progressive video preset is selected.

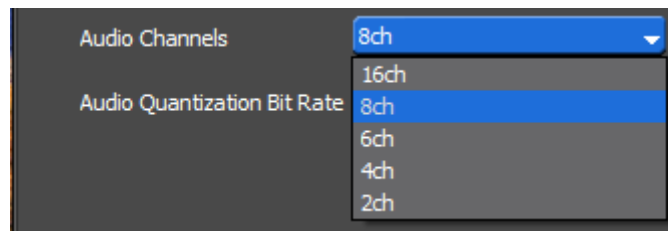
- Sampling Rate - click on the Sampling Rate list button [▽] and select the desired audio sampling rate from the drop-down list (see [Figure 104](#)).

Figure 104. Sampling Rate Drop-Down List



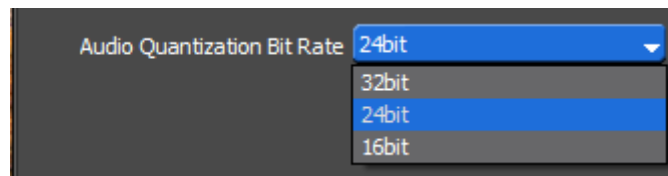
- Audio Channels - click on the Sampling Rate list button [▽] and select the desired number of audio channels from the drop-down list (see [Figure 105](#)).

Figure 105. Audio Channels Drop-Down List



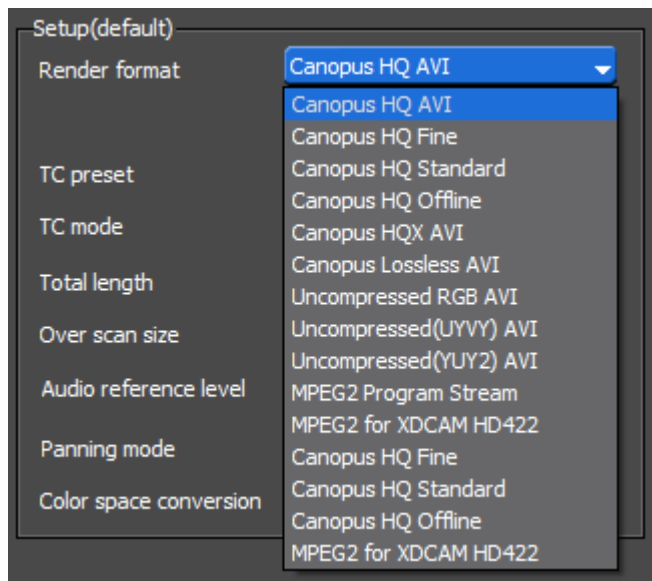
- Audio Quantization Bit Rate - click on the Audio Quantization Bit Rate list button [▽] and select the desired audio bit depth from the drop-down list (see [Figure 106](#)).

Figure 106. Audio Quantization Bit Rate Drop-Down List



- Render Format - click on the Render Format list button [▽] and select the desired render format from the drop-down list (see [Figure 107](#)).

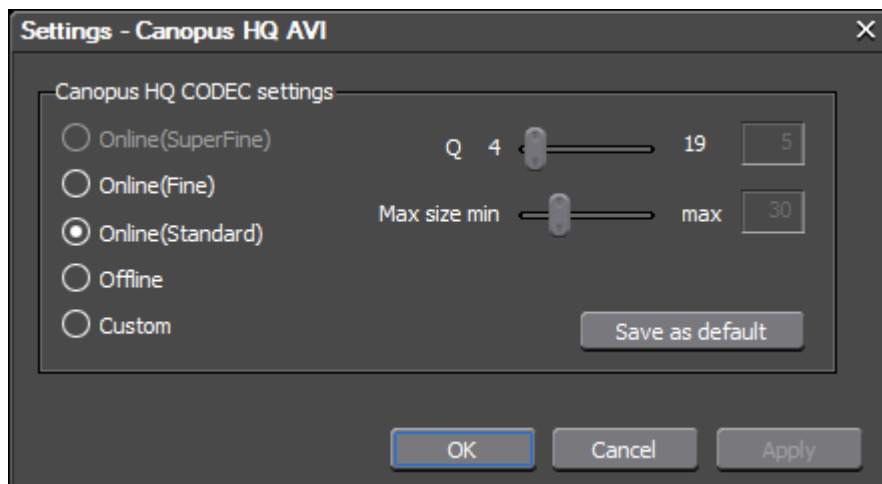
Figure 107. Render Format Drop-Down List



Note The list of available render formats is dependent upon the selected video preset.

Click the **Detail** button to see rendering codec details. See [Figure 108](#).

Figure 108. Rendering Codec Settings



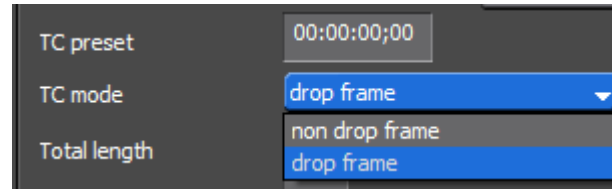
Note Rendering codec details are dependent upon the selected render format.

- TC preset - enter the desired time code preset. The TC preset will be the starting time code on the Timeline for any project using this project preset. See [Entering Numeric Data on page 21](#) for the various methods of entering numeric data and time codes.

- TC mode - click on the TC mode list button [▽] and select the desired mode from the drop-down list (see [Figure 109](#)).

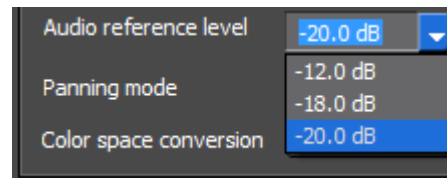
Note This option is not available if using PAL video mode.

Figure 109. TC Mode Drop-Down List



- Total length - If desired, you can set the desired length of the Timeline by entering a value in this field. If a value is entered, the Timeline length is fixed to this time. When the project exceeds this length, the color of the Timeline section that exceeds this length is changed.
- Over scan size - If over scanning is desired, enter the desired overscan ratio. The value can be set from 0% to 20%. Setting the value to 0 results in no overscan.
- Audio reference level - click on the Audio reference level list button [▽] and select the desired reference level from the drop-down list (see [Figure 110](#)).

Figure 110. Audio Reference Level Drop-Down List



Note Clicking on the Audio reference level list button [▽] displays a drop-down list of common reference levels (-20 dB, -18dB and -12dB); however, any desired reference level may be entered directly in the Audio reference level field.

- Panning Mode

Note This setting will be greyed out and cannot be changed. It is a legacy setting from prior versions of EDIUS. Project presets from prior versions of EDIUS may contain this setting and a selected value.

- Color Space Conversion

Note This setting will be greyed out and cannot be changed. It is a legacy setting from prior versions of EDIUS. Project presets from prior versions of EDIUS may contain this setting and a selected value.

- Track(default) - specify the desired number of default video, audio and title tracks on the Timeline.
 - V = video tracks
 - VA = video/audio tracks (video with separate but connected audio)
 - T = Title tracks
 - A = Audio tracks

To map audio channels, click the **Channel Map** button to display the Audio channel map dialog. See [Audio Channel Mapping on page 121](#) for more information.

3. Click the **OK** button to close the Project Settings dialog box.

Modify an Existing Preset

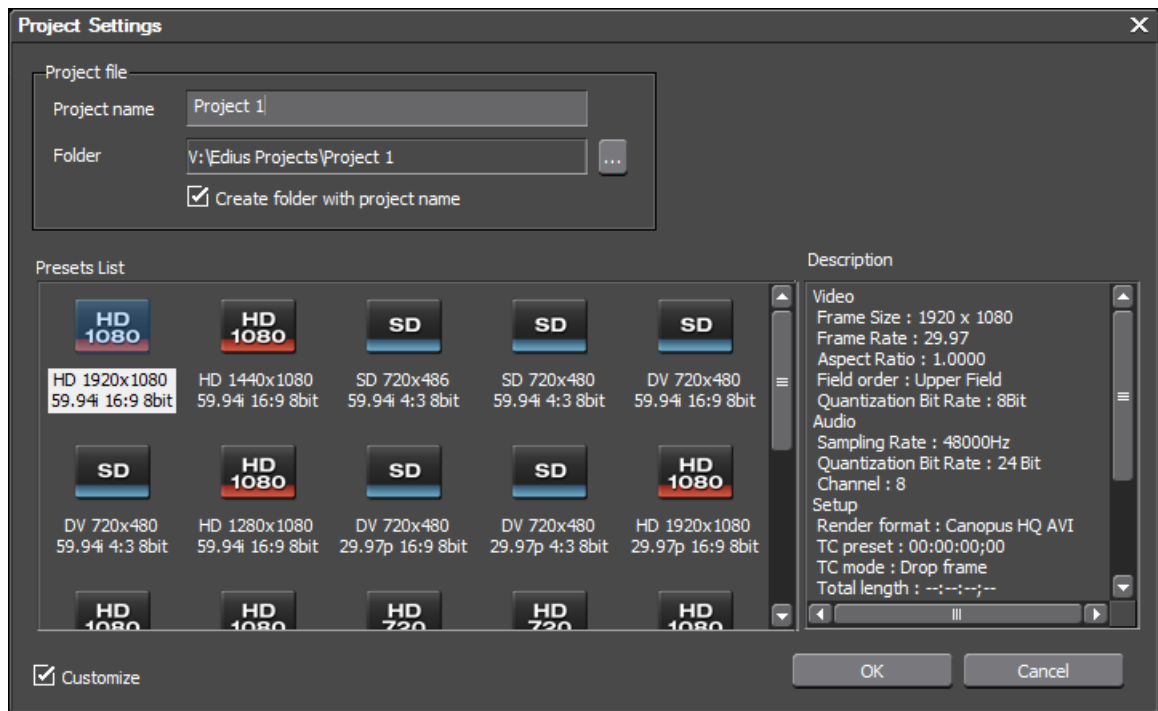
The parameters of an existing preset may be modified from the startup window or within the EDIUS application.

Modify Preset From the Startup Window

To modify the parameters of an existing preset from the startup window, do the following:

1. Click the **New Project** button.
2. From the Presets List, select the existing preset to be modified.
3. Check the Customize box in the bottom left corner (see [Figure 111](#)).

Figure 111. Customize an Existing Preset



4. Click the **OK** button.

The Project Settings dialog illustrated in [Figure 112](#) appears.

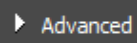
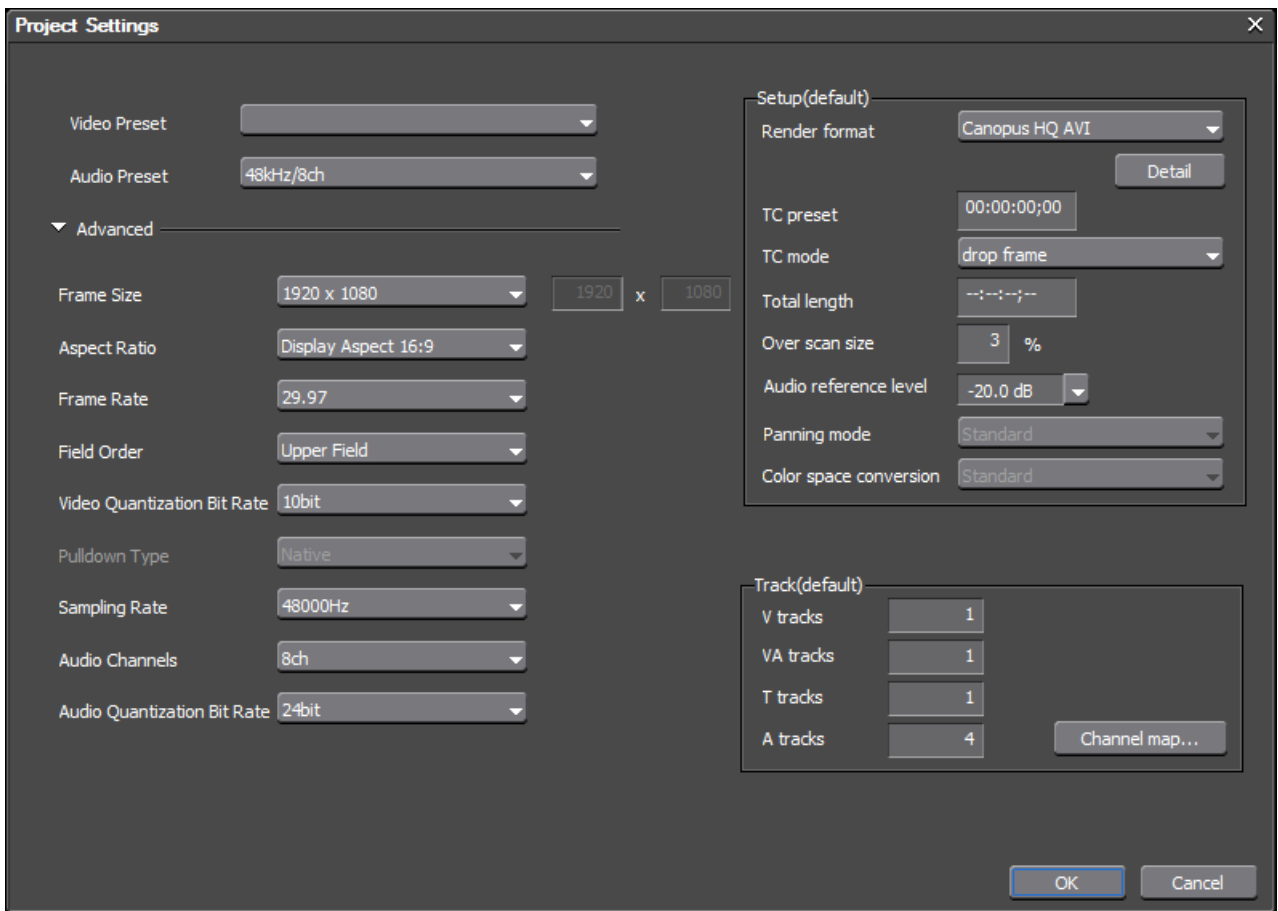
Note If the advanced parameters are not visible, click the  **Advanced** button to display these parameters.

Figure 112. Project Settings - Customize Preset



5. Make any desired changes to the project preset parameters as described in [Step 2](#) on [page 108](#).

Note When modifying an existing preset from the startup window, the preset name and icon cannot be changed.

Modify Preset from the Editor

To modify an existing preset from within EDIUS, follow these steps:

1. Select Settings>System Settings>Application>Project Preset from the Preview window menu bar.
2. From the presets list, select the preset you wish to modify.
3. Click the **Modify...** button.

The Project Settings dialog depicted in [Figure 113](#) appears.


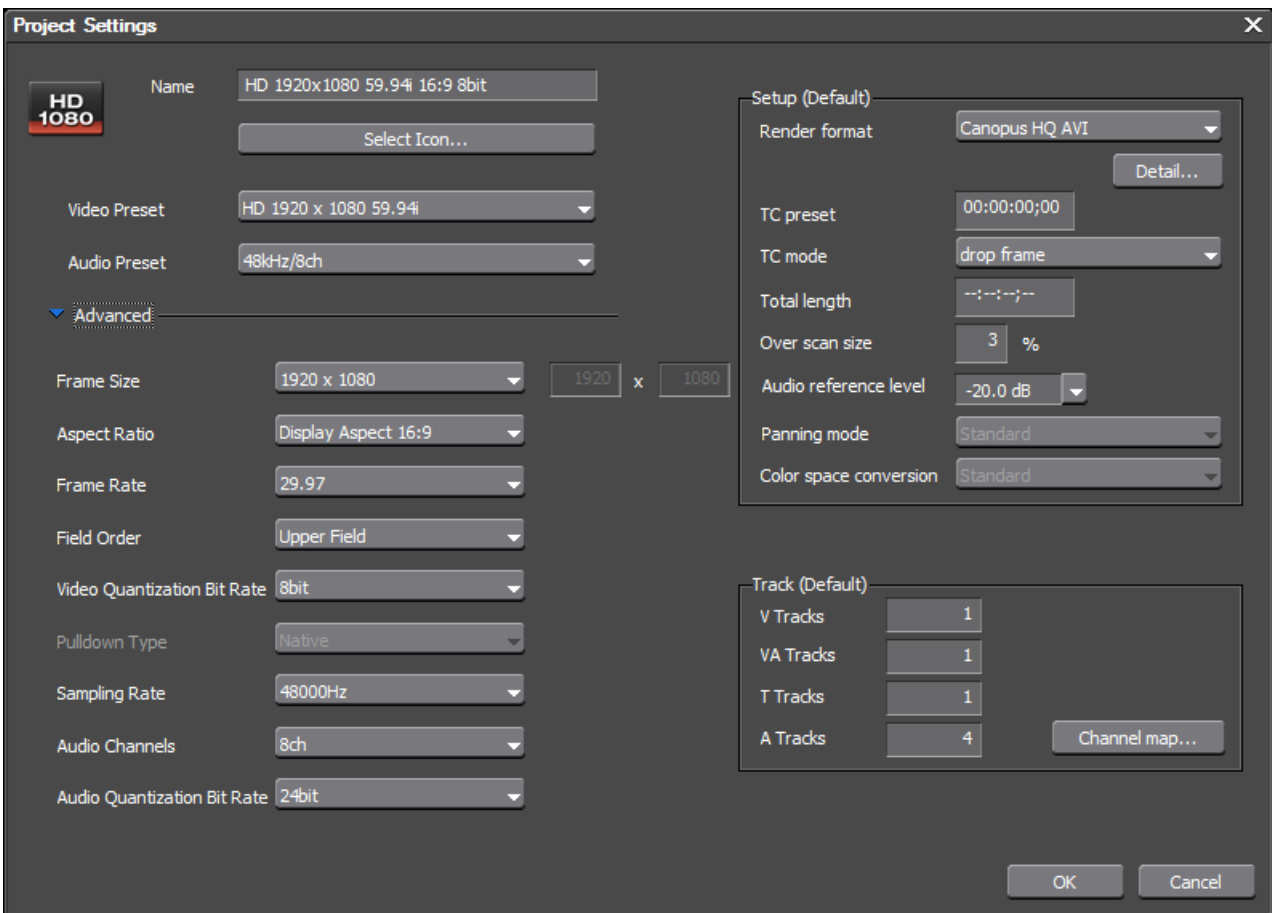
Note If the advanced parameters are not visible, click the  **Advanced** button to display these parameters.

Figure 113. Project Settings - Setting



4. Make any desired changes to the project preset parameters as described in [Step 2](#) on [page 108](#).

Copy a Project Preset

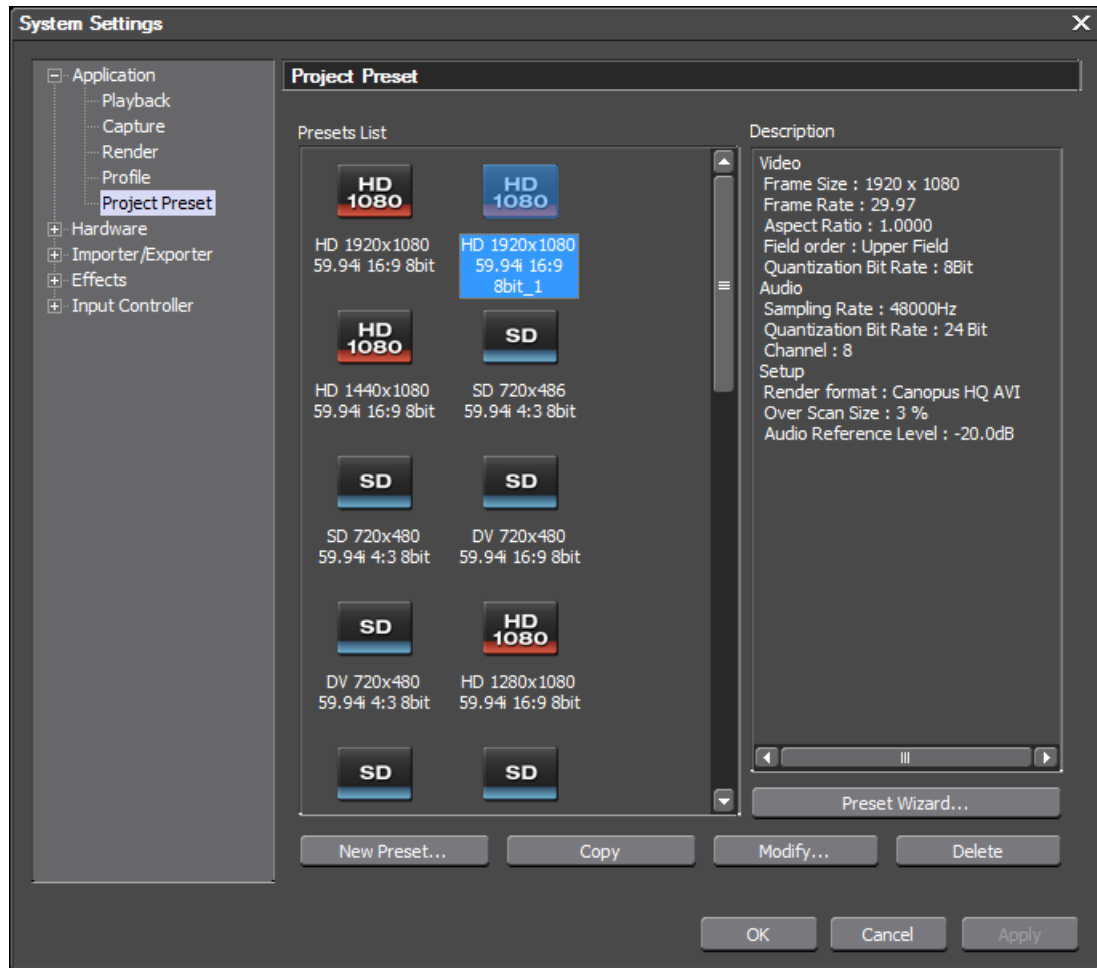
Existing project presets may be copied to create additional presets.

To copy a project preset, do the following,

1. Select Settings>System Settings>Application>Project Preset from the Preview window menu bar.
2. From the presets list, select the preset you wish to copy.
3. Click the **Copy** button.

A copy (with **_1** appended to the original name) of the selected preset appears in the presets list (see [Figure 114](#)).

Figure 114. Copy of Selected Preset



4. To modify the copied preset to create a new preset, click the **Modify...** button and follow the instructions described in [Step 2](#) on [page 108](#).

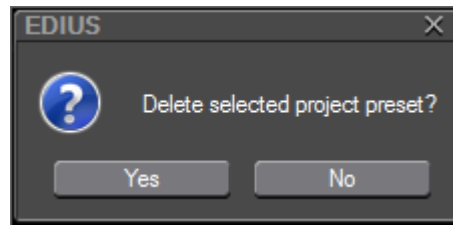
Delete a Project Preset

To delete a project preset, follow these steps:

1. Select Settings>System Settings>Application>Project Preset from the Preview window menu bar.
2. From the presets list, select the preset you wish to delete.
3. Click the **Delete** button.

The delete confirmation shown in [Figure 115](#) appears.

Figure 115. Project Preset Delete Confirmation



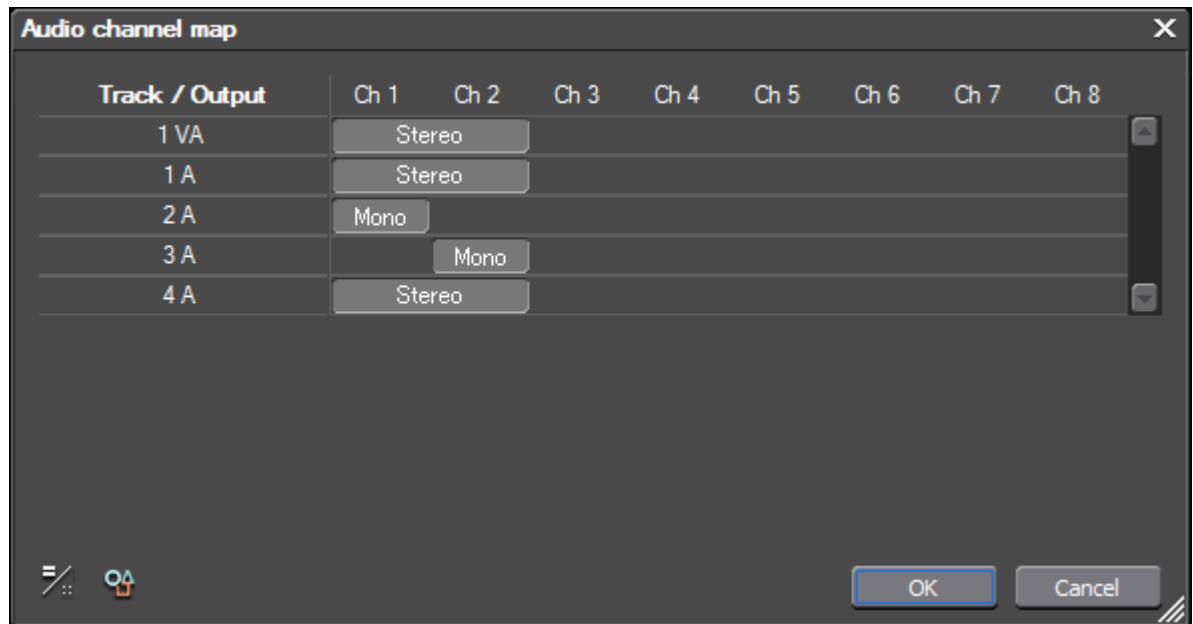
4. Click the **Yes** button to confirm deletion of the selected project preset.

Audio Channel Mapping

Audio channel mapping allows you to map audio signals to outputs on particular tracks.

Since only VA (video and audio) and A (audio) tracks contain audio information, only these tracks are represented in the audio channel map.

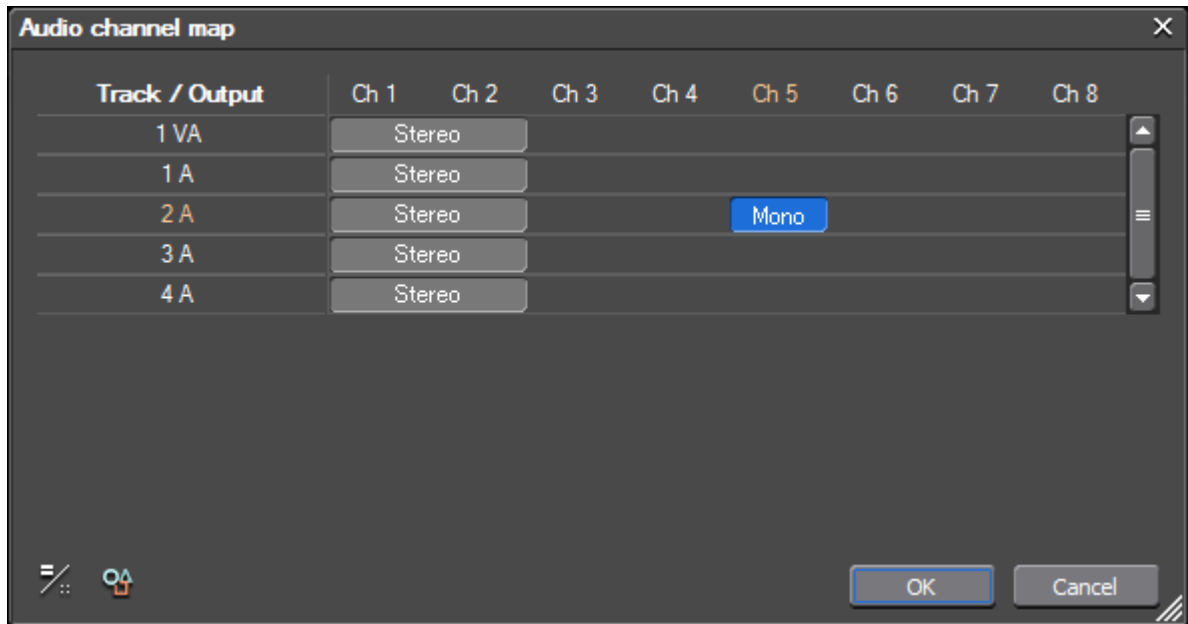
Figure 116. Audio Channel Map



Note The number and types of tracks displayed may vary depending on the specified audio channels and track settings.

To map audio output channels to a particular track, click in the intersection of the channel number and desired track. For example, to map channel 5 to the 2A track, click at the point of the intersection between Ch 5 and 2A as depicted in [Figure 117](#).

Figure 117. Track Mapping Example



Since only one channel was mapped, Mono appears where the single channel was mapped. If Ch 6 on the 2A track is also mapped, a Stereo label will appear in Ch 5 and Ch 6 on the 2A track. Ch 1 and Ch 2 in all tracks have been mapped in the example shown in [Figure 117](#).

Tracks are mapped as single channels (Mono) or Stereo pairs only.

Alternative Method:

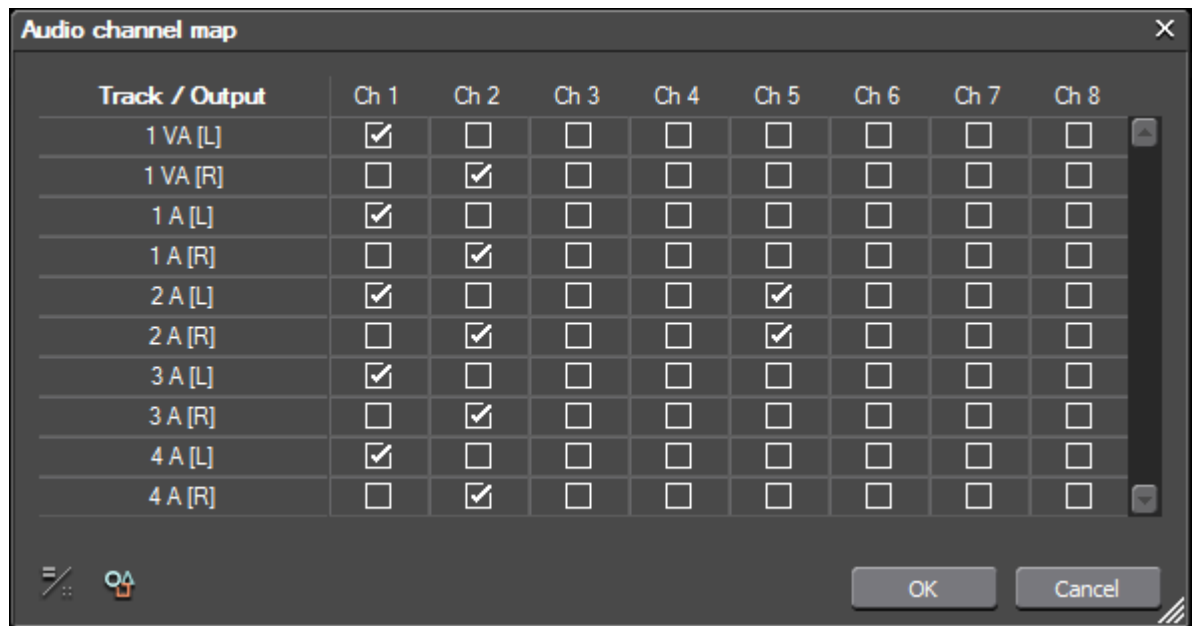
Use the **Change Display Style**  button

Note This button is a toggle and switches the display between the two audio channel mapping methods.

Audio channel mapping in the style supported in previous versions of EDIUS is supported. To change the audio channel map to the previous mapping tool, click the **Change Display Style** button.

The Audio channel map display style changes to the style illustrated in [Figure 118](#).

Figure 118. Audio Channel Map - List Style



This audio channel map represent the same channel mapping as depicted in [Figure 117](#) with Ch 1 and Ch 2 (Stereo mapped to all tracks and Ch 5 (Mono) mapped to the 2A track.


Select the desired output channels for each track. Click the **OK** button when finished.

Audio Channel Map Presets

Audio channel maps may be saved as presets and loaded into EDIUS projects with the same audio mapping needs.

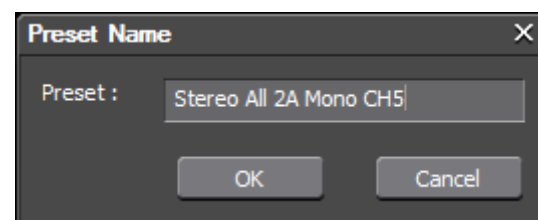
Save Audio Channel Map Preset

To save an audio map as a preset, do the following:

1. Click the **Preset**  button.
2. Select Save from the menu.

The Preset Name dialog shown in [Figure 119](#) appears.


Figure 119. Audio Map Preset Name Dialog



3. Enter a descriptive name for the audio channel map preset.
4. Click the **OK** button to save the Preset.

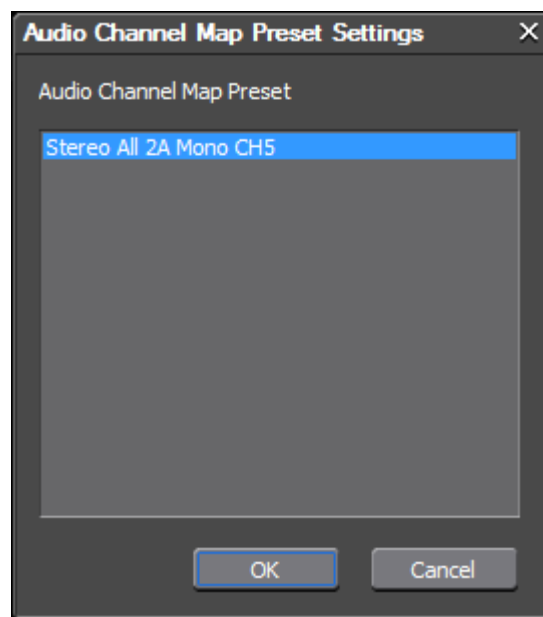
Load Audio Channel Map Preset

To load a saved audio channel map preset, do the following:

1. Click the **Preset**  button.
2. Select Load from the menu.

The Audio Channel Map Preset Settings dialog shown in [Figure 120](#) appears.

Figure 120. Audio Channel Map Preset Settings Dialog



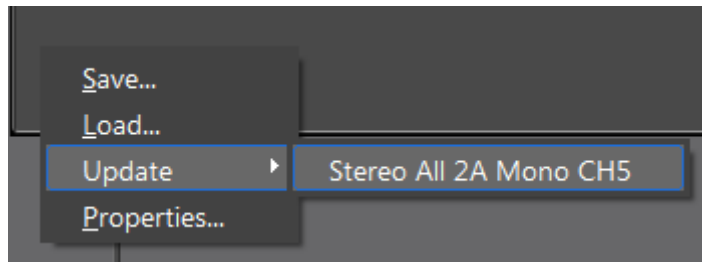
3. Select the desired preset from the list of saved audio channel map presets.
4. Click the **OK** button to load the selected Preset.

Update Audio Channel Map Preset

To update (change the name of) a saved audio channel map preset, follow these steps:

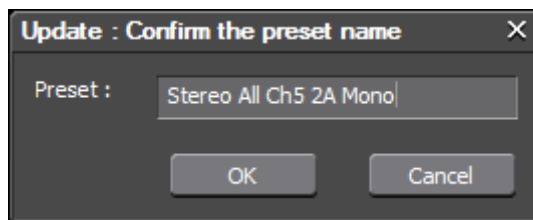
1. Click the **Preset**  button.
2. Select Update>{Preset to be updated} from the menu (see [Figure 121](#)).

Figure 121. Audio Channel Map Preset Menu - Update




The Update: Confirm the preset name dialog shown in [Figure 122](#) appears.

Figure 122. Audio Channel Map Preset Settings Dialog



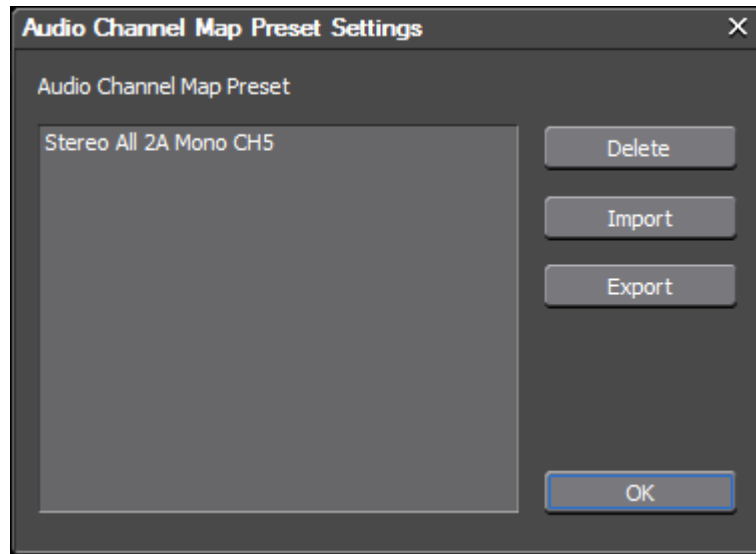
3. Enter the new name for the preset.
4. Click the **OK** button to confirm the preset name update.

Audio Channel Map Preset Properties

1. Click the **Preset**  button.
2. Select Properties from the menu.

The Audio Channel Map Preset Settings dialog shown in [Figure 123](#) appears.

Figure 123. Audio Channel Map Preset Settings Dialog



3. Select a preset from the Audio Channel Map Preset list and click the desired action button:
 - **Delete** button - deletes the selected audio channel map preset. Click the **Yes** button on the confirmation dialog to confirm deletion.
 - **Import** button - imports an audio channel map preset saved as an XML file into the current Audio Channel Map Preset list.
 - **Export** button - exports the selected audio channel map as an XML file of the specified name to the selected location.
4. Click the **OK** button to close the Preset Properties dialog.

Hardware Settings

Hardware settings allow you to define external hardware devices that may be attached to the EDIUS computer for capturing source material (input) and previewing and outputting projects to tape.

Some devices may be used for both functions and use common formats.

Device Presets

Device presets may be created for external devices such as cameras, tape decks, webcams, microphones, etc. which may be attached to the EDIUS computer and from which source material may be captured, previewed or recorded.

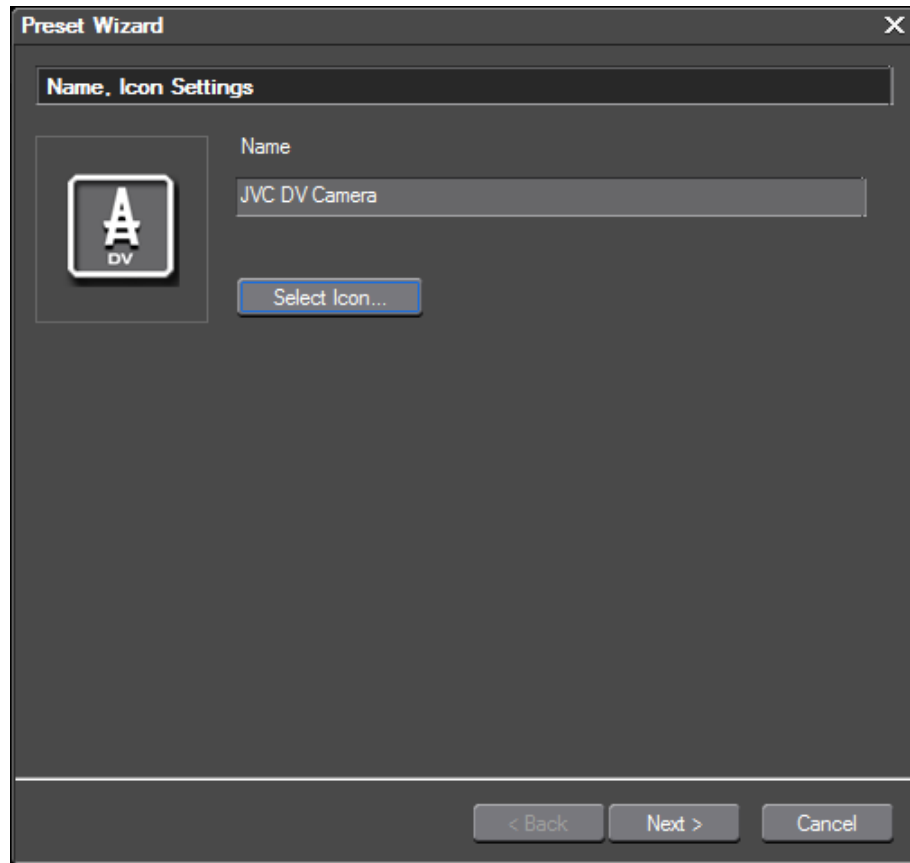
Create a Device Preset

To create an external device preset, do the following after attaching the device to the EDIUS computer:

1. Select Settings>System Settings>Hardware>Device Preset from the Preview window menu bar (click the "+" to expand the Hardware tree if it is collapsed).
2. From the Device Preset dialog, click the **New...** button.

The Device Preset Wizard shown in [Figure 124](#) appears.

Figure 124. Device Preset Wizard

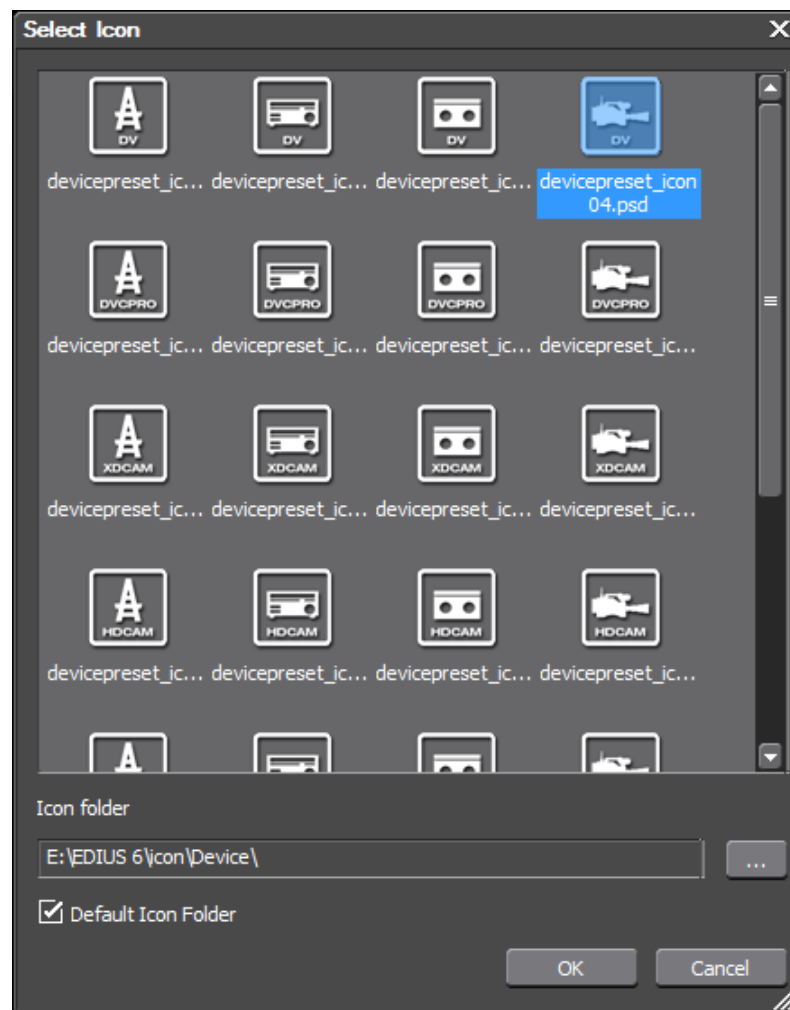


Note The screens in these instructions show the settings for an SD (720x480 59.94i 16x9) DV video camera. Other devices will have different settings.

3. Enter the desired name for the device preset.
4. Click the **Select Icon** button.

The Select Icon dialog illustrated in [Figure 125](#) appears.

Figure 125. Device Preset Select Icon Dialog

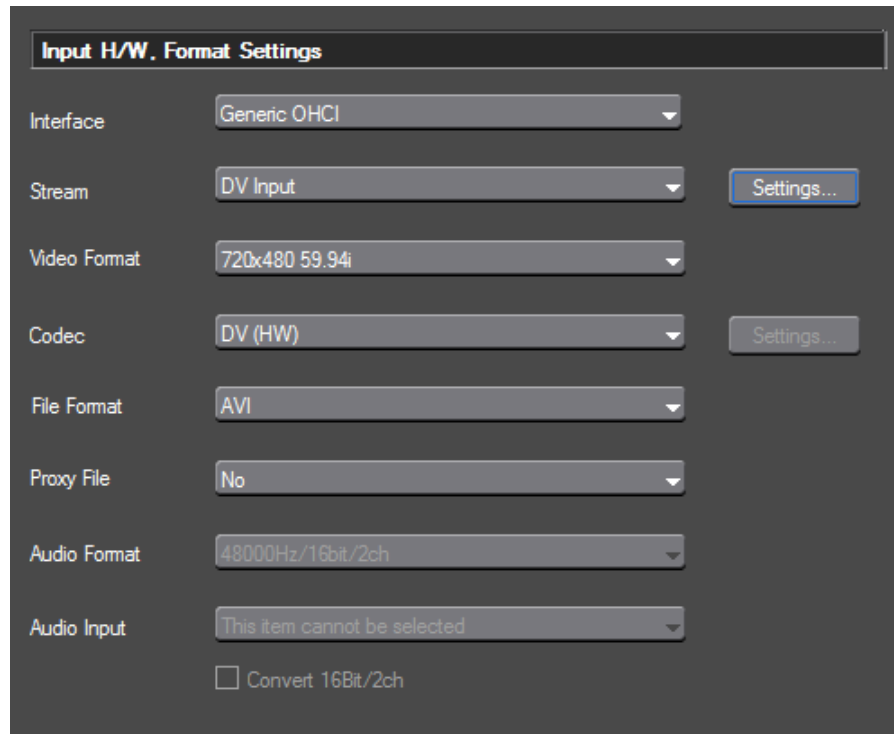


5. Select the desired device preset icon from the default list or click the ... button to browse to a different location to select the device preset icon.
6. Click the **OK** button to close the Select Icon dialog.
7. Click the **Next** button.

The Input H/W Format Settings dialog depicted in [Figure 126](#) appears.

Note In the Interface selection, Generic OHCI should be selected for devices attached via FireWire (IEEE1394) connections and DirectShow should be selected for USB attached devices.

Figure 126. Device Preset Input Hardware Format Settings Dialog



8. Select the desired input (capture) settings for each accessible format in the format settings dialog.

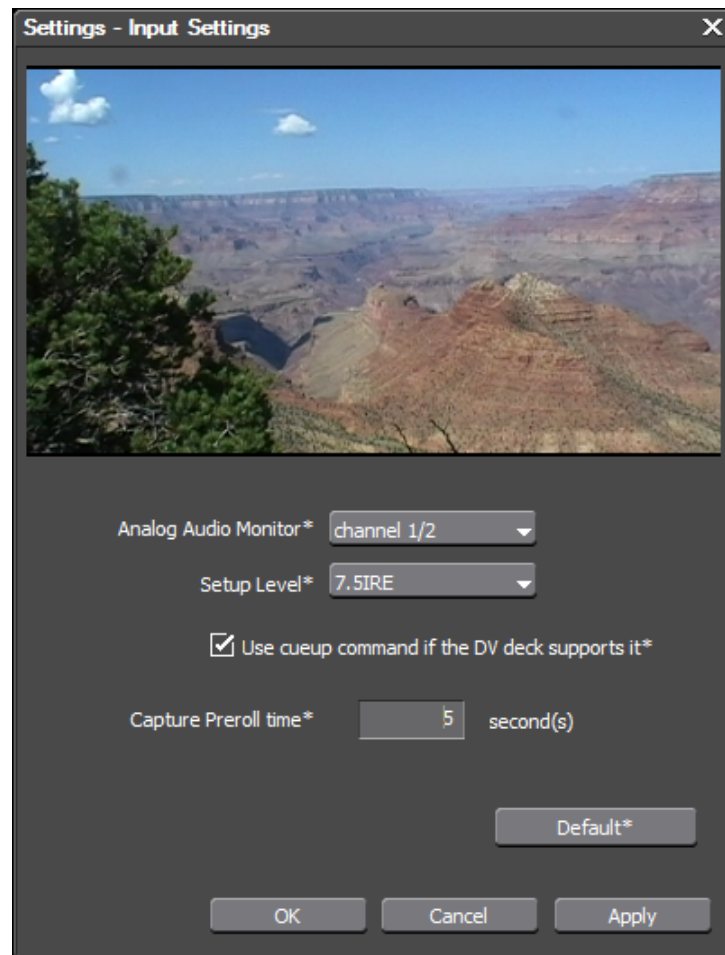
Note The available selections in the drop-down lists and the accessibility (not greyed out) of the format settings are device dependent. They will vary based on the type of device attached to the EDIUS computer. The accessibility of some settings may also be dependent upon other format settings in the dialog.

9. Click the **Settings...** button next to the Stream input selection if it is active.

The Input settings dialog depicted in [Figure 127](#) appears.

Note If the device is playing, input preview is shown in this dialog.

Figure 127. Device Preset - Input Settings Dialog



10. Select the desired input settings for the device and click the **OK** button to close the dialog.

- Select the audio channels to be monitored.
- Select the desired Setup (black reference) level.

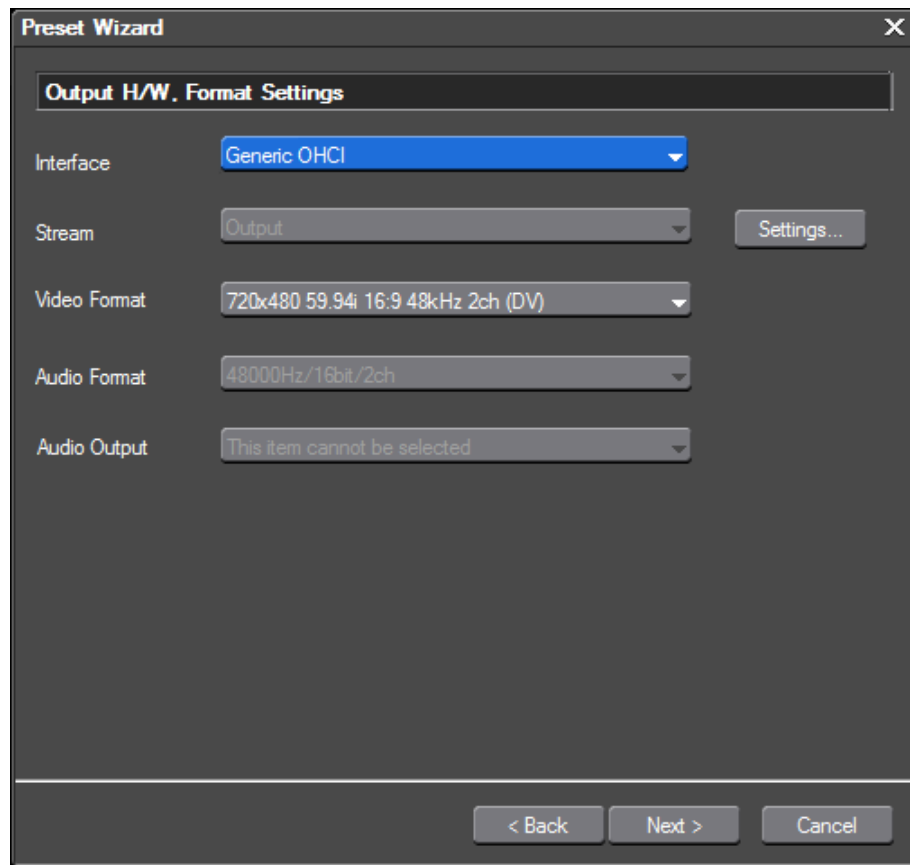
Note On SD devices, 0 IRE is commonly used in Japan for the Setup (black reference) Level and 7.5 IRE is commonly used in North America.

- Select the Use cueup command if DV deck supports it option if the DV deck supports the cueup feature.
- Enter the desired device preroll time before capturing begins.

11. In the Input H/W Format Settings dialog, click the **Next** button.

The Output H/W Format Setting dialog illustrated in [Figure 128](#) appears.

Figure 128. Device Preset Output Hardware Format Setting Dialog



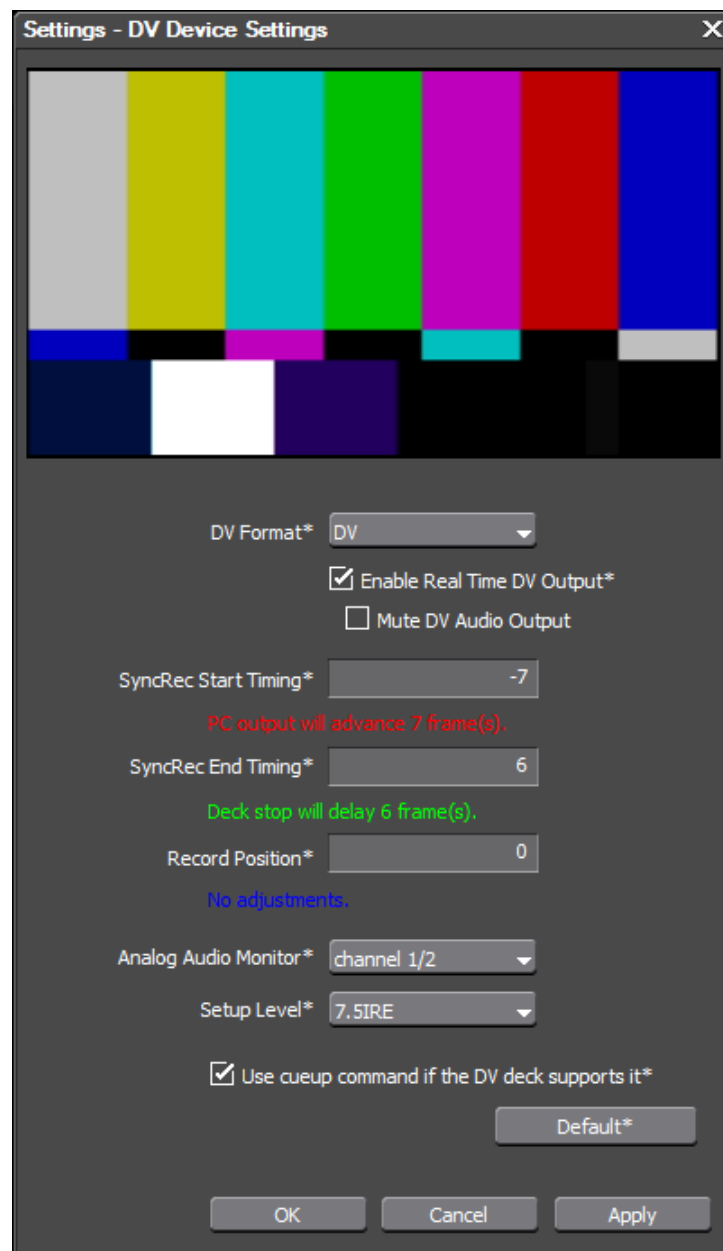
12. Select the desired output formats for the device.

Note The available selections in the drop-down lists and the accessibility (not greyed out) of the format settings are device dependent. They will vary based on the type of device attached to the EDIUS computer. The accessibility of some settings may also be dependent upon other format settings in the dialog.

13. Click the Output Stream **Settings...** button if it is active.

The DV Device Settings dialog shown in [Figure 129](#) appears.

Figure 129. Settings - DV Device Settings Dialog



Note When this dialog is displayed, color bars will be played out to the output device.

14. Select the desired device output settings:

- In the SyncRec Start Timing field enter the timing adjustment, in number of frames, before playback begins. Zero (0) = no adjustment.
- In the SyncRec End Timing field enter the timing adjustment, in number of frames, when recording is stopped. Zero (0) = no adjustment.

- In the Record Position field enter the position adjustment, in number of steps, when beginning to record. Zero (0) = no adjustment.
- Select the audio channels to be monitored.
- Select the desired Setup (black reference) level.

Note On SD devices, 0 IRE is commonly used in Japan for the Setup Level and 7.5 IRE is commonly used in North America.

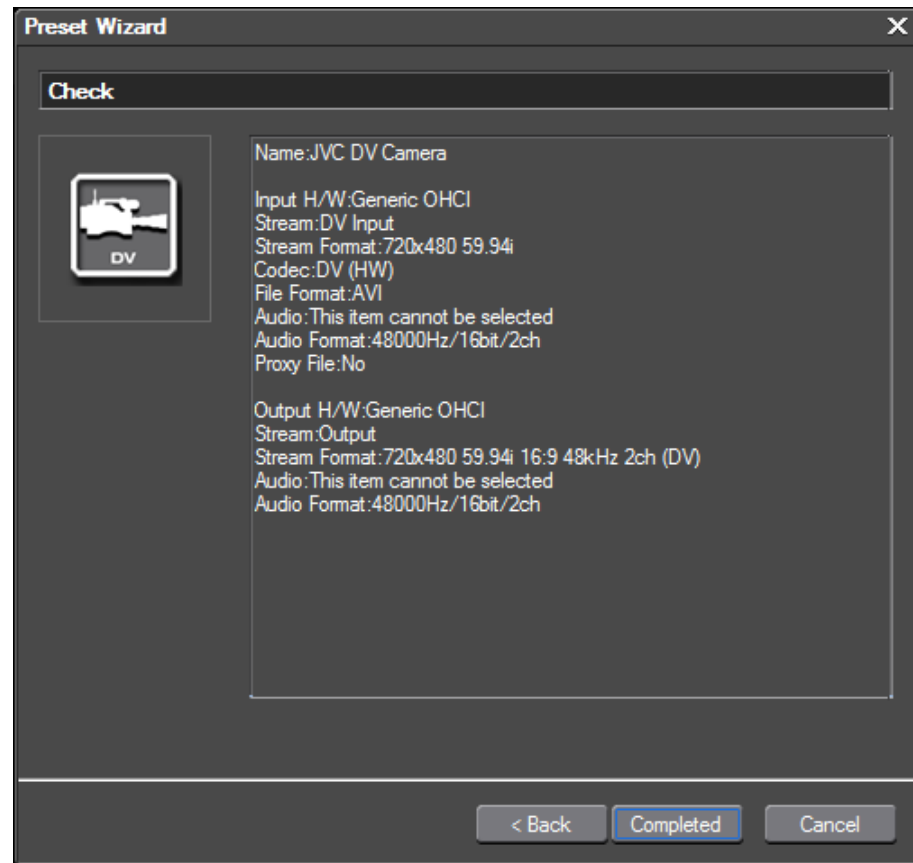
- Select the Use cueup command if DV deck supports it option if the DV deck supports the cueup feature.

15. Click the **OK** button to close the output device settings dialog.

16. Click the **Next** button in the Output H/W Format Settings dialog.

The summary information screen depicted in [Figure 130](#) appears.

Figure 130. Device Preset Summary Information



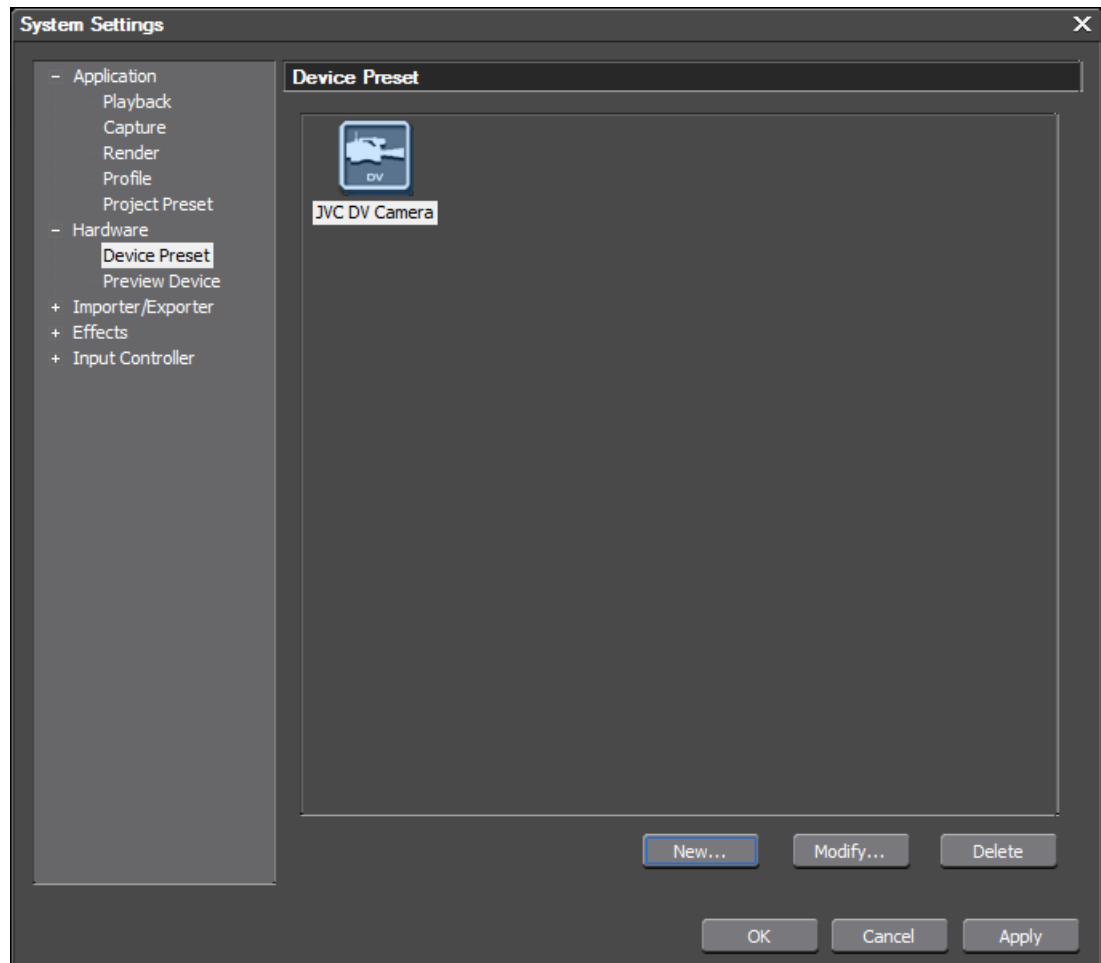
This screen summarizes the input and output settings for the device.

17. Click the **Back** button if you wish to go back and change any of the device input and output settings.

18. When all input and output settings are correct, click the **Completed** button to close the Preset Wizard.

The Device Preset dialog is displayed as illustrated in [Figure 131](#) with the new device preset.

Figure 131. Device Preset Dialog with New Device Preset



19. Repeat [Step 2](#) through [Step 18](#) for any additional device presets you wish to create.
20. Click the **OK** button to close the System Settings dialog.

Modify a Device Preset

The input and output settings for existing device presets may be modified at any time.

To modify a device preset, follow these steps:

1. Select Settings>System Settings>Hardware>Device Preset from the Preview window menu bar (click the "+" to expand the Hardware tree if it is collapsed).
2. From the Device Preset dialog, select the preset to be modified.
3. Click the **Modify...** button.

The Preset Wizard appears (see [Figure 124 on page 128](#)).

4. Follow the steps for creating a new device preset beginning with [Step 3 on page 128](#) and make any desired changes in the input and output settings dialogs.

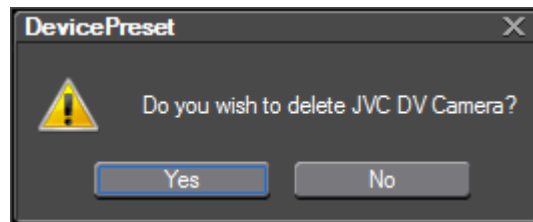
Delete a Device Preset

To delete a device preset, do the following:

1. Select Settings>System Settings>Hardware>Device Preset from the Preview window menu bar (click the "+" to expand the Hardware tree if it is collapsed).
2. From the Device Preset dialog, select the preset to be deleted.
3. Click the **Delete...** button.

The Device Preset delete confirmation dialog shown in [Figure 132](#) appears.

Figure 132. DevicePreset Delete Confirmation Dialog



4. Click the **Yes** button to confirm deletion of the selected device preset.

Preview Device

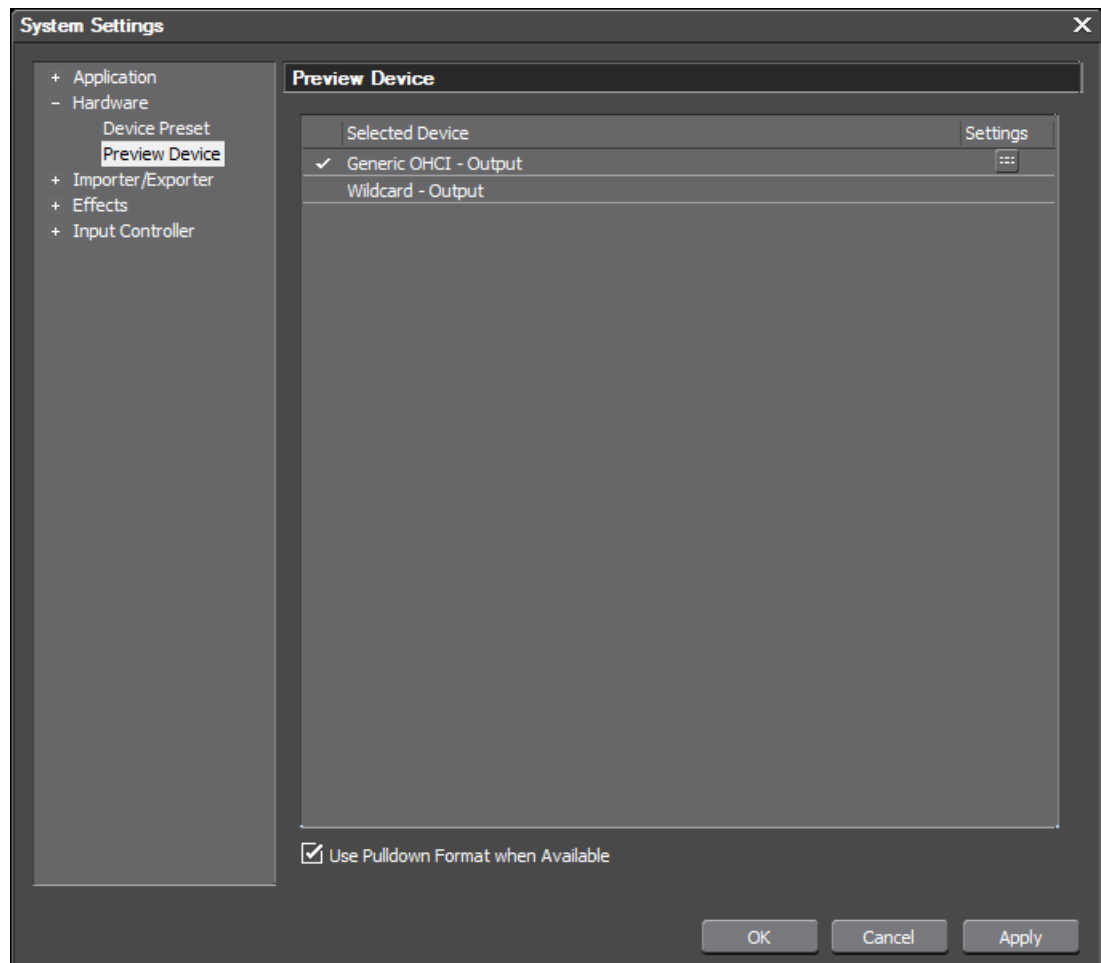
If you have a preview device that is not the same device as a device used for capturing, it may be separately configured with the Preview Device settings. The input and output (preview) settings are configured in the Device Preset settings for those devices capable of both source capture (input) and preview/tape out (output). See [Device Presets on page 127](#) for more information.

To configure a preview device, follow these steps after attaching the device to the EDIUS computer and making sure it is powered on:


1. Select Settings>System Settings>Hardware>Preview Device from the Preview window menu bar (click the "+" to expand the Hardware tree if it is collapsed).

The Preview Device dialog depicted in [Figure 133](#) appears.

Figure 133. Preview Device Dialog

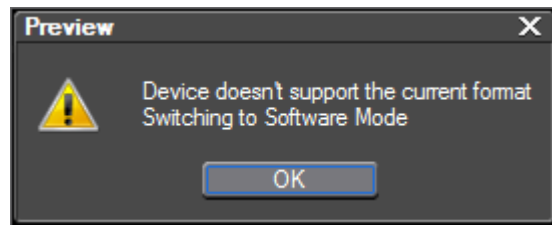


In addition to the Wildcard - Output selection, the attached preview device connection appears in the dialog.

2. Select the output connection you wish to configure (there is no configuration with the Wildcard output) and click the **Settings**  button.

If the current project settings and the display capabilities of the preview device do not match, the warning messages illustrated in [Figure 134](#) appears.

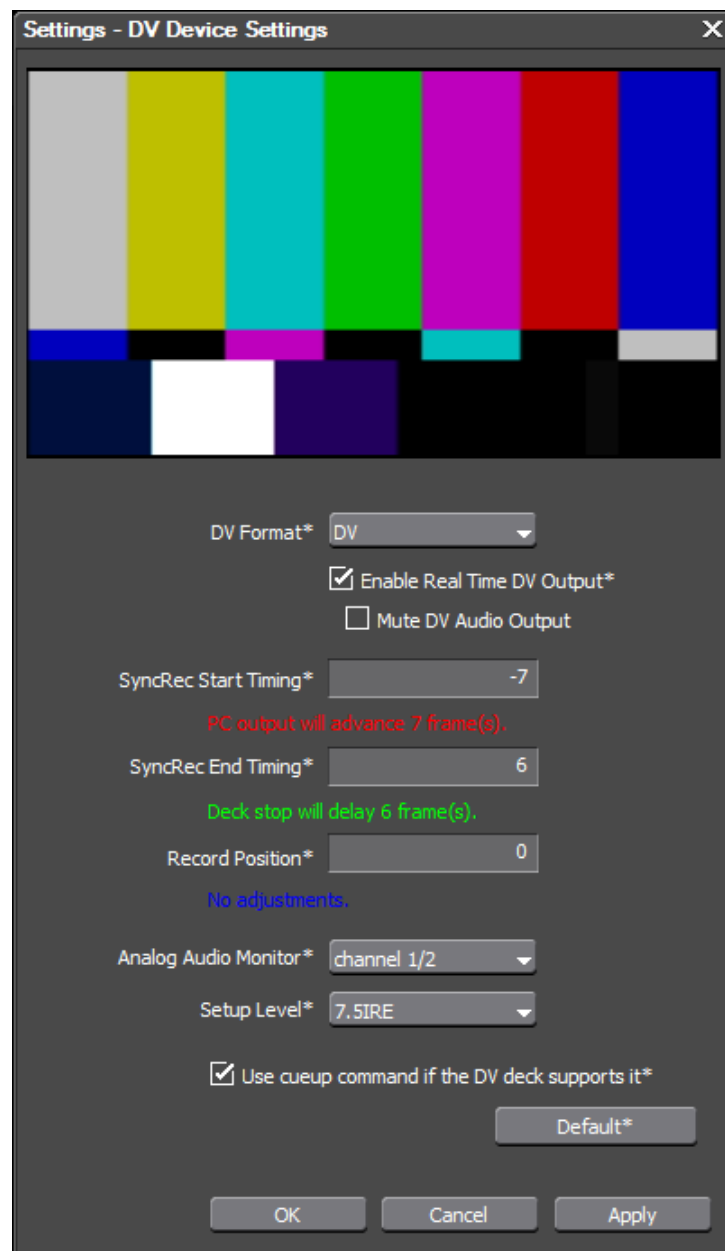
Figure 134. Switching to Software Preview Mode



If this message appears, click the **OK** button and choose project settings in a format supported by the display device.

If the project settings and the format capabilities of the attached preview device match, the Device Settings dialog shown in [Figure 135](#) appears.

Figure 135. Settings - DV Device Settings Dialog



Note When this dialog is displayed, color bars will be played out to the output device.

3. Select the desired device output settings:

- In the SyncRec Start Timing field enter the timing adjustment, in number of frames, before playback begins. Zero (0) = no adjustment.
- In the SyncRec End Timing field enter the timing adjustment, in number of frames, when recording is stopped. Zero (0) = no adjustment.

- In the Record Position field enter the position adjustment, in number of steps, when beginning to record. Zero (0) = no adjustment.
- Select the audio channels to be monitored.
- Select the desired Setup (black reference) level.

Note On SD devices, 0 IRE is commonly used in Japan for the Setup Level and 7.5 IRE is commonly used in North America.

- Select the Use cueup command if DV deck supports it option if the DV deck supports the cueup feature.
4. Click the **OK** button to close the output device settings dialog.
 5. Click the **OK** button to close the Preview Device dialog.

Importer/Exporter Settings

The Importer/Exporter settings determine how source material is imported from and exported to media such as CDs and DVDs and external devices such as cameras, removable media and storage area networks (SANs). Some settings are format based and others are device based.

The following Importer/Exporter settings may be defined:

- AVCHD
- Audio CD/DVD
- Still Image
- GF
- GFX
- Infinity
- K2
 - FTP Server
 - Browser
- MPEG
- MXF
 - FTP server
 - Decoder
- P2
 - Browser
- Removable Media
- XDCAM EX
- XDCAM
 - FTP Server
 - Importer
 - Browser
- XF

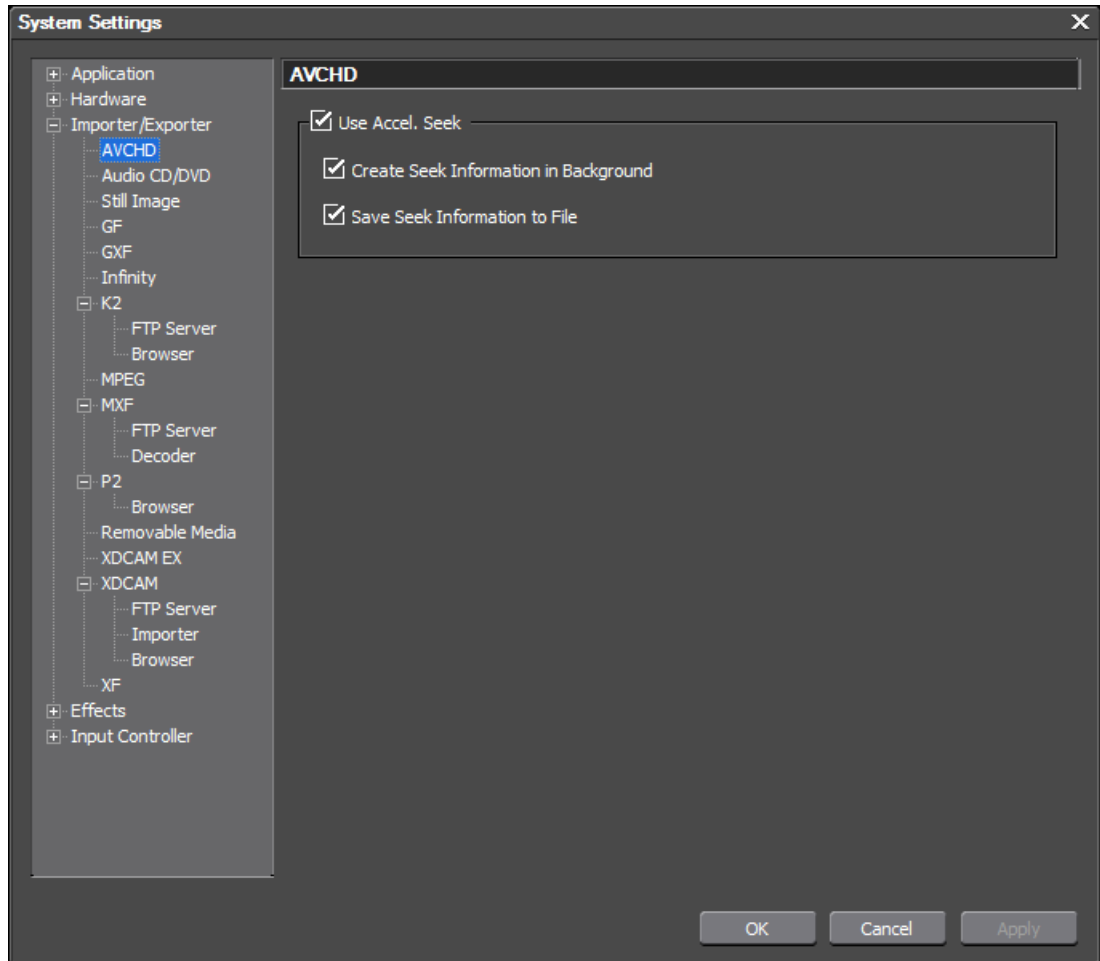
To define importer/exporter settings, select Settings>System Settings>Importer/Exporter>{setting category} from the Preview window menu bar (click the "+" to expand the Importer/Exporter tree if it is collapsed).

Note The K2, MXF, P2 and XDCAM categories must be expanded to see the available settings. Click the "+" to expand these categories if necessary.

AVCHD Settings

These settings determine if seek files are created when AVCHD files are imported into EDIUS (see [Figure 136](#)).

Figure 136. AVCHD Importer Settings



Use Accel.Seek

Selecting this option speeds up the seek times on AVCHD files. If this item is selected, the Create Seek... and Save Seek... parameters may also be selected. Default = Selected

Note Many AVCHD files include seek information in a Clip Information File (.cpi) which is saved in a CLIPINF folder. EDIUS can use this file and perform seek operations faster than with the seek files generated by EDIUS. If a .cpi file is found, EDIUS will use this seek file. If it is not found, EDIUS will create a seek file in the .ese format and use this seek file. The ability to copy and use a .cpi file is dependent upon the folder structure and camera manufacturer that produces the AVCHD (.mts) files.

Create Seek Information in Background

Selecting this option causes the time stamp information of AVCHD files to be collected in the background (during CPU idle times). The collected seek information speeds up AVCHD seek times. Default = Selected

Save Seek Information to File

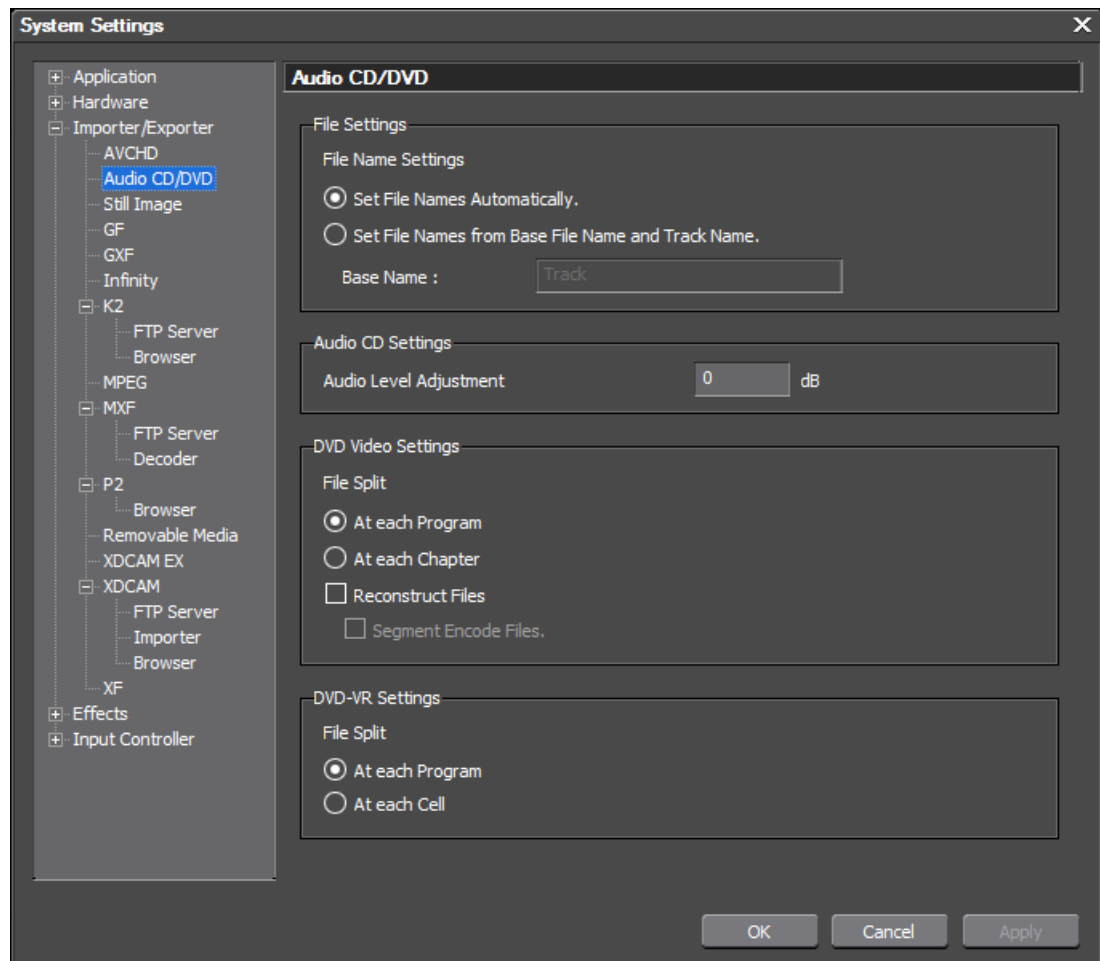
Selecting this option, causes the collected seek information to be saved in a reusable file (.ese extension). Default = Selected.

For more information on the importing process see [Section 3-Importing and Capturing](#).

Audio CD/DVD Settings

These settings determine how audio and video files imported from CDs and DVDs are named and split (see [Figure 137](#)).

Figure 137. Audio CD/DVD Settings



Note Audio files are imported in the .WAV format and DVD files are imported as MPEG-2 files.

File Name Settings

Select the preferred file naming convention for imported audio and video files.

- Set File Names Automatically - Automatically names the captured files by combining the current date, time and track number. This is the default selection.
- Set File Name for Base File Name and Track Name - If this option is selected, the file name is a combination of the base name entered in the base name field + the track name (or number if there is no name) from the CD or DVD.

Audio Level Adjustment

Audio levels will automatically be adjusted by the amount entered in this field. This value can be negative only and will decrease the audio level by the specified amount. The default is 0 dB which means that audio tracks will have no level adjustment when imported.

DVD Video Settings

File Split

Select the desired file split method:

- At each Program - creates a separate capture file for each separate DVD file.
- At each Chapter - creates a separate capture file for each chapter in the DVD file(s).

Reconstruct/Encode

- Reconstruct Files - If some captured files cannot be played, selecting this option may make it possible to playback captured files that were recorded by a DVD recorder.
- Segment Encode Files - If the Reconstruct... option above is selected, this setting re-encodes only the necessary parts of the file.

DVD-VR Settings

File Split

Select the desired file split method:

- At each Program - creates a separate capture file for each separate DVD-VR file.
- At each Cell - creates a separate capture file for each cell in the DVD-VR files.

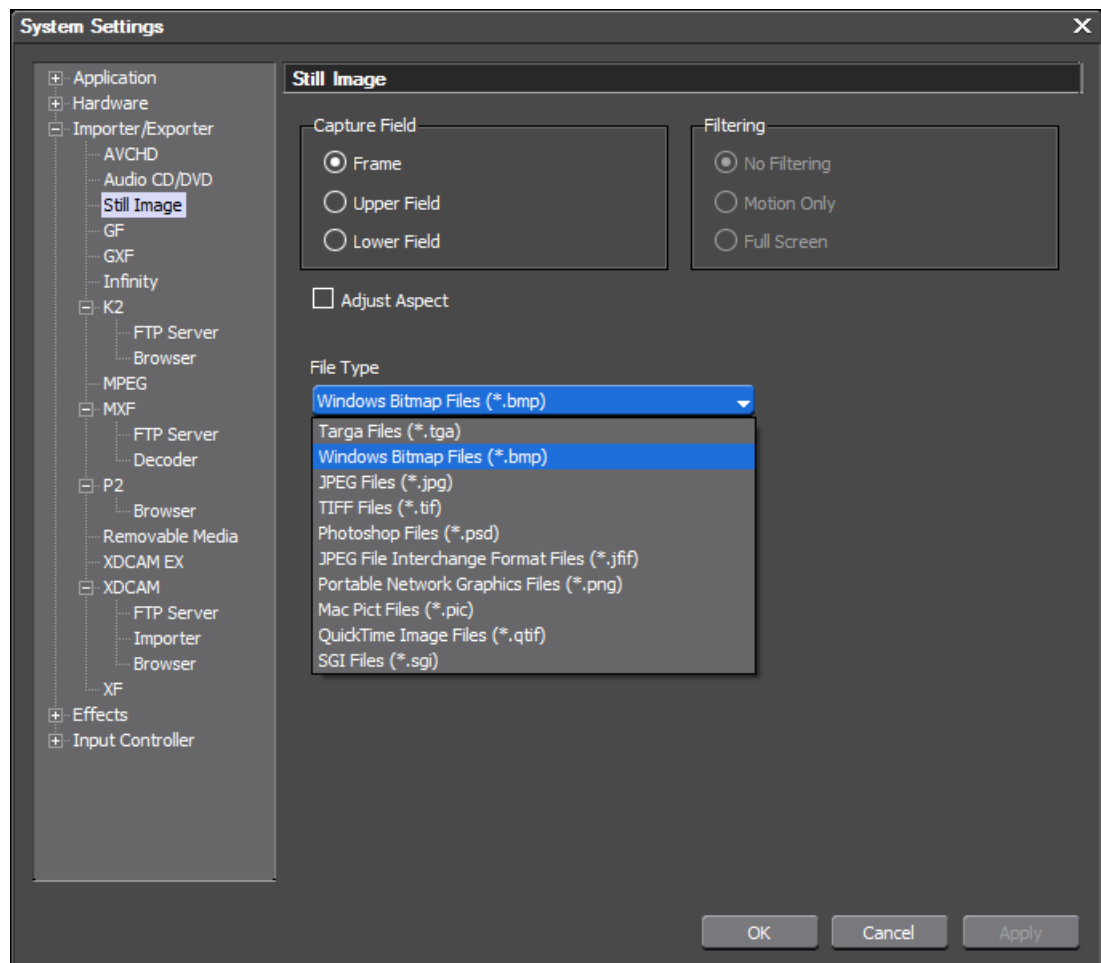
Note At each Cell divides the files into small units which may result in MPEG files that are incompatible with the MPEG standard and cannot be played back when imported into the stream.

For information on importing audio and video sources from CD or DVD see [Importing from CD/DVD on page 262](#).

Still Image Settings

These settings determine how still images are captured from video sources.

Figure 138. Still Image Settings



Capture Field

Select the desired field capture method:

- Frame (default) - captures the image as a full frame image.

Note Frame capturing usually provides the highest quality; however, frame captures from large files or motion shots may be blurred. If frame capturing does not result in good stills, try the Upper Field or Lower Field selections.

- Upper Field - captures the upper field of an interlaced image.
- Lower Field - captures the lower field of an interlaced image.

Filtering

Select the desired filtering setting for interlaced image capture.

Note Filtering selections are only active if Upper Field or Lower Field capture is selected

- No Filtering - May result in lower quality captures. If there is blurring in the captured images, try one of the other filtering settings.
- Motion Only - select this filtering method if blurring occurs in motion scenes
- Full Screen - select this filtering method if blurring appears in all parts of the captured image.

Adjust Aspect

Aspect ratios may differ in video and still images for the PC. Enable the Adjust Aspect option to adjust captured images to the proper aspect ratio for viewing on the PC monitor. Default = Not selected.

File Type

From the File Type drop-down list (see [Figure 138](#)), select the desired format for captured still images.

For information on capturing stills from video sources, see [Section 3-Importing and Capturing](#).

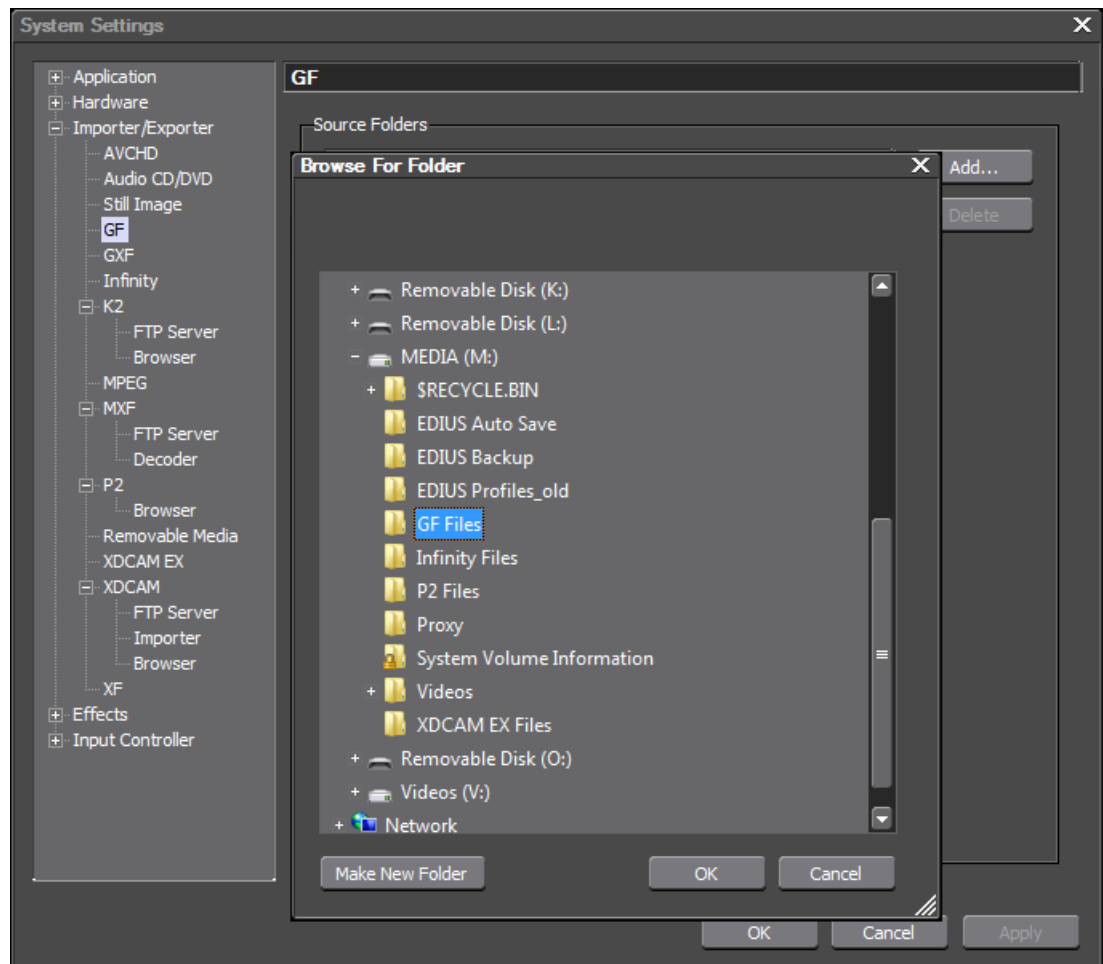
GF Settings

The GF settings are a list of source folders in which the Source Browser will look for GF files to be imported into the Asset Bin.

To add source folders to the list, do the following:

1. In the GF dialog, click the **Add...** button and browse for the desired GF file source folder (see [Figure 139](#)).

Figure 139. Browse for GF Source Folder



2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the GF Source Folders list.

3. Repeat the above steps for any additional GF source folders you wish to add.

To delete a source folder from the list, select the desired source folder and click the **Delete** button.

For more information on importing see [Section 3-Importing and Capturing](#).

GXF Settings

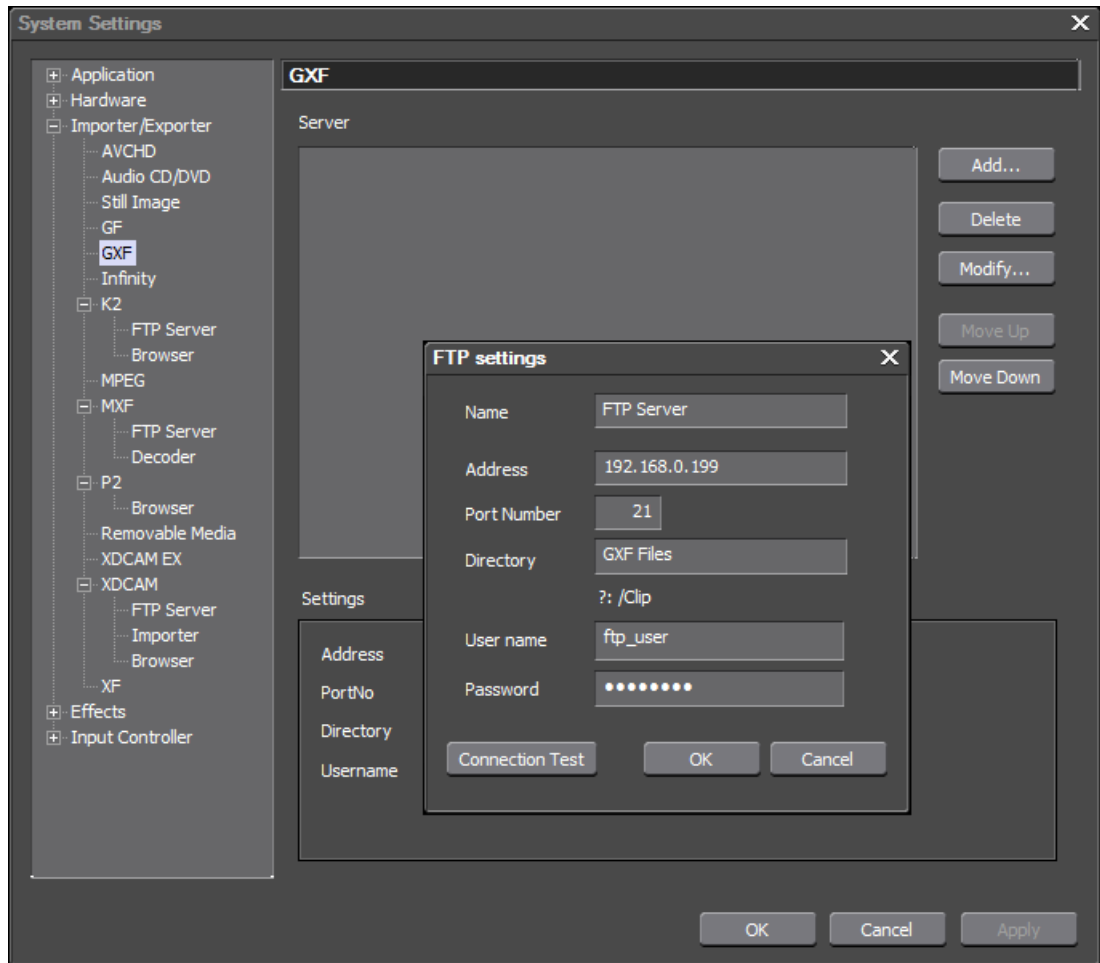
GXF settings are a list of FTP servers to which EDIUS may connect to import GXF files.

To add FTP Server(s) to the list, follow these steps:

1. In the GXF dialog, click the **Add** button.

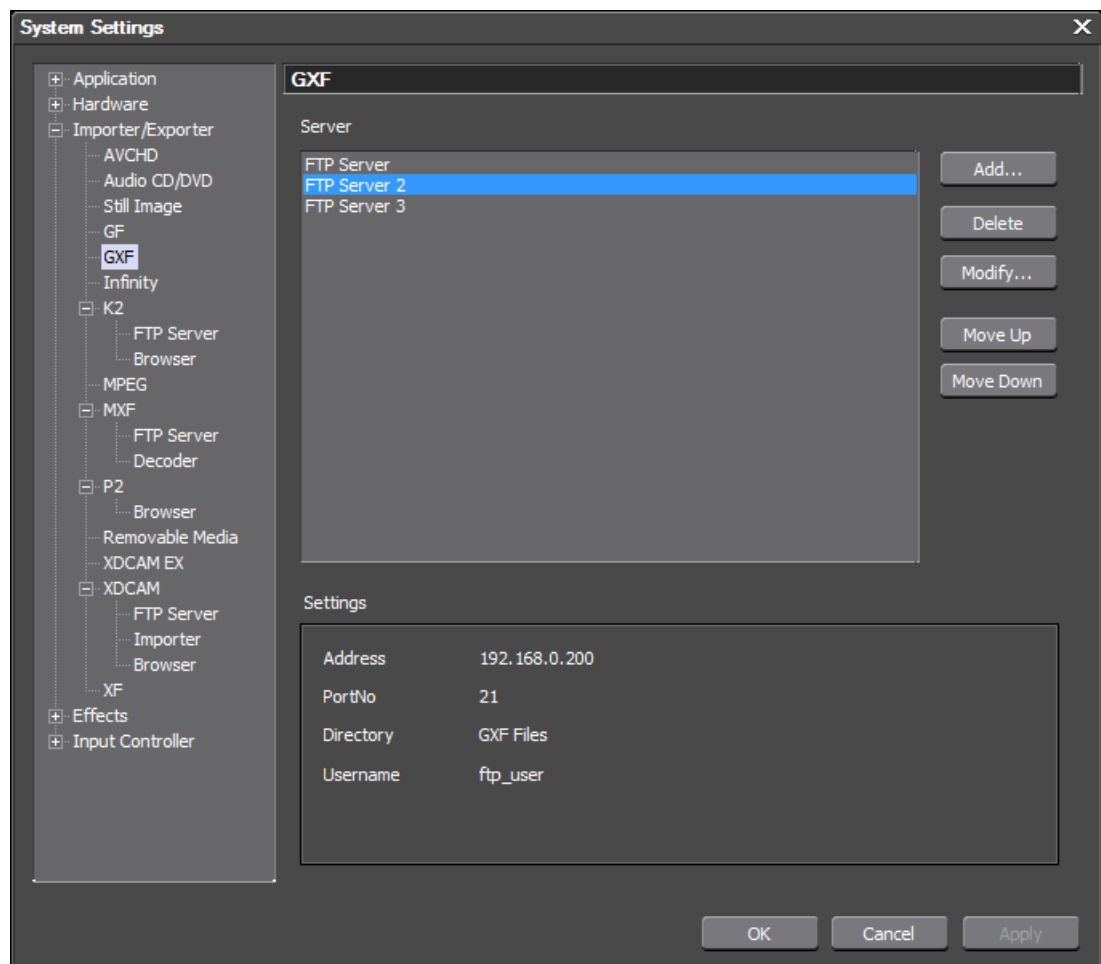
The FTP setting dialog appears as illustrated in [Figure 140](#).

Figure 140. FTP Settings Dialog



2. Enter the following FTP Server information:
 - FTP server name
 - IP address of the FTP server
 - FTP port number for the FTP server
 - Directory on the FTP server in which GXF files are stored.
 - FTP server user name
 - FTP server password
3. Click the **Connection Test** button to verify that the provided FTP server information is correct and that EDIUS can connect to the FTP server.
4. If the connection failed warning appears, verify and correct the FTP server connection information.
5. If the FTP connection succeeds, click the **OK** button to add the FTP server to the FTP Server list as shown in [Figure 141](#).

Figure 141. GXF FTP Server List



6. Repeat the steps above for any additional FTP servers you wish to add.

Delete an FTP Server

To delete an FTP server from the list, select the desired server and click the **Delete** button.

Modify FTP Server Settings

To modify the settings associated with an FTP server, select the server in the list and click the **Modify...** button.

The FTP settings dialog appears.

Make the desired changes and click the **OK** button.

Reorder FTP Servers in the List

To reorder servers in the list, select the desired server and, depending upon the current position in the list, click the **Move Up** or **Move Down** button as desired.

For more information on importing see [Section 3-Importing and Capturing](#).

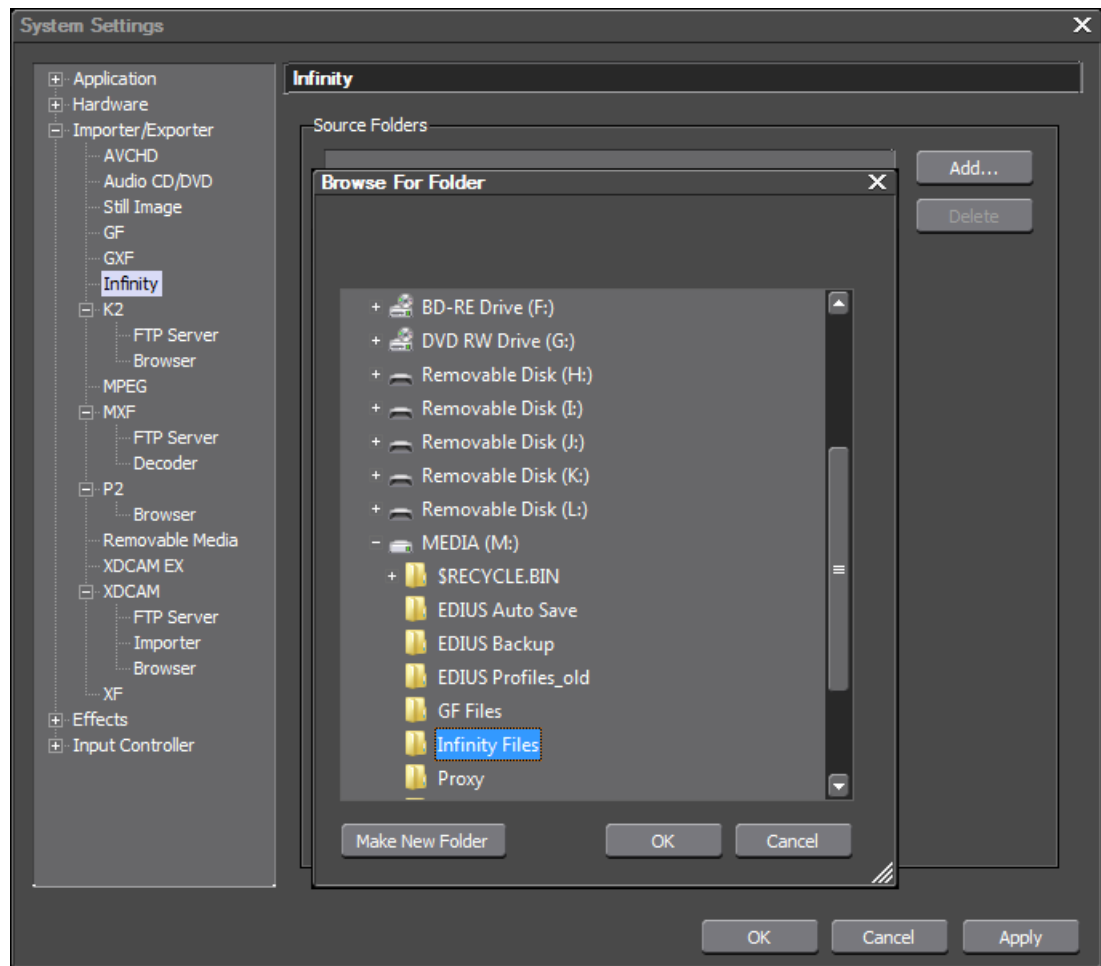
Infinity Settings

The Infinity settings are a list of source folders in which the Source Browser will look for Infinity files to be imported into the Asset Bin.

To add source folders to the list, do the following:

1. In the Infinity dialog, click the **Add...** button and browse for the desired Infinity file source folder (see [Figure 142](#)).

Figure 142. Browse for Infinity Source Folder



2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the Infinity Source Folders list.

3. Repeat the above steps for any additional Infinity source folders you wish to add.

To delete a source folder from the list, select the desired source folder and click the **Delete** button.

For more information on importing see [Section 3-Importing and Capturing](#).

K2 Settings

K2 settings allow you to create a list of FTP servers to which EDIUS may connect to import GXF/MXF files on a K2 system and to designate K2 browser settings

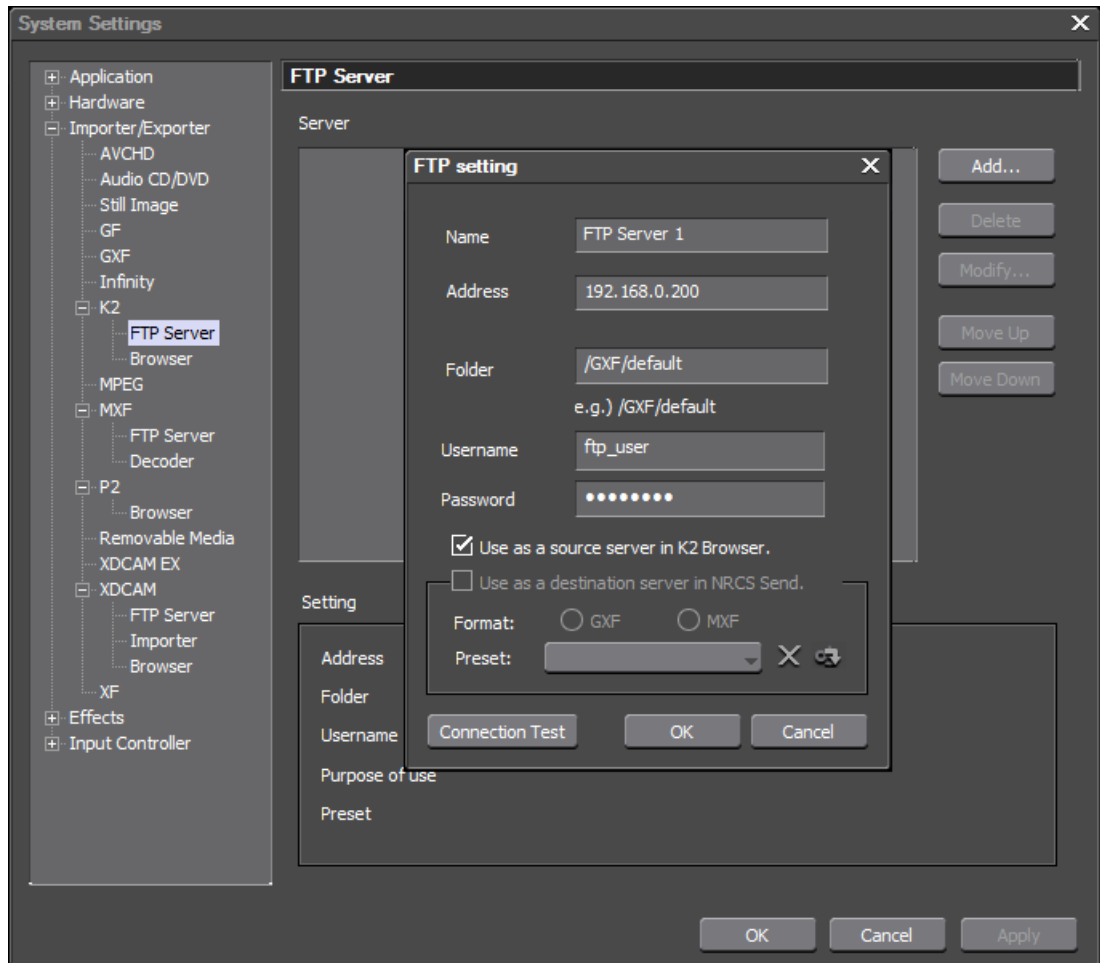
FTP Servers

To add FTP Server(s) to the list, follow these steps:

1. From the expanded K2 tree (click the “+” to expand the K2 tree if it is collapsed), select FTP Server
2. In the FTP Server dialog, click the **Add** button.

The FTP setting dialog appears as illustrated in [Figure 143](#).

Figure 143. K2 FTP Settings Dialog

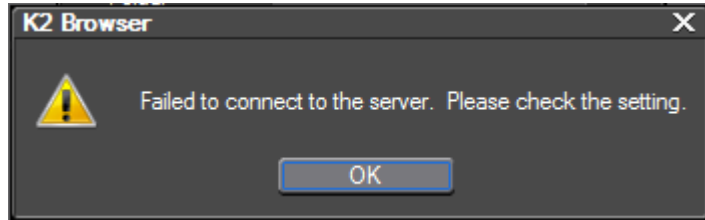


3. Enter the following FTP Server information:

- FTP server name
- IP address of the FTP server
- Folder on the FTP server in which K2 GXF files are stored.
- FTP server user name
- FTP server password

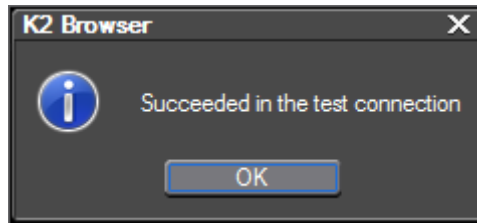
4. Click the **Connection Test** button to verify that the provided FTP server information is correct and that EDIUS can connect to the FTP server.
5. If the connection failed warning illustrated in [Figure 144](#) appears, verify and correct the FTP server connection information.

Figure 144. FTP Server Connection Test Failed Dialog



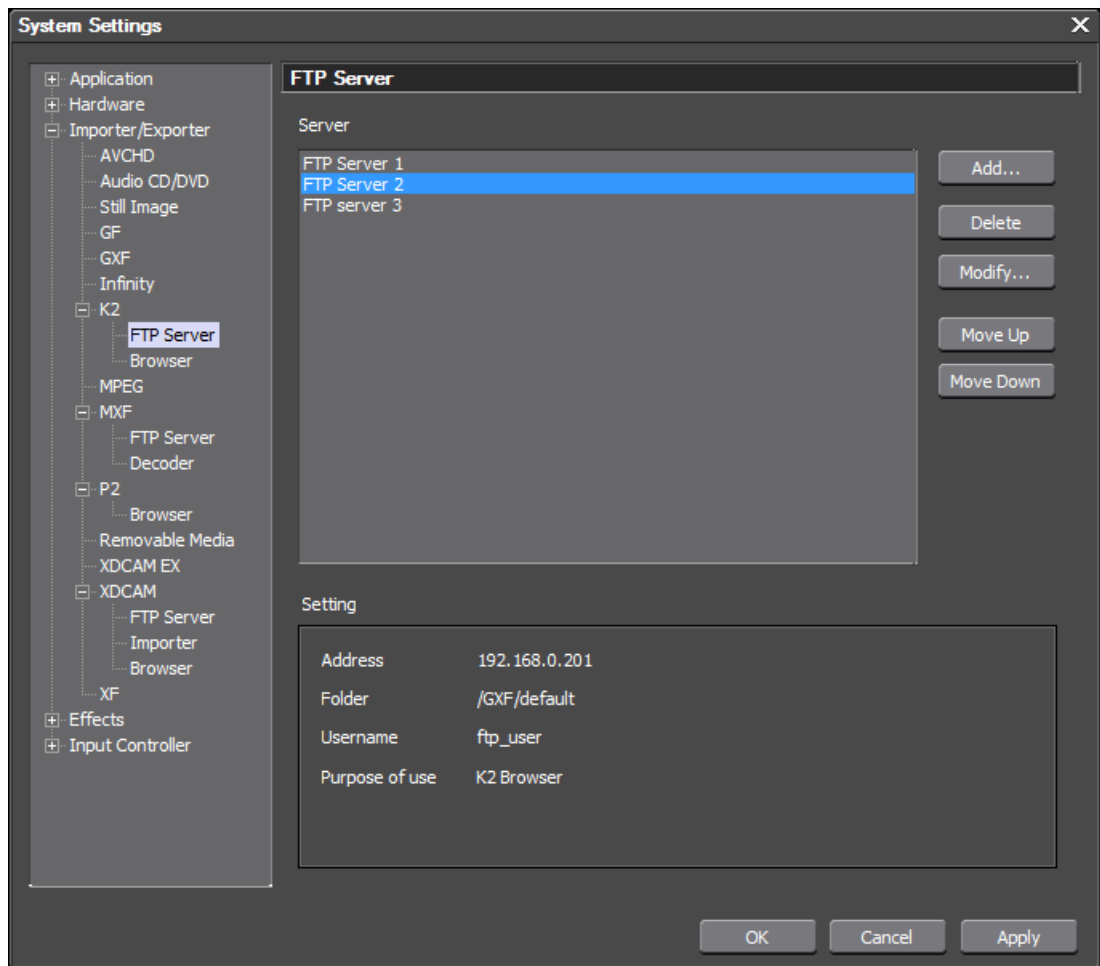
6. If the FTP connection succeeds, the confirmation dialog shown in [Figure 145](#) appears.

Figure 145. FTP Server Connection Successful



7. Click the **OK** button on the FTP Setting dialog to add the FTP server to the FTP Server list as shown in [Figure 141](#).

Figure 146. K2 FTP Server List



8. Repeat the steps above for any additional FTP servers you wish to add.

Delete an FTP Server

To delete an FTP server from the list, select the desired server and click the **Delete** button.

Modify FTP Server Settings

To modify the settings associated with an FTP server, select the server in the list and click the **Modify...** button.

The FTP settings dialog appears.

Make the desired changes and click the **OK** button.

Reorder FTP Servers in the List

To reorder servers in the list, select the desired server and, depending upon the current position in the list, click the **Move Up** or **Move Down** button as desired.

For more information on importing clips from a K2 server, see [Importing from K2 Servers on page 265](#).

Browser Settings

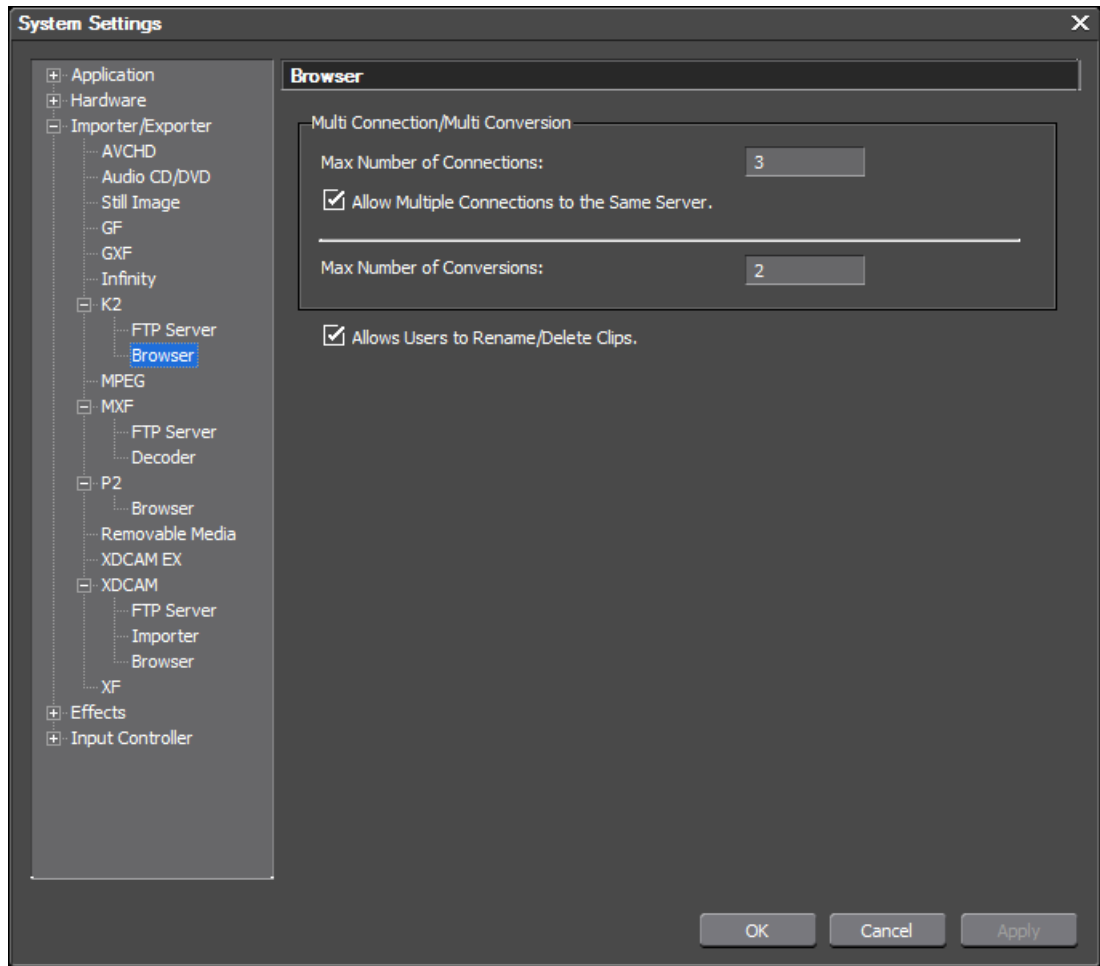
K2 browser settings determine the number of browser connection to the same FTP server and the number of simultaneous conversions.

As depicted in [Figure 147](#), set the desired browser settings.

The Max Number of Connection setting cannot be changed unless the Allow Multiple Connections to the Same Server setting is selected.

If you want to allow EDIUS users accessing clips on the K2 server to be able to rename or delete clips, select the Allow Users to Rename/Delete Clips option.

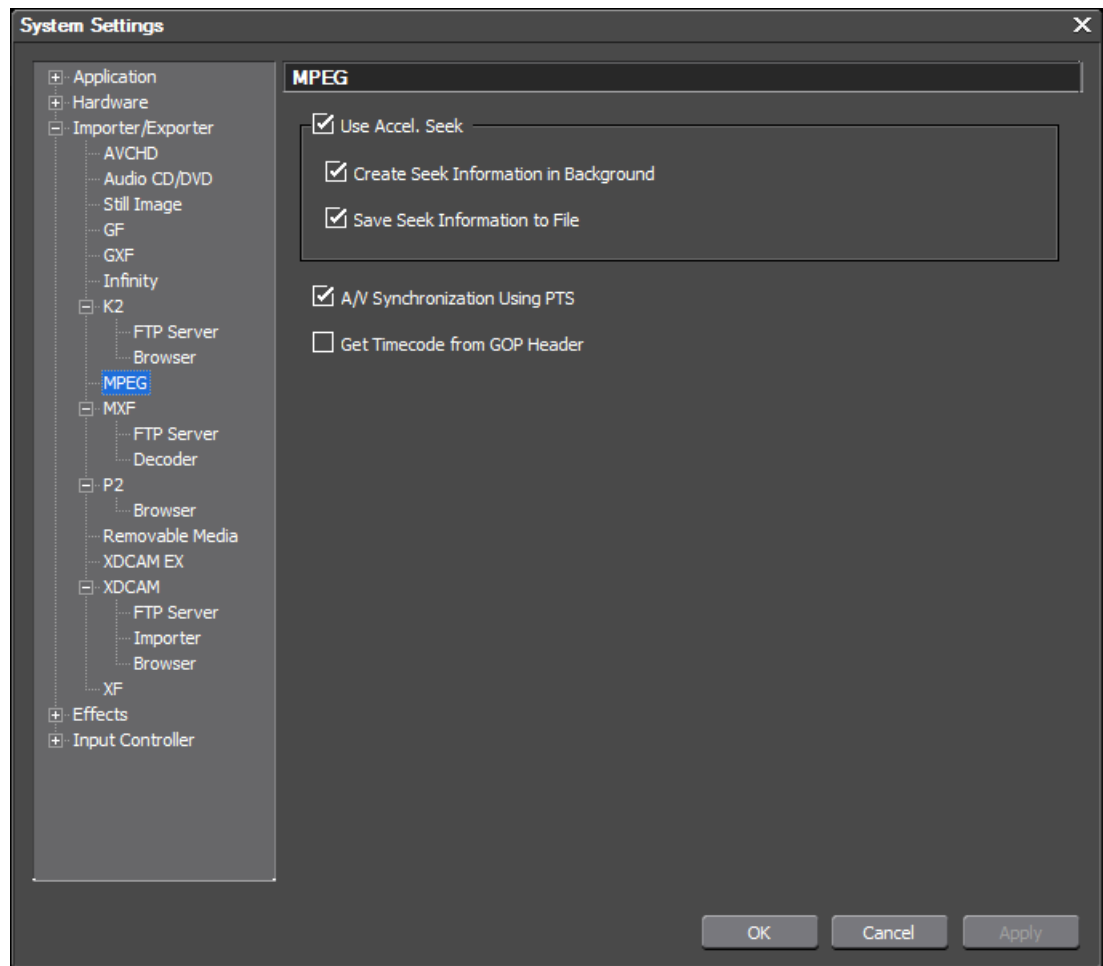
Figure 147. K2 Browser Settings



MPEG Settings

MPEG settings determine the parameters for importing MPEG files for use in EDIUS. See [Figure 148](#).

Figure 148. MPEG Settings



Use Accel.Seek

Selecting this option speeds up the seek times on MPEG files. If this item is selected, the Create Seek... and Save Seek... settings may also be selected. Default = Selected

Create Seek Information in Background

Selecting this option causes the time stamp information of MPEG files to be collected in the background (during CPU idle times). The collected seek information speeds up MPEG seek times. Default = Selected.

Save Seek Information to File

Selecting this option, causes the collected seek information to be saved in a reusable file. Default = Selected.

A/V Synchronization Using PTS

MPEG files contain time stamp (PTS) information. If this option is selected, PTS information will be used to synchronize audio and video during MPEG decoding. Default = Selected.

Note If you notice flashes of colored frames when playing or scrubbing MPEG clips, try disabling this option as a possible resolution.

Get Timecode from GOP Header

Some MPEG files contain timecode information in the GOP header. Select this option to use GOP header timecode information. Default = Not selected.

Note If you notice flashes of colored frames when playing for scrubbing MPEG clips, try enabling this option as a possible resolution.

MXF Settings

MXF settings are a list of FTP servers to which EDIUS may connect to import Aurora MXF files and to specify decoder settings

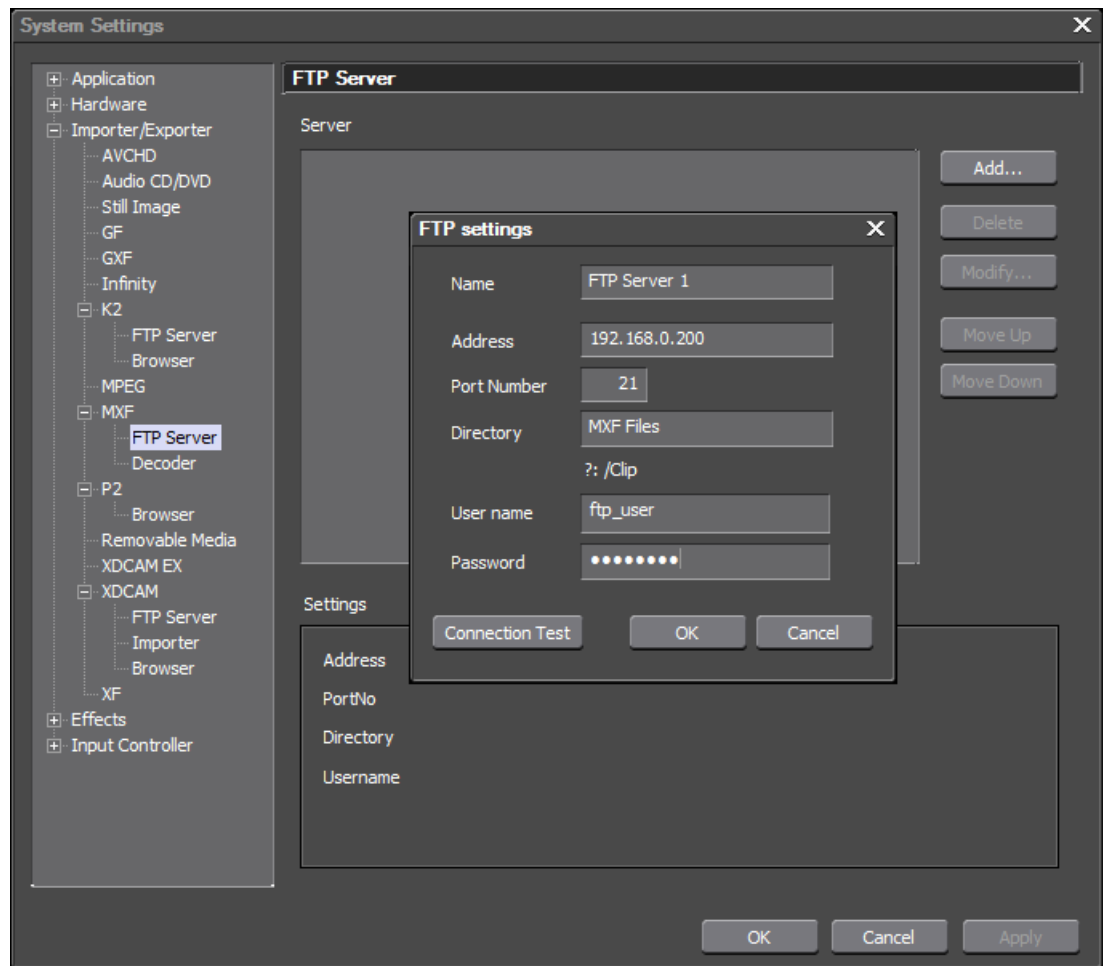
FTP Servers

To add FTP Server(s) to the list, follow these steps:

1. In the MXF dialog, click the **Add...** button.

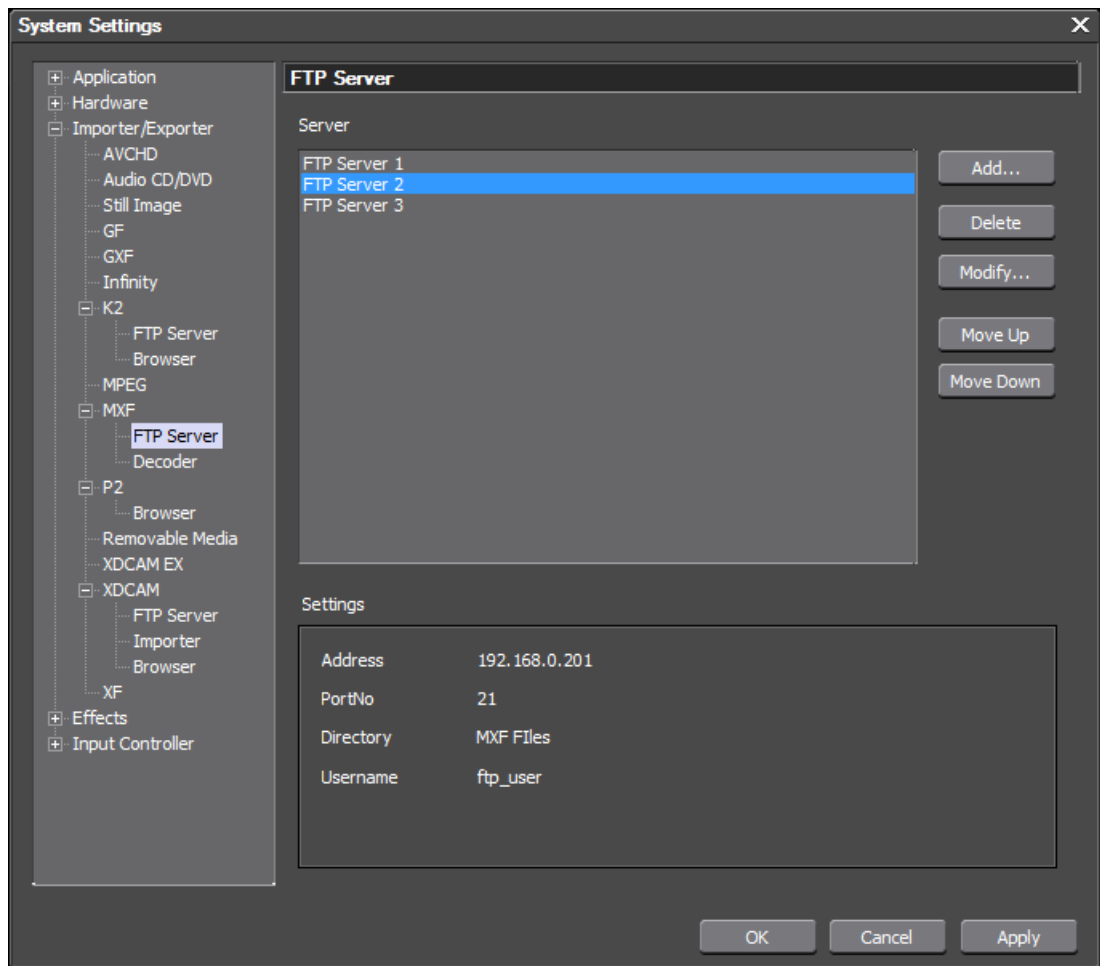
The FTP setting dialog appears as illustrated in [Figure 149](#).

Figure 149. FTP Settings Dialog



2. Enter the following FTP Server information:
 - FTP server name
 - IP address of the FTP server
 - FTP port number for the FTP server
 - Directory on the FTP server in which MXF files are stored.
 - FTP server user name
 - FTP server password
3. Click the **Connection Test** button to verify that the provided FTP server information is correct and that EDIUS can connect to the FTP server.
4. If the connection failed warning appears, verify and correct the FTP server connection information.
5. If the FTP connection succeeds, click the **OK** button to add the FTP server to the FTP Server list as shown in [Figure 150](#).

Figure 150. MXF FTP Server List



6. Repeat the steps above for any additional FTP servers you wish to add.

Delete an FTP Server

To delete an FTP server from the list, select the desired server and click the **Delete** button.

Modify FTP Server Settings

To modify the settings associated with an FTP server, select the server in the list and click the **Modify...** button.

The FTP settings dialog appears.

Make the desired changes and click the **OK** button.

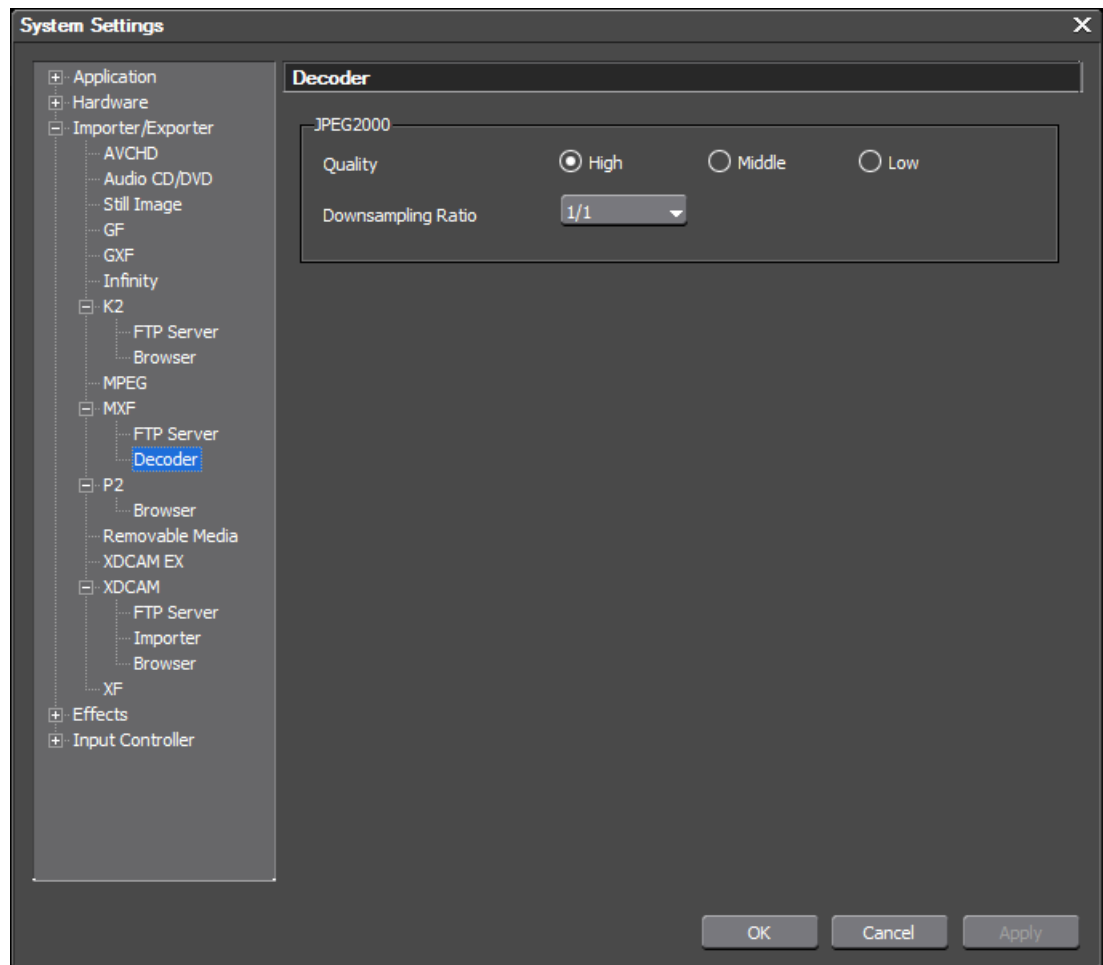
Reorder FTP Servers in the List

To reorder servers in the list, select the desired server and, depending upon the current position in the list, click the **Move Up** or **Move Down** button as desired.

Decoder

MXF files are imported as JPEG2000 files. Set the desired quality and the downsampling (compression) ratio from the drop-down list (see [Figure 151](#)).

Figure 151. MXF Settings



For more information on importing see [Section 3-Importing and Capturing](#).

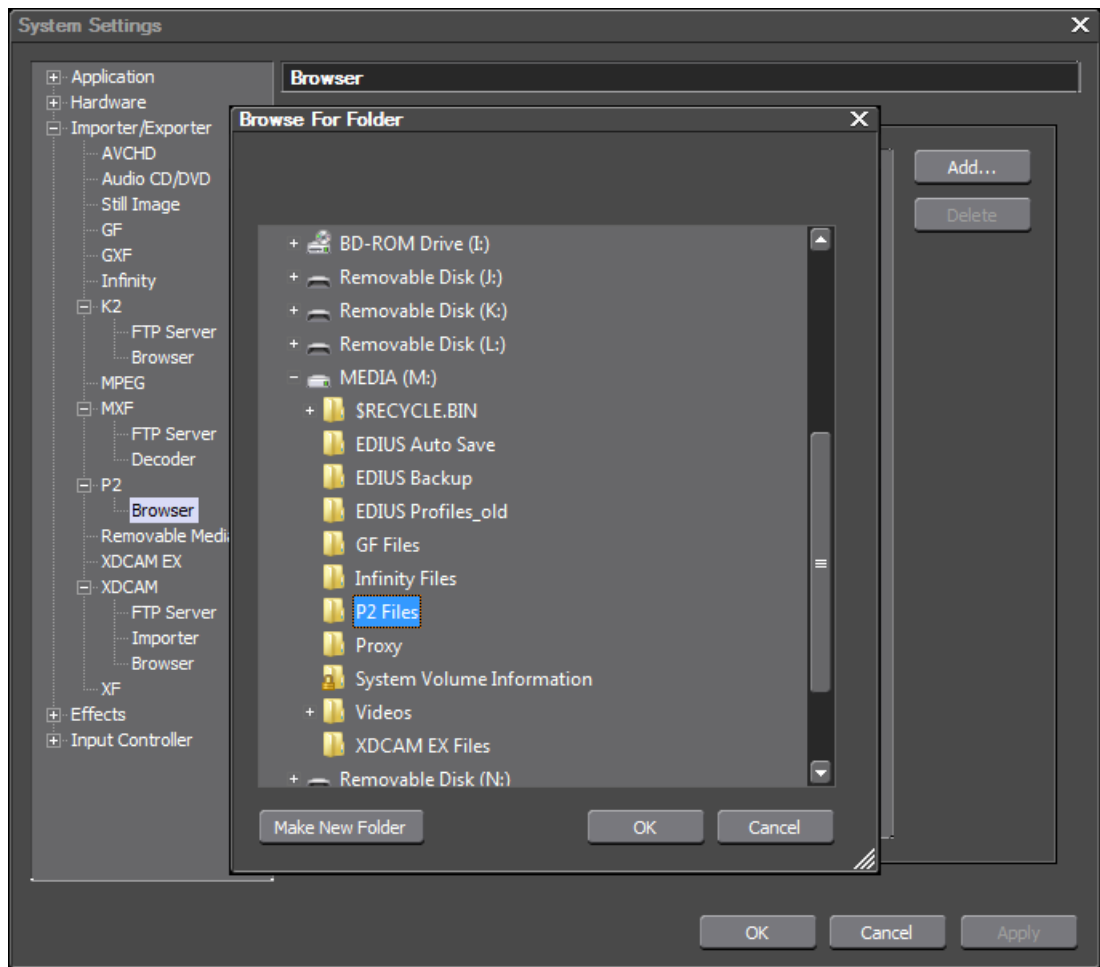
P2 Settings

The P2 settings are a list of source folders in which the Source Browser will look for P2 files to be imported into the Asset Bin.

To add source folders to the list, do the following:

1. From the expanded P2 tree (click the “+” to expand the P2 tree if it is collapsed), select **Browser**.
2. In the Browser dialog, click the **Add...** button and browse for the desired P2 file source folder (see [Figure 152](#)).

Figure 152. Browse for P2 Source Folder



3. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the P2 Source Folders list.

4. Repeat the above steps for any additional P2 source folders you wish to add.

To delete a source folder from the list, select the desired source folder and click the **Delete** button.

For more information on importing see [Section 3-Importing and Capturing](#).

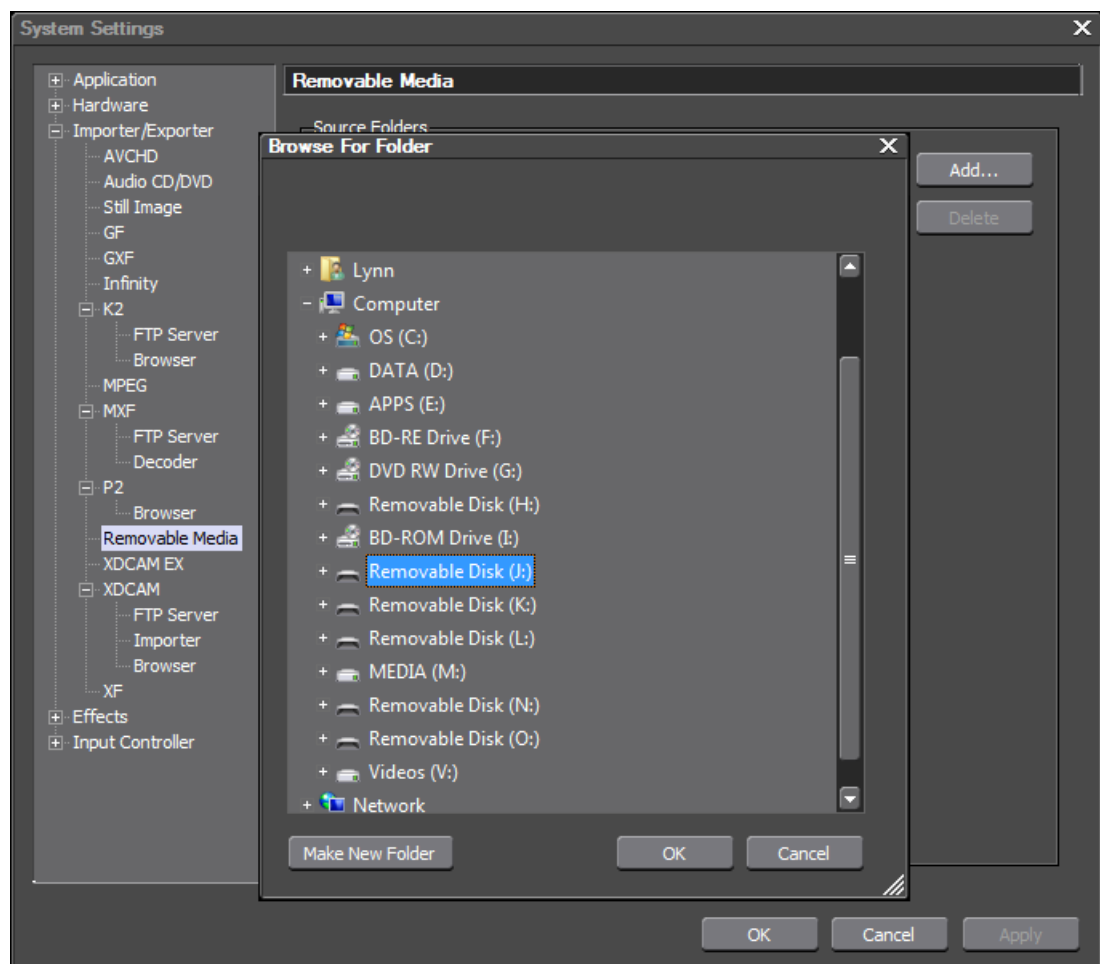
Removable Media Settings

The removable media settings are a list of source folders in which the Source Browser will look for files to be imported into the Asset Bin.

To add source folders to the list, do the following:

1. In the Removable Media dialog, click the **Add...** button and browse for the desired file source folder (see [Figure 153](#)).

Figure 153. Browse for Source Folder



2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the Removable Media Source Folders list.

3. Repeat the above steps for any additional source folders you wish to add.

To delete a source folder from the list, select the desired source folder and click the **Delete** button.

For more information on importing see [Section 3-Importing and Capturing](#).

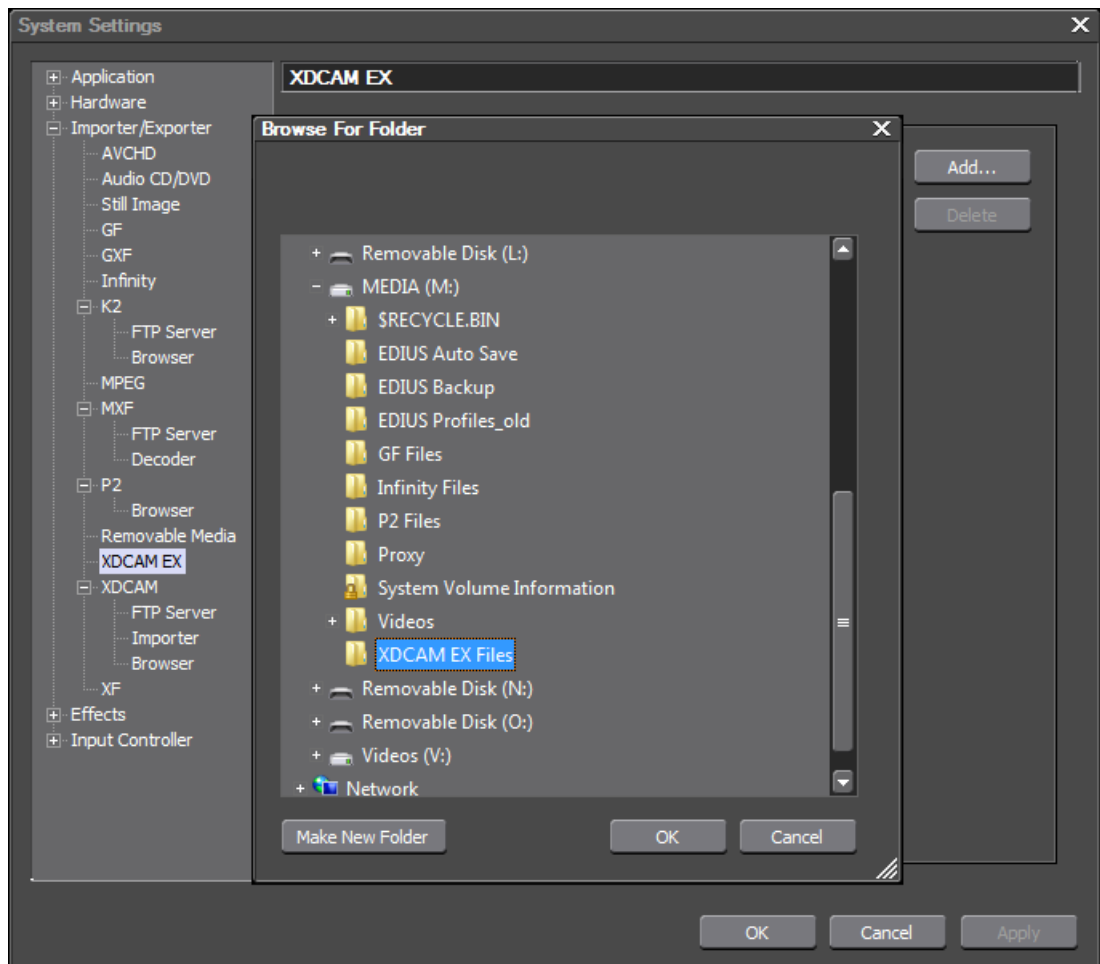
XDCAM EX Settings

The XDCAM EX settings are a list of source folders in which the Source Browser will look for XDCAM EX files to be imported into the Asset Bin.

To add source folders to the list, do the following:

1. In the XDCAM EX dialog, click the **Add...** button and browse for the desired XDCAM EX file source folder (see [Figure 142](#)).

Figure 154. Browse for XDCAM EX Source Folder



2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the XDCAM EX Source Folders list.

3. Repeat the above steps for any additional XDCAM EX source folders you wish to add.

To delete a source folder from the list, select the desired source folder and click the **Delete** button.

For more information on importing see [Section 3-Importing and Capturing](#).

XDCAM Settings

XDCAM settings allow you to create a list of FTP servers to which EDIUS may connect to import XDCAM files, specify audio handling when editing proxy files and to designate XDCAM browser settings.

Note XDCAM files may be imported directly from an XDCAM drive. See [Importing from an XDCAM Drive on page 269](#) for more information.

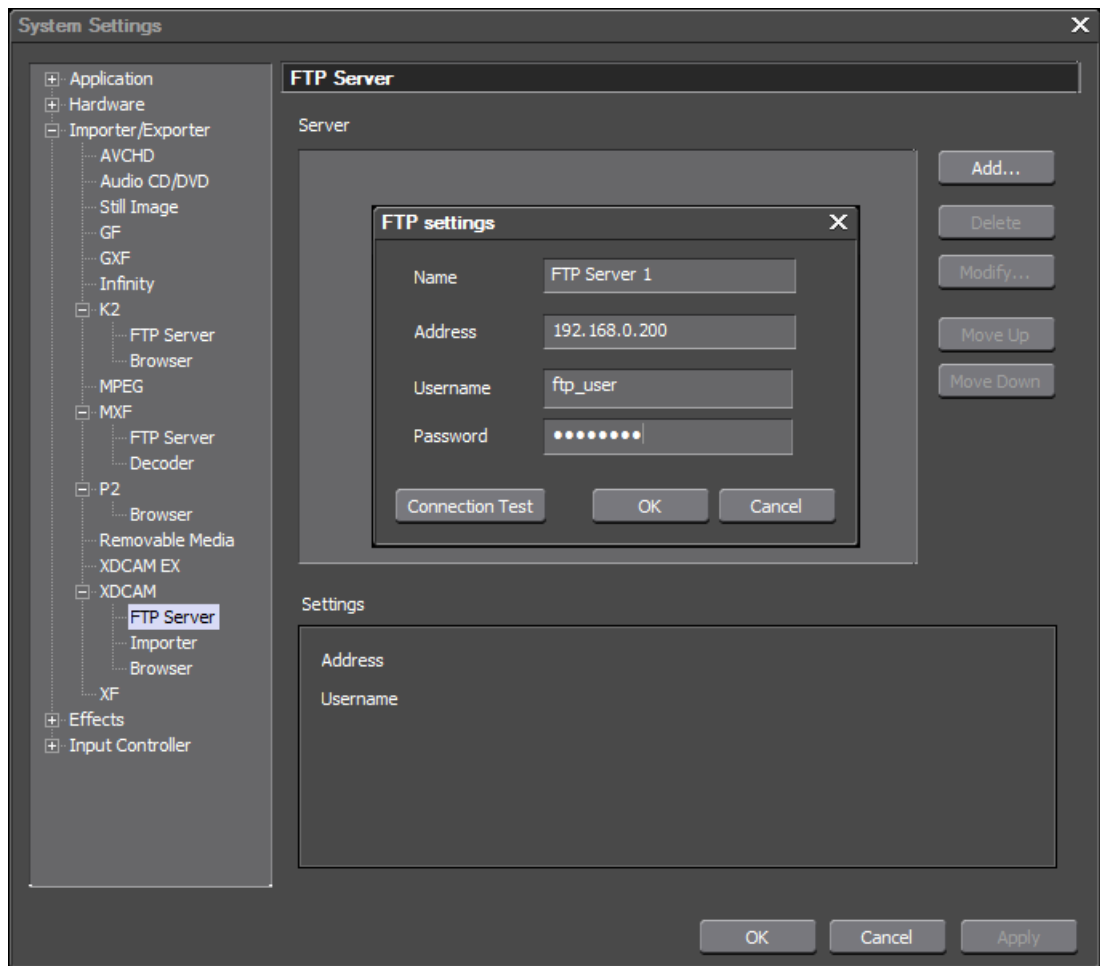
FTP Servers

To add FTP Server(s) to the list, follow these steps:

1. From the expanded XDCAM tree (click the “+” to expand the XDCAM tree if it is collapsed), select FTP Server
2. In the FTP Server dialog, click the **Add...** button.

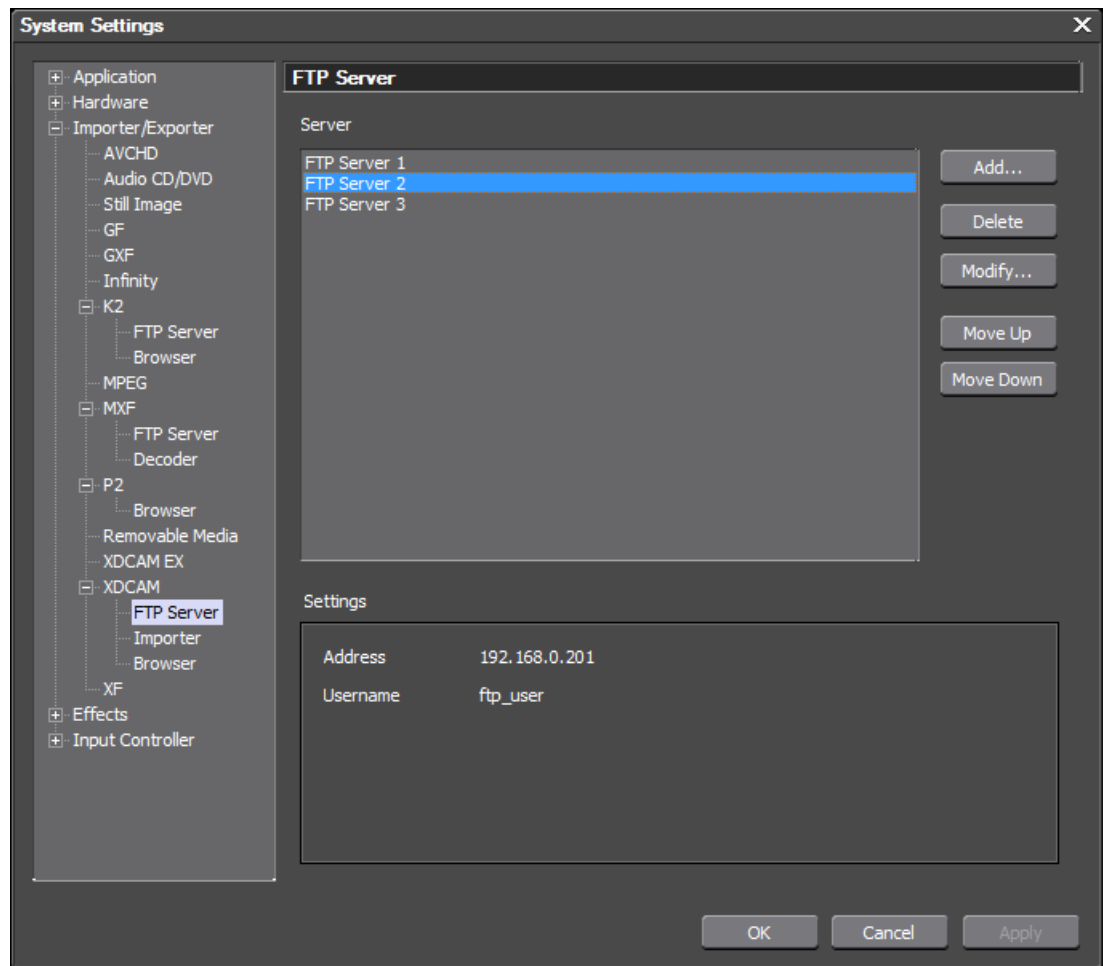
The FTP setting dialog appears as illustrated in [Figure 155](#).

Figure 155. XDCAM FTP Settings Dialog



3. Enter the following FTP Server information:
 - FTP server name
 - IP address of the FTP server
 - FTP server user name
 - FTP server password
4. Click the **Connection Test** button to verify that the provided FTP server information is correct and that EDIUS can connect to the FTP server.
5. If the connection failed warning appears, verify and correct the FTP server connection information.
6. If the FTP connection succeeds, click the **OK** button to add the FTP server to the FTP Server list as shown in [Figure 156](#).

Figure 156. XDCAM FTP Server List



7. Repeat the steps above for any additional FTP servers you wish to add.

Delete an FTP Server

To delete an FTP server from the list, select the desired server and click the **Delete** button.

Modify FTP Server Settings

To modify the settings associated with an FTP server, select the server in the list and click the **Modify...** button.

The FTP settings dialog appears.

Make the desired changes and click the **OK** button.

Reorder FTP Servers in the List

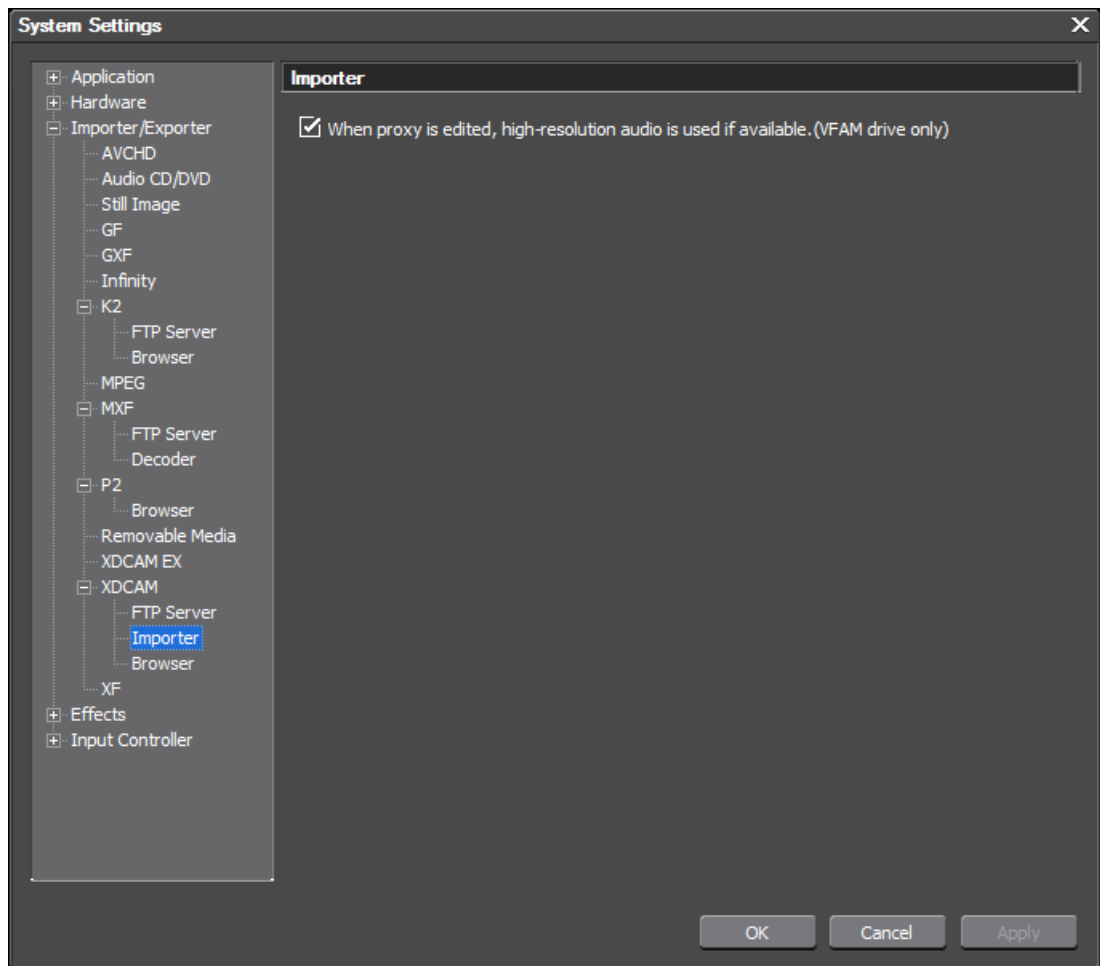
To reorder servers in the list, select the desired server and, depending upon the current position in the list, click the **Move Up** or **Move Down** button as desired.

Importer Settings

When editing XDCAM proxy files, high-resolution audio is used if available if this option is selected. It is selected by default.

Note High-resolution audio is only available in proxy editing of files imported from an XDCAM VFAM drive.

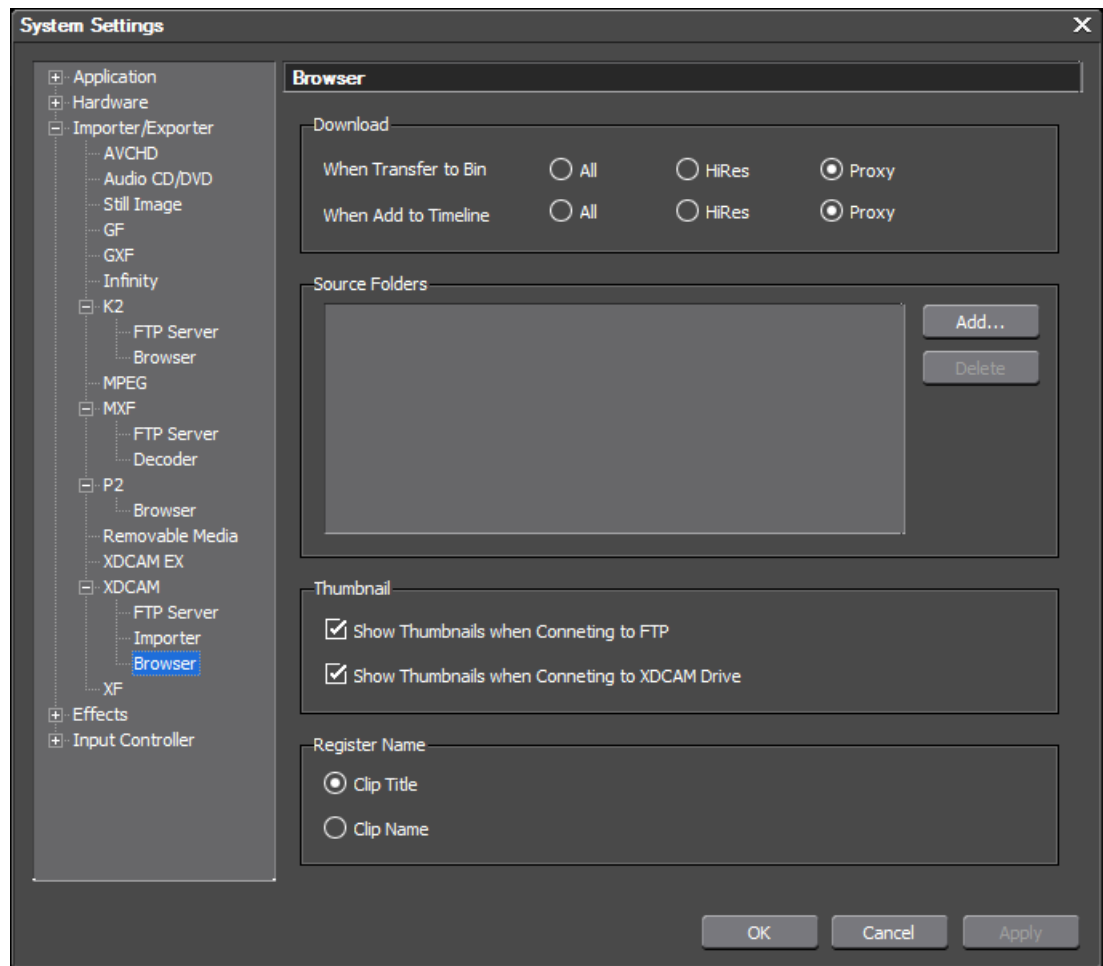
Figure 157. XDCAM Importer Settings



Browser Settings

XDCAM browser settings control what gets downloaded, viewed and registered when selecting files to import from XDCAM drives.

Figure 158. XDCAM Browser Settings



Download

In the download section, select which XDCAM clip elements should be downloaded when clips are added to the Asset Bin and the Timeline from the Source Browser.

- All - downloads both high-resolution clips and the low-resolution proxy file
- HiRes - downloads the high resolution clip only.
- Proxy - downloads the low-resolution proxy file only.

Source Folders

Click the **Add...** button and browse for the desired source folders on the XDCAM drive.

To delete a source folder from the list, select the source folder and click the **Delete** button.

Thumbnail

If you wish to display clip thumbnails when browsing for XDCAM clips on an FTP server or XDCAM drive, select the appropriate option(s). Both are selected by default.

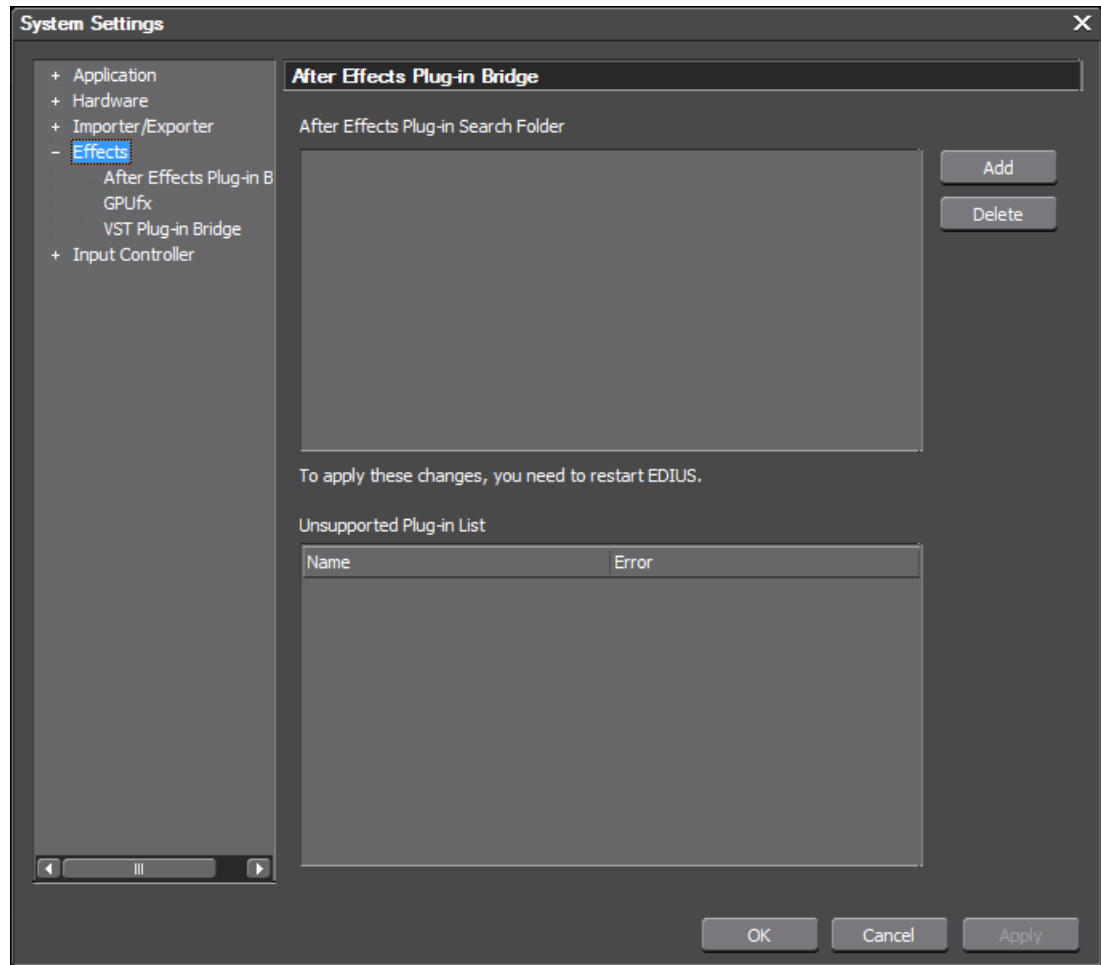
Register Name

Select the clip element (Clip Title or Clip Name) that should be used for imported clips when registering them in the Asset Bin.

Effects Settings

Effects settings are available for After Effects plug-ins, GPUfx and VST plug-ins. To access effects settings select Settings>System Settings>Effects from the Preview window menu bar. See [Figure 159](#).

Figure 159. Effects Settings



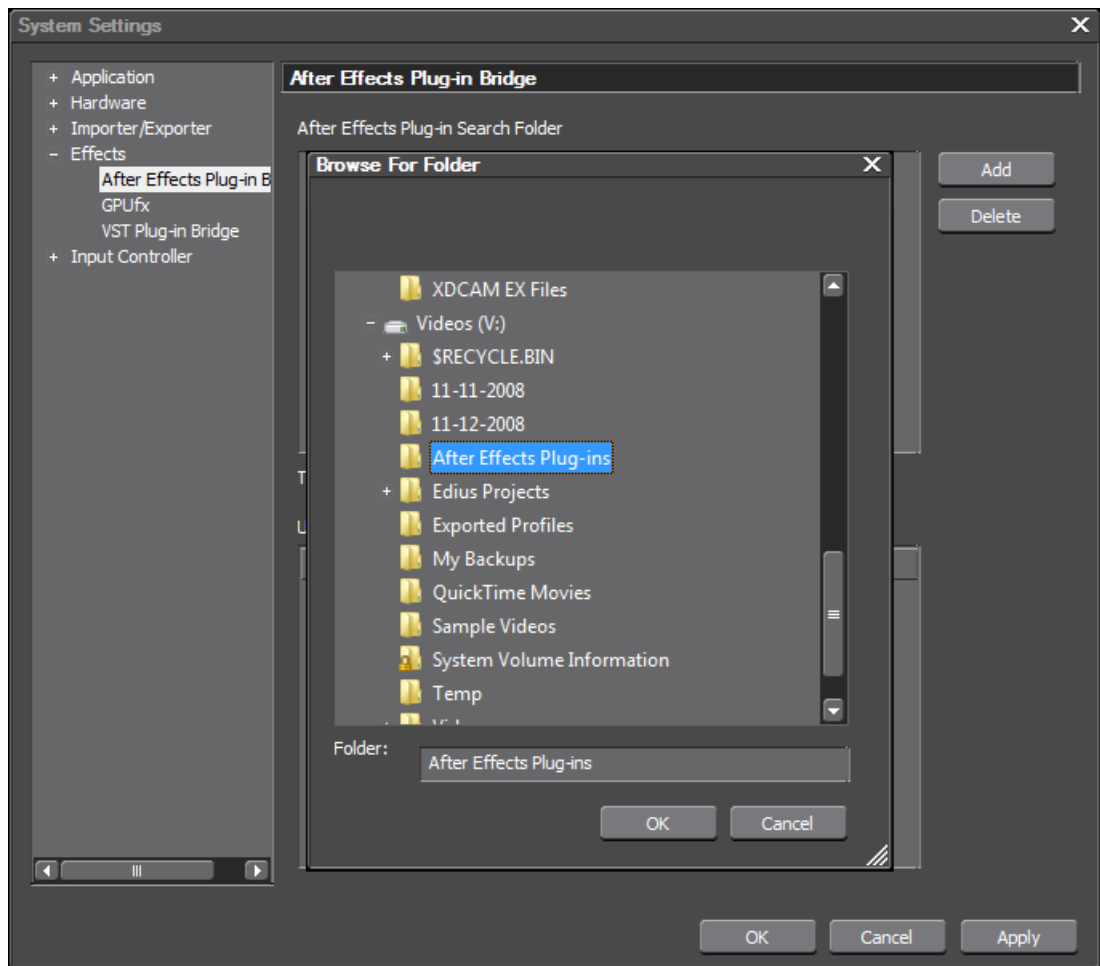
After Effects Plug-In Bridge Settings

Many After Effects plug-ins may be used with EDIUS. The After Effects Plug-in Bridge settings are a list of search folders that contain After Effects plug-ins.

To add a plug-in search folder to the list, do the following:

1. In the After Effects Plug-in Bridge dialog, click the **Add** button and browse for the desired After Effects Plug-in search folder (see [Figure 160](#)).

Figure 160. Browse for After Effects Plug-in Search Folder



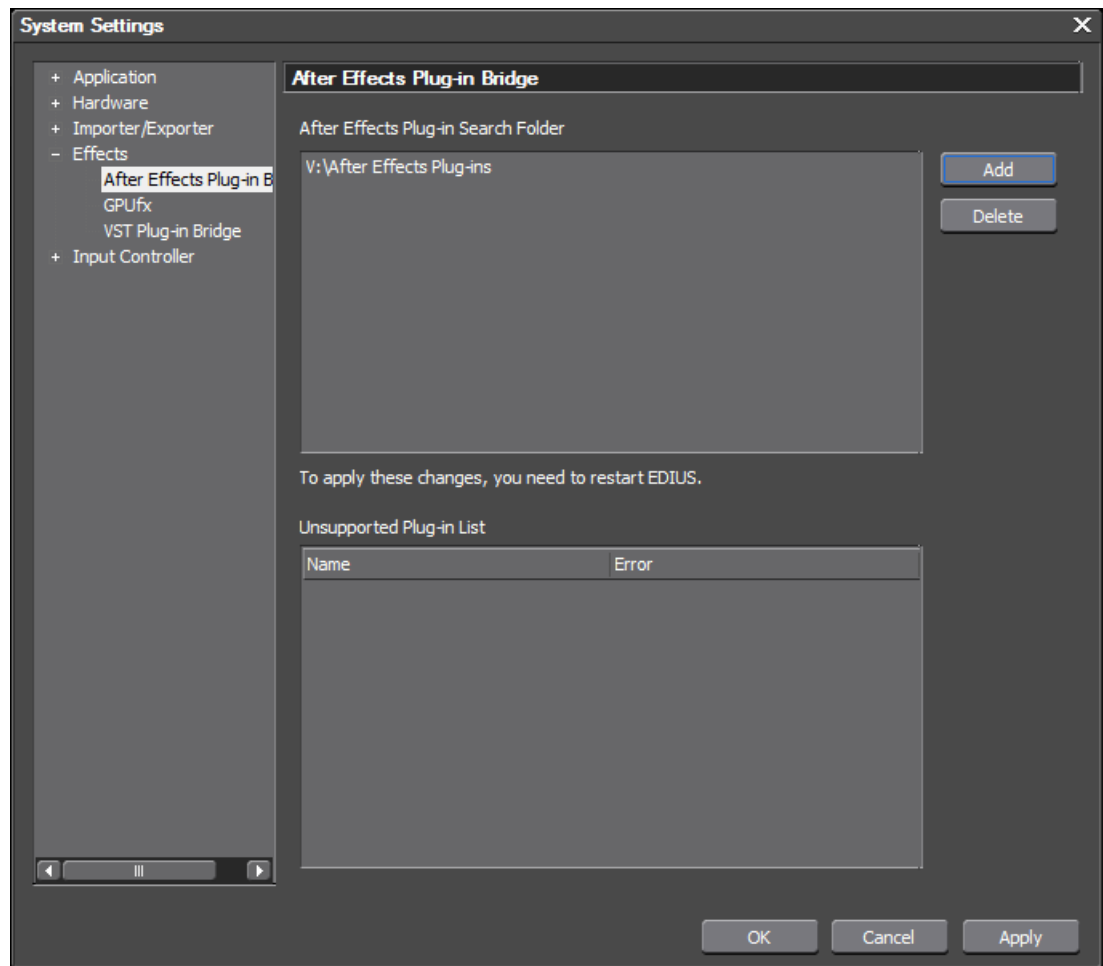
2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the After Effects Plug-in Search Folders list.

3. Repeat the above steps for any additional After Effects plug-in search folders you wish to add.

Note After adding search folder(s) to the After Effects Plug-in Search folder list, EDIUS must be restarted before the folder will be searched for plug-ins. Some plug-ins in search folder(s) may not be supported by EDIUS. Unsupported plug-ins will appear in the Unsupported Plug-in List (see [Figure 161](#)).

Figure 161. After Effects Plug-in Search Folders and Unsupported List



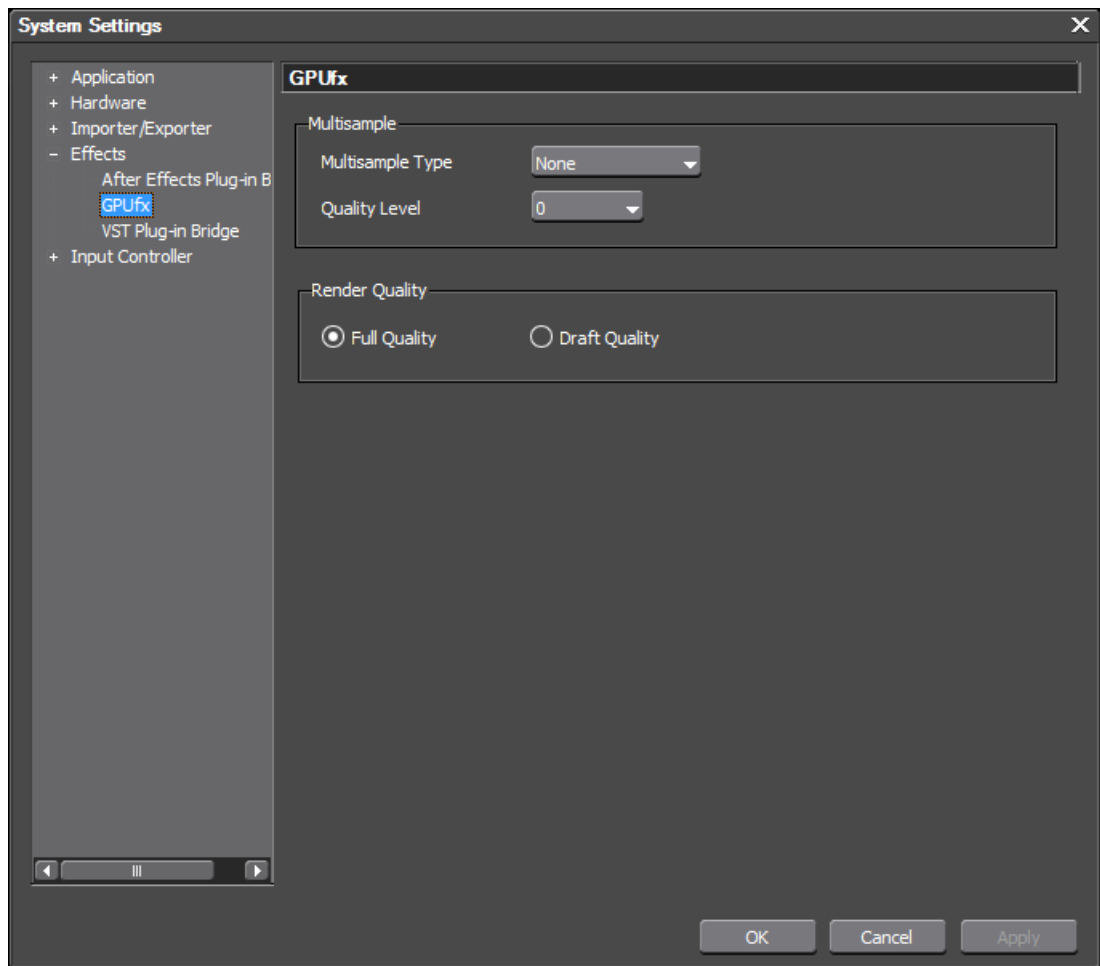
To delete a search folder from the list, select the desired search folder and click the **Delete** button.

GPUfx Settings

If you have a video card that supports GPUfx, these settings determine how GPUfx is used in EDIUS.

The GPUfx Settings are accessed by selecting Settings>System Settings from the Preview window and then selecting GPUfx Settings from the GPUfx tree in the Settings dialog. See [Figure 162](#).

Figure 162. GPUfx Settings



Multisample Settings

Select a multisample type from the drop-down list box. Choices are:

- None (default)
- NonMaskable
- 2 Samples
- 4 Samples
- 6 Samples

Quality Level

Select a quality level (applies only if the Multisample type is set to Non-Maskable). Choices are 0, 1, 2. Default = 0 for all multisample types.

The quality level is set to a default of 0.

Rendering Quality

Select the desired rendering quality.

- Full Quality
- Draft Quality

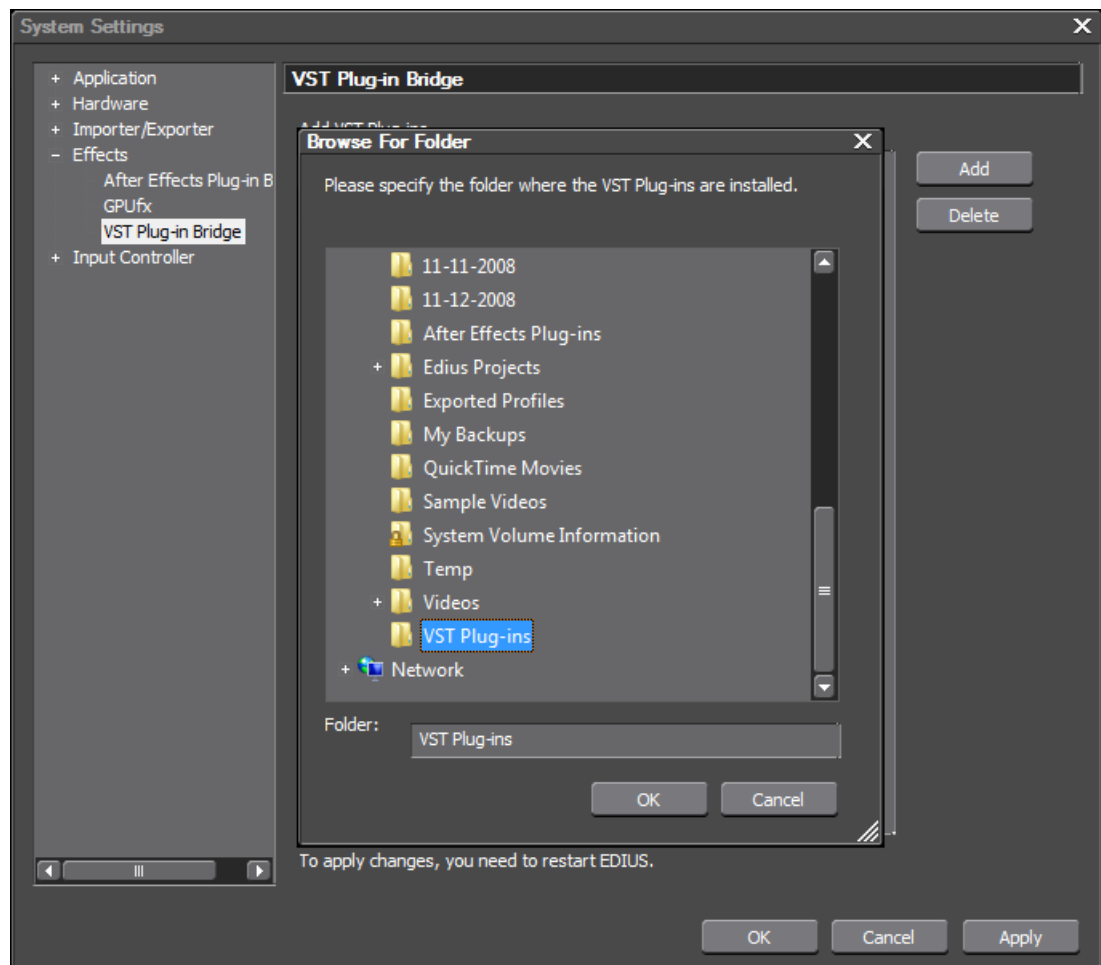
VST Plug-In Bridge Settings

VST Plugin Bridge Settings allow you to specify the folders where VST plug-ins are located.

To add a plug-in folder to the list, do the following:

1. In the VST Plug-in Bridge dialog, click the **Add...** button and browse for the desired VST Plug-in folder (see [Figure 163](#)).

Figure 163. Browse for VST Plug-in Folder



2. Click the **OK** button in the Browse for Folder dialog.

The selected folder is added to the VSTPlug-ins list.

3. Repeat the above steps for any additional VST plug-in folders you wish to add.

Note After adding folder(s) to the VST Plug-in Search folder list, EDIUS must be restarted before the folder will be searched for plug-ins.

VST folder(s) will be registered in the AudioFilters tree in the Effect Palette.

To delete a search folder from the list, select the desired search folder and click the **Delete** button.

Input Controller Settings

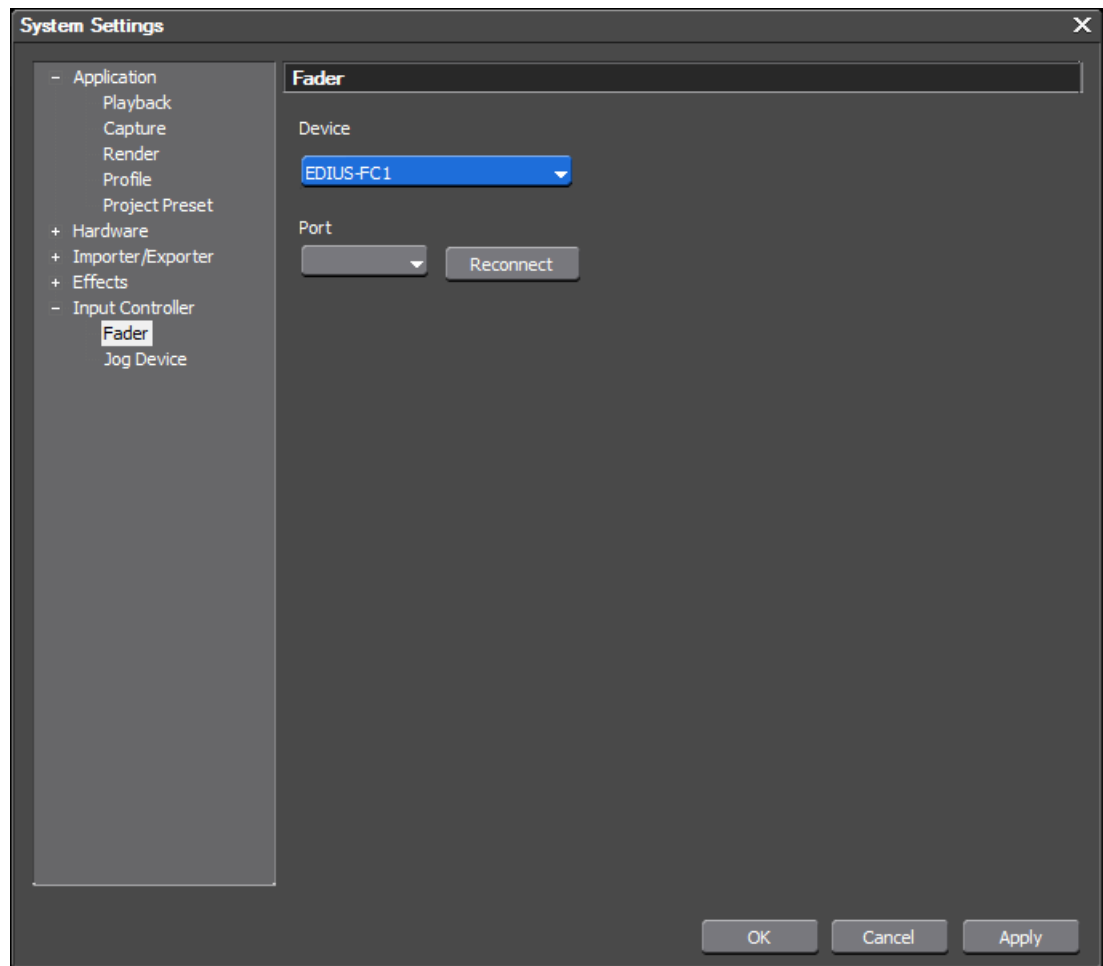
Input controller settings allow you to select configured external hardware devices such as fader and jog controllers which may be attached to the EDIUS computer.

See [User Input Controller Settings on page 243](#) for configuration information.

Fader Settings

Fader device settings are accessed by selecting Settings>System Settings>Input Controller>Fader from the Preview window menu bar. Click the “+” sign to expand the Input Controller tree if it is collapsed. See [Figure 164](#).

Figure 164. Fader Device Settings

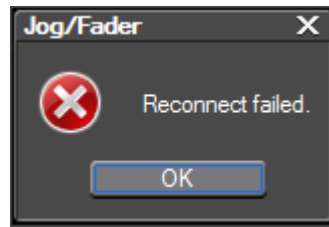


To specify a fader device for use with EDIUS, do the following:

1. Select the device from the Device drop-down list. Choices are Behringer BCF2000 and EDIUS FC-1. If Behringer BCF2000 is selected, see [Behringer BCF2000 on page 243](#) for configuration instructions.
2. Select the port on which the device is connected to the EDIUS computer.
3. Click the **Reconnect** button to detect and connect to the device.

Note If the device is not found, the error dialog in [Figure 165](#) appears. Check the device and the port connection to make sure it is correct.

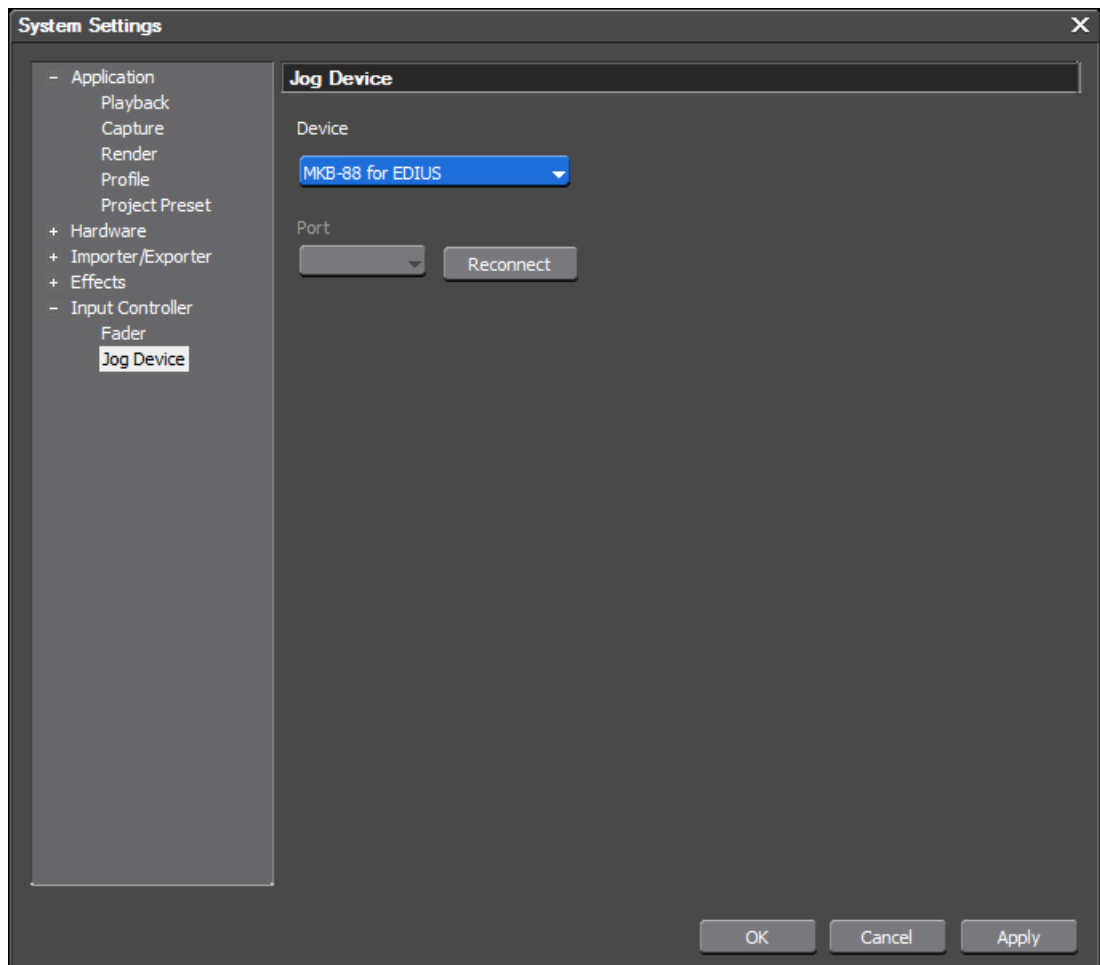
Figure 165. Jog/Fader Reconnect Failed



Jog Device Settings

Jog Device settings are accessed by selecting Settings>System Settings>Input Controller>Jog Device from the Preview window menu bar. Click the “+” sign to expand the Input Controller tree if it is collapsed. See [Figure 166](#).

Figure 166. Jog Device Settings



To specify a jog device for use with EDIUS, do the following:

1. Select the device from the Device drop-down list. Choices are EDIUS-JC1p and MKB-88.

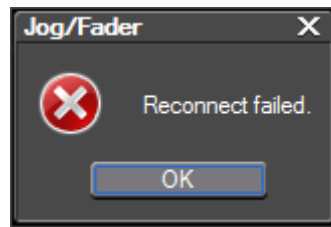
See [EDIUS JC1p Settings on page 247](#) for JC1p configuration instructions.

See [MKB-88 for EDIUS Settings on page 248](#) for MKB-88 configuration instructions.

2. Select the port on which the device is connected to the EDIUS computer.
3. Click the **Reconnect** button to detect and connect to the device.

Note If the device is not found, the error dialog in [Figure 167](#) appears. Check the device and the port connection to make sure it is correct.

Figure 167. Jog/Fader Reconnect Failed



User Settings

User settings are organized in the following settings categories:

- Application
- Preview
- User Interface
- Source
- Input Controller

Each of these categories contains specific settings that pertain to that general settings category. These settings are applied to the user profile used to log in to an EDIUS session.

Any or all of these settings can be adjusted according to user preferences.

Note Users logged in with a read only profile can change user settings; however, these settings changes will not be saved when the project or EDIUS is closed.

User settings are accessed by selecting Settings>User Settings from the Preview window.

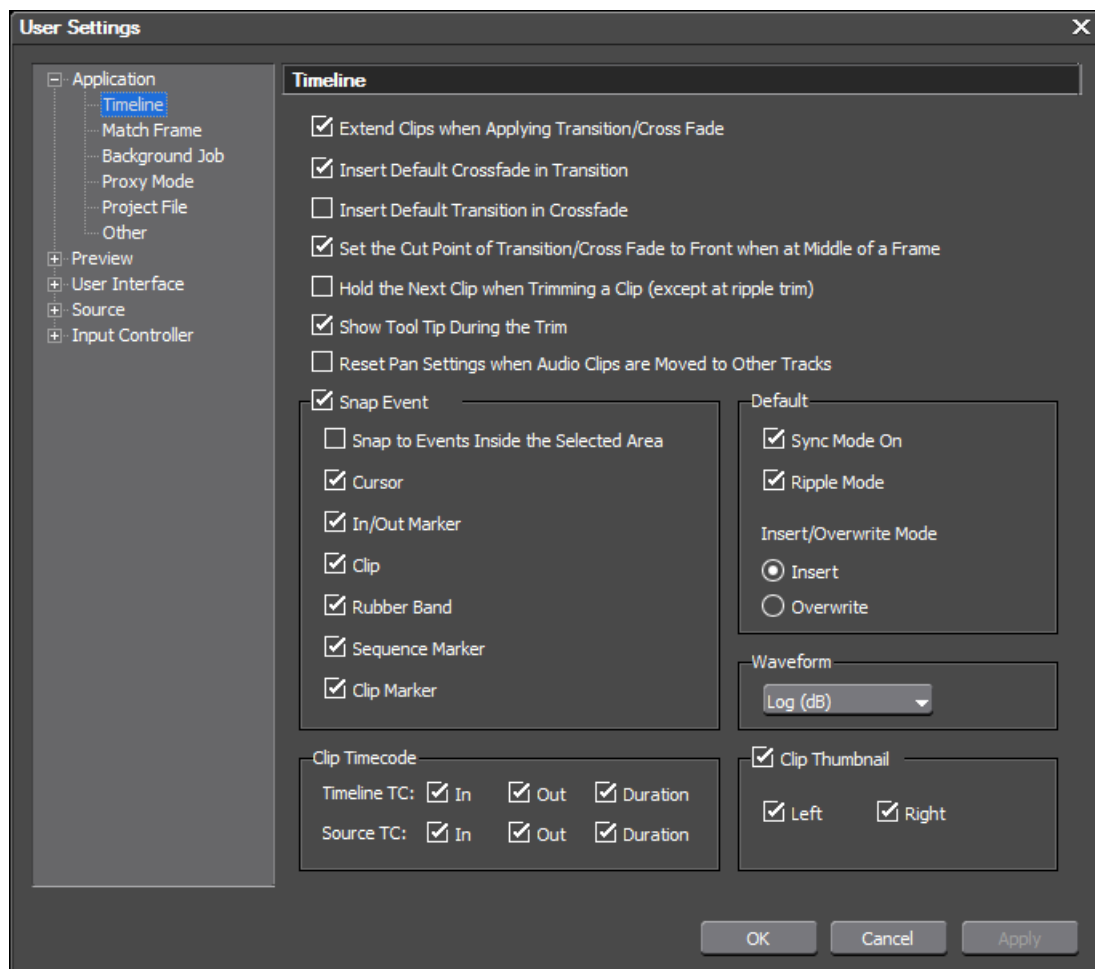
User Application Settings

System application settings include the following settings and configuration item categories:

- Timeline
- Match Frame
- Background Job
- Proxy Mode
- Project File
- Other

To access the user application settings select Settings>User Settings>Application from the Preview window menu bar. The User Settings dialog is shown in [Figure 168](#) with the Application tree expanded.

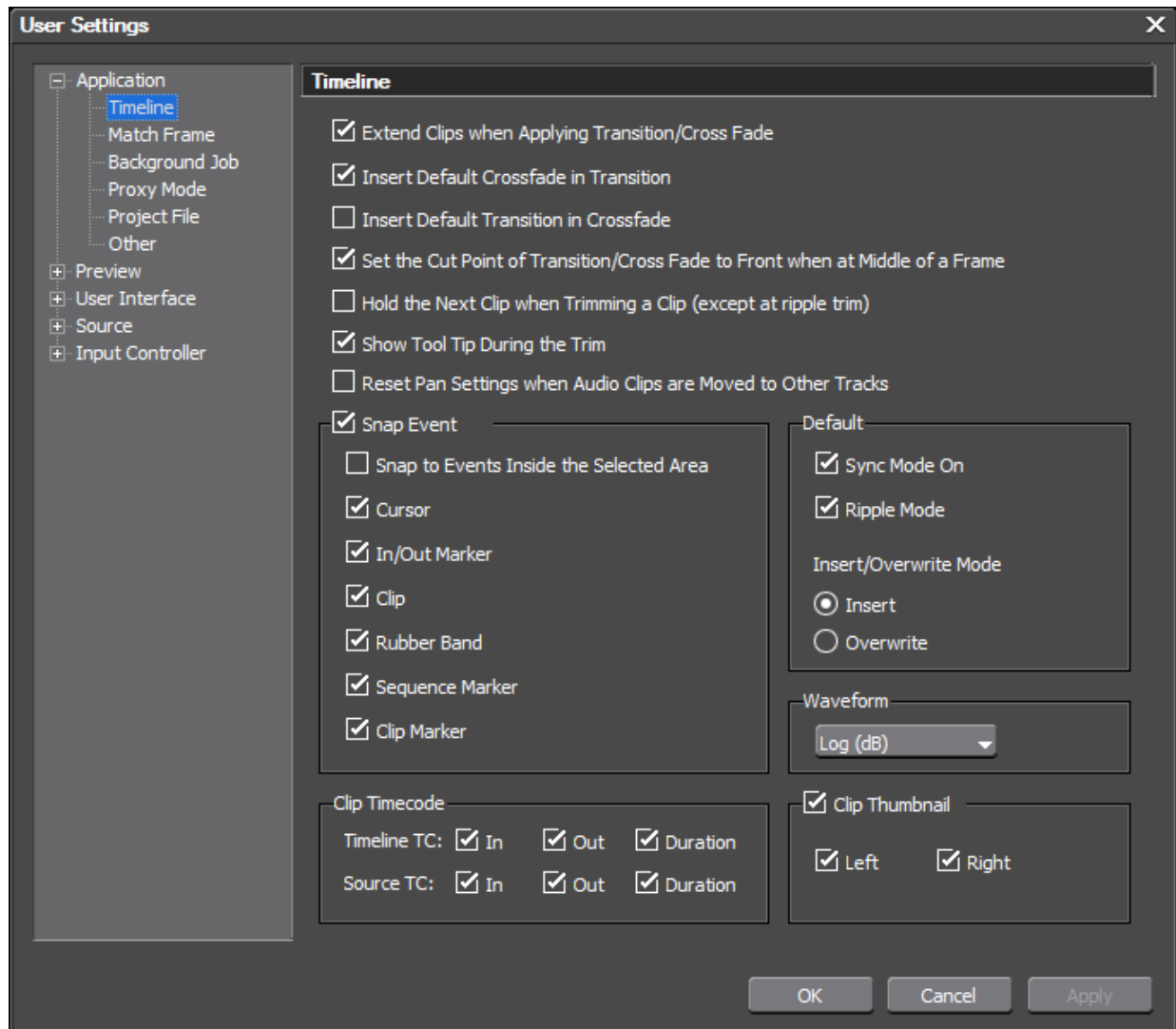
Figure 168. User Settings - Application - Timeline Dialog



Timeline Settings

Timeline settings control the behavior of various actions that take place when clips, transitions and other assets are placed on the timeline as well as default editing modes, timecode displays and other Timeline related settings.

Figure 169. User Settings Timeline Dialog



Extend Clips When Applying Transition/Cross Fade

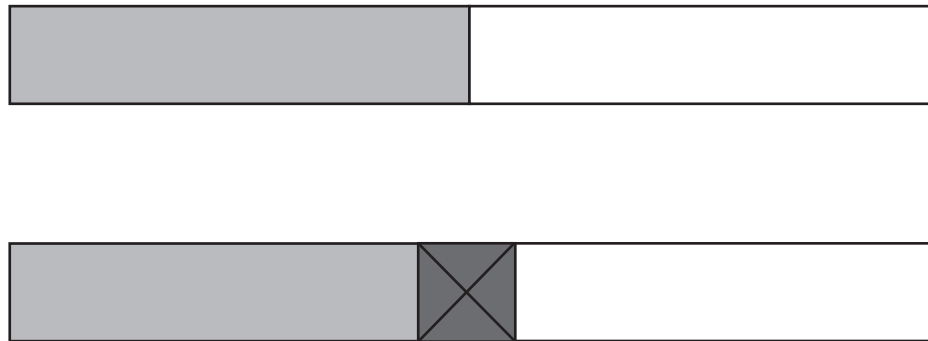
The status of this setting determines whether extend mode is enabled or fix mode is enabled as explained below.

Extend Mode

- **Extend Clips when Applying Transition/Cross Fade** — If this setting is selected, adding or deleting a transition or audio cross fade between clips will not change the overall sequence length on the Timeline as illustrated in [Figure 170](#). Default = Selected (extend mode enabled).

For more information on Extend Mode, see [Extend Mode on page 411](#).

Figure 170. Extend Mode Example

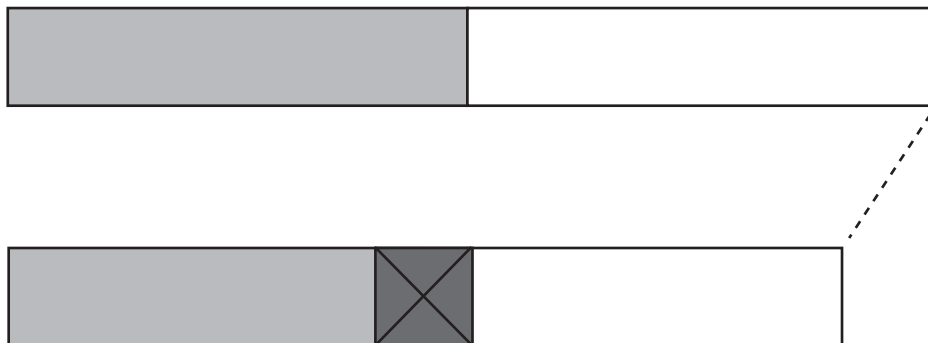


Fix Mode

- **Extend Clips when Applying Transition/Cross Fade** — If this setting is not selected (disabled), adding a transition or an audio cross fade between clips shortens the overall length of the sequence on the Timeline as illustrated in [Figure 171](#). Deleting a transition or cross fade lengthens the sequence on the Timeline. Default = Selected (extend mode enabled).

For more information on Fix Mode, see [Fix Mode on page 412](#).

Figure 171. Fix Mode Example



Insert Default Cross Fade in Transition

If this setting is selected, adding a transition to a video clip on the VA track will automatically add an audio cross fade of the same length as the transition to the audio clip at the same position. Default = Selected.

Insert Default Transition in Cross Fade

If this setting is selected, adding a cross fade to an audio clip on the VA track will automatically add a transition of the same length as the audio cross fade to the video clip at the same position. Default = Not Selected.

Set the Cutting Point of Transition/Cross Fade to Front...

If this setting is selected, the cut point of a transition or audio cross fade is set forward. For example, on a seven-frame transition (no even division point on either side of the cut line), the transition is set between the 4th and 5th frame. This is the first full-frame point forward of the 3.5 frame midpoint of the transition. Default = Selected.

Hold the Next Clip When Trimming a Clip (Except at Ripple Trim)

If this setting is selected, clips after the clip that is trimmed will hold their position on the Timeline unless ripple trim is enabled. Default = Not Selected.

Show Tool Tip During the Trim

If this setting is selected, tool tips are displayed during trim operations. If you prefer not to display tooltips while trimming, deselect this option. Default = Selected.

Initialize Pan Setting When Audio Clips are Moved to Other Tracks

If this setting is selected, the pan setting (see [Adjusting Volume and Pan on page 916](#)) for an audio clip will be initialized if the audio clip is moved to a different track. Default = Not Selected.

Snap Event

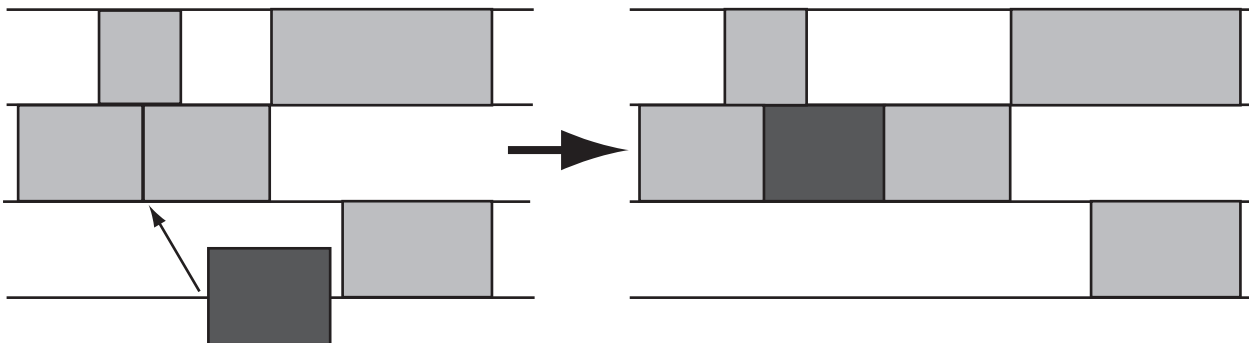
Selections in this section determine which items will snap to event destinations. (Default = all items selected).

- Snap to Events Inside the Selected Area
- Cursor
- In/Out Marker
- Clip
- Rubber Band
- Sequence Marker
- Clip Marker

Sync Mode

If sync mode is enabled, editing a track (inserting or moving clips, for example) affects other tracks if insert mode is also enabled. All tracks are kept in sync (maintain their prior positions relative to one another) from the insertion point on. See [Figure 172](#) for an example. Default = Not selected.

Figure 172. Sync Mode With Insert Enabled



Ripple Mode

With ripple mode enabled, when a clip is deleted or trimmed, the clips which follow in the Timeline move to fill in the space formerly occupied by the trimmed or deleted clip. Default = Selected (On).

Note With ripple mode on, the behavior of clips on all tracks is also affected by the status of the Sync Mode setting. The examples below illustrate the effect of the Sync Mode setting on Ripple Mode editing. Both Sync Mode and Ripple Mode may be simultaneously selected.

[Figure 173](#) represents the movement of clips in various tracks on the Timeline when ripple mode is on, sync mode is off and insert mode is enabled.

Figure 173. Ripple Mode On/Sync Mode Off/Insert Mode Enabled

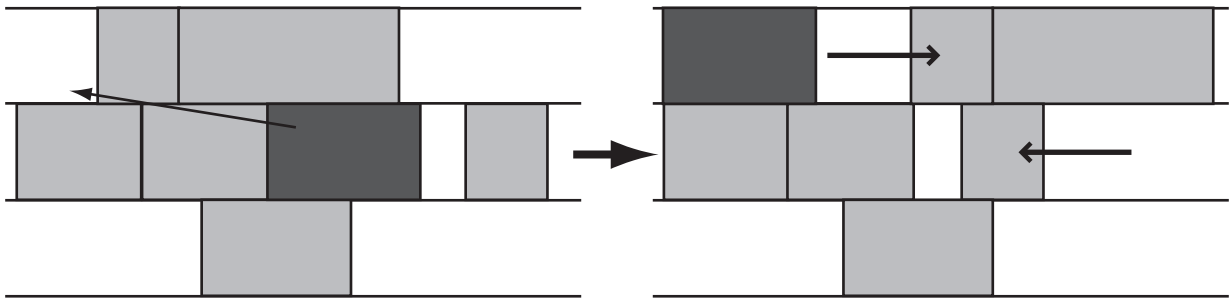
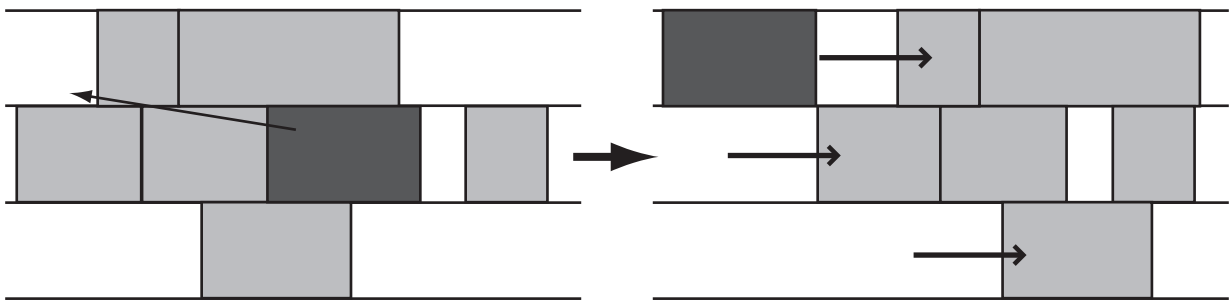


Figure 174 represents the movement of clips in various tracks on the Timeline when both ripple mode and sync mode are turned on with insert mode also enabled.

Figure 174. Ripple Mode On/Sync Mode On/Insert Mode Enabled

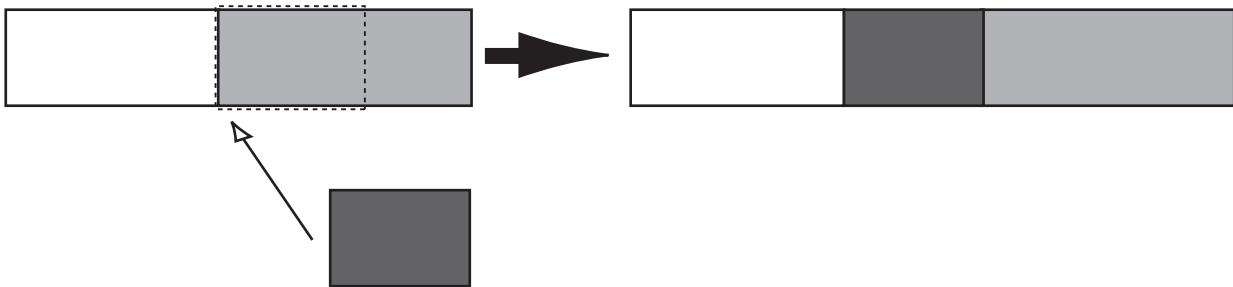


Note Ripple Mode may be toggled on/off from the Timeline.

Insert Mode

With insert mode enabled, adding a new clip moves any existing clips at the insertion point forward in time to accommodate the new clip. The length of the sequence is increased by the length of the inserted clip (see [Figure 175](#)). Default = Selected.

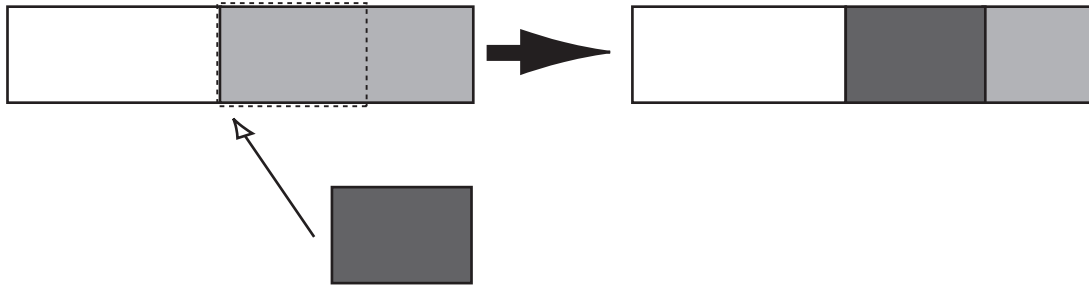
Figure 175. Insert Mode Example



Overwrite Mode

With overwrite mode enabled, adding a new clip overwrites the existing clip at the insertion point by the amount of overlap between the two clips. The length of the sequence does not increase (see [Figure 176](#)). Default = Not Selected.

Figure 176. Overwrite Mode Example



Note Insert Mode and Overwrite Mode are mutually exclusive. Only one or the other is active. Enabling one mode automatically disables the other.

Note Insert/Overwrite mode may be toggled from the Timeline.

Waveform

The Waveform selection sets the display of the waveform on the Timeline. Choices are Log(dB) or Linear (%). Select the desired waveform display from the drop-down list by clicking on the ▾ symbol and making the desired selection. Default = Log (dB).

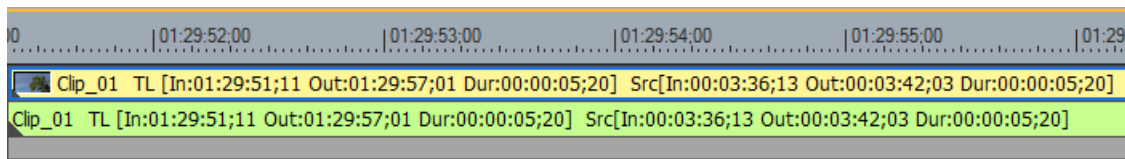
Clip Timecode

Displays selected timecodes on clips on the Timeline.

In/Out points and duration timecodes of both the Timeline clip and the original Source clip may be selected for display.

[Figure 177](#) all Timeline (TL) and Source (SRC) timecodes displayed on a clip on the Timeline

Figure 177. Timecodes displayed on Timeline Clip



Clip Thumbnail

If Clip Thumbnail is selected, thumbnails of the In/Out points are displayed at the clip edge of the Timeline. Thumbnails may be displayed on the left edge, the right edge or both locations. Default = Both selected.

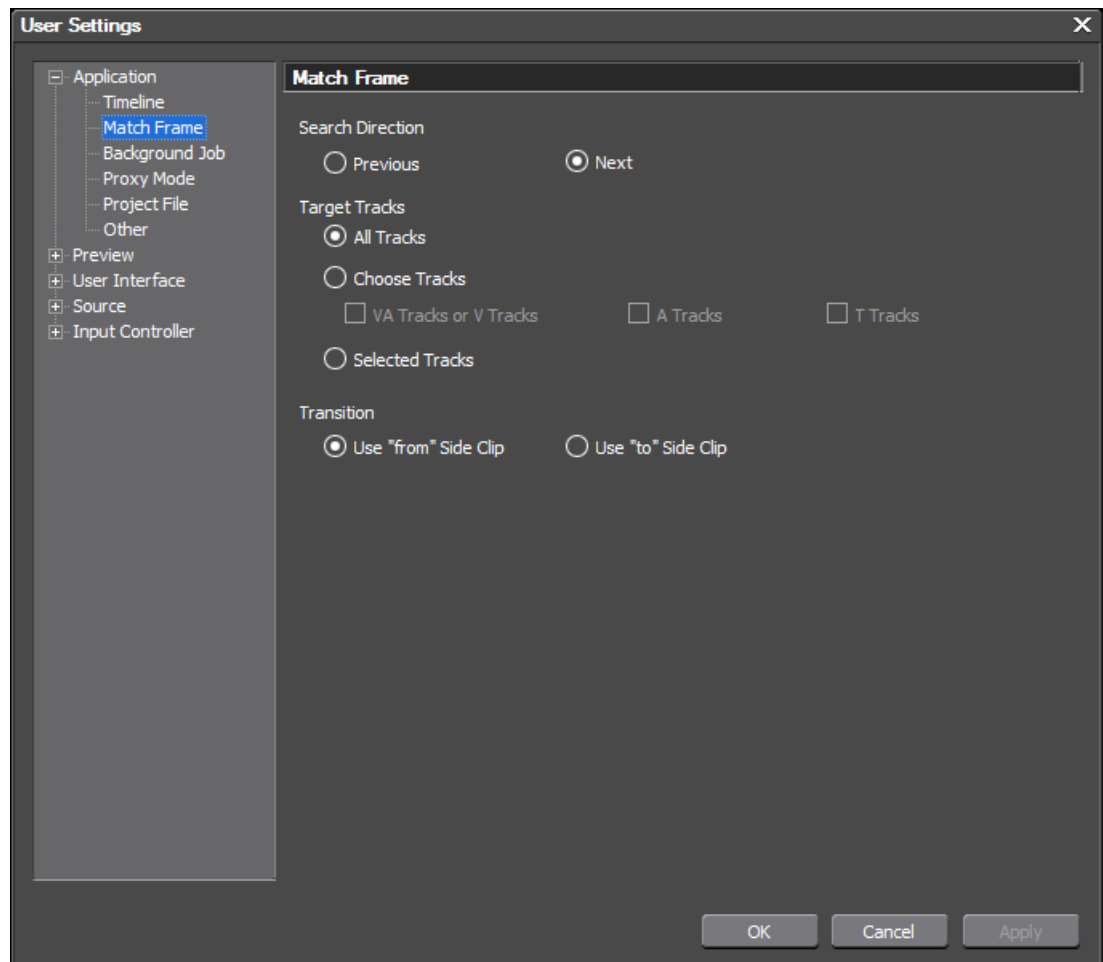
In [Figure 177](#) above, the clip thumbnail appears on the left edge of the clip.

Match Frame Settings

Match Frame settings determine search order and targets. See [Figure 178](#).

Note After making changes to any of the items in the Match Frame Settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 178. Match Frame Settings



Search Direction

Select the desired search direction; Previous or Next (default). Previous searches from right to left across the Timeline. Next searches from left to right across the Timeline.

Target Tracks

The target tracks selection determines which tracks are searched. All tracks is the default. If you want to limit the tracks that are searched, select Choose Tracks and then select the tracks to be included in searches. Choices are:

- VA tracks or V tracks (Video/Audio or Video only)
- A tracks (Audio)
- T tracks (Title)
- Selected Tracks (tracks actively selected in the Timeline window)

Transition

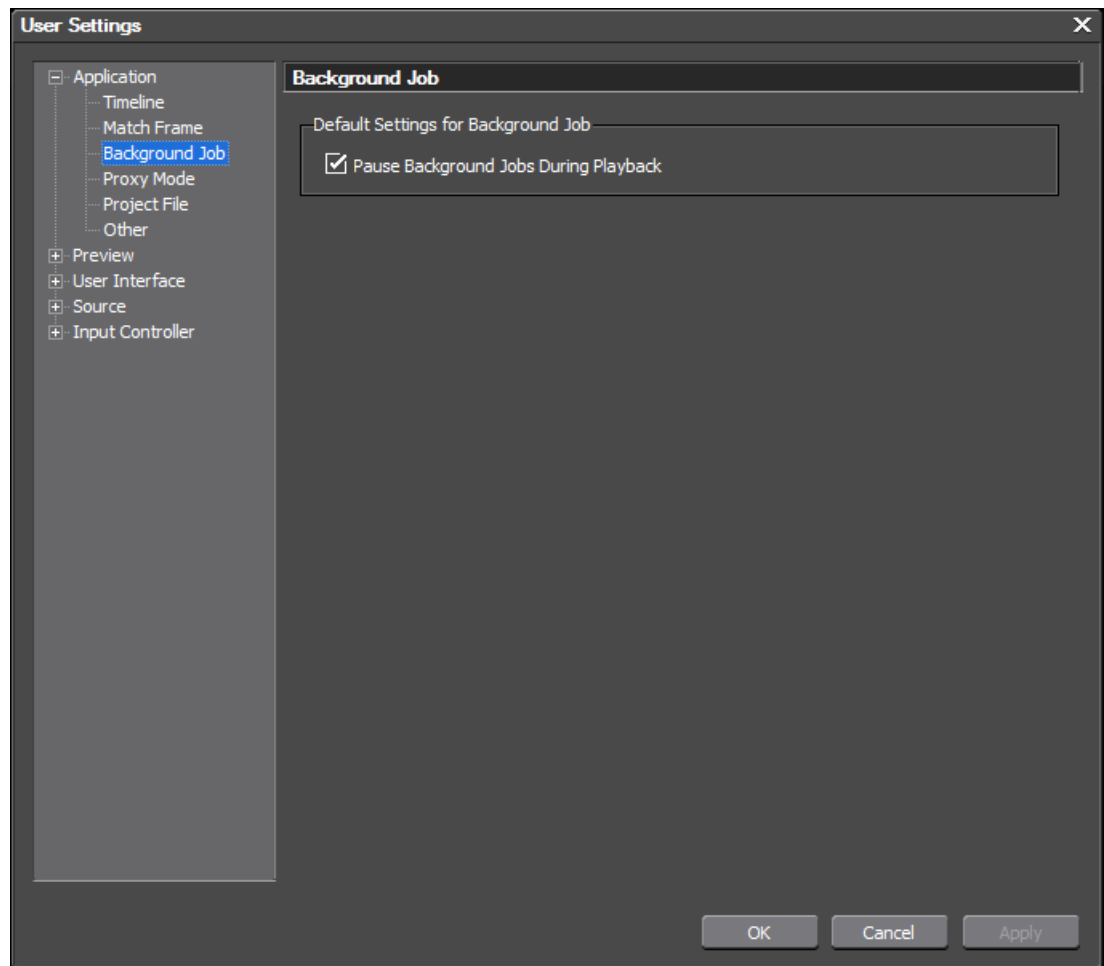
When searching for transitions, this setting determines if the search should find the frame before the transition (“from” side clip) or the frame after the transition (“to” side clip). Default = “from” side clip.

Background Job Settings

Background job settings determine whether or not background job processing is paused during playback. Background jobs include such processes as proxy file creation, waveform cache creation and clip rendering.

Enable the Pause background Jobs During Playback option if you wish background processing to pause during playback. See [Figure 179](#). For more information on background jobs, see [Background Jobs on page 287](#).

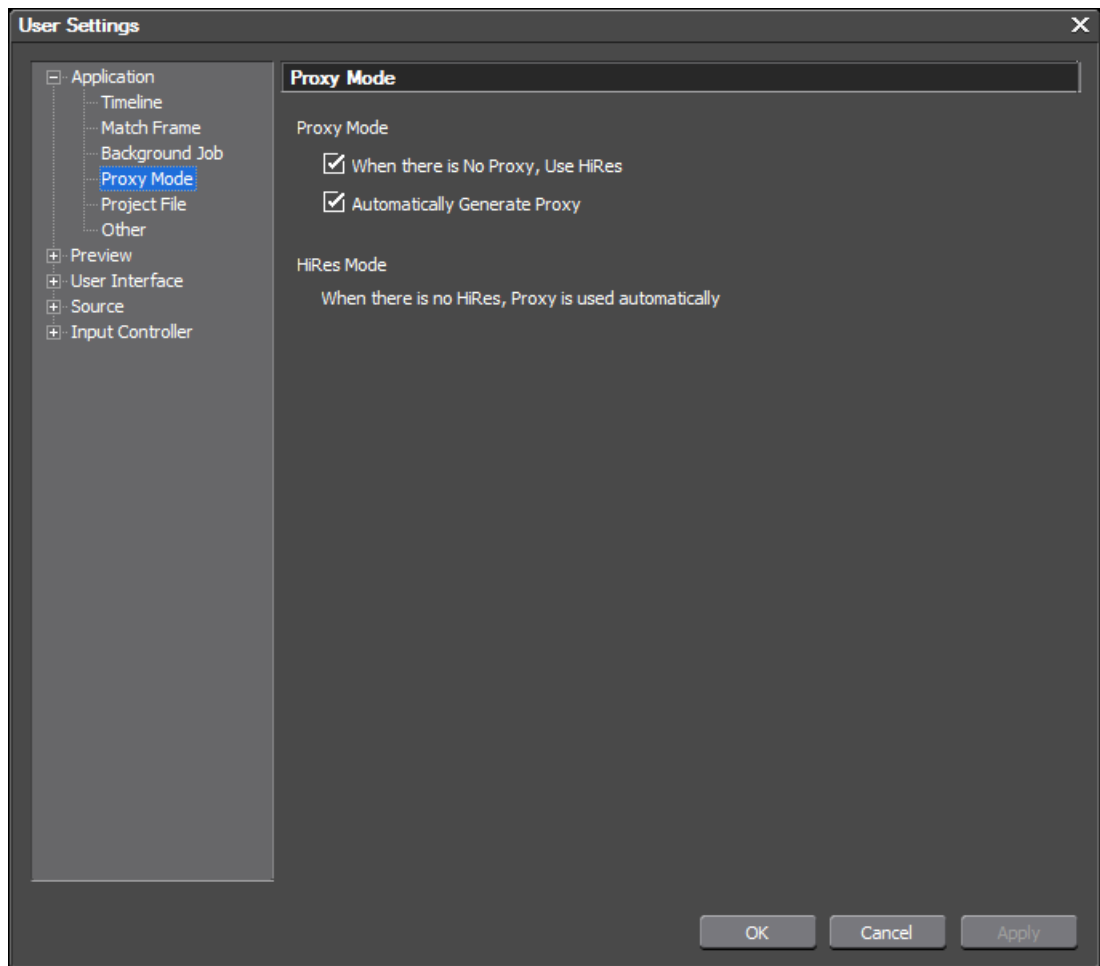
Figure 179. Background Job Settings



Proxy Mode Settings

Proxy mode settings determine what to do if proxy files do not exist for a high resolution clip.

Figure 180. Proxy Mode Settings



Select or deselect the desired proxy handling options.

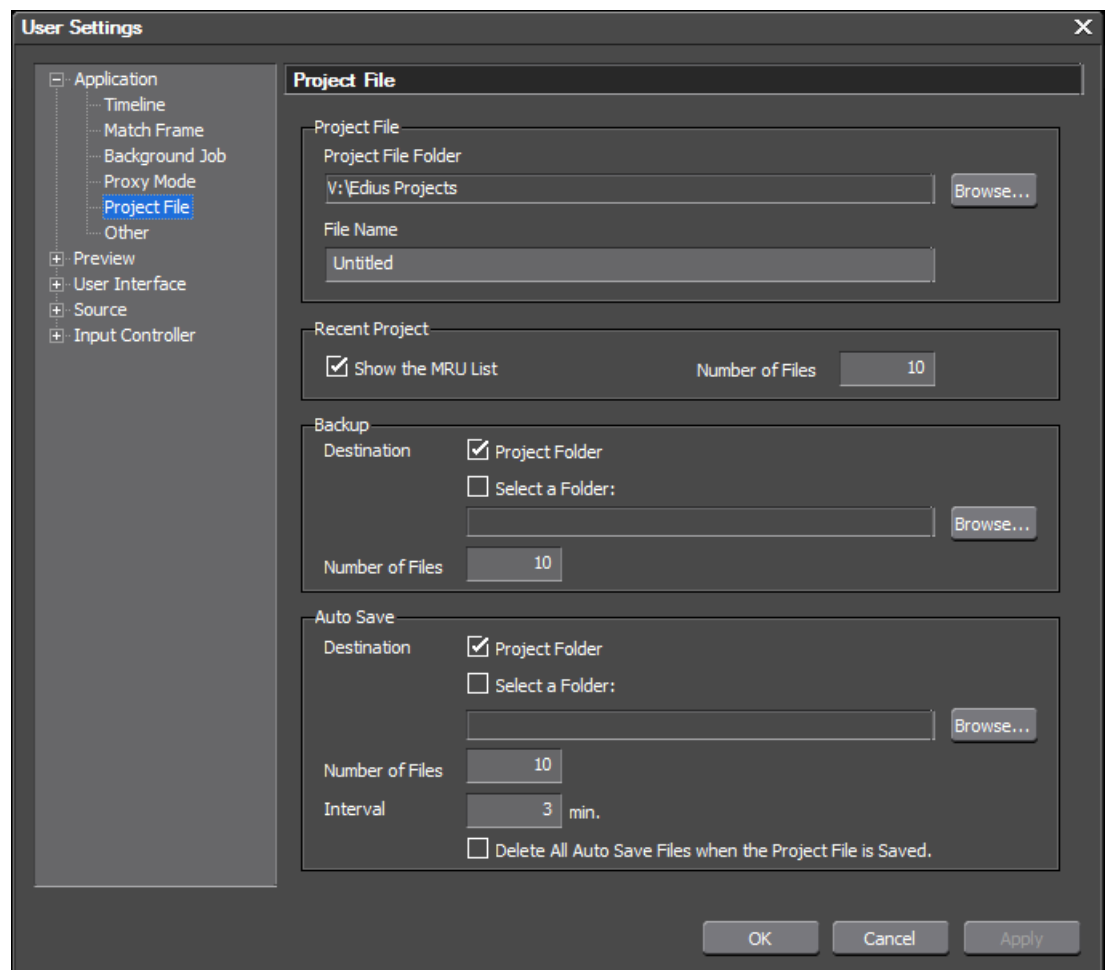
- When there is No Proxy, use HiRes - if a proxy file does not exist for a high resolution clip placed on the Timeline, EDIUS will allow editing of the high resolution file.
- Automatically Generate Proxy - A proxy file will be generated as a background job when a HiRes file is placed on the Timeline.

Project File Settings

Project file settings determine project, backup and auto save locations and behavior.

From the User Settings dialog, select Project File from the Application tree (click the “+” to expand the tree if it is collapsed).

Figure 181. Project File Settings



Project File Folder

Although the default project file folder is specified when EDIUS is launched for the first time, it may be changed at any time by specifying a new project file folder in the Project File dialog.

To change the project file folder, enter a new file folder path or click the **Browse...** button and browse for the desired file folder.

File Name

The name entered here is the default name assigned when a new project is created. An auto-incrementing unique number is automatically added to the end of this file name each time it is used. For example, if the first project is named Untitled, subsequent project files names will be Untitled1, Untitled2, Untitled3, etc.

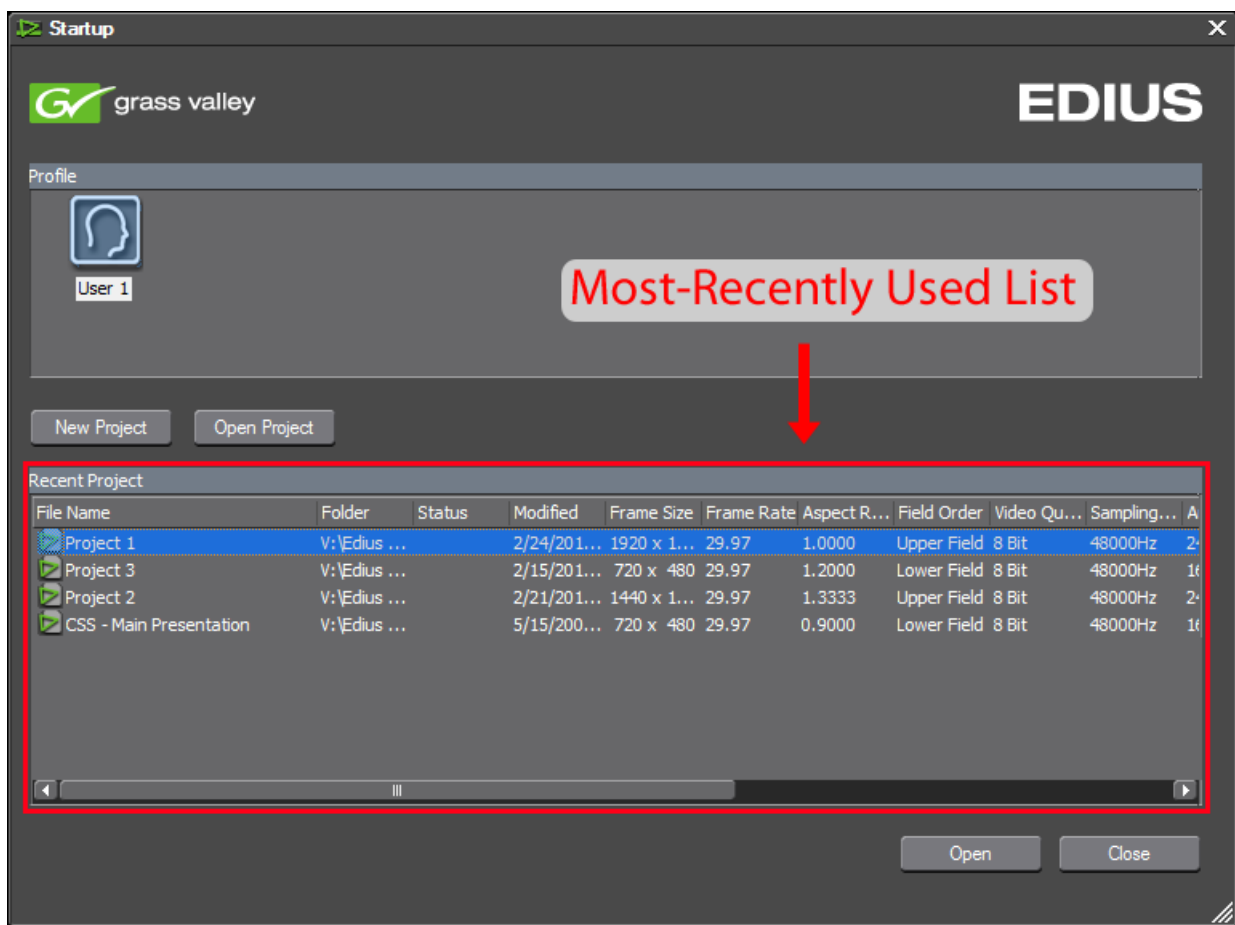
Note When a new project is created, any file name can be entered at that time. The name that appears in the File Name field is used only if no other file name is specified.

Recent Project

Select the Show the MRU List if you wish to see a list of most-recently used project displayed in the EDIUS startup window each time the application is launched. The Number of Files setting determines how many recently used projects will appear in that list.

See [Figure 182](#) for an example.

Figure 182. Most-Recently Used Files List in Startup Window



Backup Files

Backup files are only used in unusual circumstances such as project files becoming corrupted or EDIUS crashing while editing. They are not used in normal operations.

A backup file is automatically created each time a project is saved. From 1 to 100 backup files may exist per project. If the specified maximum number of backup files already exists in a backup folder, the oldest file is deleted when a new backup file is created.

Backup files are created automatically in the following manner:

Location

{Project Name}/{Project}/Backup

File Name

{Project name}-YYMMDD-HHMMSS.ezp

Note Backup files are read-only and cannot be overwritten.

To recover a project from a backup file, copy the file to the original project folder and import the file.

Auto Save Files

If the auto save is enabled, project files are automatically saved at the specified interval.

From 1 to 100 auto save files may exist per project. If the specified maximum number of auto save files already exists in an Auto Save folder, the oldest file is deleted when a new auto save file is created.

When a project is saved, all auto save files may remain in the auto save directories or be automatically deleted.

When auto save is enabled, auto save files are created in the following manner:

Location

{Project Name}/{Project}/AutoSave

File Name

{Project name}-YYMMDD-HHMMSS.ezp

To recover a project from an auto save file, copy the file to the original project folder and import the file.

Note Auto save files are read only and cannot be overwritten.

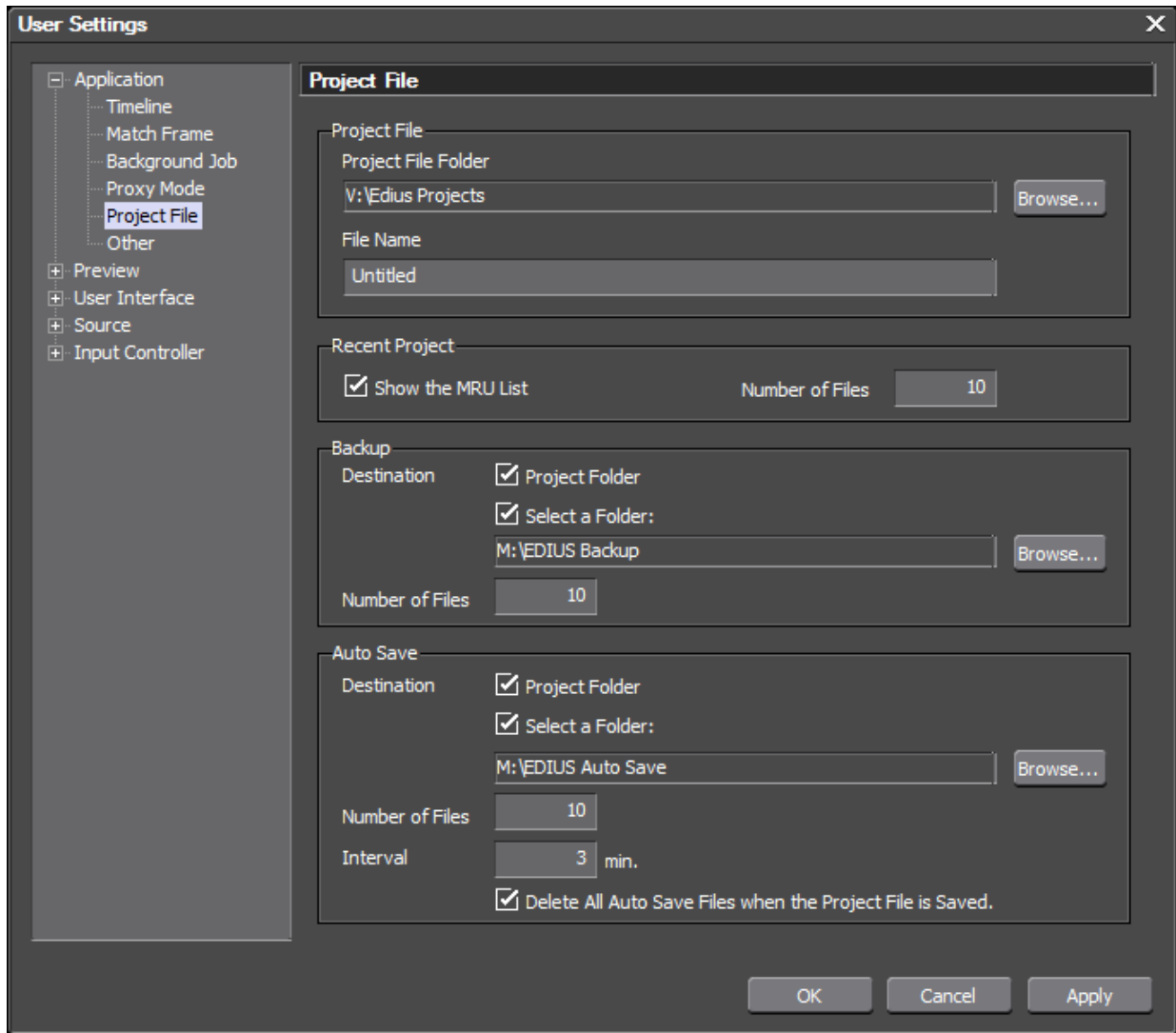
Backup/Auto Save Configuration

To configure backup and auto save functions, follow these steps:

1. Select Settings>User Settings>Application>Project File from the Preview window menu bar.

The Project File dialog depicted in [Figure 183](#) appears.

Figure 183. Project File Dialog



2. In the Backup section, enable the Select a Folder option if you wish to have secondary backup files saved in a location other than the project folder.
3. Click the **Browse** button and select the secondary folder location for backup files.

Note If the desired folder does not already exist, click the **Make New Folder** button in the Browse for Folder dialog and create the desired folder.

4. Click the **OK** button to close the Browse for Folder dialog.
5. In the Number of Files field, enter the desired maximum number of backup files (from 1 to 100) to be created in the project folder and the secondary backup location.
6. In the Auto Save section, enable the Select a Folder option if you wish to have secondary auto save files saved in a location other than the project folder.
7. Click the **Browse** button and select the secondary folder location for auto save files.

Note If the desired folder does not already exist, click the **Make New Folder** button in the Browse for Folder dialog and create the desired folder.

8. Click the **OK** button to close the Browse for Folder dialog.
9. In the Number of Files field, enter the desired maximum number of auto save files (from 1 to 100) to be created in the project folder and the secondary backup location.
10. Specify the desired auto save interval (from 1 to 180 minutes in the interval field).
11. If you want all auto save files automatically deleted when the project is manually saved, enable the Delete all Auto Save Files when the Project File is Saved option.
12. Click the **OK** button to close the Project File dialog.

Backup/Auto Save Considerations

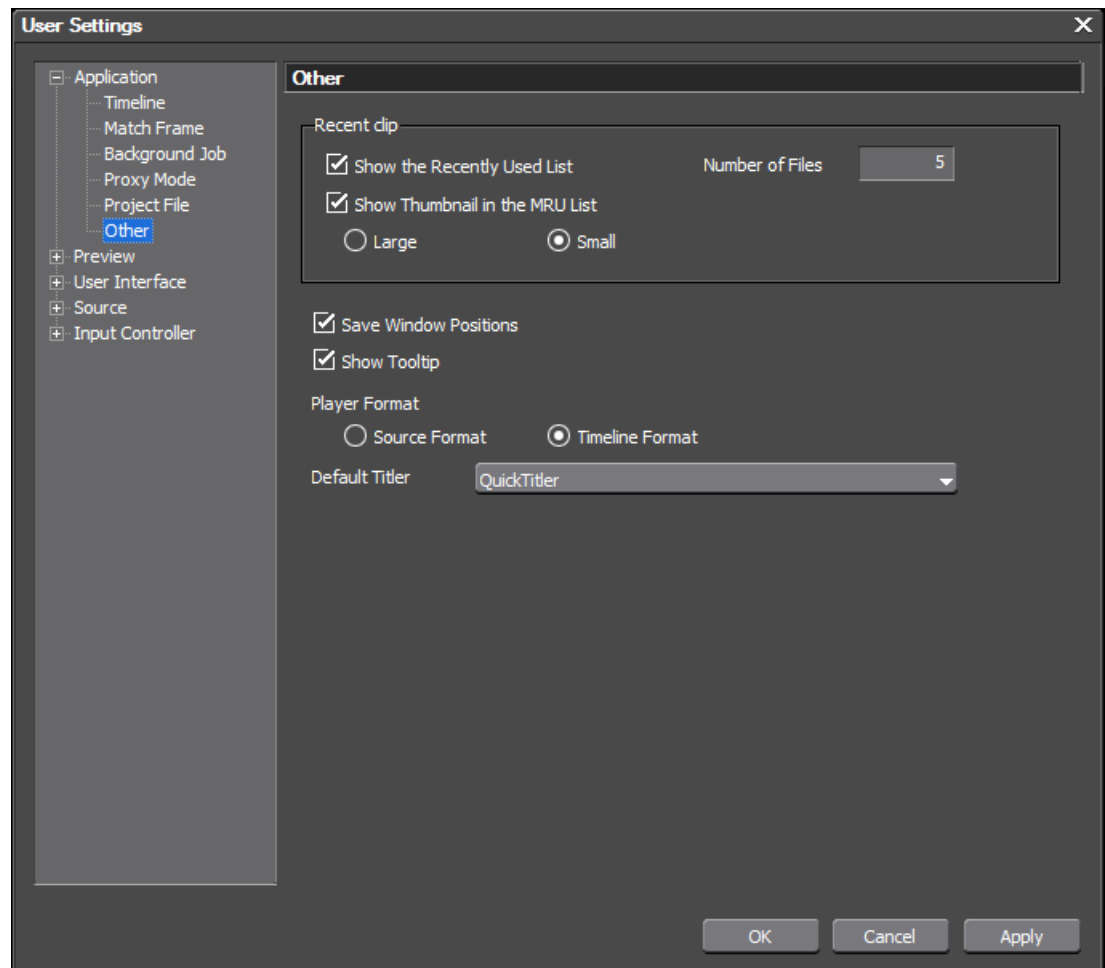
- A backup or auto save file name cannot exceed 255 characters. If the normal naming procedures ({project directory} or {secondary directory}/{project name}-YYMMDD-HHMMSS.exp results in a file name path longer than 255 characters, the file name will be truncated to {project directory} or {secondary directory}/{first five characters of project name}-HHMMSS.exp.
- Backup and Auto Save files do not appear in the Most Recently Used list.
- If both Project Folder and Select a Folder are disabled (see [Figure 183](#)) for backup or auto save, no backup or auto save files are created.
- If only Select a Folder is enabled and the specified location is not available, a backup or auto save file will be created in the project folder location even if that option is disabled.

- Auto Save does not save files under the following conditions:
 - Auto save is disabled.
 - Nothing has changed in the Asset Bin or Timeline since the last auto save.
 - Preview window is locked.
 - Auto save interval occurs while exporting a file or while exporting to tape.
 - Auto save interval occurs while trimming a clip (except in trim mode).
 - Auto save interval occurs while running a voice over.
 - Auto save interval occurs while Importer Settings dialog is active.
 - Auto save interval occurs while setting a poster frame.
 - Auto save interval occurs while project settings dialog is active.
 - Auto save interval occurs while creating a new project.
 - Auto save interval occurs during source capture.
 - Auto save interval occurs during playback, loop play, fast forward or fast reverse operations.
 - Auto save interval occurs while the mouse cursor is moving or a right-click menu is displayed.
- If Auto Save does not save because of playback, file trim or file export operations, auto save occurs automatically when the application becomes idle.
- Auto Save runs automatically before output to file or output to tape.

Other Settings

Other settings are miscellaneous settings that control EDIUS behavior.

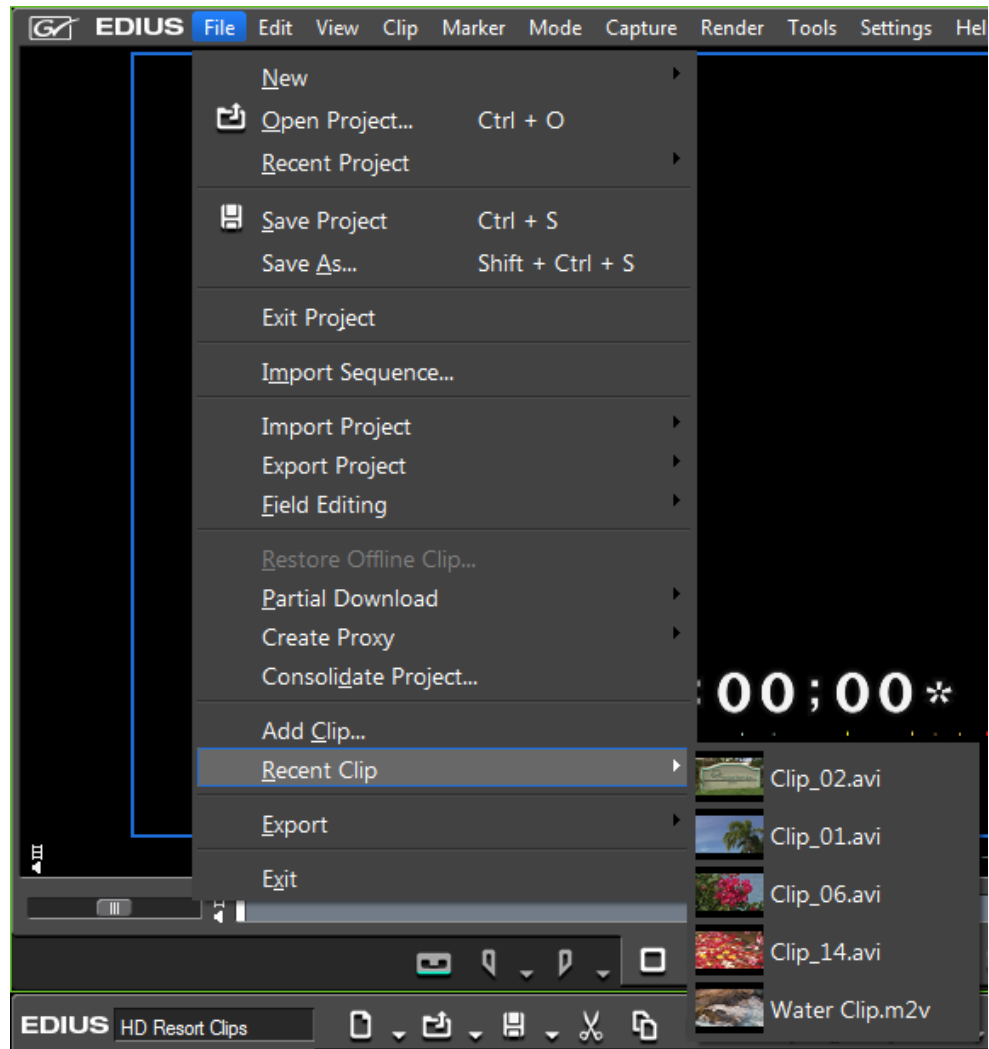
Figure 184. Other Settings



Show the Recently Used List

If this option is selected, the names of recently-used clips will appear in the Recent Clip list which is accessed by selecting File>Recent Clip from the preview window menu bar. See [Figure 185](#) for an example.

Figure 185. Recent Clip Menu



Number of Files

The number entered in this field designates how many recently-used clips will be displayed in the Recent Clip list. Default = 5.

Show Thumbnail in the MRU List

If selected, this setting displays clip thumbnails in the Recent Clip list. Large or Small (default) clip thumbnails may be selected. The Recent Clip list is accessed by selecting File>Recent Clip from the Preview window.

Save Window Positions

If this setting is selected, window and palette positions at the time EDIUS is closed are saved and used the next time EDIUS is started.

Show Tooltip

If this option is enabled, tooltips are displayed when the mouse cursor is positioned on any item with a tool tip. Default = Selected.

Player Format

Select the desired player format for file playback

- Source Format - As the file exists in the Asset Bin.
- Timeline Format (default) - as the file exists in the Timeline with edits, effects, filters, etc.

Default Titler

Select the default application to be used for creating titles.

QuickTitler is the default application included with EDIUS. If other EDIUS-compatible titling applications (such as VisTitle or TitleMotion Pro) have been installed, they will be available in the selection list.

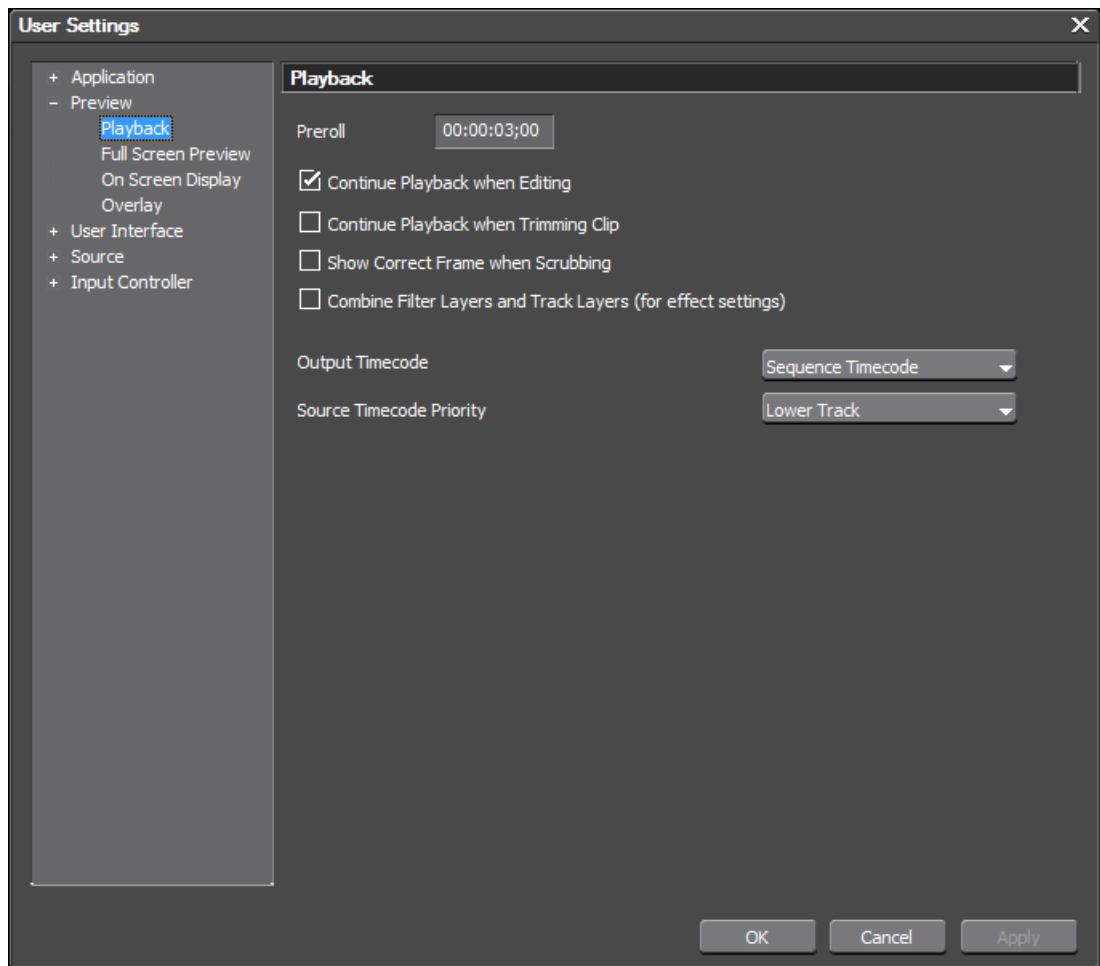
Preview Settings

Preview settings include the following settings and configuration item categories:

- Playback
- Full Screen Preview
- On Screen Display
- Overlay

To access the user preview settings select Settings>User Settings>Preview from the Preview window menu bar. The User Settings dialog is shown in [Figure 186](#) with the Preview tree expanded.

Figure 186. User Settings - Preview - Playback Dialog



Playback Settings

Playback settings are in affect when dealing with clips in the Preview window (Player/Recorder).

Preroll

Set the preroll time for playback with the Play Cursor Area function. Default = 00:00:03;00 (3 seconds).

Continue Playback When Editing

If this option is selected, playback continues even as editing operations are executed during playback. Default = Selected.

Continue Playback When Trimming Clip

If this option is Selected, playback continues even as clip trimming operations are executed during playback. Default = Not Selected.

Show Correct Frame When Scrubbing

When selected, the correct frame is always displayed while scrubbing (dragging the Timeline cursor with the mouse). If this option is not selected, some frames may be skipped while scrubbing. When scrubbing on MPEG or Windows Media files, it is best to leave this option disabled. Default = Not Selected.

Combine Filter Layers and Track Layers (for effect settings)

When selected, this option displays a composite image when previewing clips in the effect settings dialog box. For example the composite image of V1 and V2 track images is displayed when opening the settings dialog for a video filter applied to the V1 track. If this option is not selected, only the image on the V1 track is displayed. Default = Not Checked.

Output Timecode

Select the timecode to be exported when exporting to file or tape. Choices are:

- Sequence timecode (default)
- Source timecode

Source Timecode Priority

When exporting or displaying the source timecode, set the track priority to either lower track (default) or upper track.

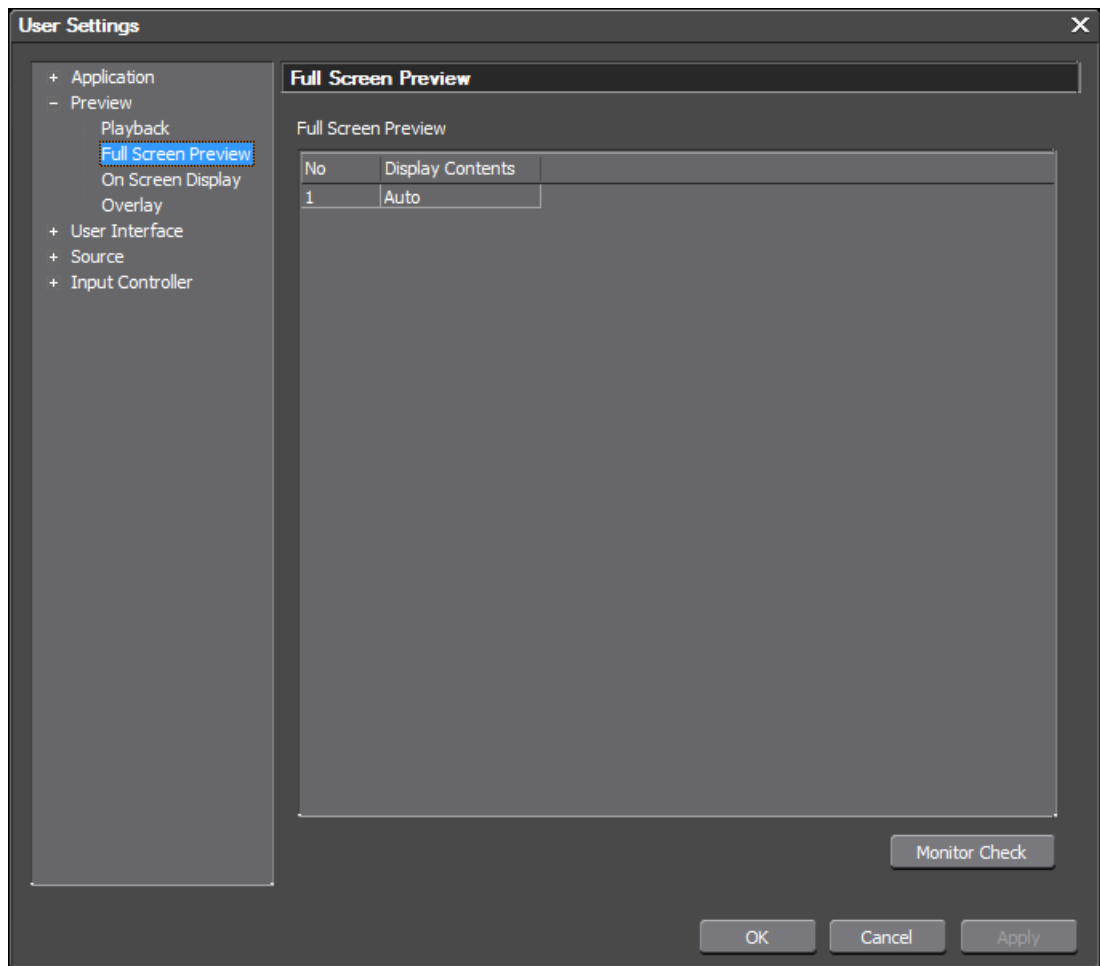
Note Even with Lower Track selected, if the upper track transparency is not set to 100%, the lower track timecode is not displayed.

Full Screen Preview

Full screen preview settings allow you to verify any monitors attached to the EDIUS computer and check them to make sure full screen display is possible.

As shown in [Figure 187](#), the monitors attached to the EDIUS computer are displayed in the Full Screen Preview list.

Figure 187. Full Screen Preview Settings



Click the **Monitor Check** button to check full screen display on these monitors, the Windows monitor number will display on the screen; e.g. 1, 2.

On Screen Display Settings

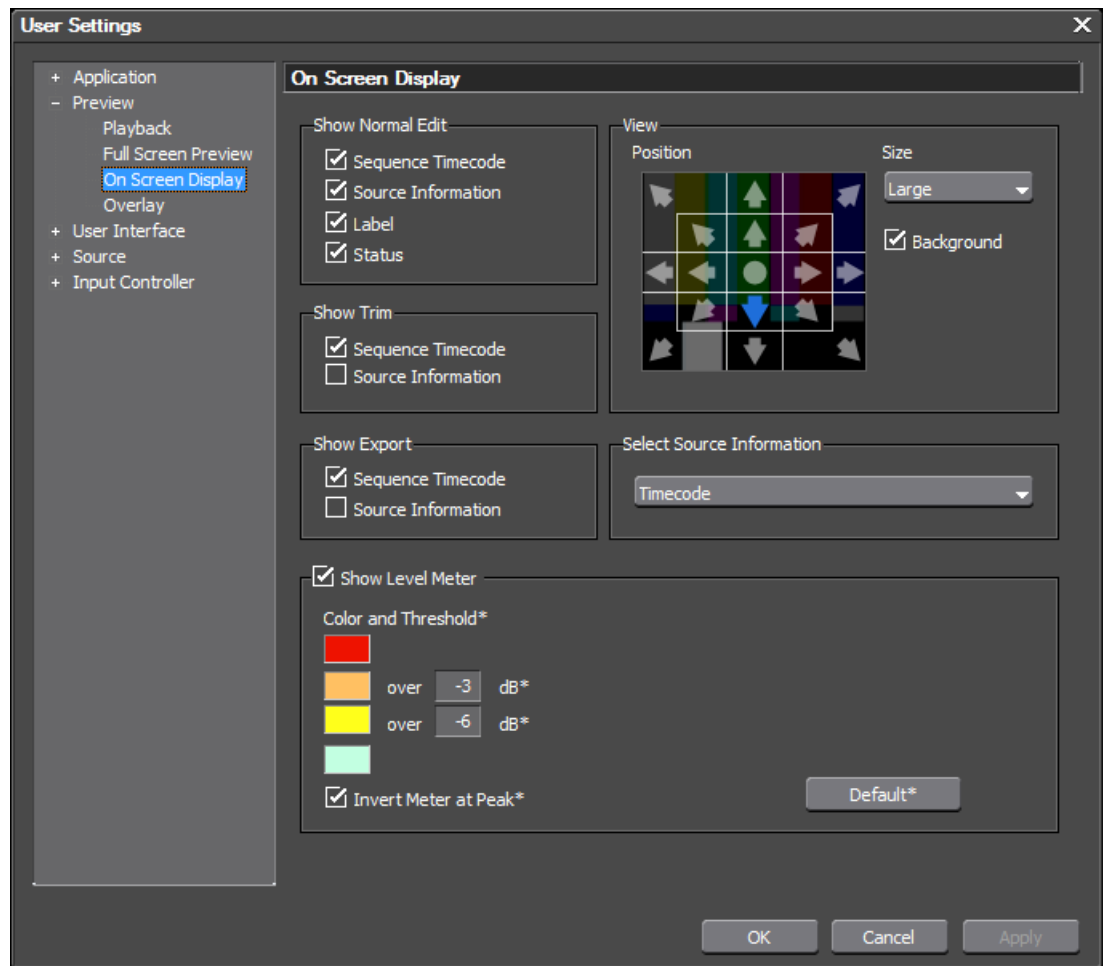
On screen display settings determine the display properties of information displayed on the Preview window such as timecodes and audio meters.

The Overlay settings are accessed by selecting Settings>User Settings>Preview from the Preview window and then selecting On Screen Display from the Preview tree. See [Figure 188](#).

If the Preview tree is collapsed, click the “+” to expand the tree.

Note After making changes to any of the items in the Overlay dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

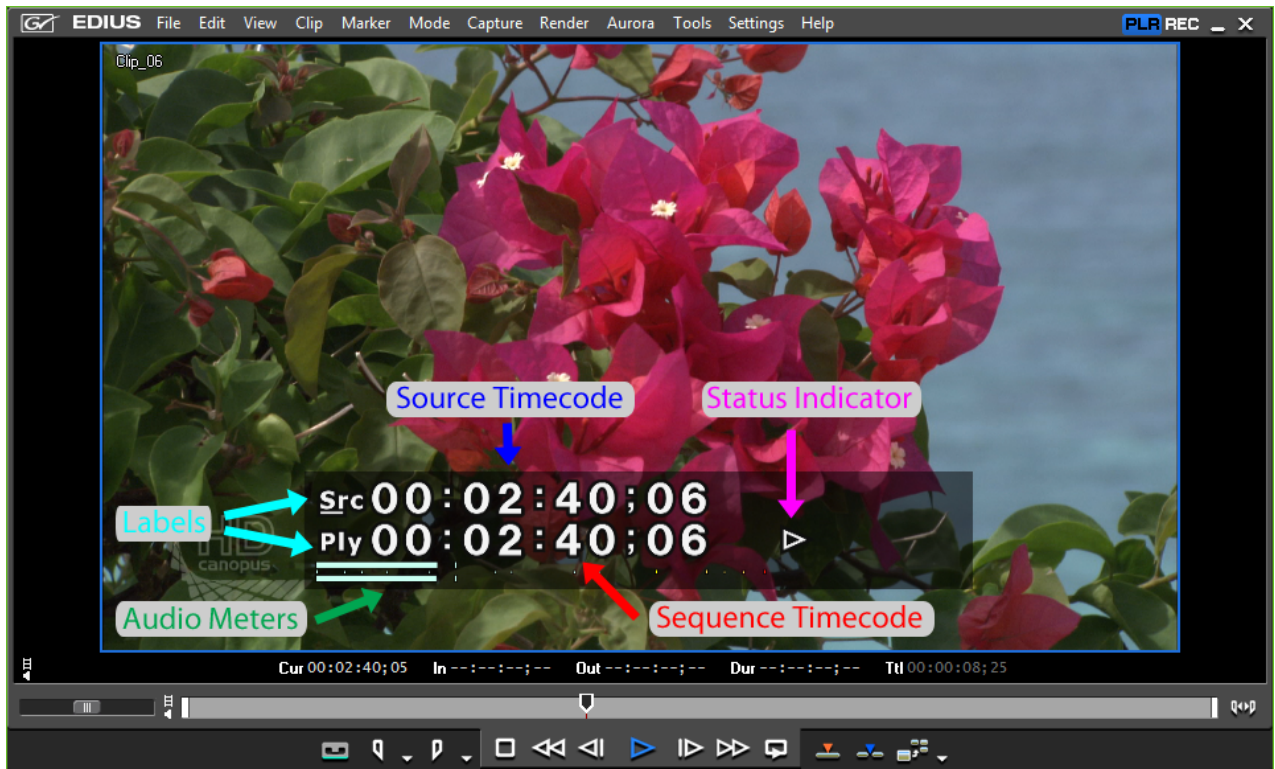
Figure 188. On Screen Display Settings



The settings above display the information shown in [Figure 189](#).

Note Show Normal Edit - Source Information is not selected by default, but, it has been enabled in this example.

Figure 189. Player Window On Screen Displays



Show Normal Edit

Activate the overlay elements to be displayed during normal edit operations by checking the items to be displayed. The choices are:

- Sequence Timecode
- Source Information (information shown is determined by the Source information to show setting).
- Label
- Status

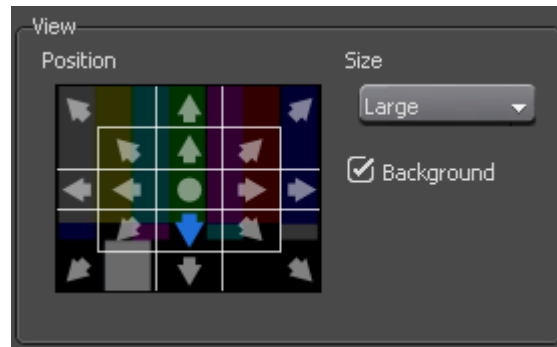
Show Trim Overlays

Select the overlay elements to be displayed during trim edit operations. By default, Sequence Timecode is selected; Source Information is not selected.

View

The View settings determine the position of the on screen display elements that are visible in the Preview window. The default position is just below center vertically and centered horizontally. [Figure 190](#) shows the On Screen Display View controls.

Figure 190. On Screen Display View Controls



Position

The blue arrow indicates the current position of the overlays. To change the display position, click on the arrow which represents the desired position. The circle in the center can be clicked to center the overlays vertically and horizontally.

Size

From the size drop-down list the overlay size can be set to small, medium or large. Default = Large.

Background

With Background selected, the shaded background area is displayed behind the on screen display. If the shaded background is not desired, de-select the background. Default = Selected.

Show Export

Select which on screen display information to include in Export displays. By default, Sequence Timecode is selected; Source Information is not selected.

Select Source Information

If Source Information is a selected on screen display item for Normal Edit, Trim or Export operations, this setting determines what source information is displayed. Choices are as follows:

- Timecode (default)
- Recording Day
- Recording Time
- Recording Date
- Recording Date (2 lines)

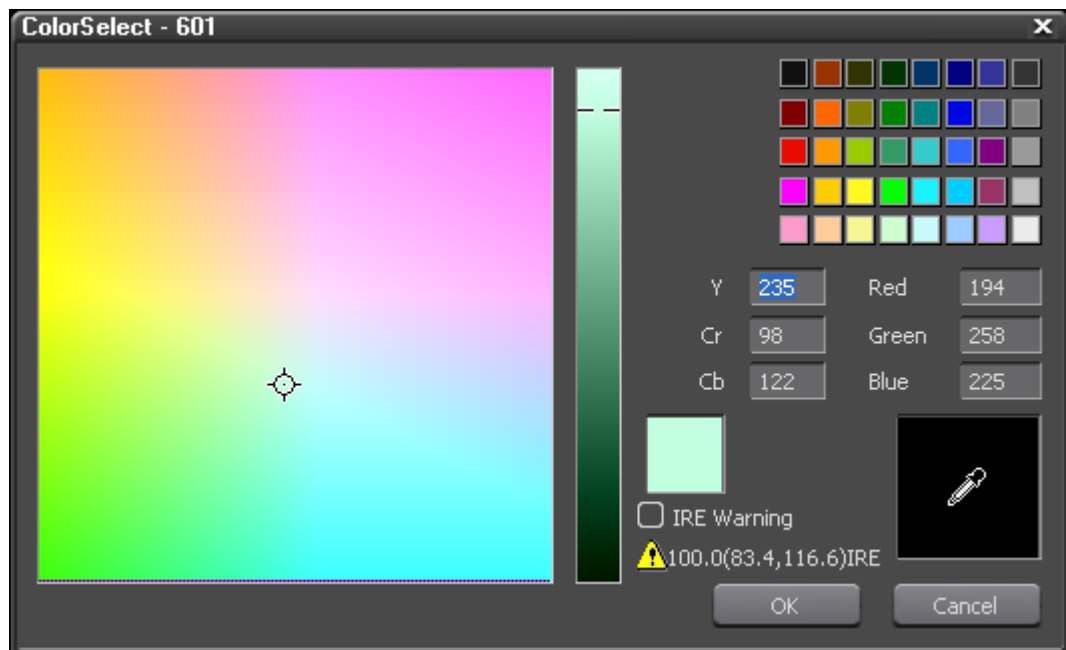
Show Level Meter

Selecting Show Level Meter will display audio meter levels as shown above in [Figure 189](#). Default = Selected.

Color and Threshold

Meter bar colors and thresholds at which colors change may be customized. To change colors, click on the color you wish to change. The color selector shown in [Figure 191](#) appears.

Figure 191. Meter Bar Color Selector



Select the desired color for the meter bar segment.

Note Check the IRE warning box to limit color selection to pre-determined safe IRE levels.

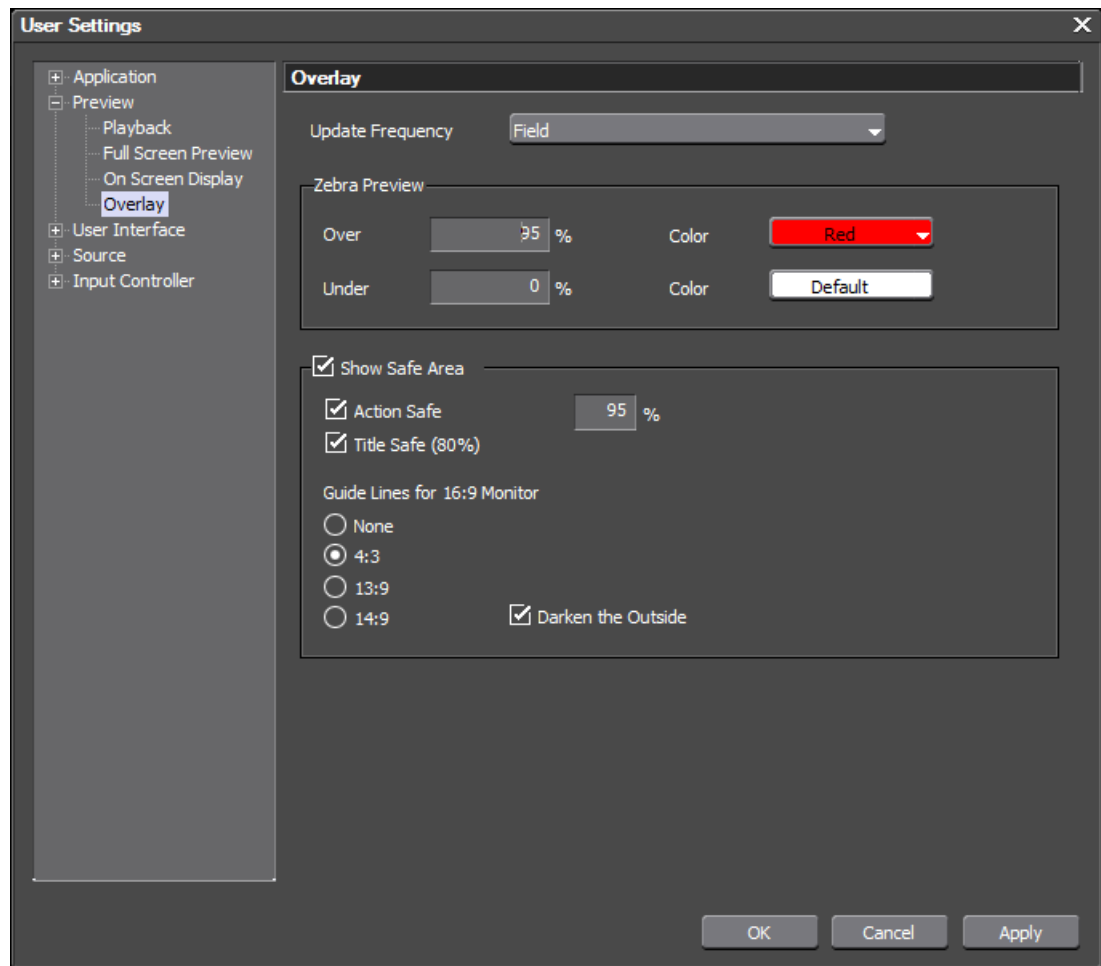
To change the thresholds, enter the desired dB level for segments two and three at which meter bar colors will change.

Click the **Default*** button to return meter colors and thresholds to the default settings.

Overlay Settings

Overlay settings determine update frequency, zebra preview parameters and safe area settings. See [Figure 192](#).

Figure 192. Overlay Settings



Update Frequency

Select the desired overlay update frequency; Field (default) or Frame.

Zebra Preview

When pixel brightness reaches or exceeds the designated level, those pixels are displayed with alternating black and the selected color stripes.

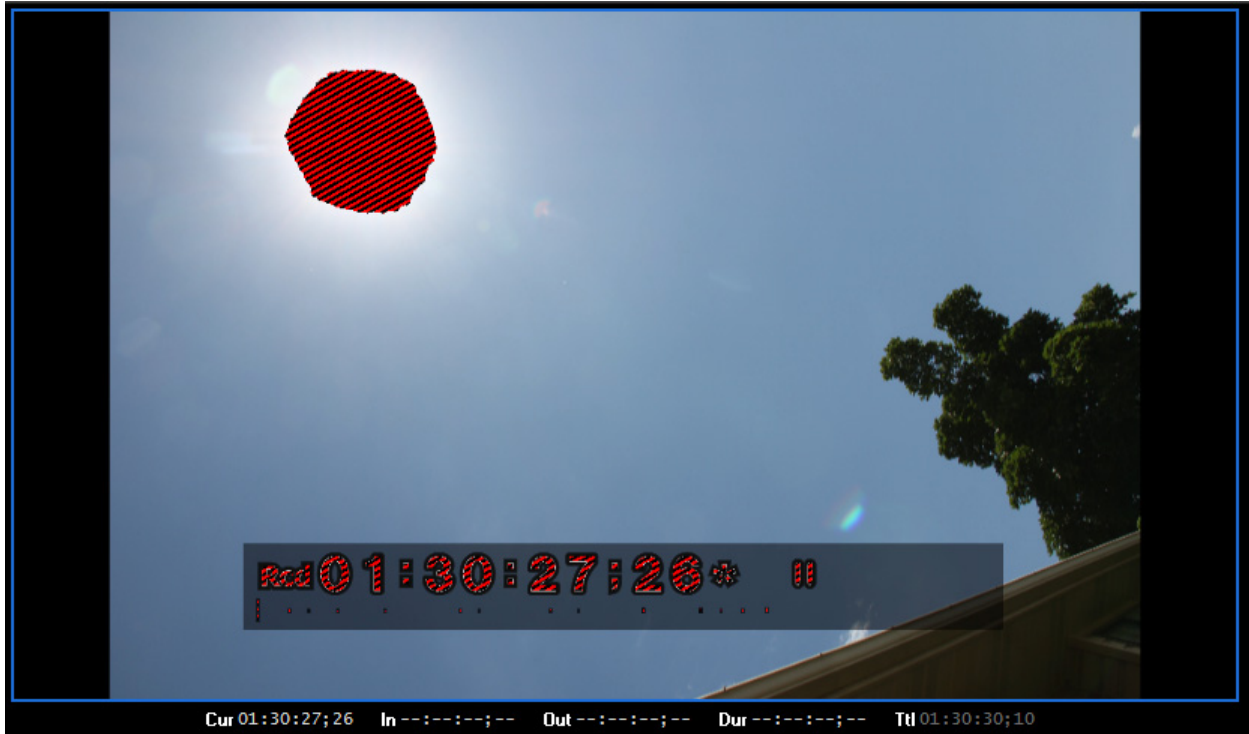
Colors which may be selected for the zebra pattern are:

- White (default)
- Red
- Blue
- Yellow

Both Over and Under thresholds may be set with different colors. For example, if the Over level is 95% with a color of red, any pixels exceeding

95% brightness would have a black and red zebra pattern. If the Under level is 20% with a color of white, any pixels falling below 20% brightness would be displayed in a black and white zebra pattern. See [Figure 193](#) for an example.

Figure 193. Brightness Zebra Pattern



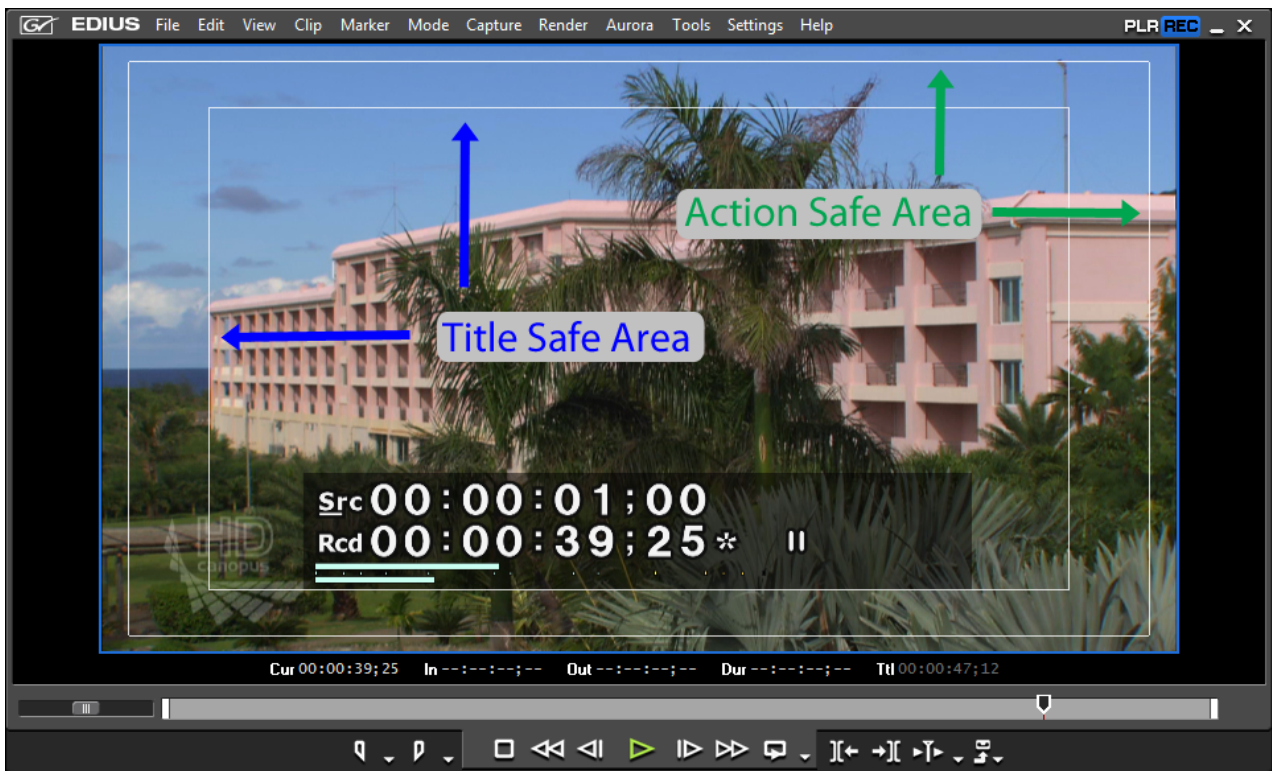
Show Safe Area

Safe area overlays show an outline over the video content which indicates the safe areas for action and titles. On some screens, the edges of content may be lost due to various degrees of over scanning. To make certain that titles and other important information will always be visible, they should be inside the safe areas.

If Show Safe Area is selected, the Action Safe Area may be set as desired (default = 100% of the screen). In [Figure 194](#), the action safe area is set to 95% to better see the overlay.

The title safe area is fixed at 80% of the screen area and cannot be changed. Select Title safe area (80%) to display the title safe area overlay.

Figure 194. Safe Area Overlays



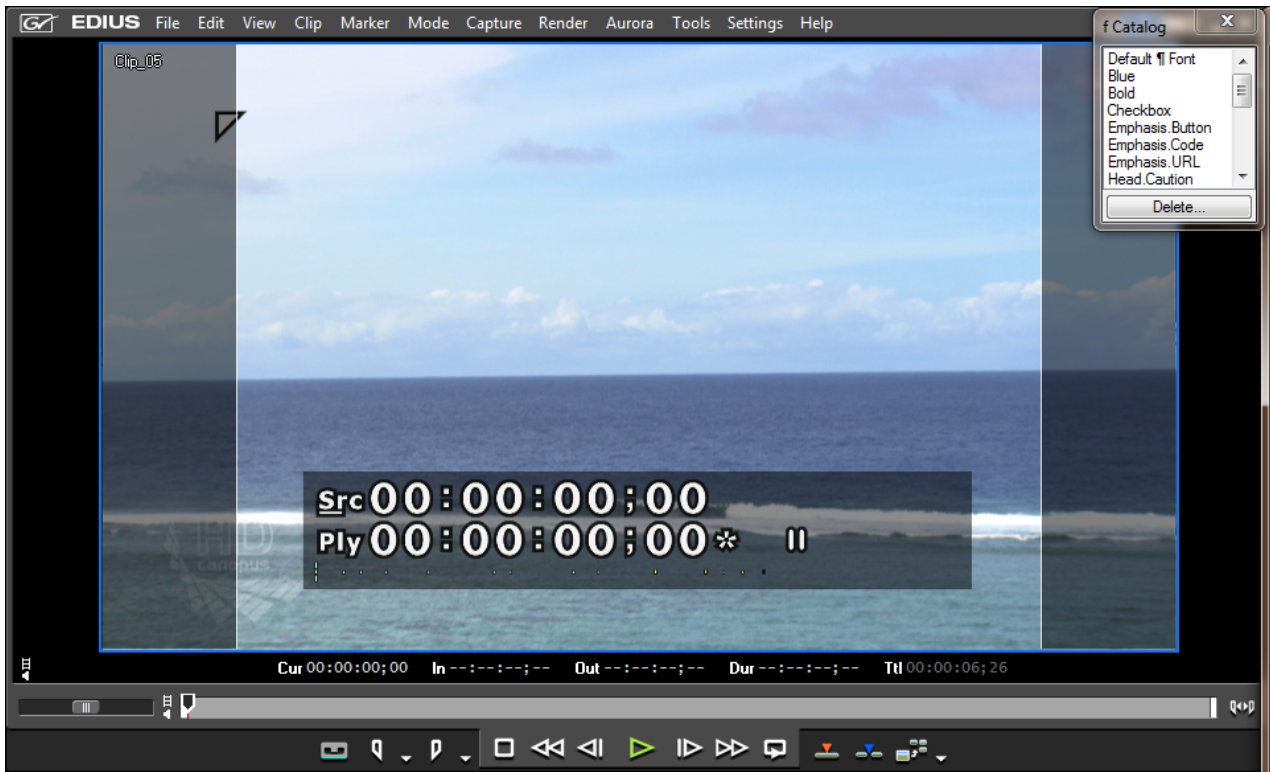
Guide Lines for 16:9 Monitor

If the project settings and content have a 16:9 aspect ratio, enabling guides for another aspect ratio is helpful in order to see what content may be lost if displayed on a monitor of that aspect ratio.

Selecting Darken the Outside causes the content outside the guides to be shaded.

Figure 195 shows the 4:3 guidelines and Darken the Outside selected. Safe area overlays are disabled for a cleaner view.

Figure 195. 4:3 Guides with Dark Sides



User Interface Settings

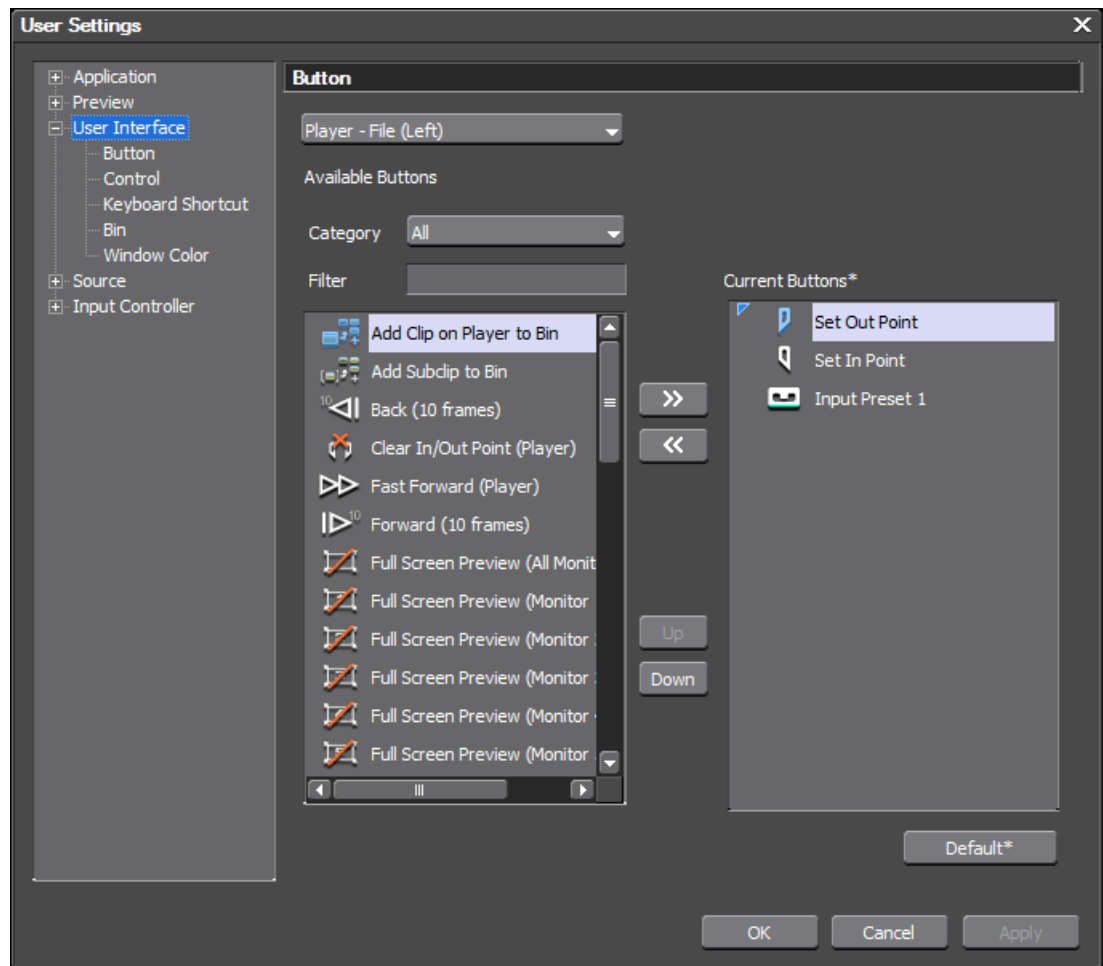
User interface settings provide for customizing of toolbar buttons, keyboard shortcuts, window colors and other interface elements.

User interface settings include the following settings and configuration item categories:

- Button
- Control
- Keyboard Shortcut
- Bin
- Window Color

To access the user interface settings select Settings>User Settings>User Interface from the Preview window menu bar. The User Settings dialog is shown in [Figure 196](#) with the User Interface tree expanded.

Figure 196. User Settings - User Interface - Button Dialog



Button Settings

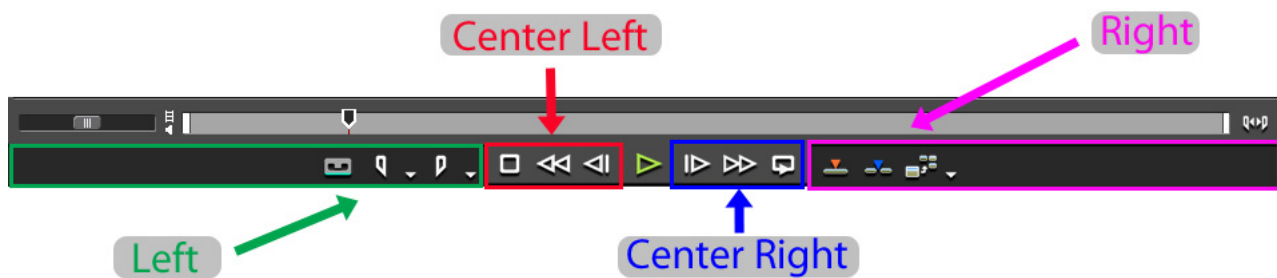
From the User Settings dialog shown above, select Button from the User Interface settings tree (click the “+” to expand the tree if it is collapsed)

Buttons for the Player, Recorder, Player-Deck, Asset Bin, Timeline, Effects, Source Browser and Mode Bar may be customized according to needs and usage patterns.

The Player, Player-Deck and Recorder buttons are divided into the following button groups (see [Figure 197](#)):

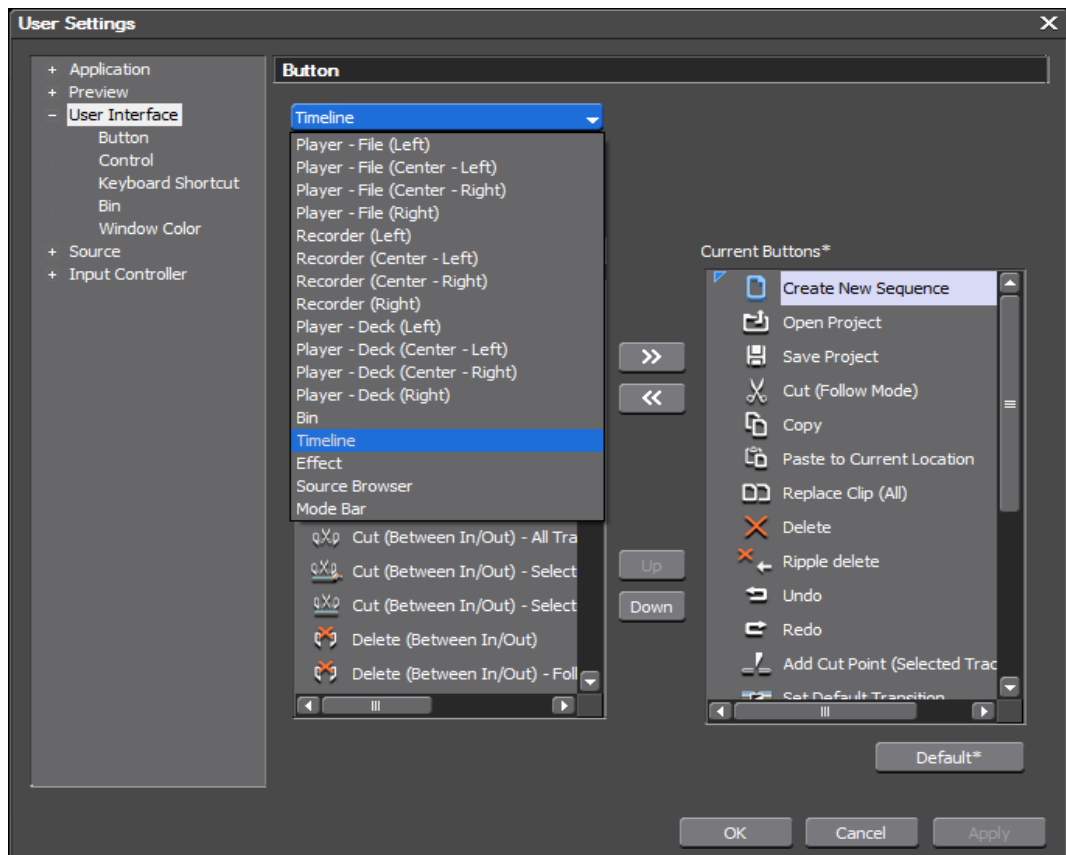
- Left
- Center - Left
- Center - Right
- Right

Figure 197. Player Operation Button Groups



The drop-down list at the top of the Button dialog (see Figure 198) displays the button groups that may be customized.

Figure 198. Select Button Group



To customize operation buttons, do the following:


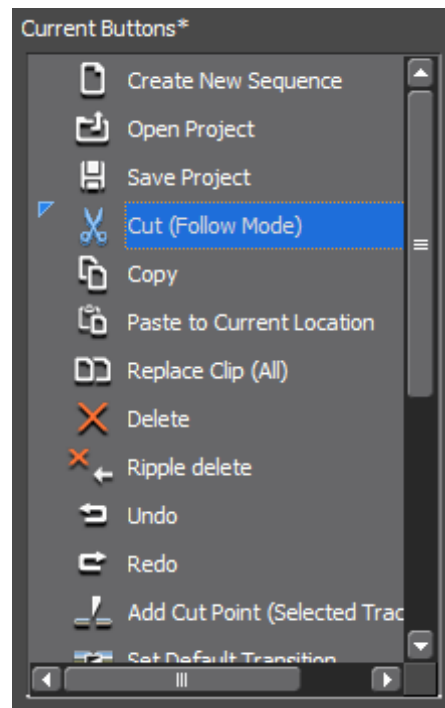
1. Select the button group to be customized from the drop-down list box shown in Figure 198.
2. From the Current Buttons list, select the button before which you want the new button placed. The insertion marker  marks the position at which the button will be inserted. See Figure 199 for an example.

Figure 199. Select New Button Position

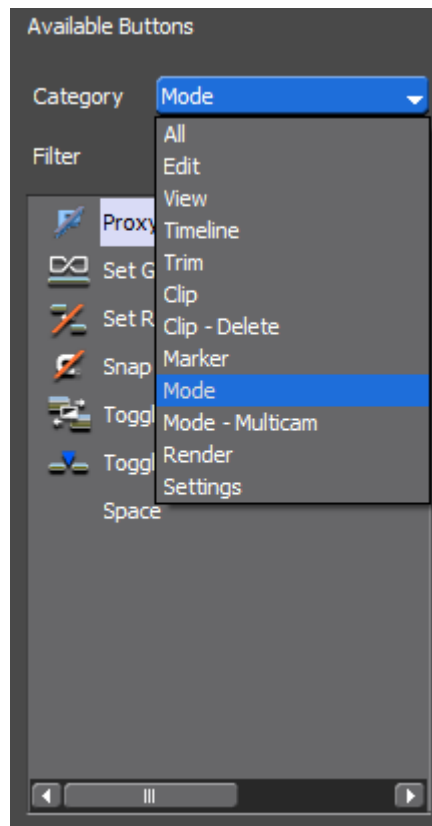


3. Select a button to add from the Available Buttons list and click the **Add** button.



Note The Available Buttons list can be filtered to narrow down the possible selections. From the Category drop-down list, a specific button category may be selected (see [Figure 200](#)). Alternatively, a key word may be entered in the Filter field to narrow down the list of available buttons.

Figure 200. Button Category Selection



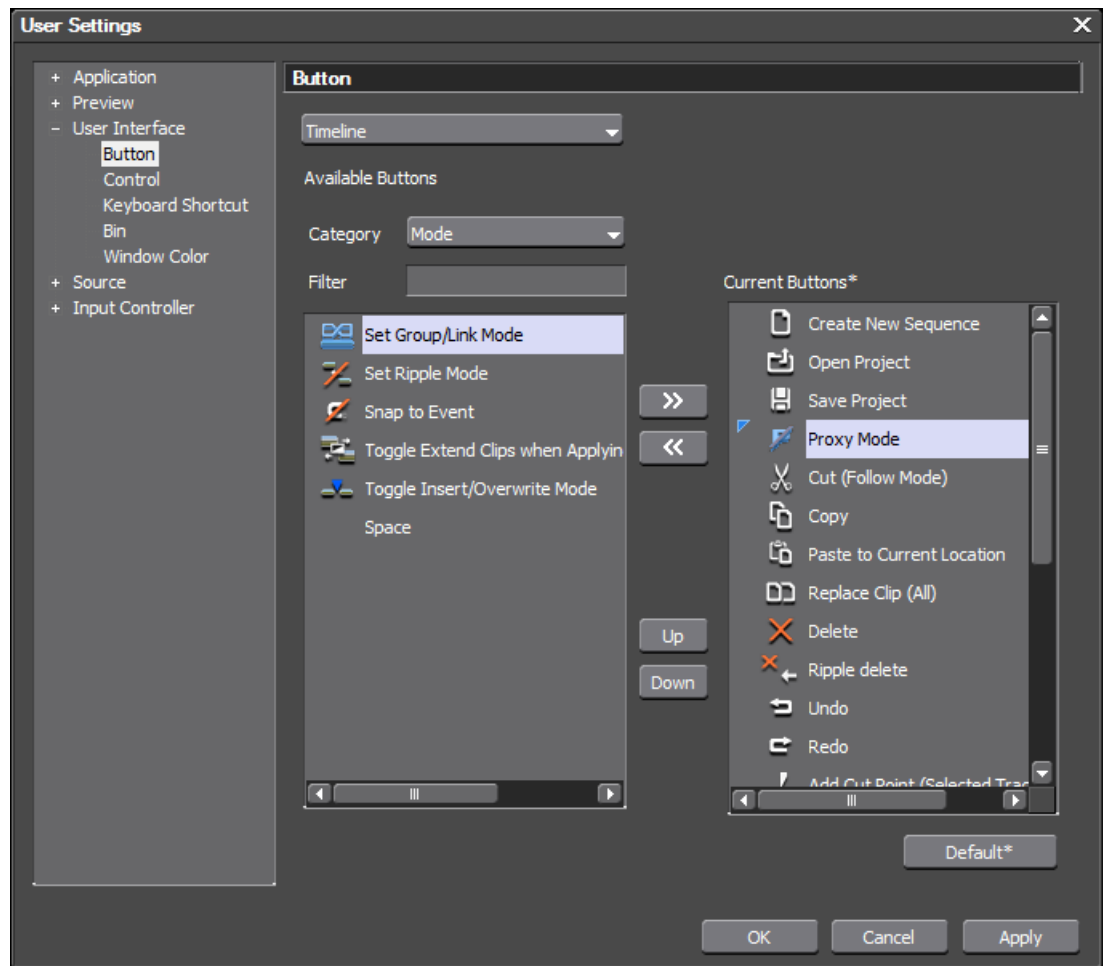
The selected button is added to the Current Button list at the position of the insertion marker. See [Figure 201](#).

4. Add other buttons as needed following the steps above.

Alternative Methods:

- Double-click the button to be added from the Available buttons list. The button is inserted in the Current Buttons list above the insertion point.
- Drag and drop the button from the Available Buttons list to the Current Buttons list. The button may be dropped at any point in the Current Buttons list and the selected insertion point is ignored.

Figure 201. New Button Added to Current Buttons List



5. Make additional changes to button groups as needed.
6. Click the **Apply** button to apply the changes made to button groups and close the Button Settings dialog.

Note If too many buttons are added to the Player (Center - Left), Player (Center - Right), Recorder (Center - Left) or Recorder (Center - Right) button groups, only the buttons that can be displayed within the available area will be shown.

Other button actions may be performed in the Button Setting dialogs as explained below.

Add a Space Between Buttons

Space is an available button on all available button lists. Add **Space** as you would any other button to create a space between buttons.

Delete Buttons

Select a button to delete (including Space, if appropriate) from the Current Buttons list and click the **Remove** button .

Alternative Methods:

- Double-click the button to be deleted in the Current Buttons list.
- Drag and drop the button to be deleted from the Current Buttons list to the Available Buttons list.

Change Button Position

Select the button to be moved in the Current Buttons list and click the **[Up]** or **[Down]** buttons to move the button in the desired direction. Each click moves the selected button up or down one position.

Alternatively, you may drag and drop buttons in the Current Buttons list to new positions within the list.

Reset Current Button List to Defaults

Click the **Default*** button to reset the button list in the Current Buttons list to the defaults for that list.

Control Settings

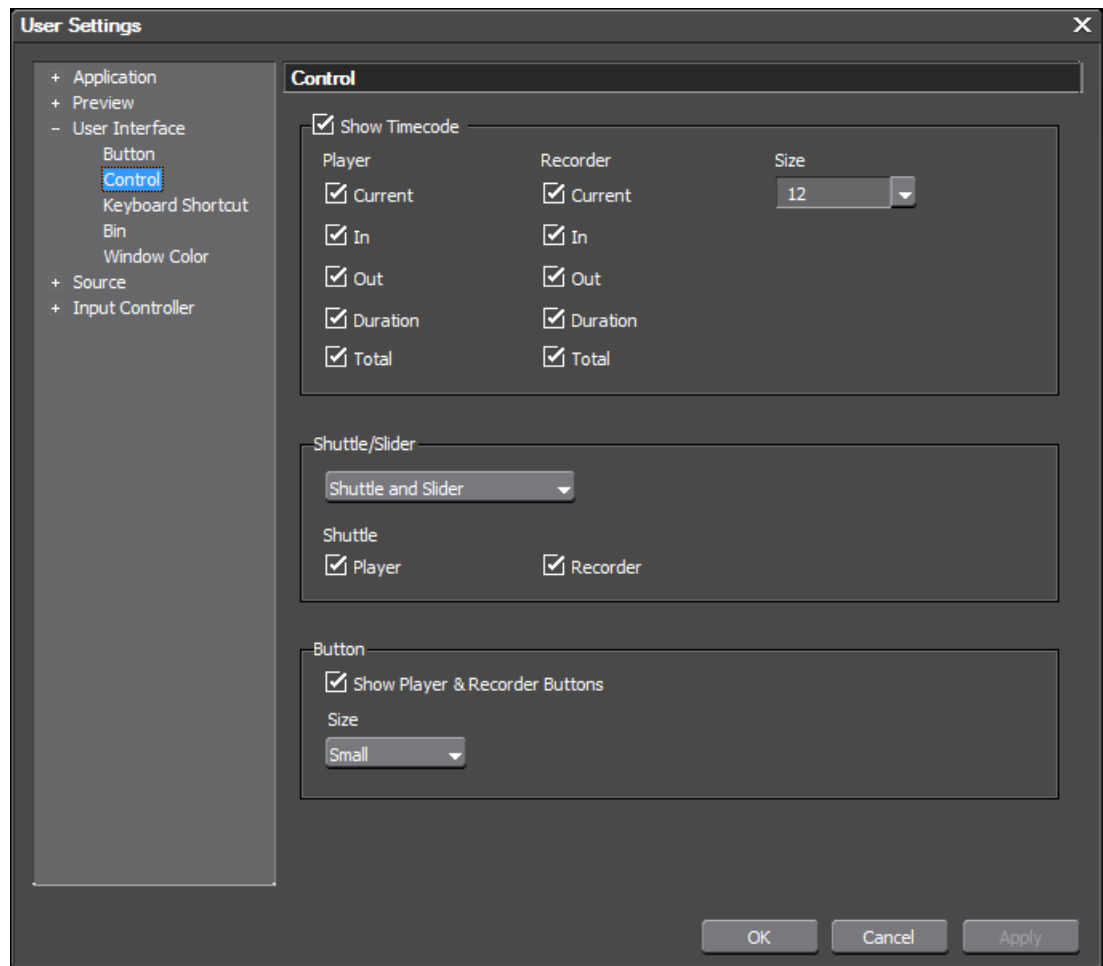
Control settings determine the display properties of timecodes, shuttles and sliders and operation buttons in the Preview window.

The Control settings are accessed by selecting Settings>Application Settings from the Preview window and then selecting Control from the Customize tree in the Settings dialog. See [Figure 202](#).

If the Customize tree is collapsed, click the “+” to expand the tree.

Note After making changes to any of the items in the Control dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 202. Control Settings



Show Timecode

The Show Timecode settings determine which timecode displays will be shown in the Player and Recorder windows. For both the Player and Recorder, the following timecodes may be displayed:

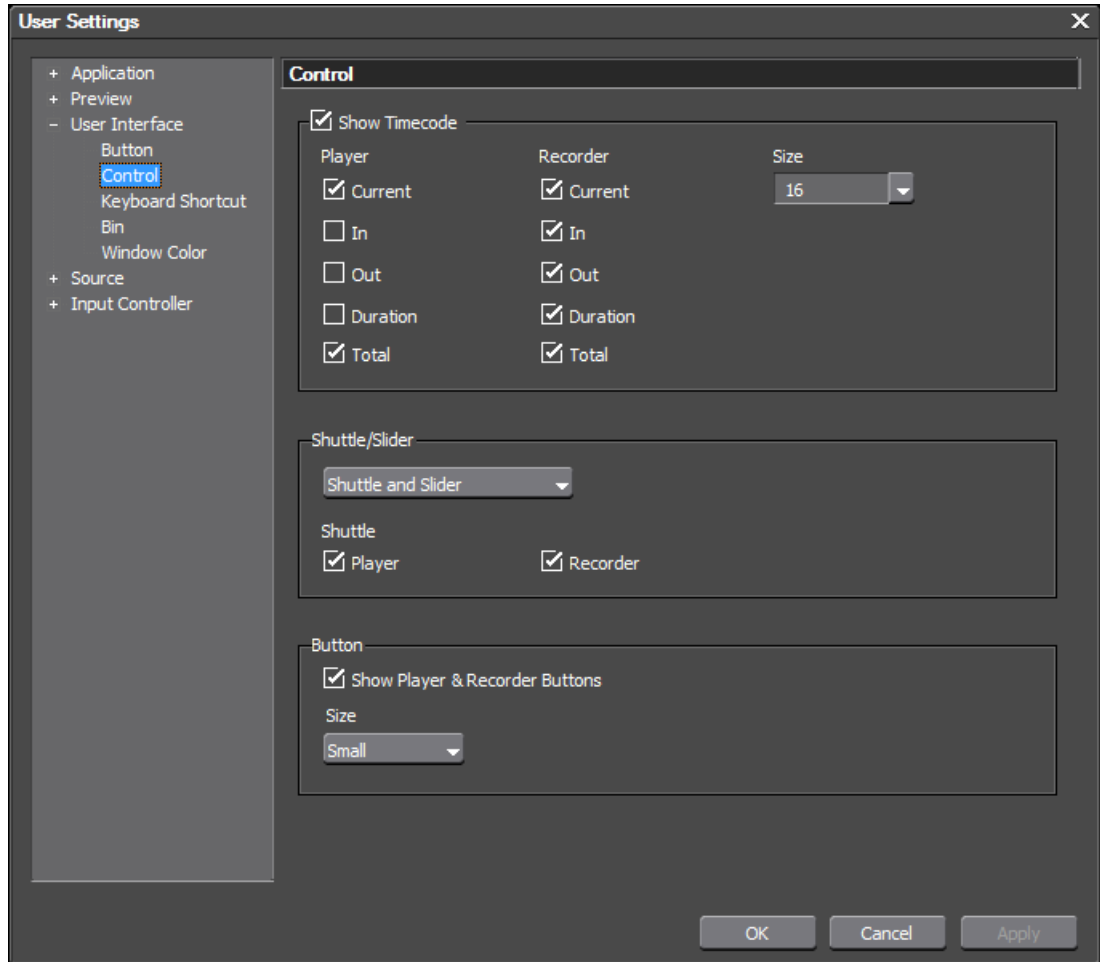
- Current
- In
- Out
- Duration
- Total

The default selection is all timecodes enabled for both the Player and Recorder.

The timecode font size may be selected from either the drop-down list or by entering the desired font size in the Size field.

The Show Timecode settings shown in [Figure 203](#) result in the timecode displays for the Player and Recorder shown in [Figure 204](#) and [Figure 205](#) respectively.

Figure 203. Show Timecode Settings



The In Out and Duration timecodes have been de-selected for the Player. All timecodes are selected for the Recorder. Display font size for timecodes is set at 16 point.

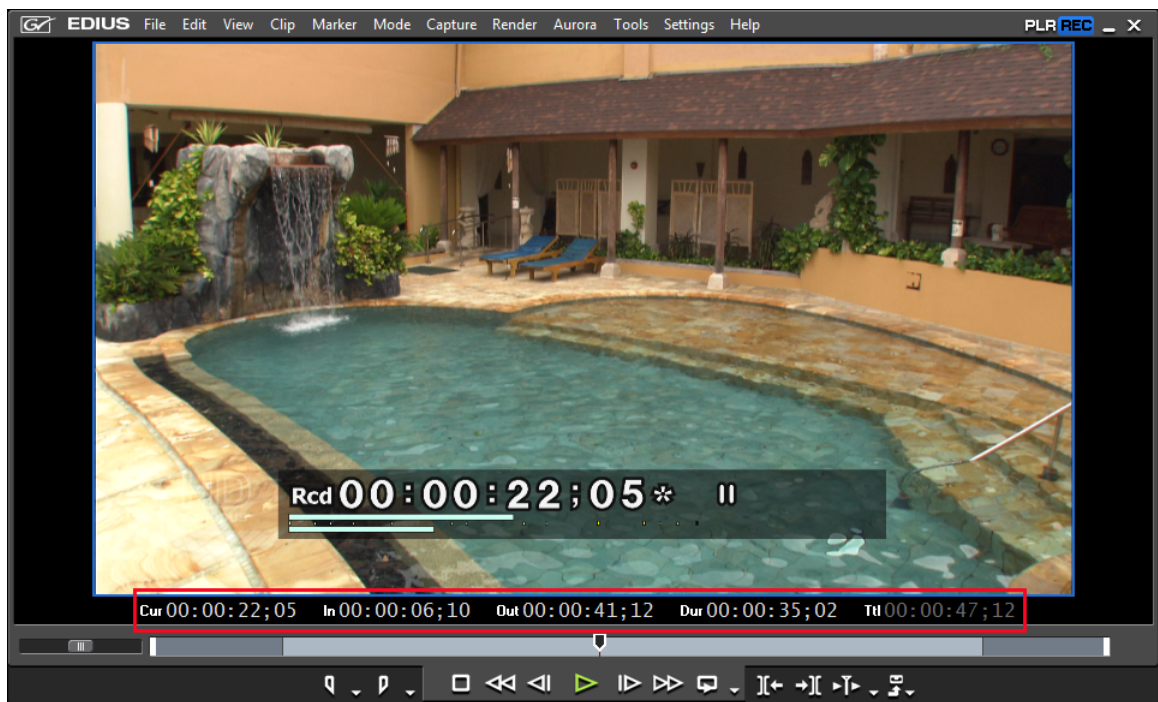
Note If the Show Timecode option is not selected, no timecodes will be displayed in the Player and Recorder.

Figure 204. Player Timecodes



Only the Current and Total timecodes are displayed in the Player window.

Figure 205. Recorder Timecodes



All timecodes are displayed in the Recorder Window.

Shuttle/Slider

See [Playback with Shuttle/Slider Controls on page 619](#) for information about using the shuttle and slider controls for playback in the Player and Recorder.

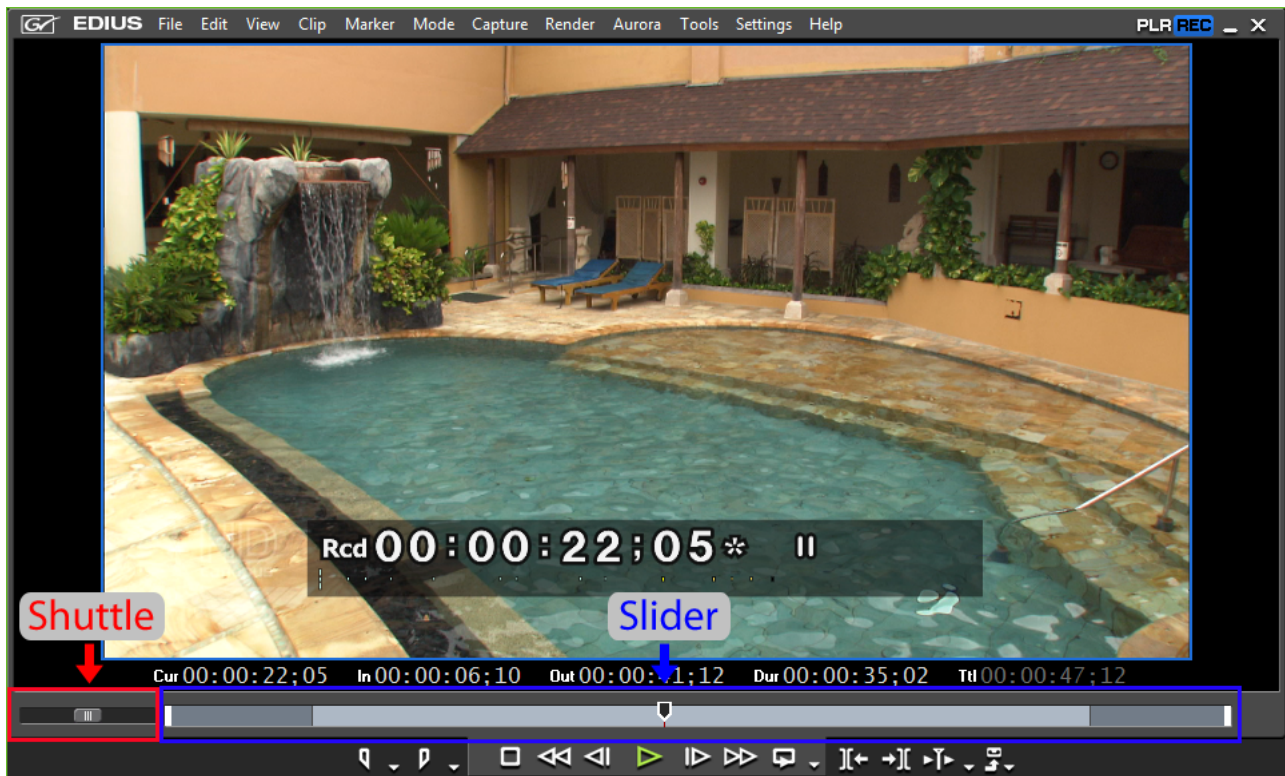
This setting determines shuttle and slider display attributes for both the Player and Recorder windows. The drop-down list displays the following choices:

- Shuttle and Slider
- Slider
- No Display

If Shuttle and Slider is selected, the check boxes for Player and Recorder allow the Shuttle display to be removed from the Player or Recorder windows or both. Default = Shuttle and Slider with Shuttle selected for both Player and Recorder.

[Figure 206](#) shows the Recorder with both shuttle and slider displayed.

Figure 206. Recorder Shuttle and Slider



Show Player and Recorder Buttons

If selected, the operation buttons are displayed for both the Player and Recorder windows. If button display is enabled, the button size may also

be selected. Choices are small, medium and large. Default = Selected with small buttons.

Keyboard Shortcut Settings

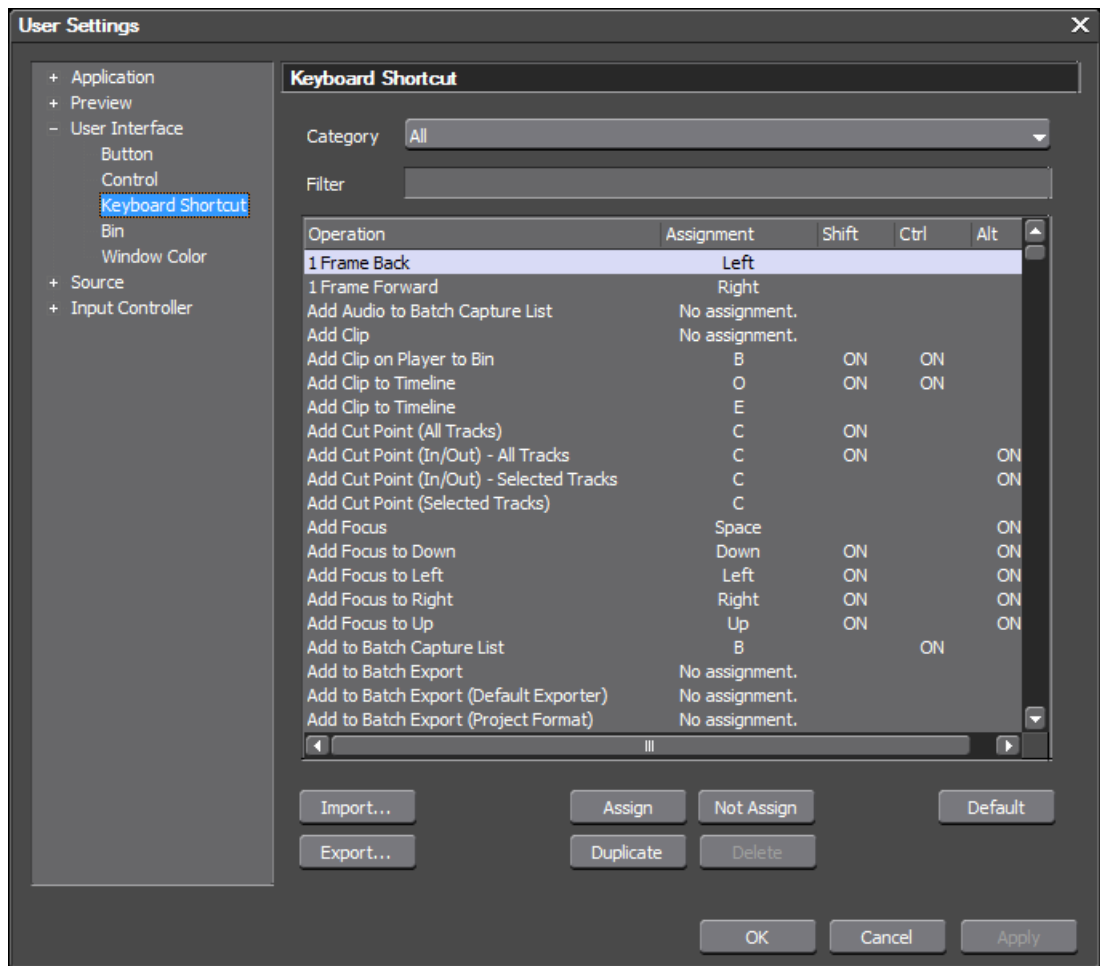
Keyboard shortcuts, in conjunction with the mouse, often provide a faster and more efficient way of using EDIUS for many users. Keyboard Shortcut settings allow custom keyboard shortcuts to be assigned to many EDIUS functions. Many default keyboard shortcuts are provided; however they may be customized to meet user needs and usage patterns.

The Keyboard Shortcut settings are accessed by selecting Settings>User Settings>User Interface from the Preview window and then selecting Keyboard Shortcut from the User Interface tree in the Settings dialog. See [Figure 207](#).

If the User Interface tree is collapsed, click the “+” to expand the tree.

Note After making changes to any of the items in the Keyboard Shortcuts dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 207. Keyboard Shortcut Settings



Category

Keyboard shortcut categories may be selected in order to narrow the shortcut list down to just those that pertain to the selected category. Shortcut categories are:

- All
- Edit
- View
- Timeline
- Preview
- Preview - Player
- Preview - Recorder
- Trim
- Clip

- Clip - Delete
- Clip - Select
- Track
- Marker
- Mode
- Mode - Multicam
- Capture
- Render
- Audio Mixer
- Settings

Filter

A filter keyword (e.g. Delete) may also be entered to narrow down the shortcut list to only those shortcuts that fit the keyword.

Shortcut Assignment Buttons

The buttons explained in this section are used in making keyboard shortcut assignments.

Assign

When the **Assign** button is clicked, the keyboard map shown in [Figure 208](#) appears.

Figure 208. Keyboard Shortcut Key Assign

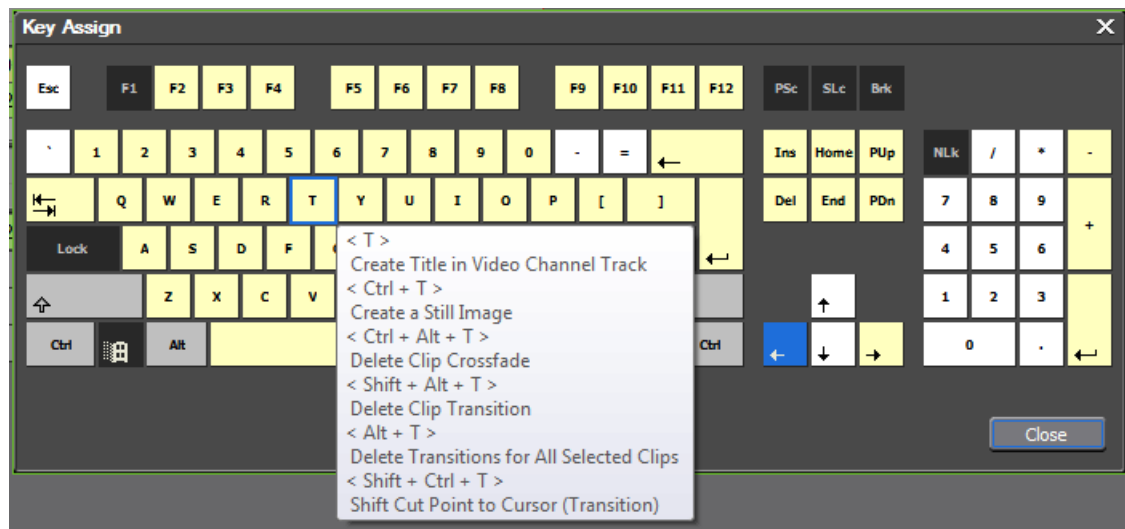


Grey keys (**[SHIFT]**, **[CTRL]** and **[ALT]**) are special keys frequently used in combination with other keys in keyboard shortcuts. If one or more of these keys is used in the selected keyboard shortcut, it will be blue.

A yellow-colored key indicates that key is currently used in one or more keyboard shortcut assignments; possibly in conjunction with special key(s).

Placing the mouse cursor over a yellow key shows tooltip text containing the current assignment(s) for that key. For example, [Figure 209](#) shows the shortcut assignments for the **[T]** key.

Figure 209. T Key Shortcut Assignments



A white-colored key is a key for which no keyboard shortcut assignments currently exist; alone or in combination with the special key(s). These keys may be used in shortcut assignments.

Black keys (e.g. Num Lock, Caps Lock, Windows key, etc.) are keys which cannot be used in keyboard shortcuts.

Blue key(s) are keys currently used in the assignment selected in the Keyboard Shortcut Operation list (see [Figure 207](#) for an example. The 1 Frame Back shortcut is selected).

In the example in [Figure 210](#), the special keys **[SHIFT]** and **[CTRL]** are currently assigned with the **[O]** key as the keyboard shortcut for the selected operation - Add Clip to Timeline.

Figure 210. [SHIFT]+[CTRL]+[O] Shortcut



Note Many more white keys appear in [Figure 210](#) as compared to [Figure 208](#). This is because fewer keys are assigned in a shortcut combination with the special keys {**SHIFT**} and {**CTRL**} ([Figure 210](#)) than are assigned by themselves ([Figure 208](#)) as shortcuts.

Not Assign

Clicking the **Not Assign** button changes the assignment for the selected operation to No assignment which indicates that no keyboard shortcut currently exists for that operation.

Duplicate

Clicking the **Duplicate** button, creates a duplicate of the selected keyboard operation name and keyboard assignment. The original operation is set to No assignment.

Delete

When a shortcut is duplicated with the **Duplicate** button, the **Delete** button can be used to delete one of the duplicates. The **Delete** button is greyed out (inactive) unless the selected operation is a duplicate.

Default

Clicking the **Default** button resets the keyboard shortcut to the default for the selected operation.

Import

The **Import** button is used to import a keyboard shortcut file (.eap extension) into EDIUS. Keyboards shortcut files with .dat extensions - from older versions of EDIUS - may also be imported.

Export

The **Export** button is used to export the current keyboard shortcut assignments to a file which can then be imported into another EDIUS system.

Note Export is also useful when upgrading from one version of EDIUS to another. Custom keyboard shortcuts are not always retained during an upgrade. The existing keyboard shortcuts should be exported before the upgrade and then imported after the upgrade to the new version.

Exported shortcuts are saved in a file with an .eap extension.

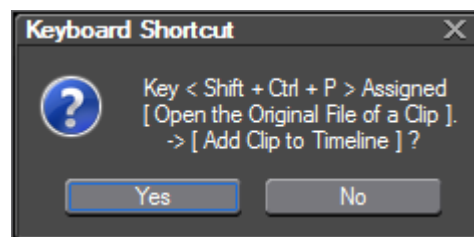
Making a Keyboard Shortcut Assignment

To make new keyboard shortcut assignment or modify existing assignments, perform the following actions:

1. Use the Category drop-down list or filter to narrow down the keyboard shortcut operations.
2. Select from the Operation list the EDIUS operation for which you want to create a new assignment.
3. Click the **Assign** button and, in the Key Assign dialog, select the keys to which you want to assign the selected operation by clicking on those keys with the mouse. The selected keys will be blue.

Note If you select shortcut keys used in another operation, a confirmation dialog will appear asking for confirmation to remove the shortcut assignment from its current operation and assign it to the selected operation. Click the **Yes** button to confirm the change, See [Figure 211](#).

Figure 211. Shortcut Reassignment Confirmation



4. Click the **Apply** button to save the shortcut assignment.
5. Make any additional desired assignments following the steps above.
6. Click the **OK** button to save shortcut assignments and close the Keyboard Shortcut dialog.

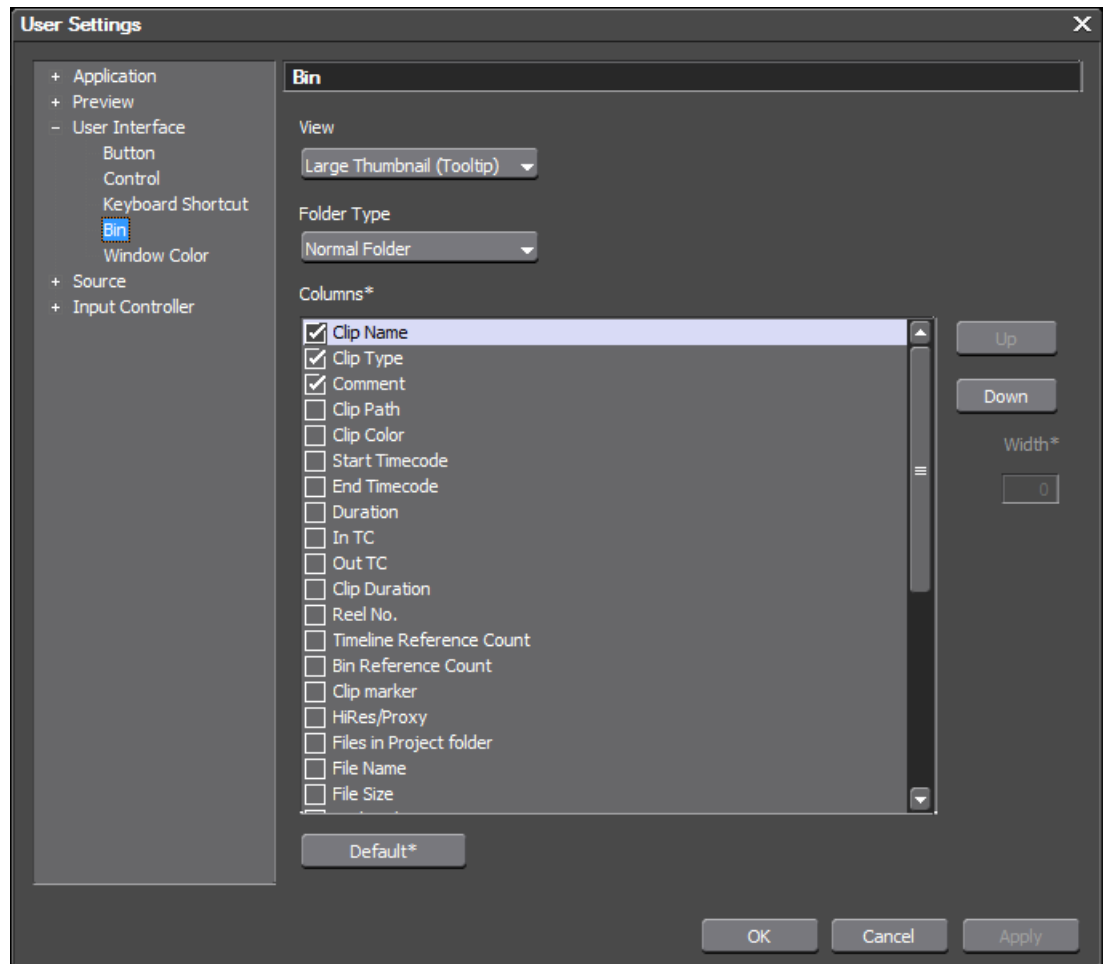
Bin Settings

Bin settings determine what information is shown in specific Asset Bin views and mouse overs.

The Bin settings are accessed by selecting Settings>User Settings>User Interface from the Preview window and then selecting Bin from the User Interface tree in the User Settings dialog. See [Figure 212](#).

If the User Interface tree is collapsed, click the “+” to expand the tree.

Figure 212. Bin Settings

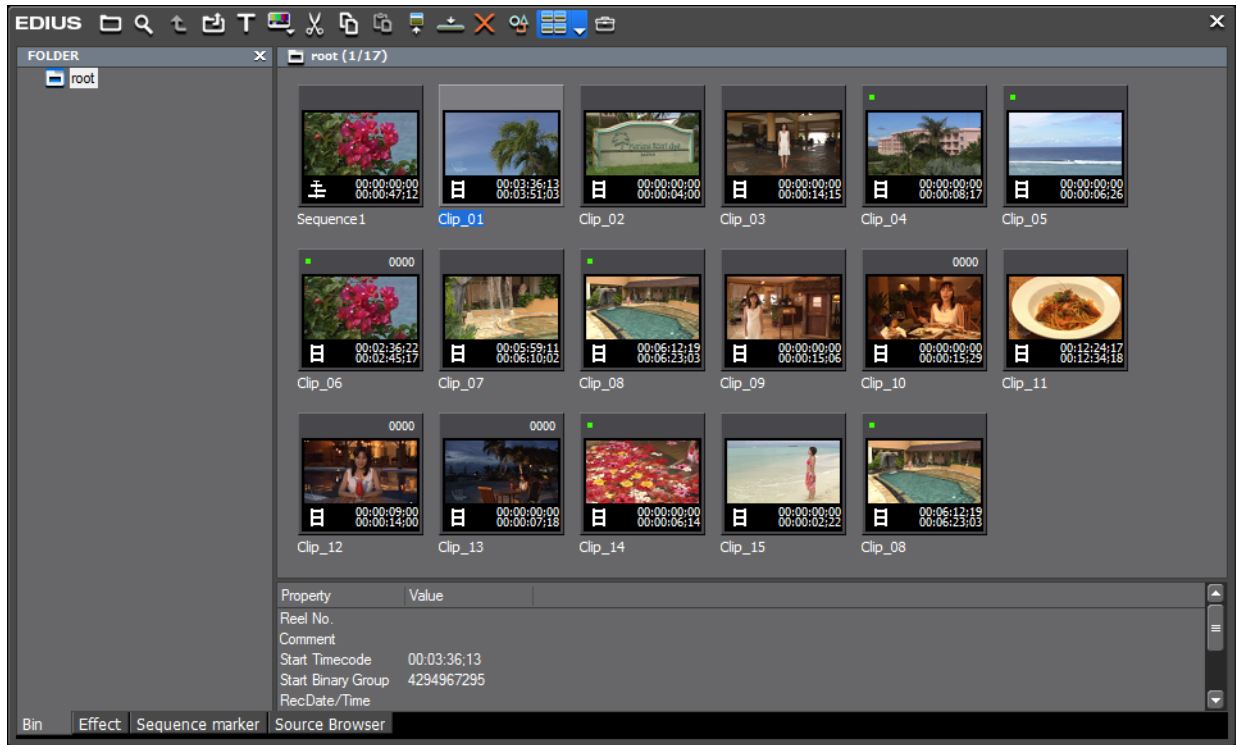


Note After making changes to any of the items in the Bin dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

View

In the Asset Bin window (contains video, audio, still image and other clips for use in EDIUS projects), different content views may be selected by clicking the **View** button (highlighted in blue in [Figure 213](#)).

Figure 213. Asset Bin View Button



Different information may be selected for display in the following Asset Bin views:

- Large Thumbnail (Tooltip)
- Small Thumbnail (Tooltip)
- Detail

When one of the Thumbnail views is selected, the selected column information designates what will be shown when the mouse cursor is placed over a clip in the bin.

When Detail is selected, the selected column information will display in the Asset Bin when the bin view is set to any of the following:

- Detail Text (Large)
- Detail Text (Small)
- Detail (Icon)

Folder Type

Views for two different folder types may be defined. A Normal Folder is a view of all the contents of the Asset Bin. A Find Folder displays a subset of the Asset Bin contents based on specific search criteria.

Columns

The Columns section displays the various types of clip-related information that may be selected for display in a mouse over or detail view of the Asset Bin contents.

The following columns may be selected:

- Clip Name
- Clip Type
- Comment
- Clip Path
- Clip Color
- Start Timecode
- End Timecode
- Duration
- In TC
- Out TC
- Clip Duration
- Reel No.
- Timeline Reference Count
- Bin Reference Count
- Clip Marker
- HiRes/Proxy
- Original/Copy
- Files in Project Folder
- File Name
- File Size
- Updated Time
- RecDate/Time
- Container
- Video Stream Type

- Size
- Frame Rate
- Aspect Ratio
- Field Order
- Alpha
- Color Range
- Audio Stream Type
- Sampling Rate
- Channel
- Audio Quantization Bits
- Gain

Column Width

Set the width for the selected column. A width of 0 (default) causes EDIUS to automatically adjust column width based on the information that needs to be displayed.

Column Operations

The order of columns in the view may be changed by selecting a column and clicking the **Up** or **Down** buttons to change its position in the column list.

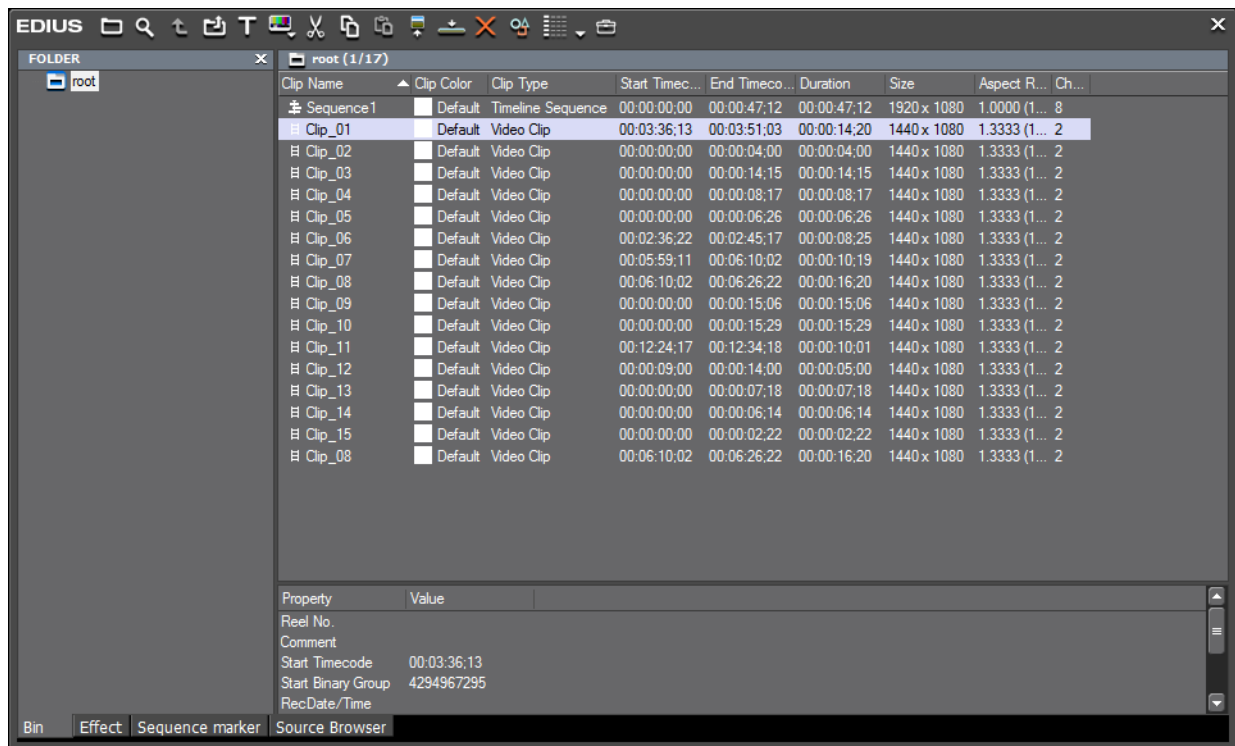
Clicking the **Default*** button sets all columns back to the defaults for the selected view and folder type.

To set the display information for Asset Bin views do the following:

1. Select the view from the View drop-down list for which you wish to define the display details.
2. Designate if the column selections will apply to a Normal Folder or a Find Folder by making the appropriate selection from the Folder Type drop-down list
3. Click in the box next to the column(s) of information you wish to include in the view. A check mark in the box indicates that column will be displayed in the selected view.
4. Set the desired column width and order.
5. Click **Apply** button to apply the changes. Or click the **OK** button the apply changes and close the Display Bin Details dialog.

[Figure 214](#) shows the Detail (Icon) Asset Bin view with default column and width settings.

Figure 214. Detail (Icon) Bin View With Default Settings



Window Color Settings

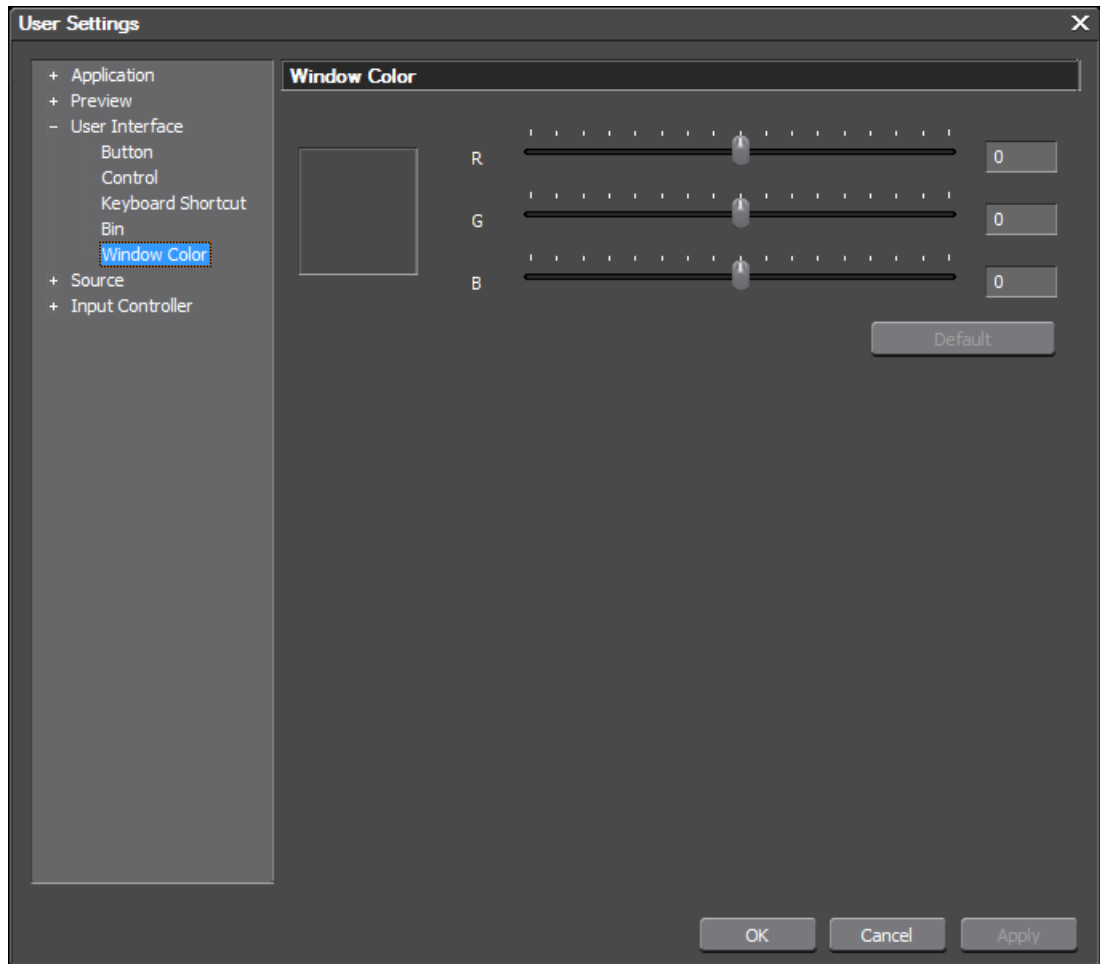
Window Color settings allow you to change the primary interface color according to preference.

The Window Color settings are accessed by selecting Settings>User Settings>User interface from the Preview window and then selecting Window Color from the User Interface tree in the User Settings dialog. See [Figure 215](#).

If the User Interface tree is collapsed, click the “+” to expand the tree.

Note After making changes to any of the items in the Window Color dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 215. Window Color Settings



To change the screen color,

1. Move the R, G and B sliders to select the desired color.

Note RGB values may also be directly entered in the numeric boxes to the right of each slider.

As the sliders are moved, the current color selection appears in the small sample box to the left of the sliders.

2. Click the **Apply** button to apply selected color and leave the Window Color dialog open or, click the **OK** button to apply the color settings and close the Window Color dialog.

The settings shown in [Figure 216](#) change the interface color as illustrated in [Figure 217](#).

Figure 216. Window Color Slider Operation

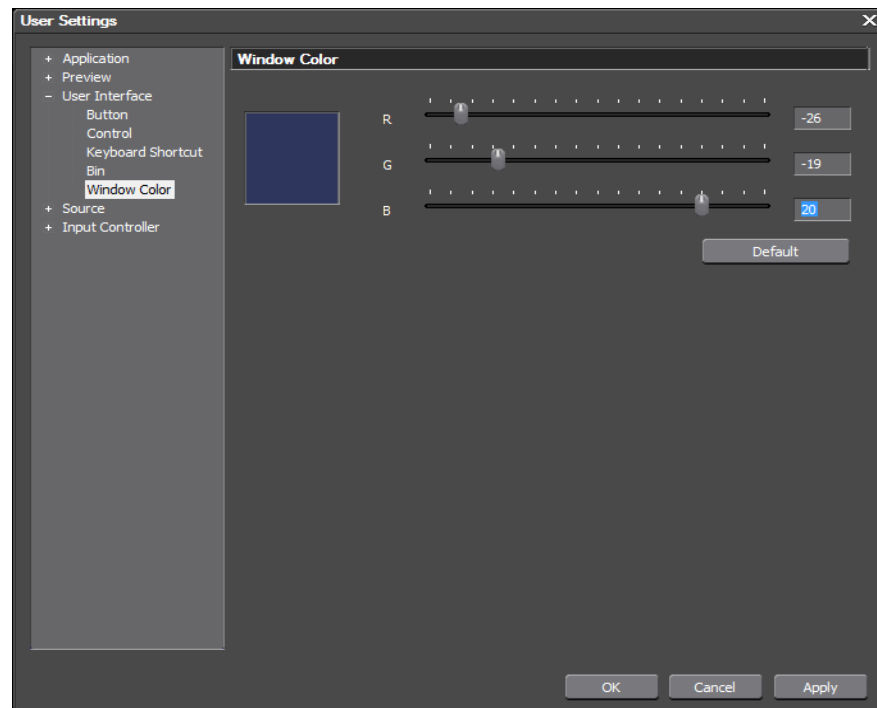


Figure 217. New Window Color Applied



To return to the default window color, open the Window Color dialog and click the **Reset to Default** button, then click the **OK** button.

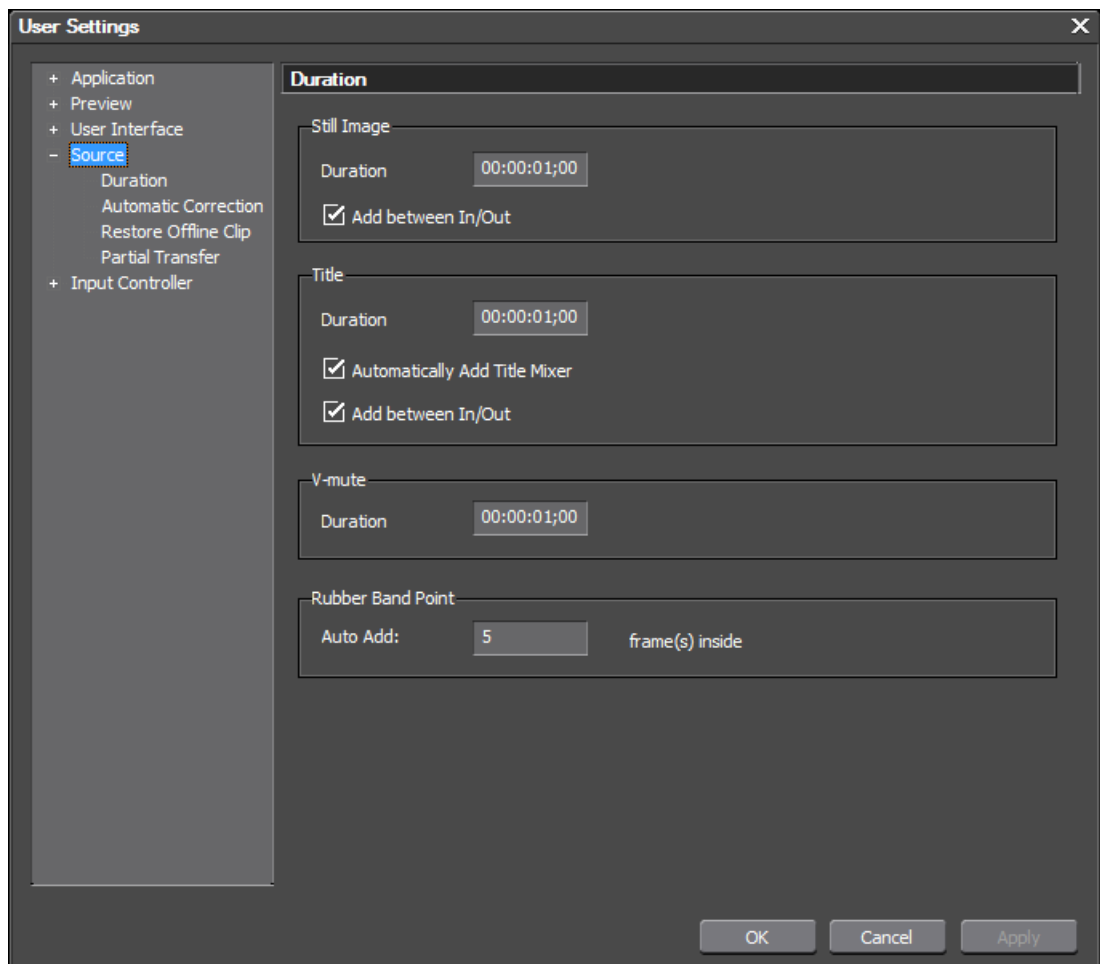
Source Settings

Source settings include the following settings and configuration item categories:

- Duration
- Automatic Correction
- Restore Offline Clip
- Partial Transfer

To access the user source settings select Settings>User Settings>Source from the Preview window menu bar. The User Settings dialog is shown in [Figure 218](#) with the Source tree expanded.

Figure 218. User Settings - Source - Duration Dialog



Duration Settings

Duration settings determine the default duration on the Timeline of still images, titles and V-mutes. These settings are defaults and may be changed on a source-by-source basis on the Timeline.

The format of these duration fields is HH:MM:SS;FF (H=hour, M=Minutes, S=Seconds; F=Frames). See [Entering Numeric Data on page 21](#) for more information on the various methods for entering numeric data.

The Duration settings are accessed by selecting Settings>User Settings>Source from the Preview window and then selecting Duration from the Source tree in the User Settings dialog. See [Figure 218](#).

Note After making changes to any of the items in the Duration Settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Still Image

When a still image is placed on the Timeline, its default duration will be the duration specified in this setting. Default = 00:00:01;00 (1 second).

Add Between In/Out

Select this option if you want to allow still images to be placed between In/Out points on the Timeline. Default = Selected.

Title

When a title is placed on a title track, its default duration will be the duration specified in this setting. Default = 00:00:01;00 (1 second).

Automatically Add Title Mixer

If this setting is selected, placing a title on a T track automatically applies the default title mixer as well. Default = selected.

Add Between In/Out Points

Select this option if you want to allow titles to be placed between In/Out points on the Timeline. Default = Selected.

V-Mute

The V-mute function eliminates audio by frame units. This is useful for eliminating small amounts of unwanted audio noise.

Set the desired default duration for V-mute. Default = 00:00:01;00 (1 second).

Rubberband Point

Rubberbands automatically have beginning and end points. Other points may be added by the user. The Auto Add value determine how many frames inside the beginning and end of the clip will be the location for the automatically added rubberband points.

Set the desired auto add value for rubberband points. Default = 5 frames.

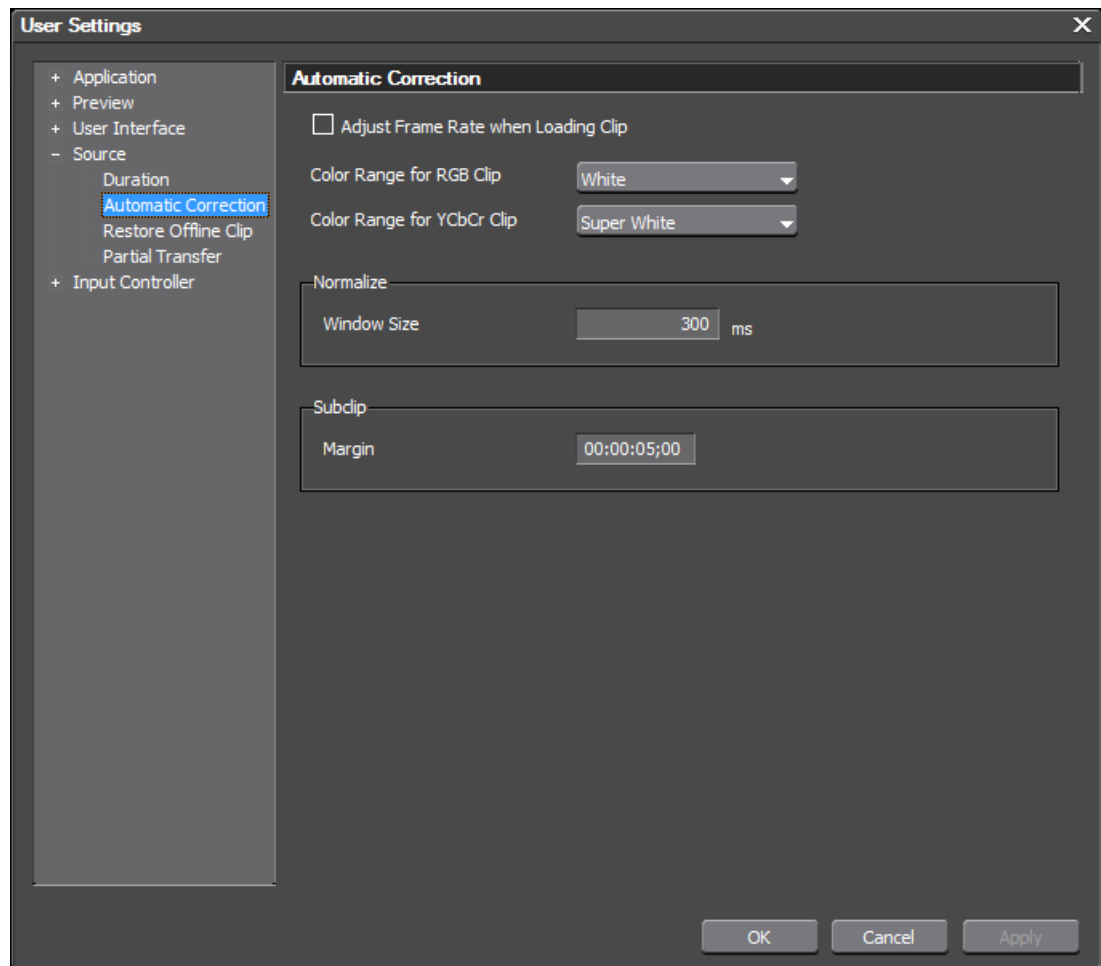
Automatic Correction Settings

Automatic Correction settings adjust frame rates, color space, audio normalization and subclip margin calculations.

The Automatic Correction settings are accessed by selecting Settings>User Settings>Source from the Preview window and then selecting Automatic Correction from the Source tree in the User Settings dialog. See [Figure 218](#).

Note After making changes to any of the items in the Automatic Correction dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 219. Automatic Corrections Settings



Adjust Frame Rate When Loading Clip

Select this option if you want the frame rate of imported clips to be automatically adjusted to match the project settings frame rate. (Default = Not selected).

Color Range for RGB Clip

This setting determines the default way EDIUS should treat RGB color space clips.

Note The color range setting can be changed for individual clips in the Bin in the Clip Properties.

Because there are two different methods for converting RGB color space to YCbCr color space for broadcast, you may find that RGB clips may have blown-out whites and crushed blacks or have dull whites and grayish blacks.

Select the desired color range for RGB clips. Choices are:

- White (default)
- Super White

White

Maps RGB 0,0,0 to YCbCr 16,128,128 (broadcast-safe black) and RGB 255,255,255 to YCbCr 235,128,128 (broadcast-safe white). All values in between are interpolated through the range.

Use this setting if your RGB clips are showing crushed blacks and blown-out whites.

Super White

Maps RGB 0,0,0 to YCbCr 0,128,128 (super-black) and RGB 255,255,255 to YCbCr 255,128,128 (super-white). All values in between are interpolated through the range.

If your RGB clips are showing grayish blacks and dull whites, set the clips' color range to Super White.

Color Range for YCbCr Clip

This setting determines the default way EDIUS should treat YCbCr color space clips.

Note This option does not have any affect on Canopus DV, Canopus HQ or Canopus Lossless clips. These formats are always treated as Super White.

Select the color range for YCbCr Clips. Choices are:

- White
- Super White (default)

White

Maps YCbCr 0,128,128 to YCbCr 16,128,128 (broadcast-safe black) and YCbCr 255,128,128 to YCbCr 235,128,128 (broadcast-safe white). All values in-between are interpolated through the range.

Use this setting if your YCbCr clips are showing crushed blacks and blown-out whites.

Super White

Maps YCbCr 0,128,128 to YCbCr 0,128,128 (super-black) and YCbCr 255,128,128 to YCbCr 255,128,128 (super-white).

If your YCbCr clips are showing grayish blacks and dull whites, set the clips' color range to Super White.

Normalize Window Size

When audio is normalized, the value entered for the window size (in milliseconds) is used in the Root Mean Square (RMS) calculation of audio levels. Default = 300 ms.

Subclip Margin

Enter the desired subclip margin. The margin is the space before and after clips that can be used to insert transitions and other effects.

Note A Subclip is a portion of a clip cut from another clip.

The format of the margin field is HH:MM:SS;FF (H=hour, M=Minutes, S=Seconds; F=Frames). See [Entering Numeric Data on page 21](#) for more information on the various methods for entering numeric data.

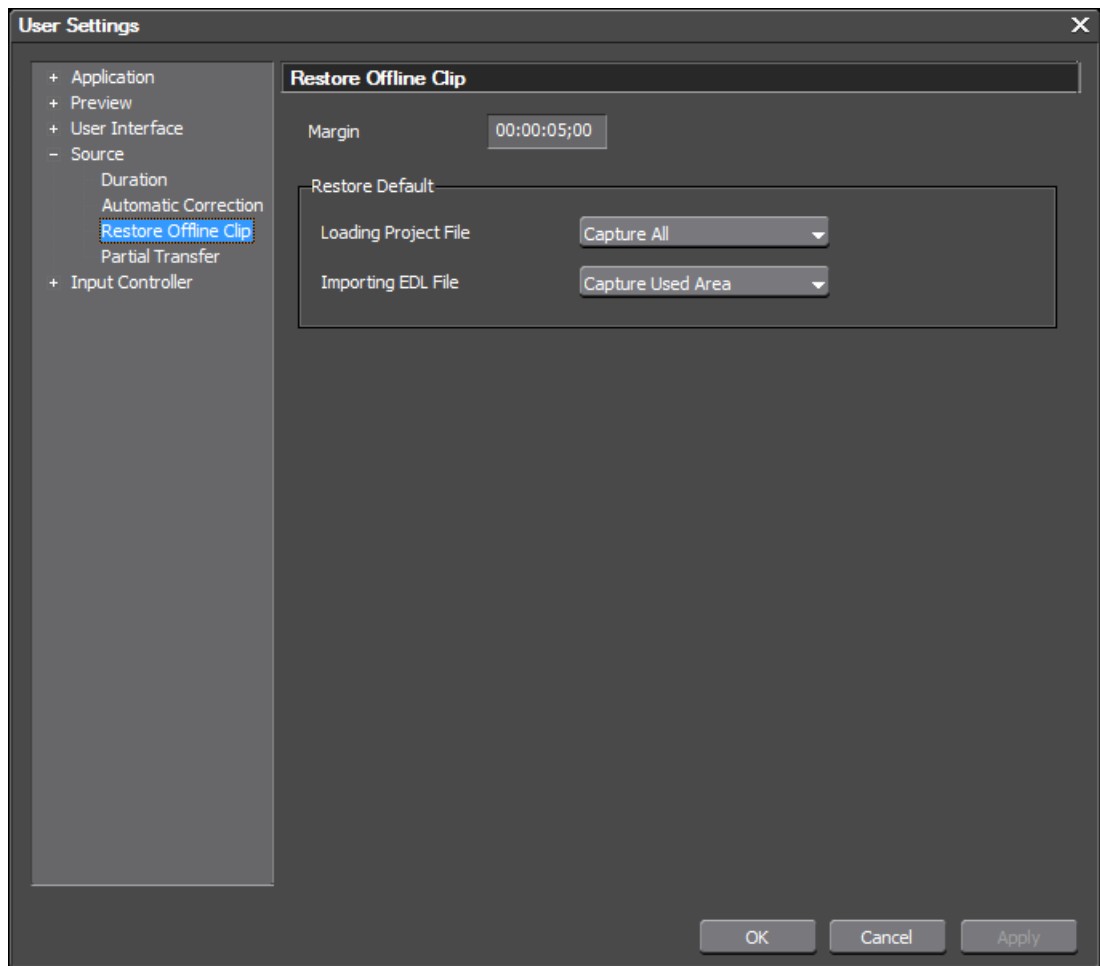
Restore Offline Clip Settings

Clips that have been used in projects may go offline if they are accidentally moved or deleted. If offline clips need to be recaptured, the restore offline clip settings determine restoration parameters.

The Restore Offline Clip settings are accessed by selecting Settings>User Settings>Source from the Preview window menu bar and then selecting Restore Offline Clip from the Source tree in the User Settings dialog. See [Figure 220](#).

Note After making changes to any of the items in the Restore Offline Clip Settings dialog, click the **Apply** button to apply the changes and make them active. Several changes may be made before clicking the **Apply** button.

Figure 220. Restore Offline Clip Settings



Margin

When re-capturing the necessary areas of an offline source, set the desired margin between recaptured areas. When multiple offline clips are placed on the Timeline in closer proximity than the specified margin, they are combined into a single clip.

Set the desired margin in a HH:MM:SS;FF (H=hour, M=Minutes, S=Seconds; F=Frames) format. See [Entering Numeric Data on page 21](#) for more information on the various methods for entering numeric data.

Restore Default - Loading Project File

When restoring clips used in a EDIUS project, select the preferred restoration method. Choices are:

- Capture All (default) - captures the entire clip
- Capture Used Area - captures only the portion of the clip between the In and Out markers.
- Don't Capture - do not prompt to capture any clip information.

Restore Default - Import EDL File

An Edit Decision List (EDL) file may be imported for use in restoring offline clips. Select the preferred restoration method when using imported EDL files. Choices are:

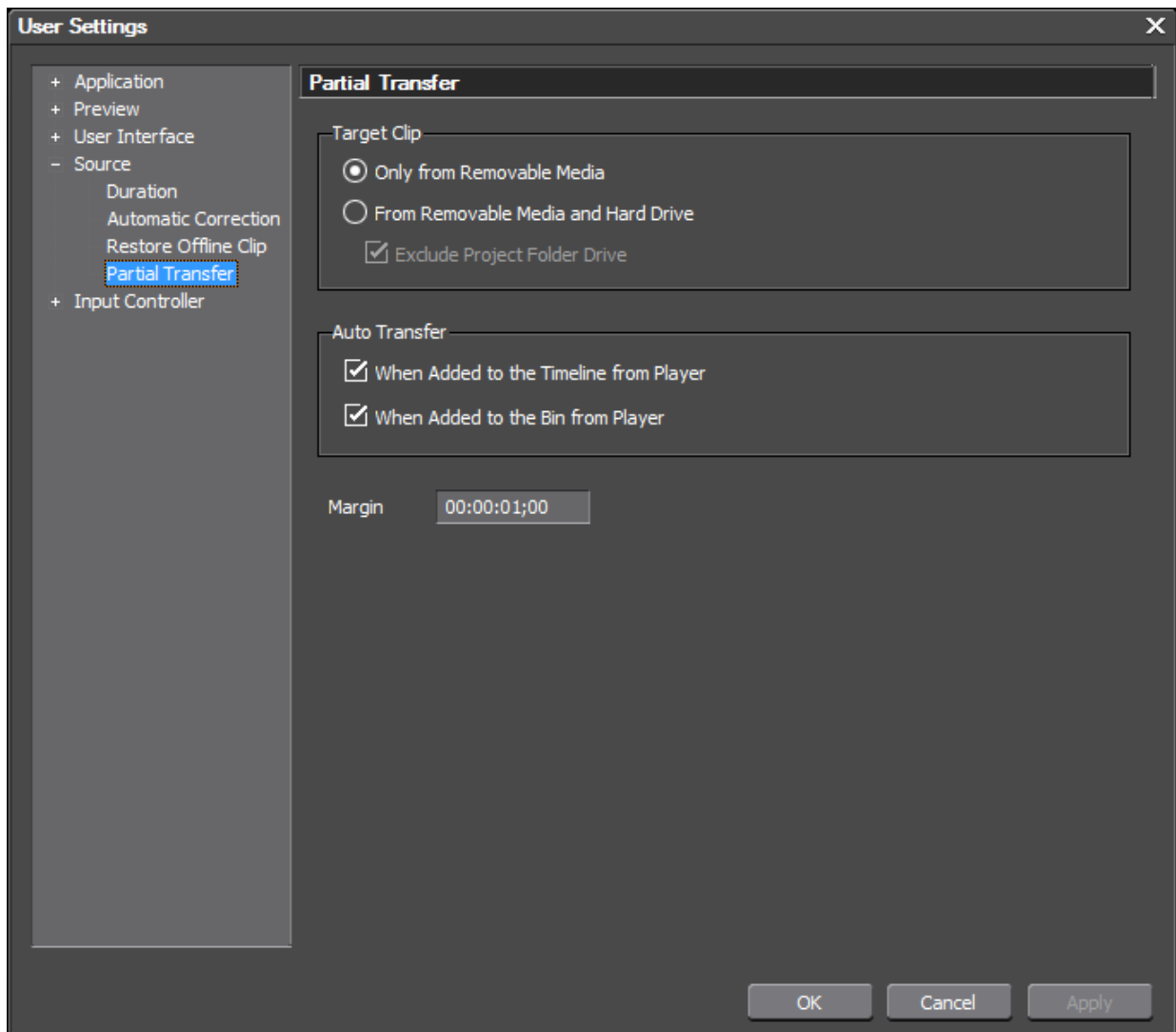
- Capture All (default) - captures the entire clip
- Capture Used Area - captures only the portion of the clip between the In and Out markers.
- Don't Capture - do not prompt to capture any clip information.

Partial Transfer Settings

Partial transfer is the ability to download partial clips (the portions of a clip between the In and Out points in the Player) from external or local media as a background operation. See [Partial Download on page 322](#) for more information. There are two methods for partial downloads; adding partial clips to the Timeline and adding partial clips to the Asset Bin.

The Partial Transfer settings are accessed by selecting Settings>User Settings>Source from the Preview window and then selecting Partial Transfer from the Source tree in the User Settings dialog. See [Figure 221](#)

Figure 221. Partial Transfer Settings Dialog



Target Clip

Specify the target clips for which partial transfer may be initiated. Choices are:

- Only from Removable Media - partial transfer is initiated only for clips that are stored on removable media.
- From Removable Media and Hard Drive - partial transfer is initiated for clips stored on both removable media and hard drives.

If the hard drive option is selected, you may also chose to exclude the drive on which the EDIUS project folder is located.

Auto Transfer

Transferring partial clips is initiated automatically if either of the options in the Auto Transfer section is selected.

When Added to the Timeline from Player

If this option is selected, partial transfer is initiated when adding clips to the Timeline from the Player

When Added to the Bin from Player

If this option is selected, partial transfer is initiated when adding clips to the Asset Bin from the Player.

Margin

The margin on both sides of the clip is specified by the Margin setting. Any margin from 0 seconds to 1 hour may be specified. Default = 1 second.

User Input Controller Settings

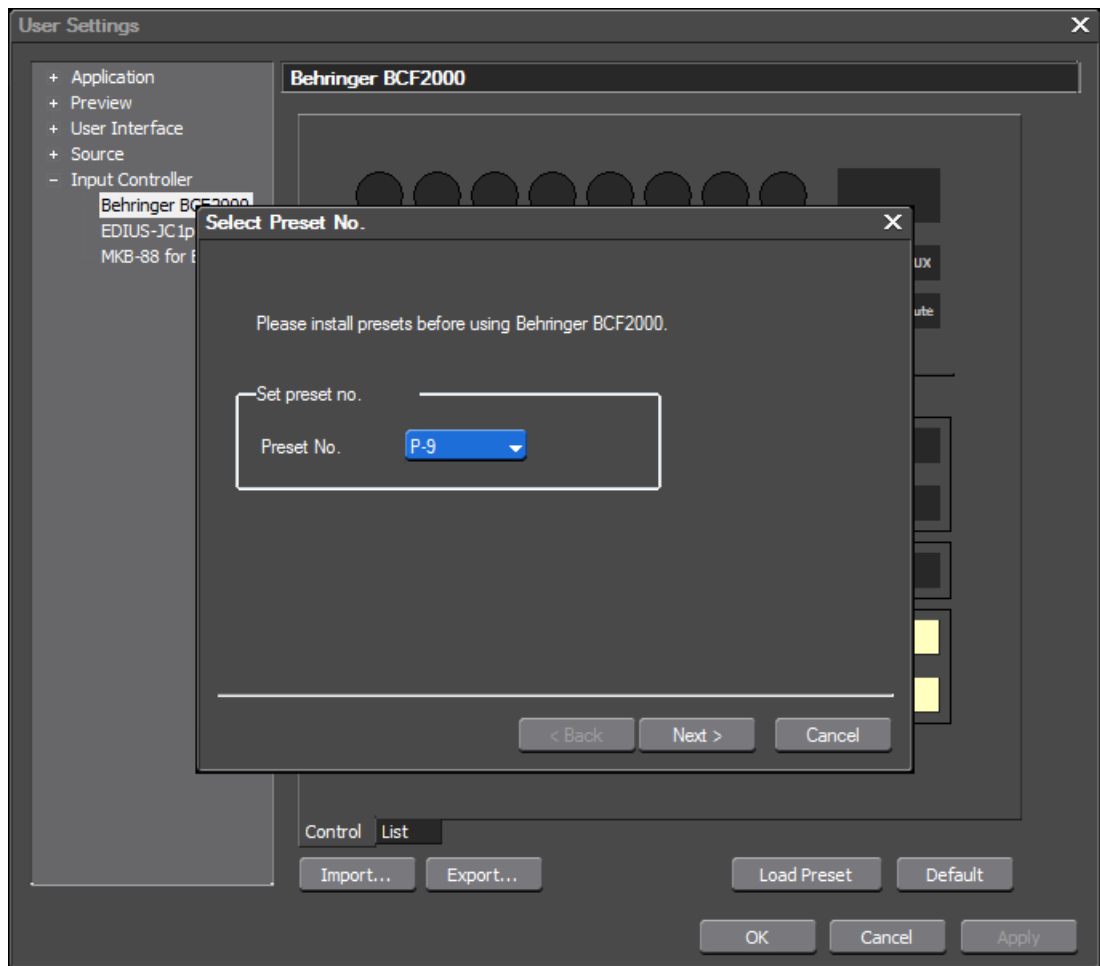
Input controller settings allow you to configure jog and fader input devices that may be connected to the EDIUS computer.

Note Since these are user settings, the configuration may be different for each device on a user-by-user basis.

Behringer BCF2000

The Behringer BCF2000 settings are accessed by selecting Settings>User Settings>Input Controllers from the Preview window menu bar and then selecting Behringer BCF2000 from the Input Controller tree in the Settings dialog. See [Figure 222](#).

Figure 222. Behringer BCF2000 Preset

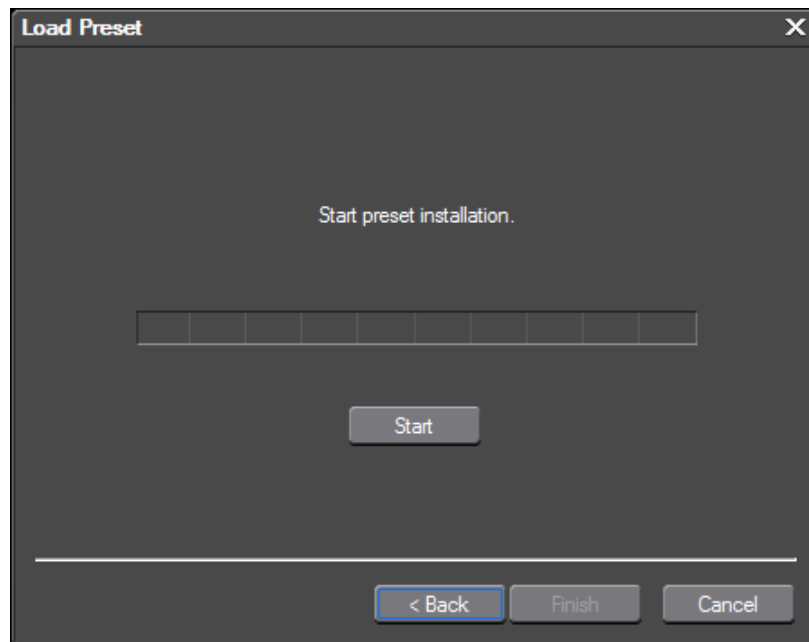


When the Behringer BCF2000 is selected the first time, the Select Preset No. dialog shown above appears. To install a preset, do the following:

1. From the Preset No. drop-down list, select the preset number to be installed for the Behringer BCF2000 and click the **Next** button.

The Load Preset dialog in [Figure 223](#) appears.

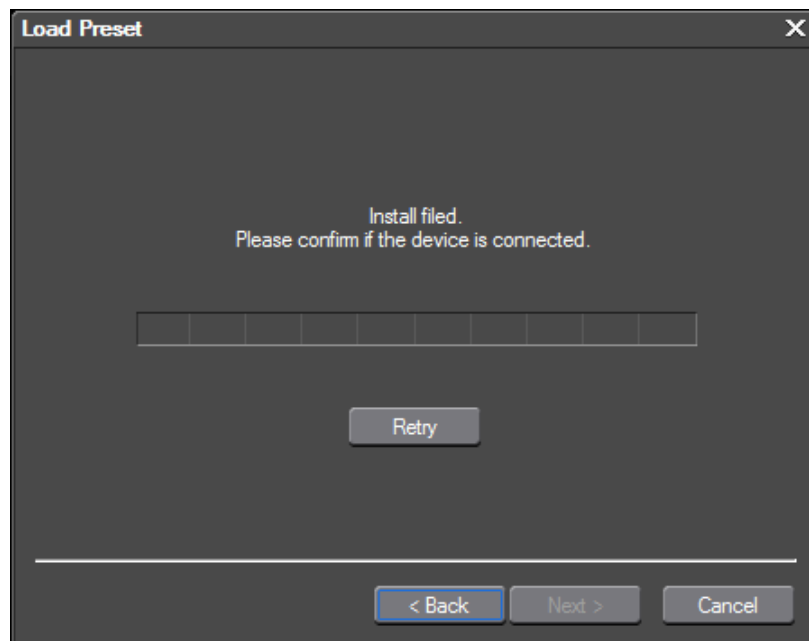
Figure 223. Load Preset



2. Click the **Start** button to begin the preset installation.

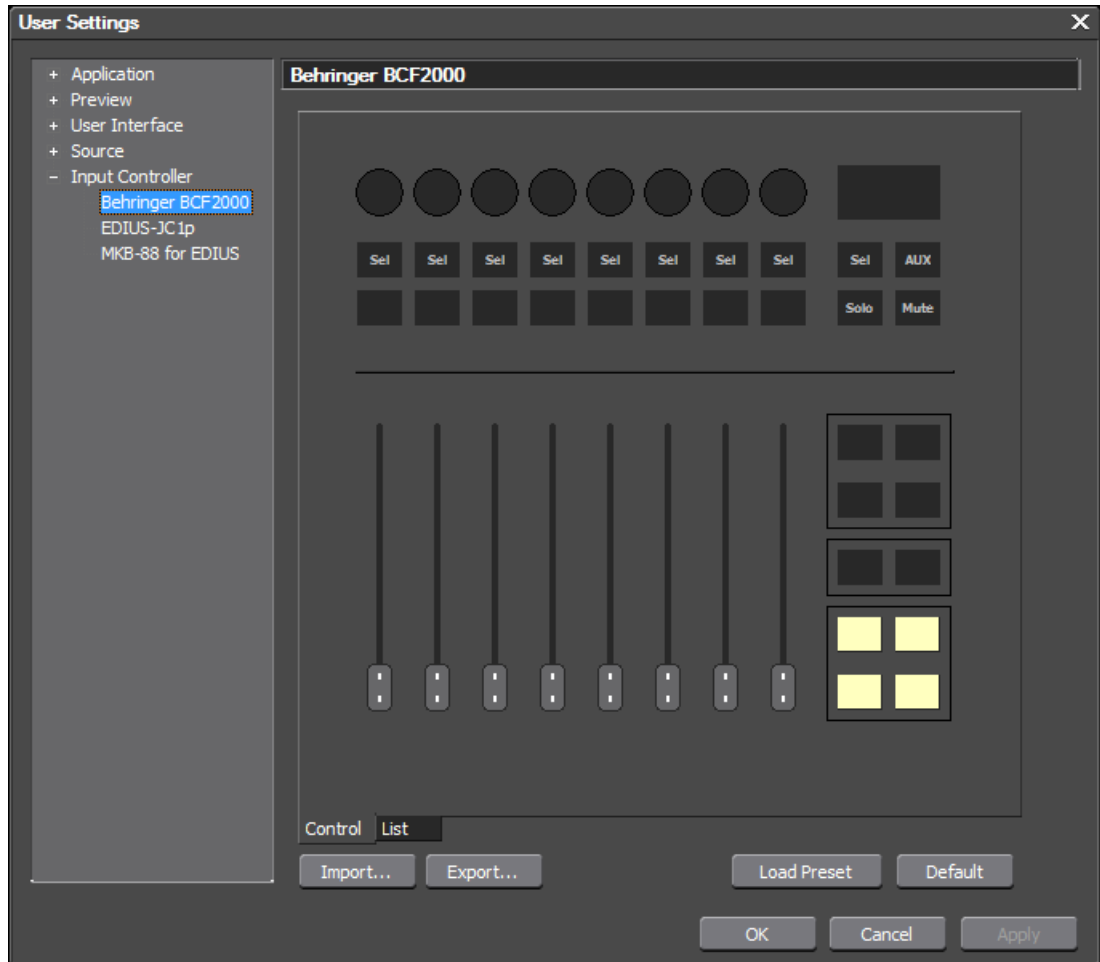
If the preset installation fails because the device is not detected, the dialog in [Figure 224](#) appears. Check that the device is properly connected and click the **Retry** button.

Figure 224. Preset Installation Failed



If the installation is successful the Behringer BCF2000 dialog illustrated in [Figure 225](#) appears.

Figure 225. Behringer BCF2000 Settings



A representation of the Behringer BCF2000 controller is displayed.

A yellow-colored key indicates that key currently has an assigned operation. Placing the mouse cursor over a yellow key shows tooltip text containing the current operation assignment for that key.

A white-colored key is a key for which no operation assignment currently exists.

The Control tab shows the control buttons. The List tab displays a list of the device keys and the operations assigned to them.

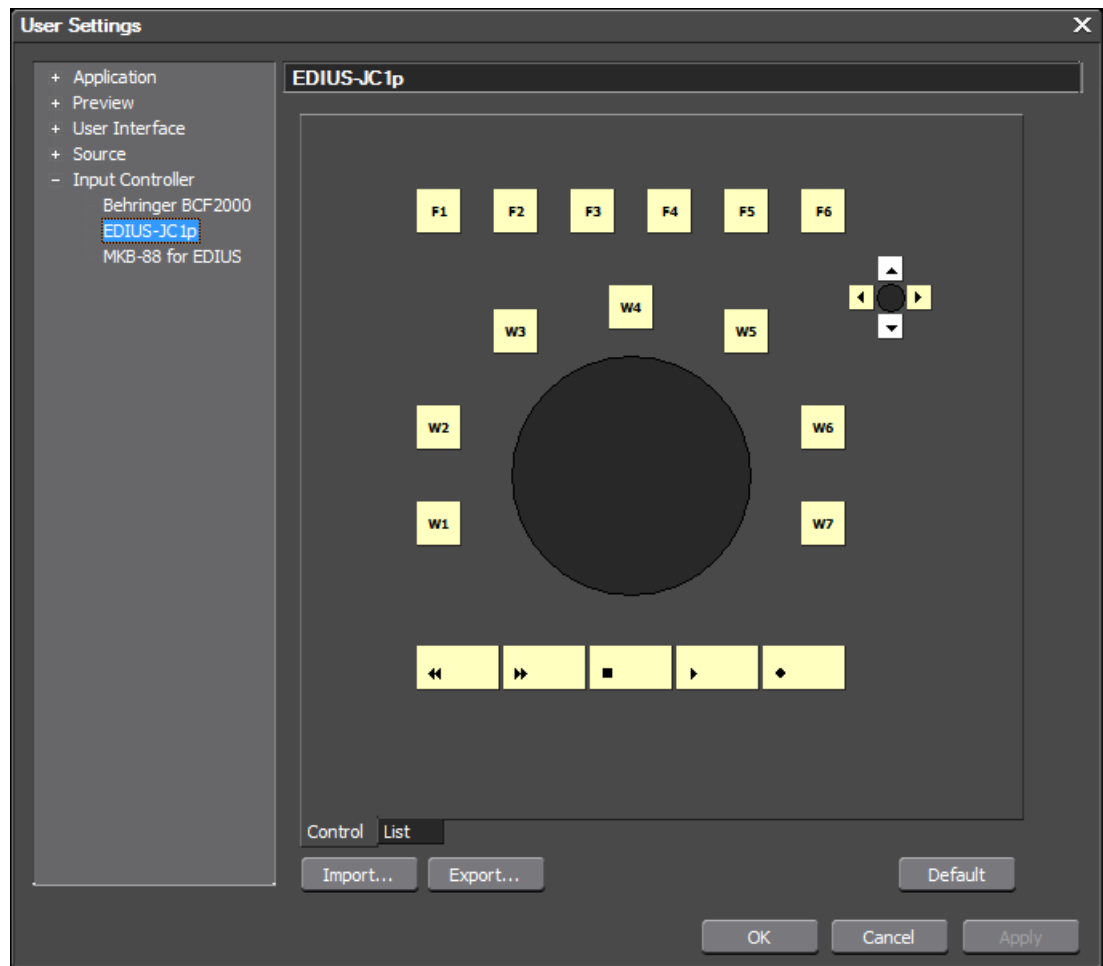
See [Operation Assignment Buttons on page 249](#) and [Making an Operation Assignment to a Key on page 250](#) for detailed instructions on configuring device keys.

EDIUS JC1p Settings

Operation assignments for the EDIUS JC1p keys are made in the EDIUS JC1p settings dialog. The EDIUS JC1p allows operations performed with the keyboard and mouse in EDIUS to be assigned to the EDIUS-JC1p hardware controller.

The EDIUS-JC1p Settings are accessed by selecting Settings>User Settings>Input Controller from the Preview window and then selecting EDIUS-JC1p from the Input Controller tree in the User Settings dialog. See [Figure 226](#).

Figure 226. EDIUS-JC1p Settings



A representation of the EDIUS-JC1p controller is displayed.

A yellow-colored key indicates that key currently has an assigned operation. Placing the mouse cursor over a yellow key shows tooltip text containing the current operation assignment for that key.

A white-colored key is a key for which no operation assignment currently exists.

The Control tab shows the control buttons. The List tab displays a list of the device keys and the operations assigned to them.

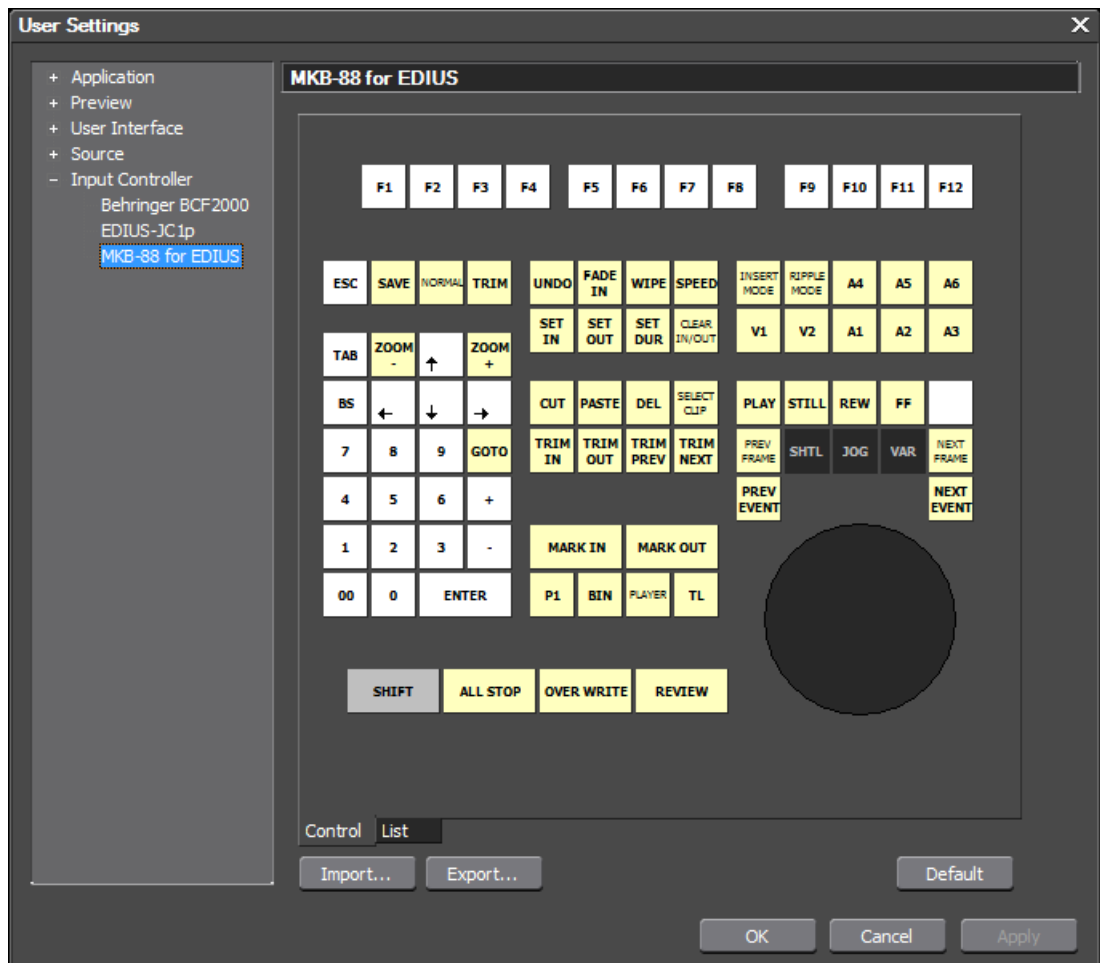
See [Operation Assignment Buttons on page 249](#) and [Making an Operation Assignment to a Key on page 250](#) for detailed instructions on configuring device keys.

MKB-88 for EDIUS Settings

Operation assignments for MKB-88 keys are made in the MKB-88 for EDIUS dialog. The MKB-88 for EDIUS settings allow operations performed with the keyboard and mouse in EDIUS to be assigned to the MKB-88 for EDIUS hardware controller.

MKB-88 Settings are accessed by selecting Settings>User Settings>Input Controller from the Preview window menu bar and then selecting MKB-88 for EDIUS from the Input Controller tree in the User Settings dialog. See [Figure 227](#).

Figure 227. MKB-88 Settings



A representation of the MKB-88 for EDIUS controller is displayed.

A yellow-colored key indicates that key currently has an assigned operation. Placing the mouse cursor over a yellow key shows hover text containing the current operation assignment for that key.

A white-colored key is a key for which no operation assignment currently exists.

The Control tab shows the control button. The List tab displays a list of the device keys and the operations assigned to them

Operation Assignment Buttons

The buttons explained in this section are used in making operation assignment to device keys.

Assign (List Tab)

When the **Assign** button is clicked, the Select Operation dialog shown in [Figure 228](#) appears and an operation assignment can be made to the selected key (button).

Not Assign (List Tab)

Clicking the **Not assign** button changes the operation assignment for the selected key to --- which indicates that no operation assignment currently exists for that key.

Find Short Cut (Select Operation Dialog)

Click the **Find Short Cut** button and press the key(s) for a keyboard shortcut. The operation currently assigned to that keyboard shortcut is highlighted in the list.

Note This is useful if you want to make a jog device key assignment that is equivalent to a particular keyboard shortcut.

Default

Clicking the **Default** button resets the operation assignment to the default for the selected key.

Import...

The **Import** button is used to import an MKB-88 key assignment file (.mkb88 extension) into EDIUS.

Export...

The **Export** button is used to export the current input controller key assignments to a file which can then be imported into another EDIUS system.

Note Export is also useful when upgrading from one version of EDIUS to another. Custom device key operation assignments are not retained during an upgrade. The existing device key operation assignments should be exported before the upgrade and then imported after the upgrade to the new version.

Exported device key operation assignments are saved in a file with a .mkb88 extension.

Making an Operation Assignment to a Key

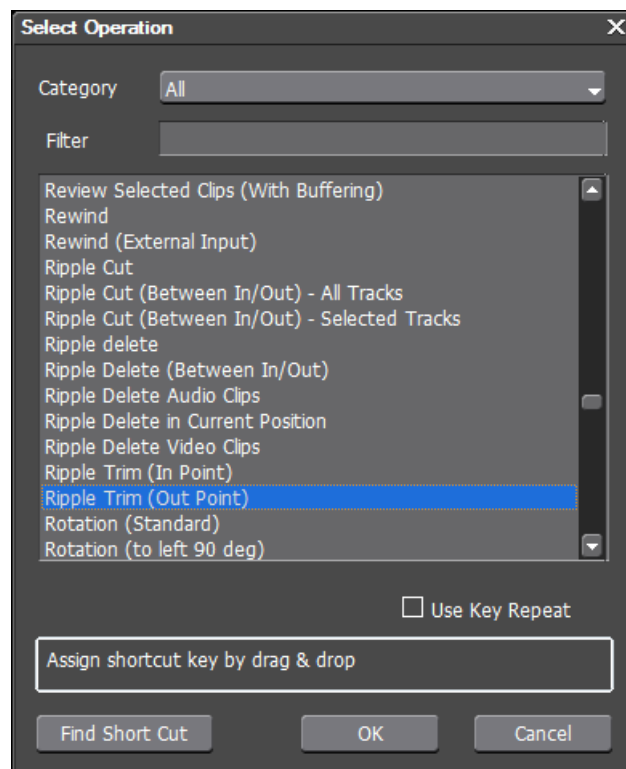
To make an operation assignment to a controller key, perform the following actions:

1. Double-click the key for which you wish to make an assignment.

Note Alternatively, you may click on the List tab and click the **Assign** button. The list tab displays all buttons, assigned operations and repeat On/Off status in a list.

The Select Operation dialog shown in [Figure 228](#) appears.

Figure 228. MKB-88 for EDIUS Select Operation



2. Use the Category drop-down list or the Filter field to narrow down the list of operations to just those that pertain to the selected category or filter keyword (e.g. delete). Operation categories are:
 - All (default)
 - Edit
 - View
 - Timeline
 - Preview - Player
 - Preview - Recorder
 - Trim
 - Clip
 - Clip - Delete
 - Clip - Select
 - Track
 - Marker
 - Mode
 - Mode - Multicam
 - Capture
 - Render
 - Audio Mixer
 - Settings
3. Select from the list the operation you wish to assign to the key selected in [Step 1](#).

Note Use the **Find Short Cut** button to find the operation currently assigned to a keyboard shortcut. Click the **Find Short Cut** button and press the key(s) for a keyboard shortcut. The operation currently assigned to that keyboard shortcut is highlighted in the list.

4. Select the Use Key Repeat option if the key should perform the operation repeatedly while the key is held down.
5. Click the **OK** button to make the operation assignment to the selected key.

In the List tab, the **Not Assign** button can be used to delete the operation assignment for the selected controller key. That key will then be white in the controller Control tab.

Click the **OK** button on the device dialog to save all operation assignments and close the dialog.

Project Settings

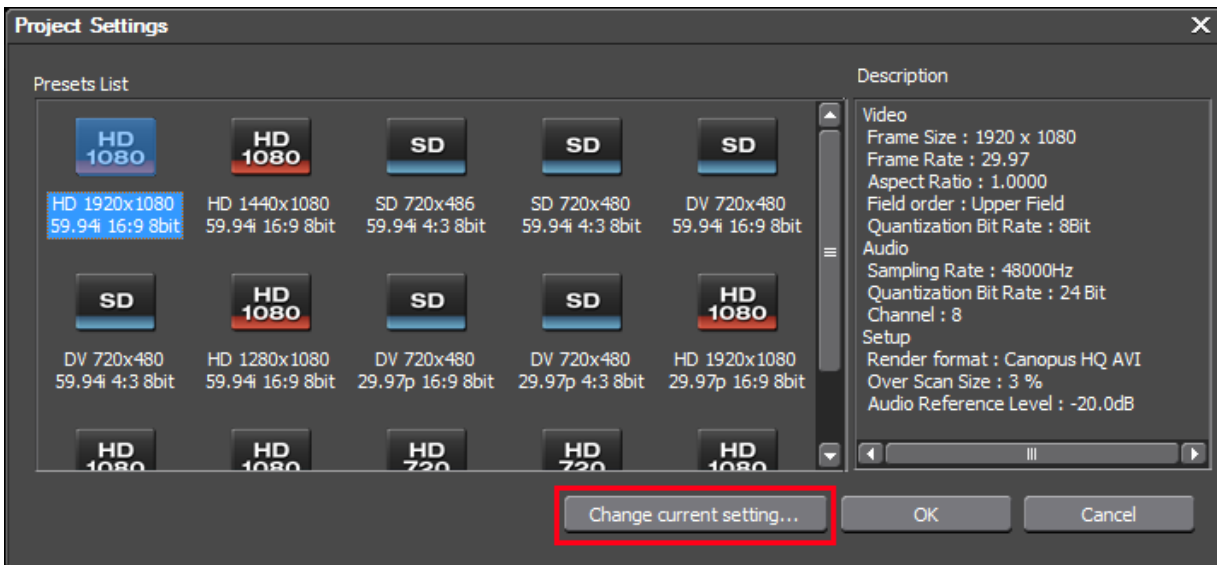
Although a project is started with a project preset and its associated settings, it is possible to change the settings for a particular project at any time before project output.

To change project settings, do the following:

1. Select Settings>Project Settings from the Preview window menu bar.

The Project Settings window shown in [Figure 229](#) appears.

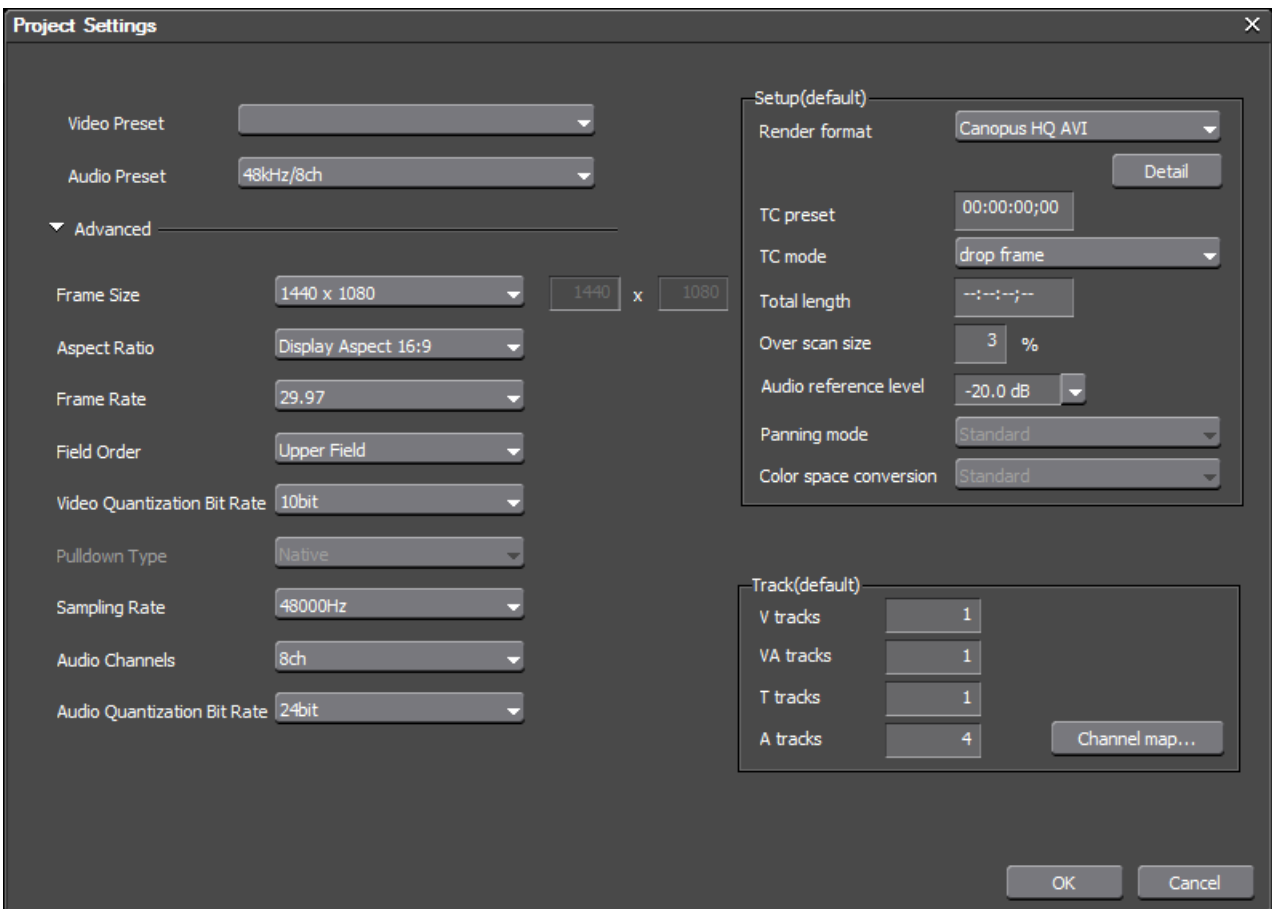
Figure 229. Project Settings - Change Current Settings



2. Click the **Change current setting...** button.

The Project Settings detail window appears. See [Figure 230](#)

Figure 230. Project Settings Detail



3. Change the desired project settings following the instructions in [Step 2](#) on [page 108](#).
4. Click the **OK** button to save the changes to the current project settings.

If you open the project settings dialog again (Settings>Project Settings), you will notice the addition of the Current Setting icon (see [Figure 231](#)). The current project settings are associated with this project preset.

Figure 231. Project Settings - Current Settings

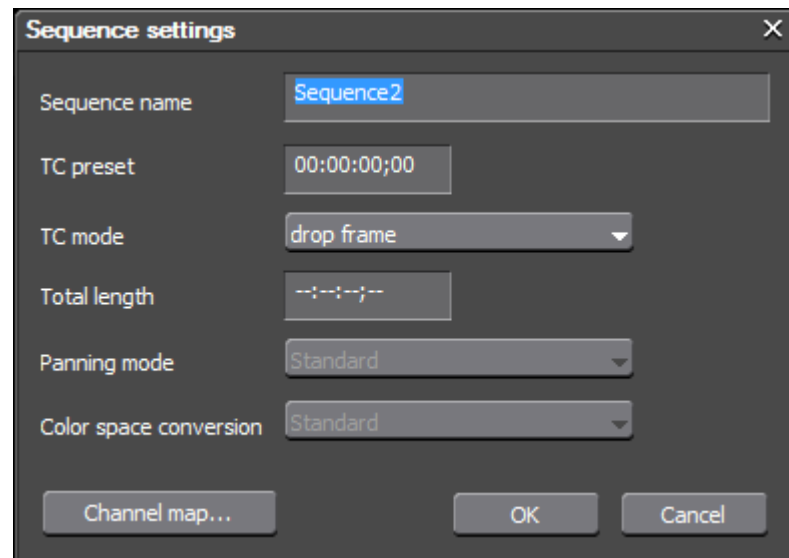


Note Changing the current project settings does not change the settings associated with the original preset from which the project was initiated.

Sequence Settings

Sequence settings may have been defined when creating project presets or projects. The Sequence Settings dialog is illustrated in [Figure 232](#).

Figure 232. Sequence Settings Dialog



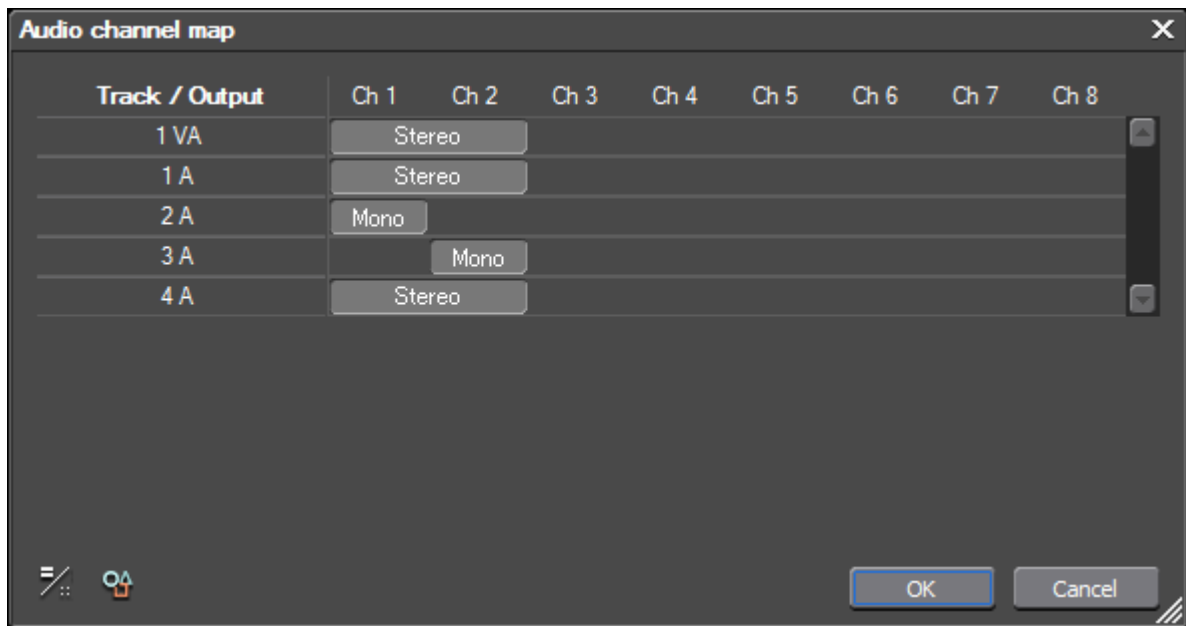
The sequence settings for any sequence in any project may be changed if desired.

To change sequence settings from the menu, select Settings>Sequence Settings from the Preview window menu bar:

The settings that can be changed in the Sequence Settings dialog are:

- Sequence Name
- TC Preset — The TC preset will be the starting timecode on the Timeline for any project using this project preset. See [Entering Numeric Data on page 21](#) for the various methods of entering numeric data and timecodes.
- TC Mode — Select the TC mode by clicking on the ▾ symbol on the TC mode button. If in NTSC video mode, you may select drop frame or non drop frame for the timecode display.
- Total length — A desired total length may be designated for the Timeline by entering a value in this field. If a value is entered, the Timeline length is fixed to this time. When the project exceeds this length, the color of the Timeline section that exceeds this length is changed.
- Panning mode — Not available. This setting is display-only and will show the panning mode setting from a previous version of EDIUS if the sequence was created in a previous version. The default value is Standard if no other panning mode setting exists.
- Color Space Conversion — Not available. This setting is display-only and will show the color space conversion setting from a previous version of EDIUS if the sequence was created in a previous version. The default value is Standard if no other color space conversion setting exists.
- Channel Map — Click on the **Channel Map** button to display the Audio channel map dialog as shown in [Figure 233](#).

Figure 233. Audio Channel Map



Select the desired output channels for each track. Click the **OK** button when finished.

Note The number of audio channels per track is determined by the project preset.

See [Audio Channel Mapping on page 121](#) for detailed information concerning audio channel mapping functions.

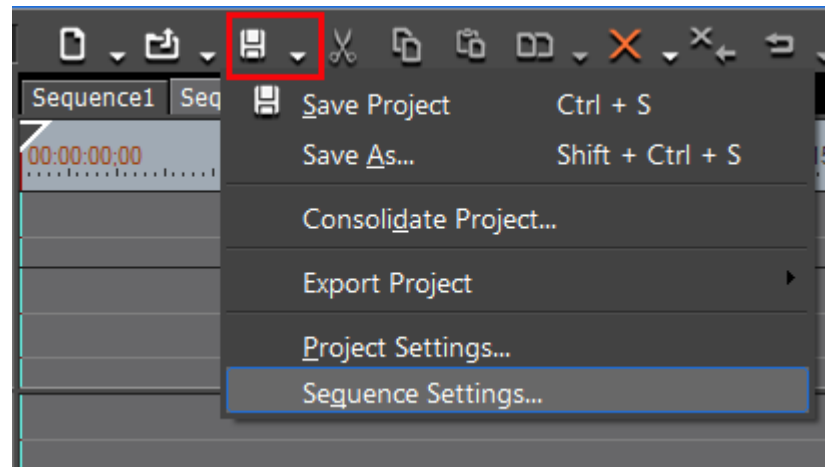
In the Sequence Settings dialog, make the desired changes to the sequence settings and click the **OK** button to save the changes and close the dialog.

Alternative Methods

Alternative methods of accessing the Sequence Settings dialog are the following:

- Click on the list button [▽] of the Save Project icon (see [Figure 234](#)) in the Timeline window and select **Sequence Settings...** from the menu.

Figure 234. Save Project Menu



- Right-click on a sequence tab in the Timeline window and select **Sequence Settings...** from the menu.
- Right-click a sequence clip in the Asset Bin and select **Sequence Settings...** from the menu.

Importing and Capturing

Importing is the process of acquiring existing clips and stills stored on an external storage device attached to the EDIUS computer and making them available in the Asset Bin for use in EDIUS projects.

Sequences created in one EDIUS project may also be imported into another EDIUS project.

Projects and playlists created in other editing application may also be imported into EDIUS

Capturing is the process of acquiring external video and audio material by playing or recording it from tapes, memory cards, web cameras, etc. for use in EDIUS projects.

When capturing material for use in EDIUS, you may capture the entire source or just portions of the source that are defined in a batch capture list. These captured clips are stored in the Asset Bin. Material may also be captured directly to the Timeline for immediate use.

Supported File Types

Source material of many different file types may be imported or captured to the Asset Bin. The Asset Bin can contain clips or stills of any of the following file types and extensions:

- AVCHD (.m2ts, mts)

Note EDIUS includes booster technology which enables real-time editing of native AVCHD clips. Also available is an AVCHD Converter (available in the Tools folder of the EDIUS installation DVD) to convert AVCHD files to AVI using the Canopus HQ Codec if you prefer to work with AVI files.

- Transport stream (.ts)
- DivX (.divx, .div)
- GF Clip File (.xml)

- AVI (.avi)
- DIF stream (.dif, .dv)
- Sony HVR-DR60/HVR-MRC1 Meta File (.idx)
- Inscrber (.icg, .ips)
- Ogg Vorbis File (.ogg)
- AIFF File (.aif, .aiff)
- Wave File (.wav)
- QuickTime Movie (.mov)
- MPEG4 Files (.mp4)
- 3GPP Files (.3gp, .3g2, .amc)
- AAC Files (.aac, .m4a)
- Sony/Sonicfoundry Wave64 Files (.w64)
- Targa Files (.tga, .targa, .vda, .icb, .vst)
- Windows Bitmap Files (.bmp, .dib, .rle)
- JPEG Files (.jpg, .jpeg)
- Flash Pix Files (.fpx)
- TIFF Files (.tif, .tiff)
- Photoshop Files (.psd)
- JPEG File Interchange Format Files (.jfif)
- Portable Network Graphics Files (.png)
- Mac Pict Files (.pic, .pct, .pict)
- QuickTime Image Files (.qtif, .qti, .qif)
- Silicon Graphics Image Files (.sgi, .rgb)
- Compuserve GIF Files (.gif)
- Windows Meta File (.wmf, .emf)
- Maya IFF File (.iff)
- DPX (SMPTE 268M-2003) File (.dpx)
- QuickTitler (.etl)
- Infinity Clip File (.xml)
- MPEG Program Stream (.mpg, mpeg, .m2p, .mp2, .vob, .vro)

Note If a .vob file cannot be imported, capture the source with DISCcapture (see [Capturing Directly to the Timeline on page 320](#) for more information on the DISCcapture process).

- MPEG Transport Stream (.m2t)
- MPEG HDD Movie (.mod, .tod)
- MPEG Video Stream (.mpv, .m2v)
- MPEG Audio Stream (.mpa, .m2a)
- Dolby Digital (.ac3)
- MPEG Audio Layer-3 (.mp3)
- MXF File (.mxf)
- Windows Media Audio (.wma)
- Windows Media Video (.wmv, .asf)
- XDCAM EX (.mp4, .smi, .xml)
- XF Clip Files (.cif)

Note AIFF/AIFC files are only supported in PCM format.

Note EDIUS does not support Electronic Arts IFF (.iff) files.

Note Grass Valley Imagine project files can be imported.

Importing from External Sources

Clips can be imported from many external sources such as CDs and DVDs, Sony XDCAM drives, Panasonic P2 drives, Grass Valley Infinity cameras, Grass Valley K2 servers and others. The importer settings are configured in the Importer/Exporter section of the System Settings dialog. See [Importer/Exporter Settings on page 141](#) for more information.

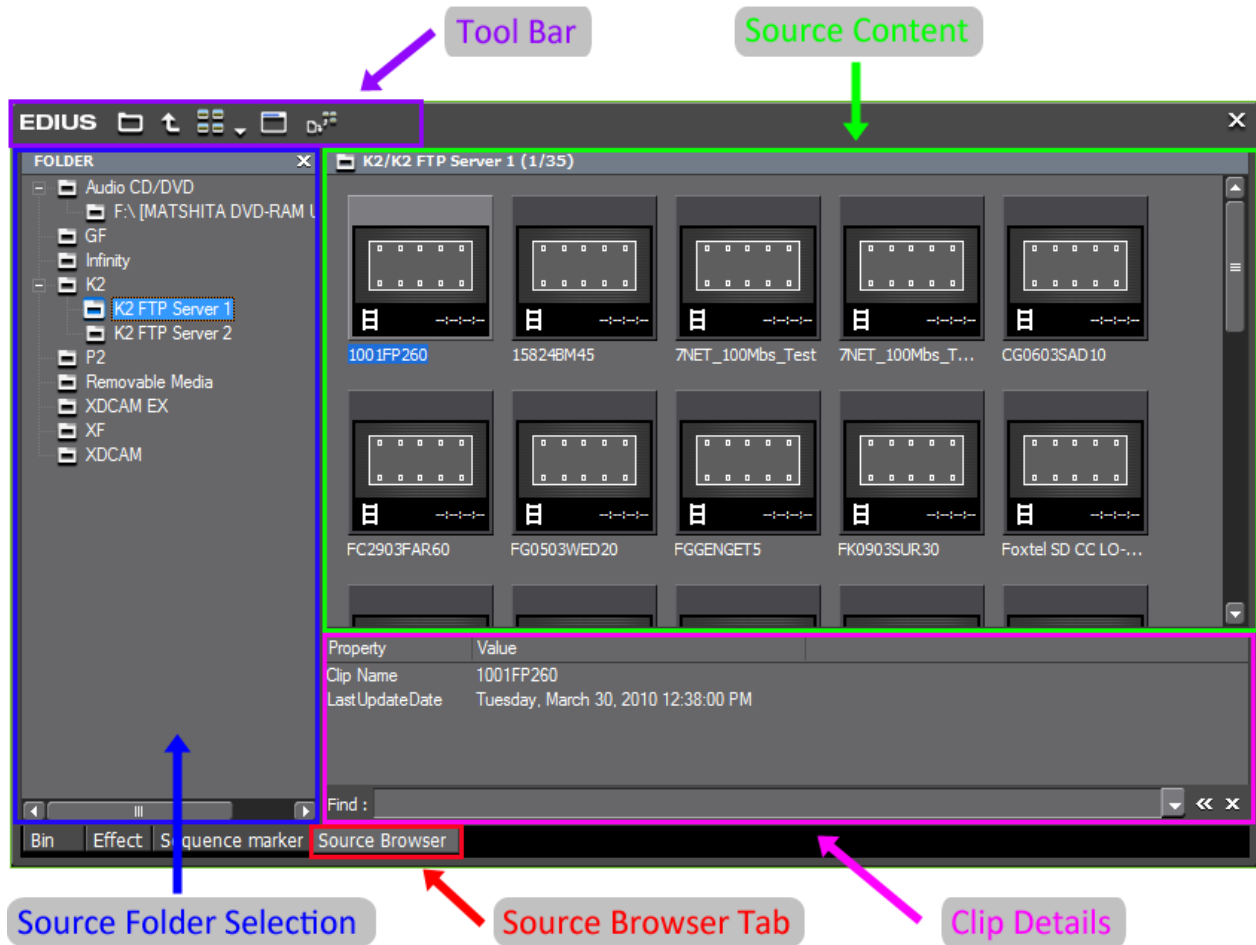
Note Support for some external storage media may require the installation of media-specific drivers on the EDIUS computer.

Source Browser

Importing content from external sources is done in the Source Browser.

The Source Browser window is depicted in [Figure 235](#). In this example, a connection with a K2 server has been established.

Figure 235. Source Browser Window



The external source from which to import clips is selected in the Source Folder Selection area of the Source Content window.

Importing from CD/DVD

Video and audio can be captured from DVDs or CDs in the following formats:

- .WAV - Audio CD files
- .MPEG-2 - DVD-Video and DVD-VR files

Note Copy protected content cannot be captured.

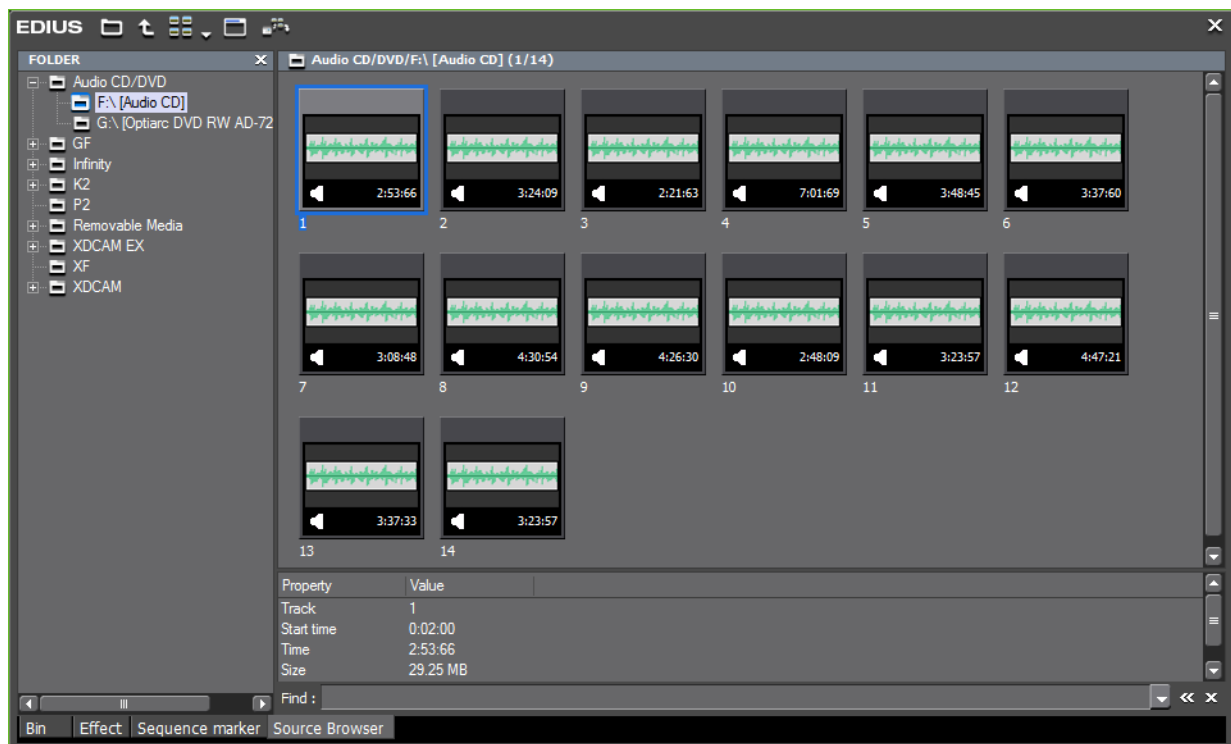
To import source material from a CD or DVD, perform the following actions:

Note Before importing clips from a CD or DVD, make sure that the CD/DVD import settings are properly configured as described in [Audio CD/DVD Settings on page 143](#).

1. Insert the CD or DVD containing the source material you wish to import into a CD/DVD drive attached to the EDIUS computer.
2. Open the project into which you wish to import clips from a K2 server.
3. Open the Source Browser by clicking on the Source Browser tab (see [Figure 235](#) for an example of the default location).
4. Open the Audio CD/DVD folder to display the list of available CD/DVD drives attached to the EDIUS computer.
5. From the list of available drives, select the CD/DVD drive containing the source material you wish to import.

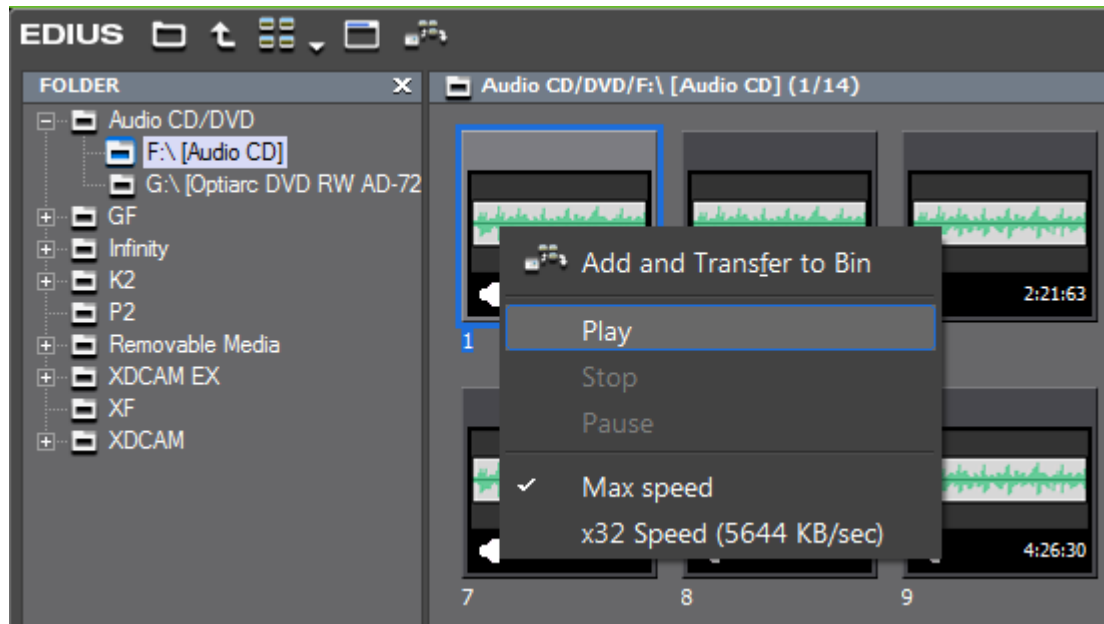
The clips available on the CD/DVD in the selected drive appear in the Source Content window. See [Figure 240](#) for an example of CD contents displayed in the Source Browser and [Figure 238](#) for an example of DVD contents displayed in the Source Browser.

Figure 236. Audio CD Contents in Source Browser



6. To listen to an audio clip on a CD, right click on the clip and select Play from the menu as illustrated in [Figure 237](#). Double-clicking the clip also plays the clip.

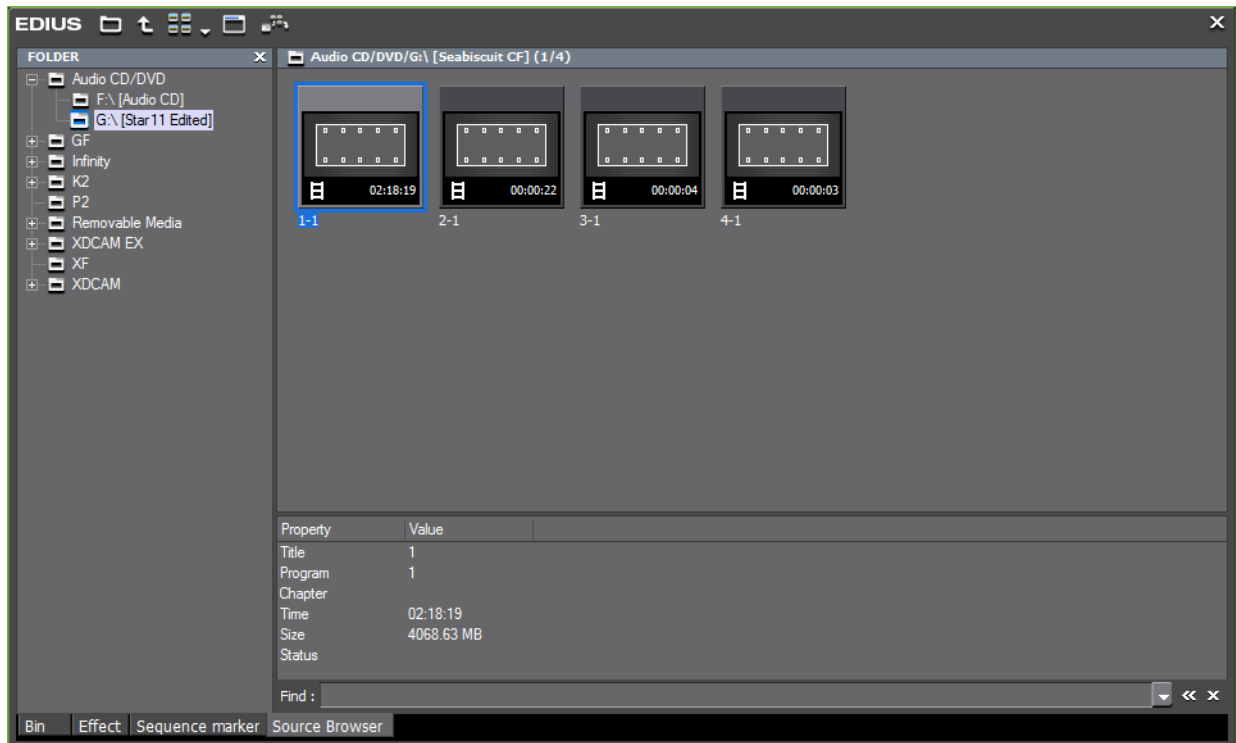
Figure 237. Audio Clip Play



Note Only one clip at a time may be played. If you wish to listen to another clip, right-click on it and select play. If another clip was already playing, it will stop.

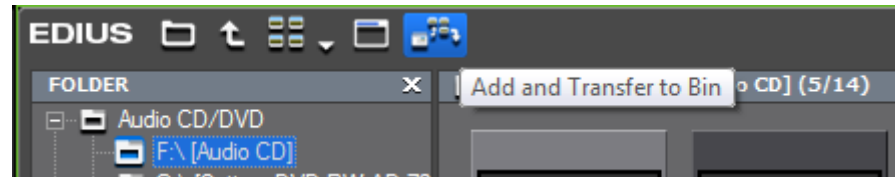
While a clip is playing, it may be paused or stopped by right clicking on the clip and selecting Pause or Stop from the menu.

Figure 238. DVD Contents in Source Browser



7. In the Source Content window, select the clip(s) to be imported from the CD/DVD.
8. Right-click on a selected clip and select Add and Transfer to Bin or click on the **Add and Transfer to Bin** button on the Source Browser Tool bar (highlighted in blue in [Figure 239](#)) to transfer the selected clips to the Asset Bin.

Figure 239. Add and Transfer to Bin Button



The selected clips on CD/DVD are added to the Asset Bin as background jobs. See [Background Jobs on page 287](#) for more information on background job processing.

Importing from K2 Servers

To import source material from a K2 server, do the following:

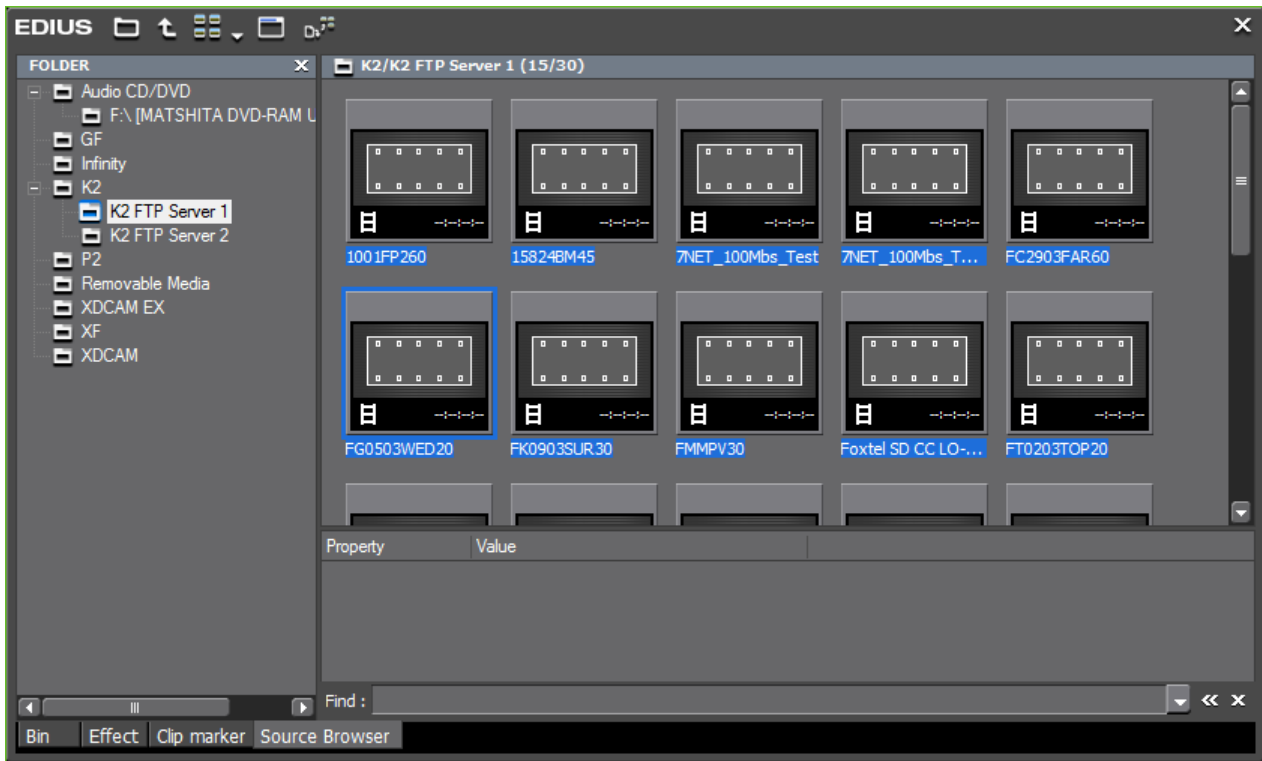
Note Before importing clips from a K2 server, make sure that the K2 import settings are properly configured as described in [K2 Settings on page 151](#).

1. Open the project into which you wish to import clips from a K2 server.
2. Open the Source Browser by clicking on the Source Browser tab (see [Figure 235](#) for an example of the default location).
3. Open the K2 folder to display the list of available K2 servers configured in the K2 Importer settings.
4. Select the desired K2 server from the list of available servers.

The clips available on the selected K2 server appear in the Source Content window.

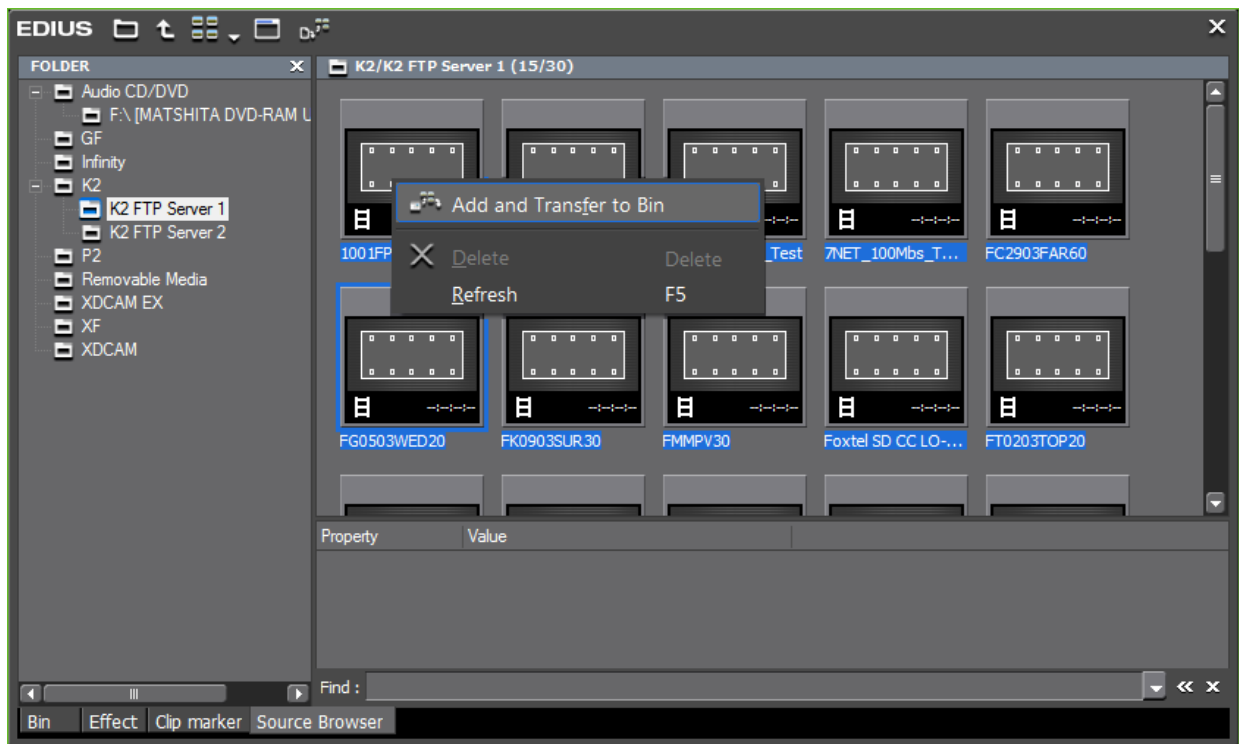
5. In the Source Content window, select the clip(s) to be imported from the K2 server (see [Figure 240](#) for an example).

Figure 240. Clips Selected for Import



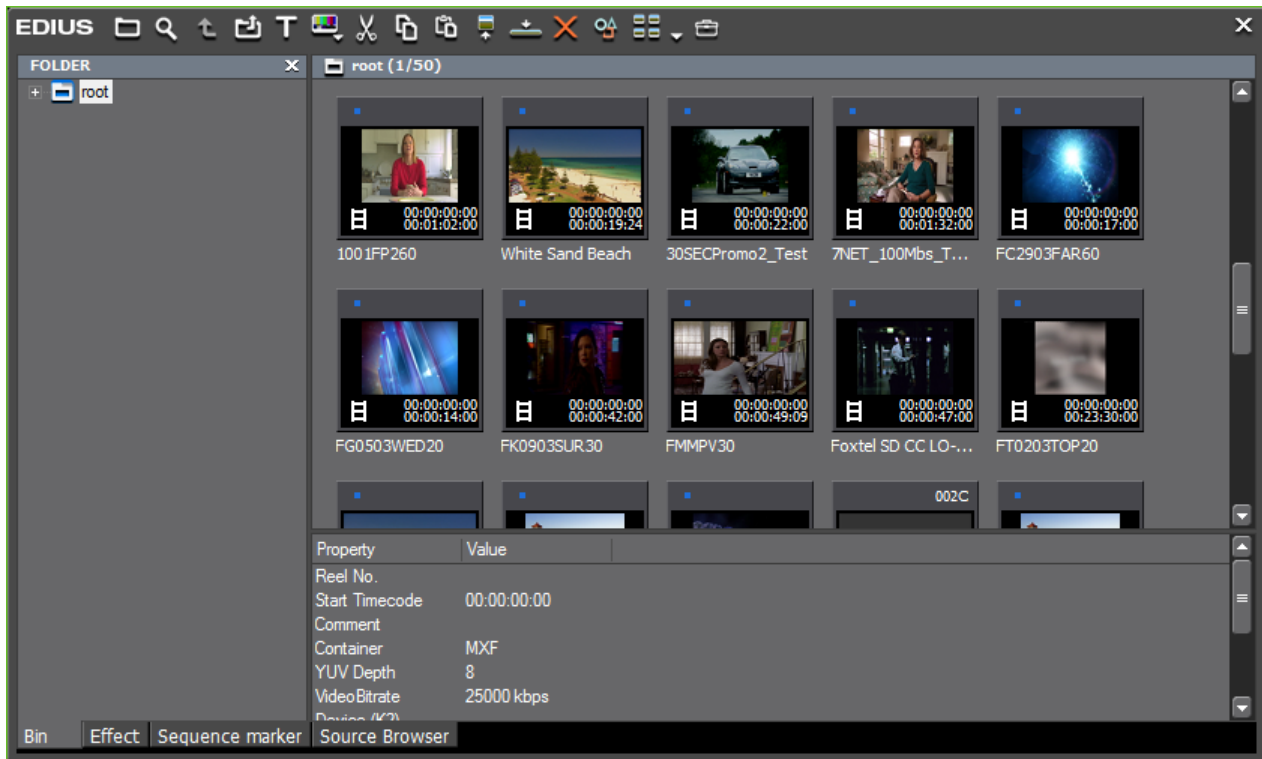
6. Click the **Add and Transfer to Bin**  button on the Source Browser tool bar or right click on a selected clip and select Add and Transfer to Bin from the menu as depicted in [Figure 241](#).

Figure 241. K2 Add and Transfer to Bin



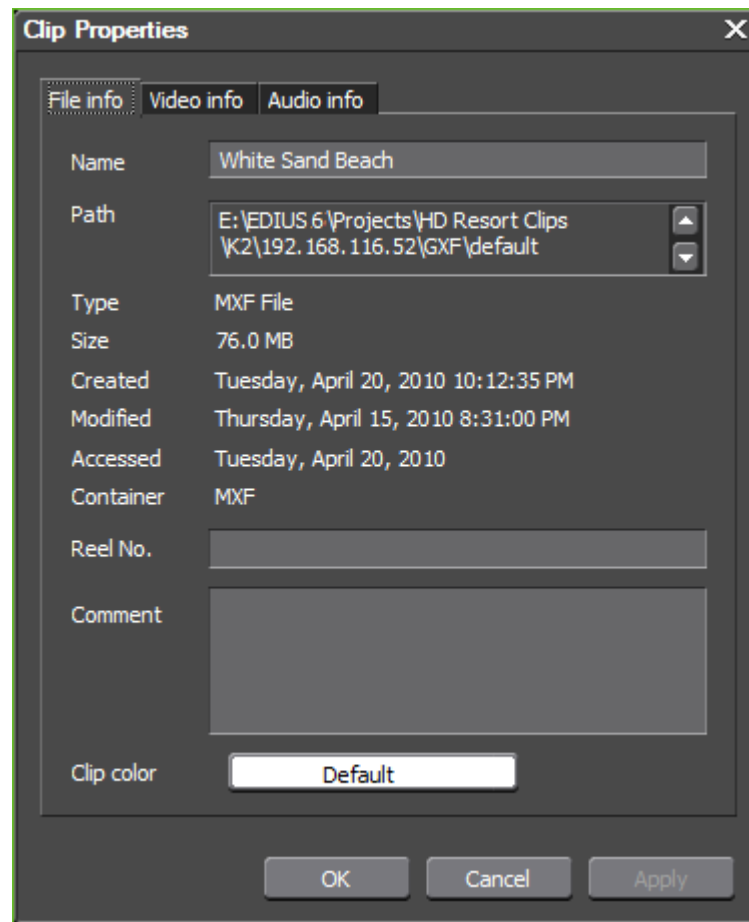
The selected clips are copied from the K2 server and added to the Asset Bin as illustrated in [Figure 242](#).

Figure 242. Selected Clips Added to Asset Bin



Note Clips imported from a K2 server are stored in the project folder of the current project. Sub-folders are created as follows: K2\{IP Address of K2 server}\{folders on server on which clip is stored}. [Figure 243](#) shows the properties of a clip imported from a K2 server. In this example, the GXFDefault folders are where the original clip is stored on the K2 server with an IP address of 192.168.116.52.

Figure 243. Clip Properties of Clip Imported from K2 Server



Importing from an XDCAM Drive

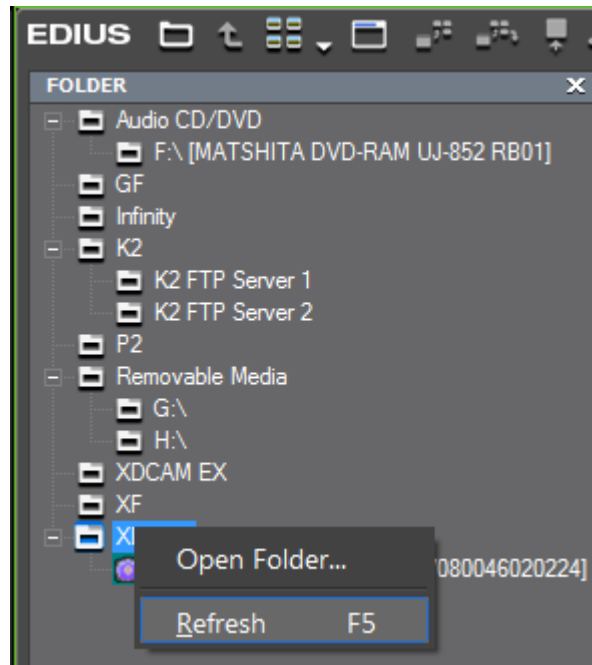
To import source material from an XDCAM drive, do the following:

Note Before importing clips from an XDCAM drive, make sure that the XDCAM source browser import settings are properly configured as described in [Browser Settings on page 168](#).

1. Open the project into which you wish to import clips from an XDCAM drive.
2. Open the Source Browser by clicking on the Source Browser tab (see [Figure 235](#) for an example of the default location).
3. Open the XDCAM folder to display the list of available XDCAM drives or FTP server locations.

Note If importing from an XDCAM drive, the drive may not appear in the XDCAM source list unless it was powered on before starting EDIUS. If the drive was powered on after starting EDIUS, you may need to use the refresh function as shown in [Figure 244](#) before the drive will appear in the list. To use this function, right-click on the XDCAM folder in the Source Browser and select Refresh from the menu.

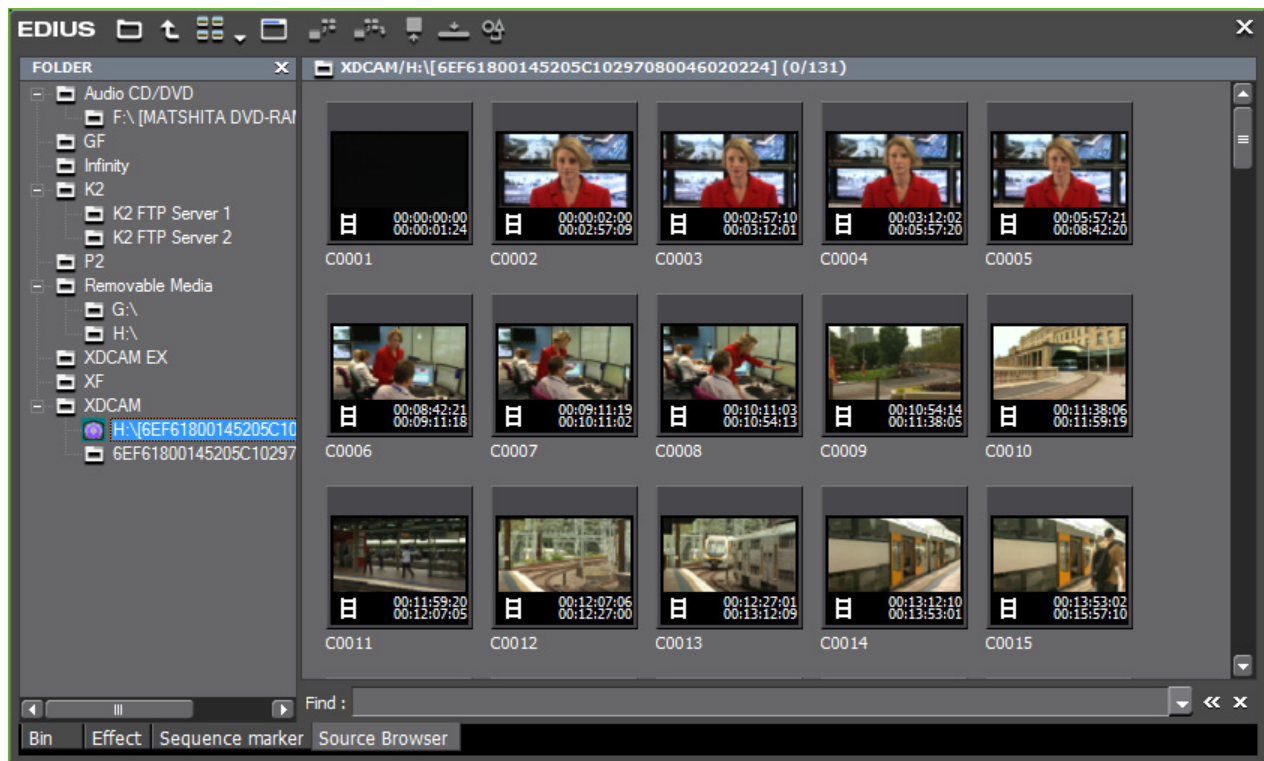
Figure 244. XDCAM Drive List Refresh




4. Select the desired XDCAM drive or server from the list.

The clips available on the selected XDCAM location are displayed in the Source Content window as depicted in [Figure 245](#).

Figure 245. XDCAM Clips in Source Browser Content Window



5. Select the clips you wish to copy from the XDCAM source to the current project folder.
6. Click the **Add and Transfer to Bin**  button on the Source Browser tool bar or right click on a selected clip and select Add and Transfer to Bin from the menu as depicted in [Figure 246](#).

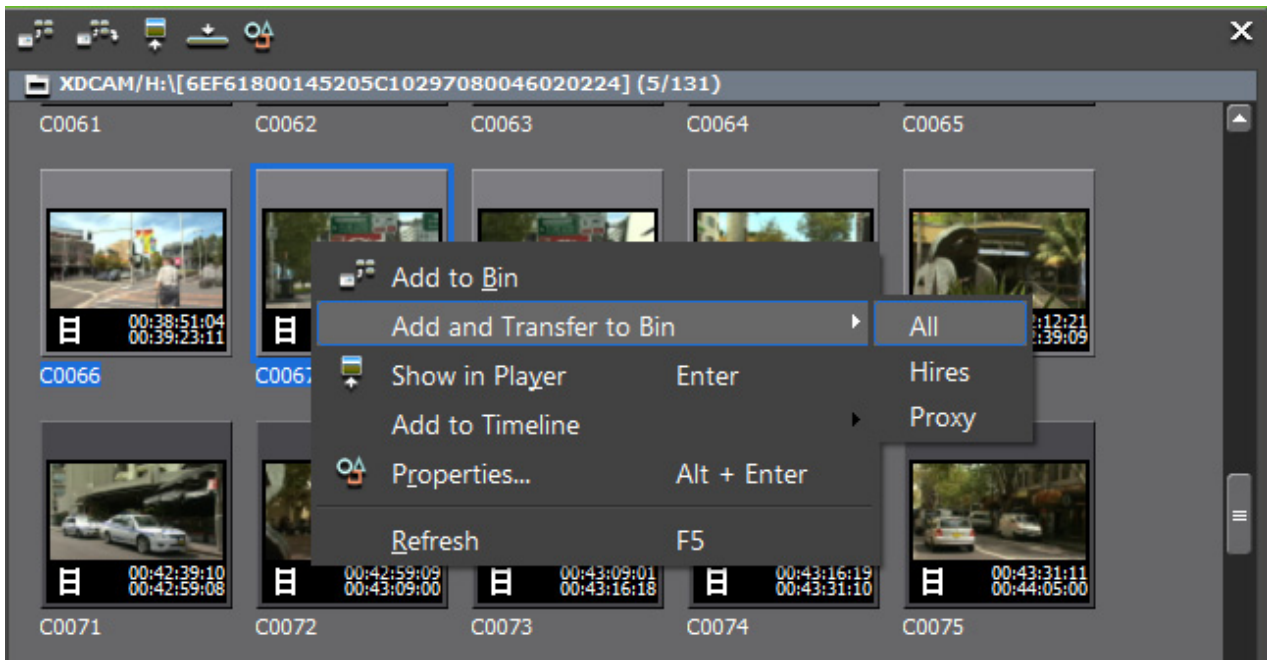
Note The **Add to Bin**  tool bar button or menu selection automatically transfers clips according to the selection specified in the XDCAM Browser Download settings. See [Download on page 169](#) for more information.

Add and Transfer to Bin allows the selection of the following clip transfer options (see [Figure 246](#)).

- All - downloads both high-resolution clips and the low-resolution proxy file.
- Hires - downloads the high resolution clip only.
- Proxy - downloads the low-resolution proxy file only.

Note For more information about creating and using proxies in the Timeline editing process, see [Proxy Mode on page 572](#).

Figure 246. XDCAM Add and Transfer to Bin Selections



7. Select one of the above transfer methods to begin importing XDCAM clips to the Asset Bin.

Figure 247 shows some XDCAM proxy clips transferred to the Asset Bin.

Figure 247. XDCAM Proxy Clips Transferred to the Asset Bin

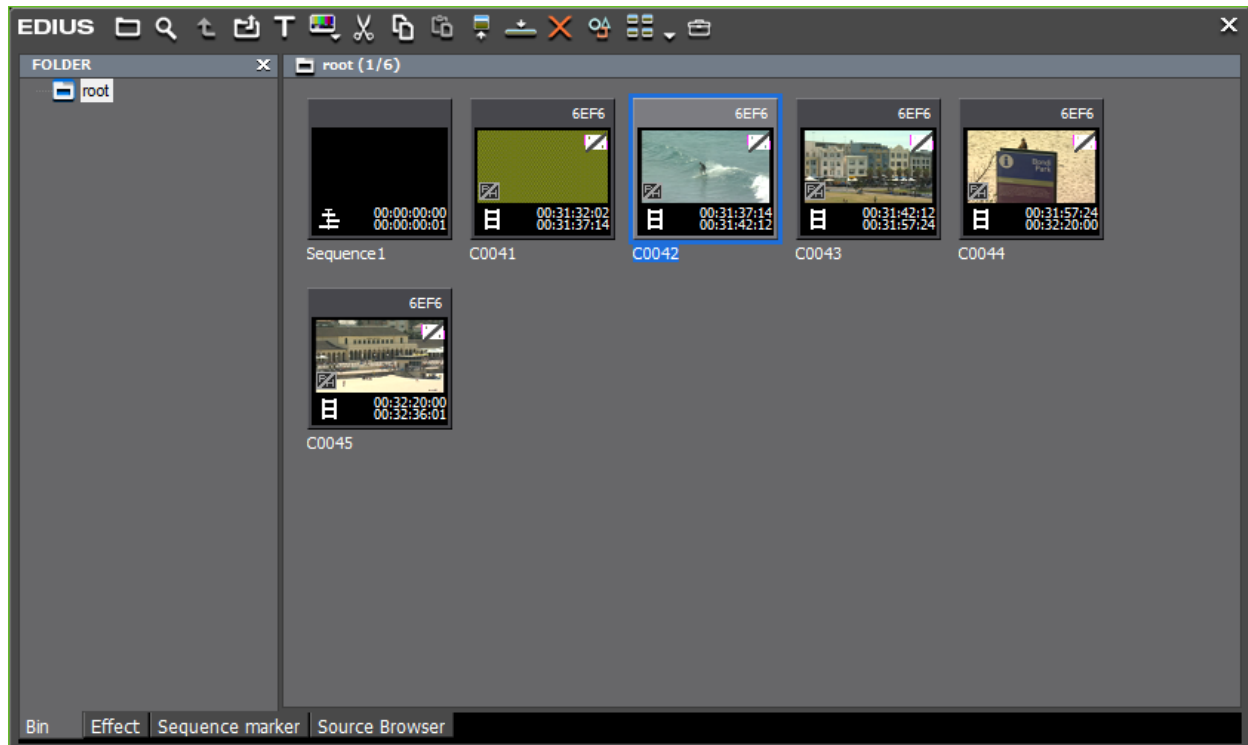
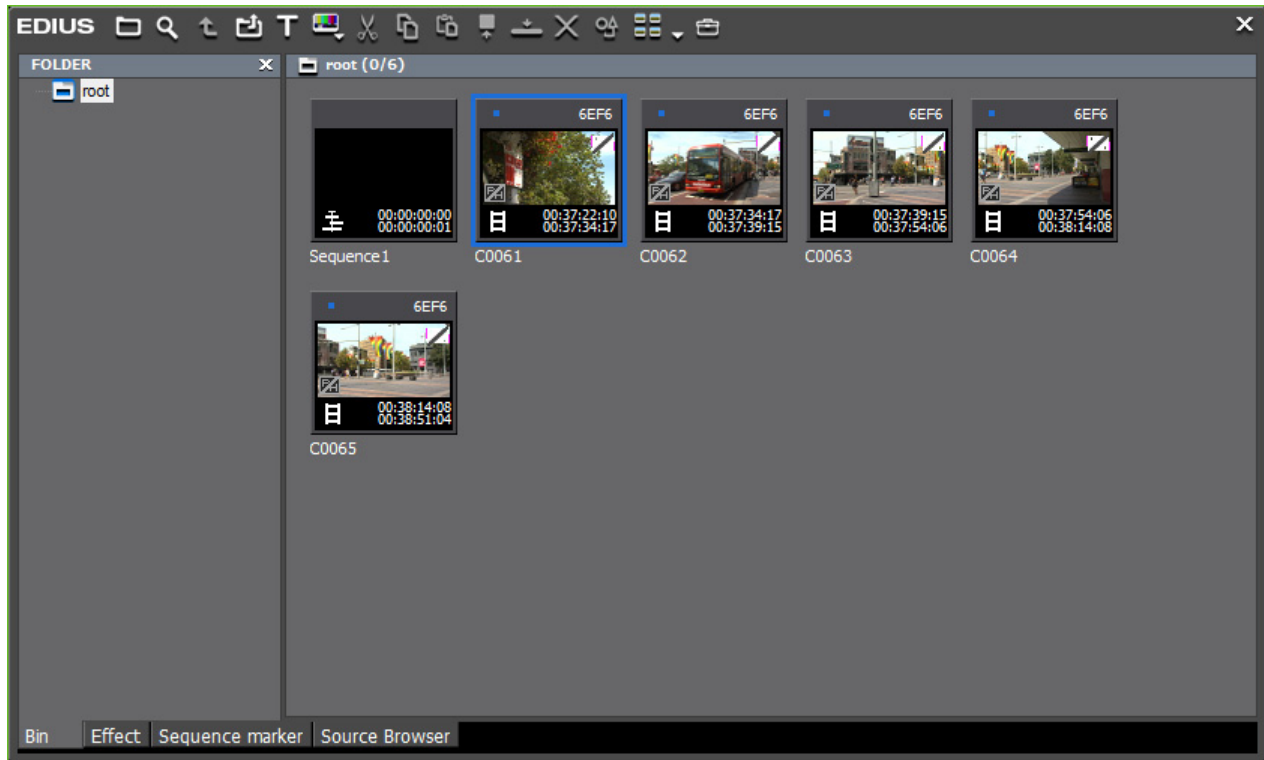


Figure 248 illustrates high resolution (HiRes) clips transferred to the Asset Bin.

Figure 248. XDCAM HiRes Clips Transferred to the Asset Bin



Note The blue dot in the upper left corner indicates the clip is a HiRes clip. In Figure 247 no blue dot is present because the clips are proxy clips only.

Additional Menu Options

- Show in Player - loads the selected clip directly into the player but does not transfer it to the Asset Bin
- Add to Timeline - inserts the selected clip(s) directly to the Timeline according to the selections in the XDCAM download settings. See [Download on page 169](#) for more information.

Two examples are provide above of using the Source Browser to import files from a K2 server and an XDCAM drive. Importing clips from other external sources such as Infinity and P2 cameras is very similar to the examples given.

Importing Existing Clips or Stills into the Asset Bin

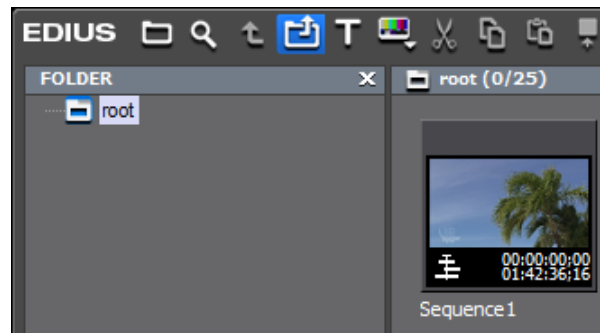
Importing clips from external sources is one way of placing clips in the Asset Bin. However, there might also be existing clips or still files stored on the EDIUS computer local disk or attached storage that may be imported into the Asset Bin for use in EDIUS.

To import existing clips or stills into the Asset Bin, do the following:

1. Click the **Add Files** button in the Asset Bin window. See [Figure 249](#). The **Add Files** button is highlighted in blue.

Note Pressing **[CTRL]+[O]** on the keyboard is another way in which files can be added to the Asset Bin.

Figure 249. Add Files to Asset Bin



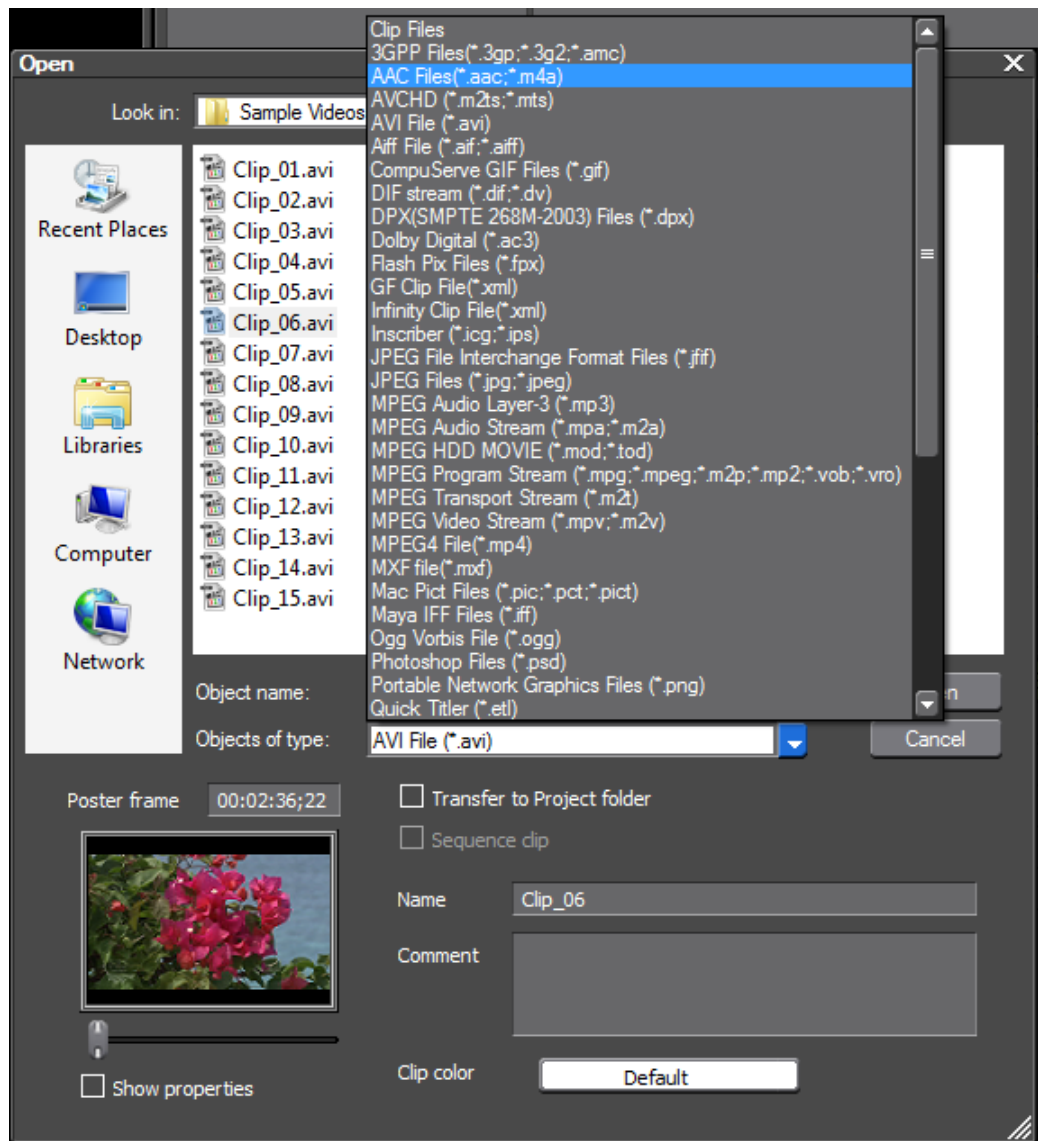
A file Open dialog appears.

2. Navigate to the drive and directory in which clips or stills to be imported are stored.
3. Select the file(s) to be imported.

Note Multiple files may be selected by holding down the **[CTRL]** key while clicking on the desired files.

As illustrated in [Figure 250](#), files of many different types may be imported into the EDIUS asset bin. You can use the file type list to browse for files of a particular type or display all files in the directory.

Figure 250. File Type List



4. When all the files you wish to import have been selected, click the **Open** button.

The selected files are placed in the Asset Bin and are available for use in EDIUS project.

Importing Still Sequences

Still sequences are consecutively numbered still image that may be treated as a single clip. In order to be imported into EDIUS as a still sequence, the files must meet the following criteria:

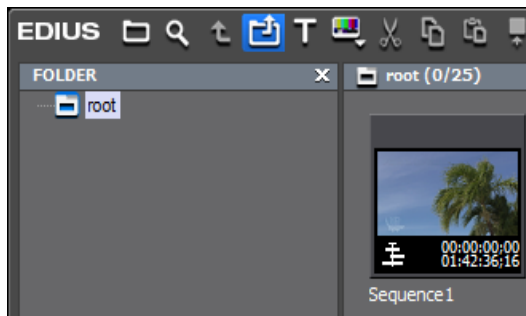
- Clips must be of the same type (e.g JPEG).
- Clips must be consecutively numbered (e.g JPG_100, JPG_101, JPG_102, etc.) .
- Clips must be the the same size (e.g. 2048 x 1536) and aspect ratio.
- Clips must be stored in the same directory.

To import a series of still images into the Asset Bin as a sequence, do the following:

1. Click the **Add Files** button in the Asset Bin window. See [Figure 251](#). The **Add Files** button is highlighted in blue.

Note Pressing **[CTRL]+[O]** on the keyboard is another way in which files can be added to the Asset Bin.

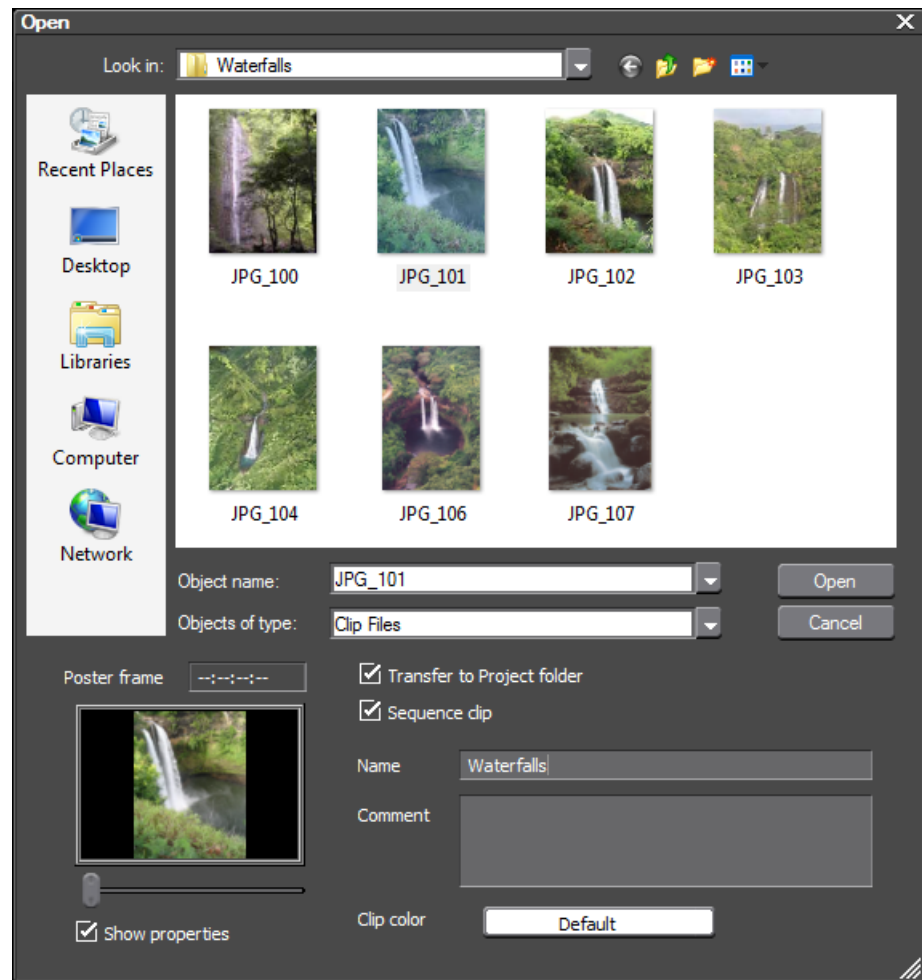
Figure 251. Add Files to Asset Bin



A file Open dialog appears.

2. Navigate to the drive and directory in which the stills to be imported as a sequence are stored.
3. Select the first file in the sequence and select the Sequence clip option. See [Figure 252](#).
4. Enter the desired Sequence name in the Name field.

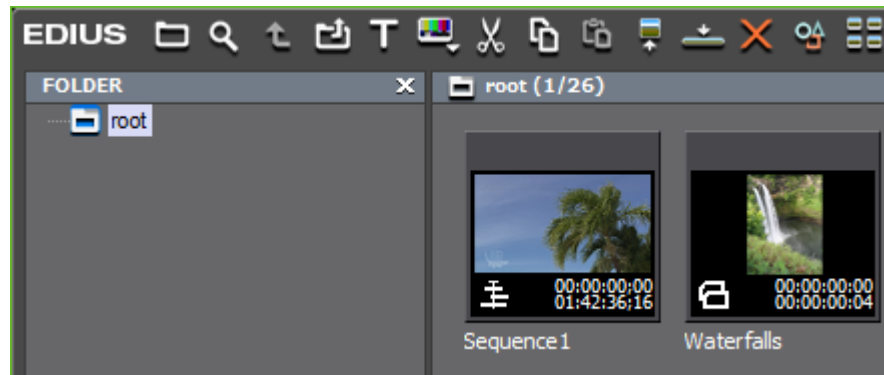
Figure 252. Import Stills as Sequence



Note In [Figure 252](#), there are seven still images in the folder; however, only four are imported as a sequence as they are consecutively numbered (JPG_101 through JPG_104). The next still after JPG_104 is named JPG_106 and, thus, breaks the consecutive numbering rule. JPG_100 is not imported as it was not the selected file to begin the sequence.

5. Click the **Open** button to import all the consecutively-numbered still images (beginning with the selected still) in the same folder as a sequence. [Figure 253](#) shows the Waterfalls still clip sequence in the Asset Bin.

Figure 253. Still Sequence in Asset Bin



Once stored in the Asset Bin, sequence clips may be used as a sequence or divided into separate still images. See [Creating Individual Clips from a Sequence \(Cancelling a Sequence\) on page 362](#) for more information on dividing a sequence into separate still images.

Still sequences can also be created from individual clips already in the Asset Bin. For more information on this process, refer to [Creating a Sequence \(Conjoining Multiple Clips\) on page 361](#).

For more information on the Asset Bin and the various file types that can be stored and managed in the Asset Bin, see [Section 4-Clip Operations and Management](#).

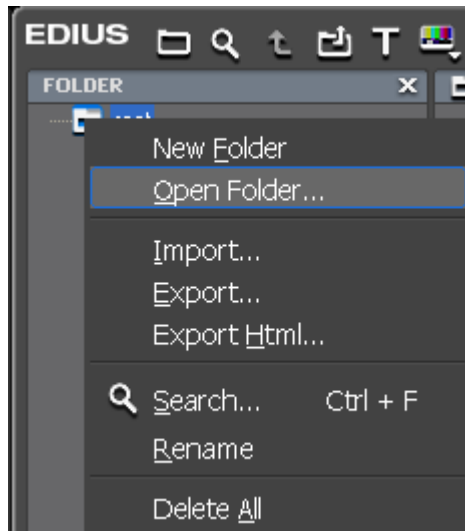
Importing Folders

Folders and their contents can be imported into the Asset Bin. These folders may contain video and audio clips or stills. To import a folder into the Asset Bin, do the following:

1. Right-click a folder icon in the Asset Bin folder view and select Open Folder from the menu. See [Figure 254](#).

Note The folder icon on which you right click will be the parent folder under which the imported folder and its contents will be stored.

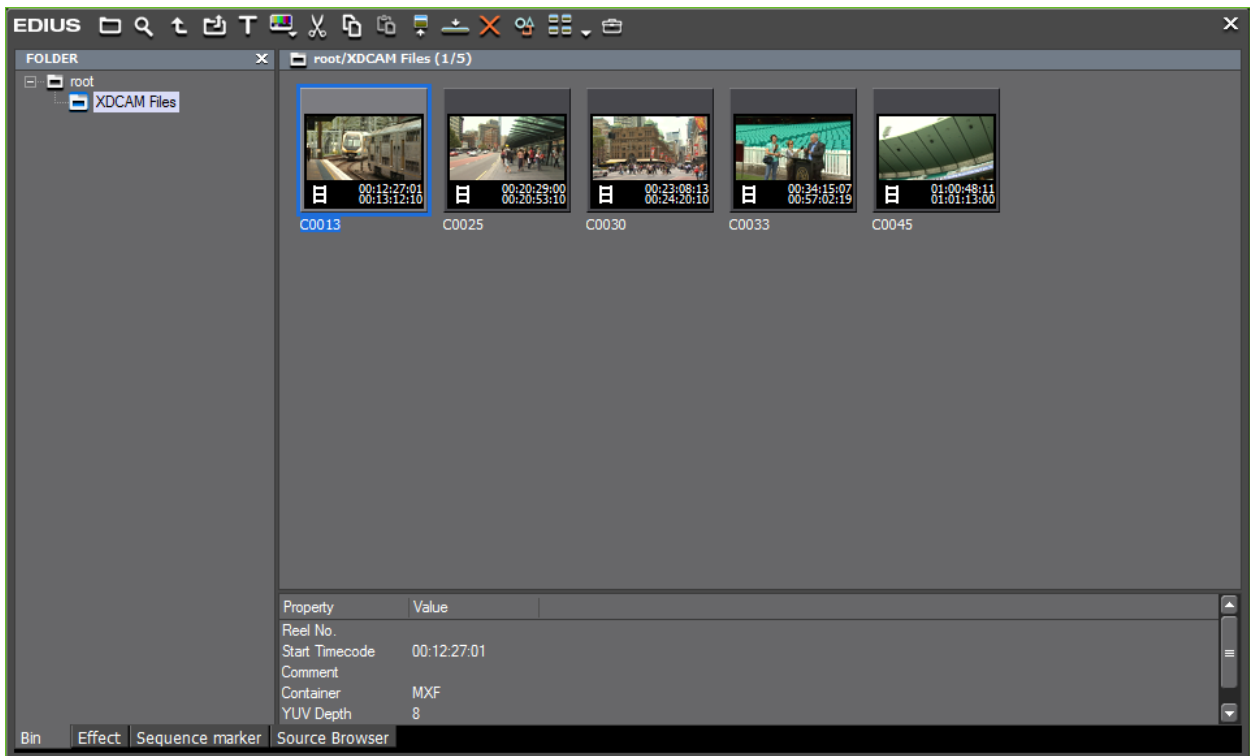
Figure 254. Asset Bin Open Folder



2. Navigate to the folder you wish to import and click the **OK** button.

The Folder and its contents are imported one level beneath the folder on which you right-clicked in [Step 1](#). See [Figure 305](#) for an example.

Figure 255. Imported Folder and Contents



Alternative Method:

Navigate to the desired folder in Windows Explorer and drag and drop the folder into the clip view or a folder in the Asset Bin folder view.

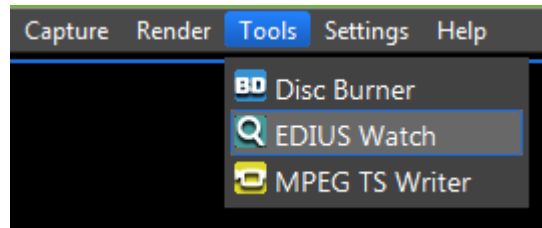
Automatic (Watch Folder) Import

Watch folders are folders that are watched by EDIUS. When new content is added to these folders, that content is imported automatically into the Asset Bin.

To specify and configure a watch folder, do the following:

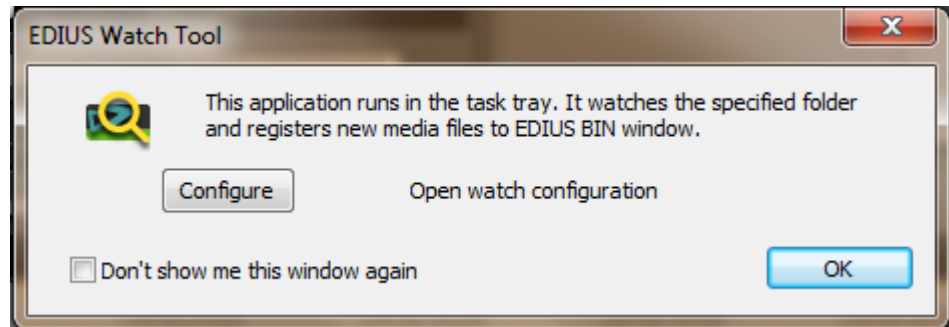
1. Select Tools>EDIUS Watch in the Preview window menu bar as shown in [Figure 256](#).

Figure 256. Capture Menu - EDIUS Watch



The EDIUS Watch application starts and the dialog shown in [Figure 257](#) appears.

Figure 257. EDIUS Watch Tool Dialog

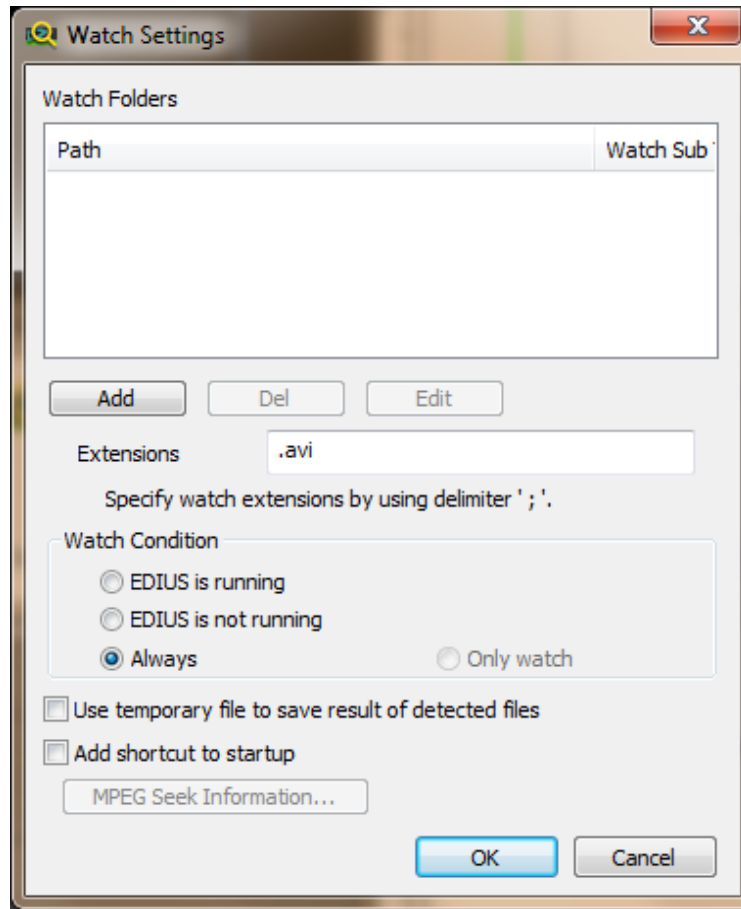


Note If you do not want this dialog to open each time you run EDIUS Watch, select the Don't show me this window again option.

2. Click the **Configure** button to configure the Watch Tool.

The Watch Settings dialog illustrated in [Figure 258](#) appears.

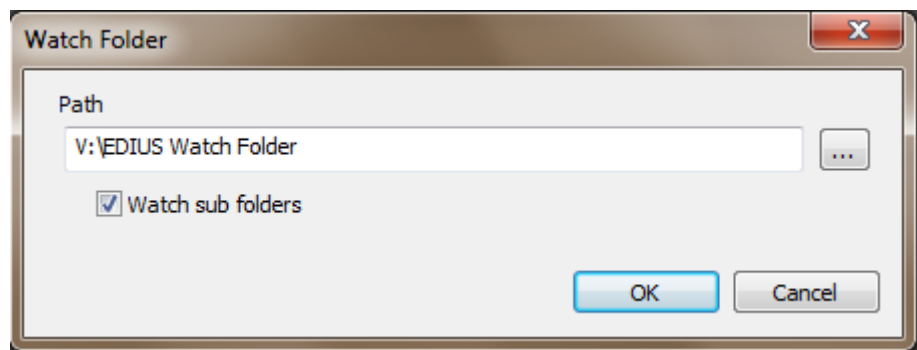
Figure 258. Watch Tool Settings



3. Click the **Add** button to add a watch folder.

The Watch Folder Path dialog shown in [Figure 259](#) appears.

Figure 259. Watch Folder Path Dialog




4. Click the ... button and navigate to the desired watch folder.

5. Select the Watch sub folders option if you wish to have sub-folders of the selected folder watched.

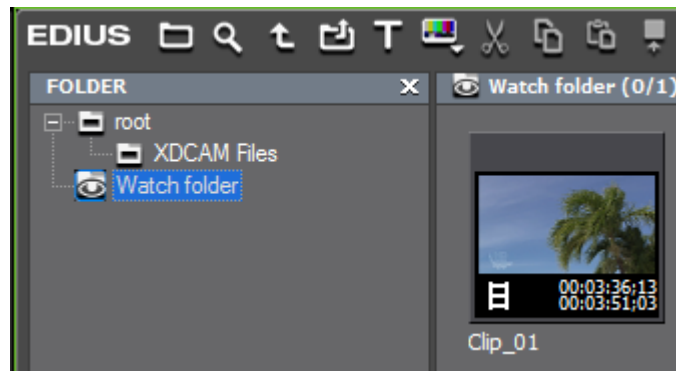
6. Click the **OK** button.
7. Repeat [Step 3](#) through [Step 6](#) for any additional watch folders you wish to add.
8. Click the **OK** button in the Watch Settings dialog to begin watching the selected folders.

Note For information on configuring watch folder settings, see [Watch Folder Settings on page 283](#).

The EDIUS Watch icon () appears in the task tray to indicate that folder watching is active.

When content matching the watched file extension(s) is added to a watched folder, a Watch Folder is created in the Asset Bin folder view and the new content is added to that folder. See [Figure 260](#) for an example.

Figure 260. Asset Bin Watch Folder



Watch Tool rules:

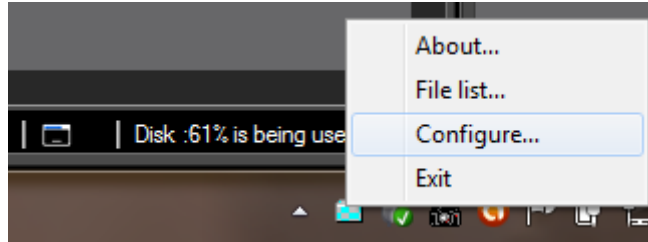
- If a file added to a watch folder has the same name as a file already in the Asset Bin Watch Folder, the new file will not be added. If the file name is changed in a watched folder, the file is added to the Asset Bin.
- If a watched folder is moved, the files from that folder in the Asset Bin Watch Folder will be considered offline clips. See [Restore Offline Clips on page 332](#) for information concerning the restoration of offline clips.
- Files are watched only when the EDIUS Watch Tool application is running. It must be started manually from within EDIUS or configured to start automatically when Windows starts. See [Watch Folder Settings on page 283](#) for more information.

Watch Folder Settings

To configure the Watch Tool in the task tray, do the following:

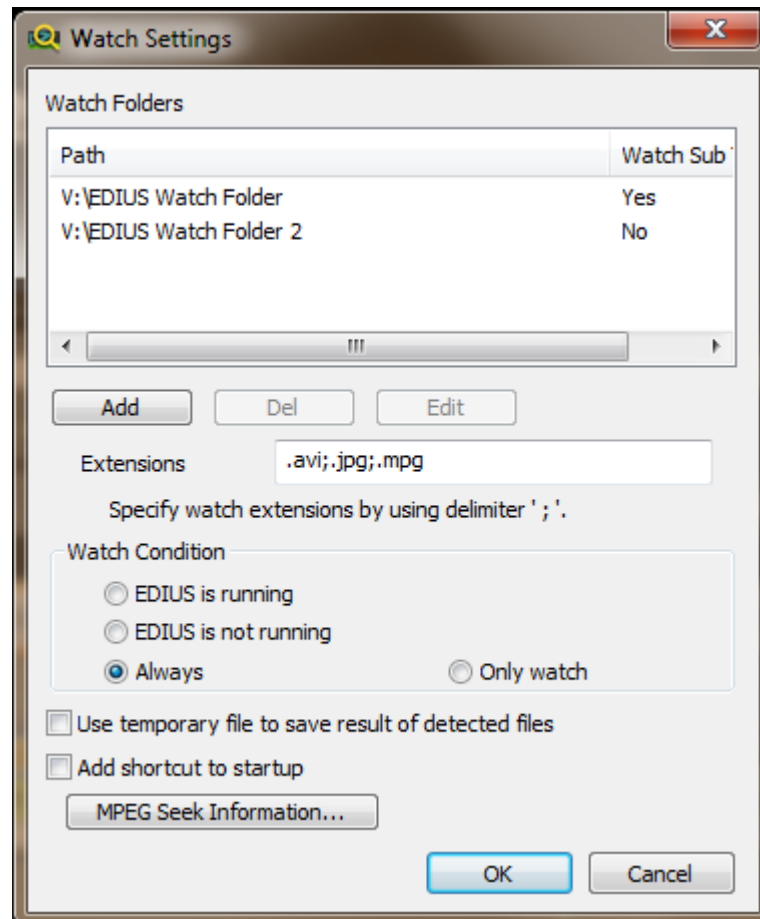
1. Right-click the EDIUS Watch Tool icon in the task tray and select Configure... from the menu. See [Figure 261](#).

Figure 261. EDIUS Watch Tool Configure



The Watch Settings dialog illustrated in [Figure 262](#) appears.

Figure 262. Watch Folder Configuration



2. Add any additional folders you wish to watch by clicking the **Add** button.
3. Delete or edit watch folders by selecting the desired folder and clicking the **Del** or **Edit** buttons.
4. Modify the extensions list by entering the file extensions the Watch Tool should watch for. Any files with these extension will be added to the Asset Bin Watch Folder.

Note Separate file extensions with a semicolon (;). Wildcard characters such as * and ? are not allowed. An extension list may be similar to the following: .avi; .mpg; .jpg; .mov

5. Specify the desired Watch Condition by selecting one of the following:

Note Watch Condition options apply only if the Watch Tool is running. The Watch Tool must be manually started from within EDIUS (it remains running when EDIUS is shutdown) or set to start automatically when Windows starts (see [Step 7](#)).

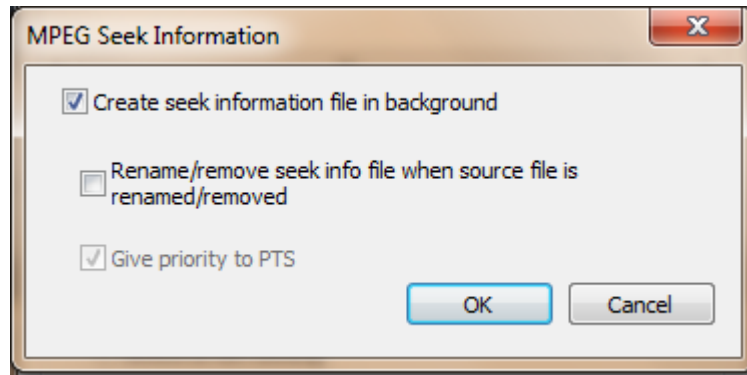
- EDIUS is running - When a file is added to a watch folder while EDIUS is running, the file is automatically added to the Asset Bin. If EDIUS is not running, no files are added to the Asset Bin.
 - EDIUS is not running - Files added to watch folders are added to the Asset Bin only when EDIUS is not running. If EDIUS is running, no files are added to the Asset Bin.
 - Always - Files added to watched folders are added to the Asset Bin whether or not EDIUS is running.
6. Select the Use temporary file to save results of detected files to save the detected file results in a temporary file which will be used on the next EDIUS startup.

Note Selecting this option restores the last watch folder status on startup. This option should not be selected if the environment changes significantly between EDIUS sessions.

7. Select the Add shortcut to startup option to start the EDIUS Watch Tool automatically when Windows starts.
8. Click the **MPEG Seek Information** button and configure this setting as desired (See [Figure 263](#)) and click the **OK** button.

Note This button is available only if the .mpg file extension is specified in the Extensions list. Creating a seek information file can improve MPEG file performance.

Figure 263. Watch Tool MPEG Seek Information Dialog



9. Click the **OK** button in the Watch Settings dialog.

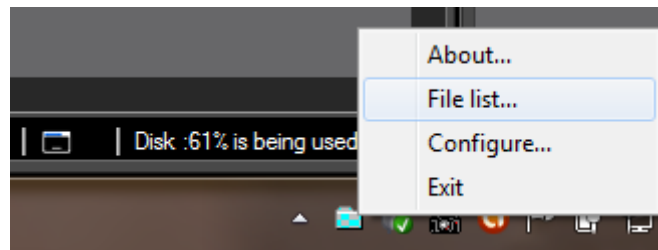
Note When watching network folders, user name/password protection on these folders must be removed.

Managing the Watched Folders File List

To view and manage the watched folders file list, do the following:

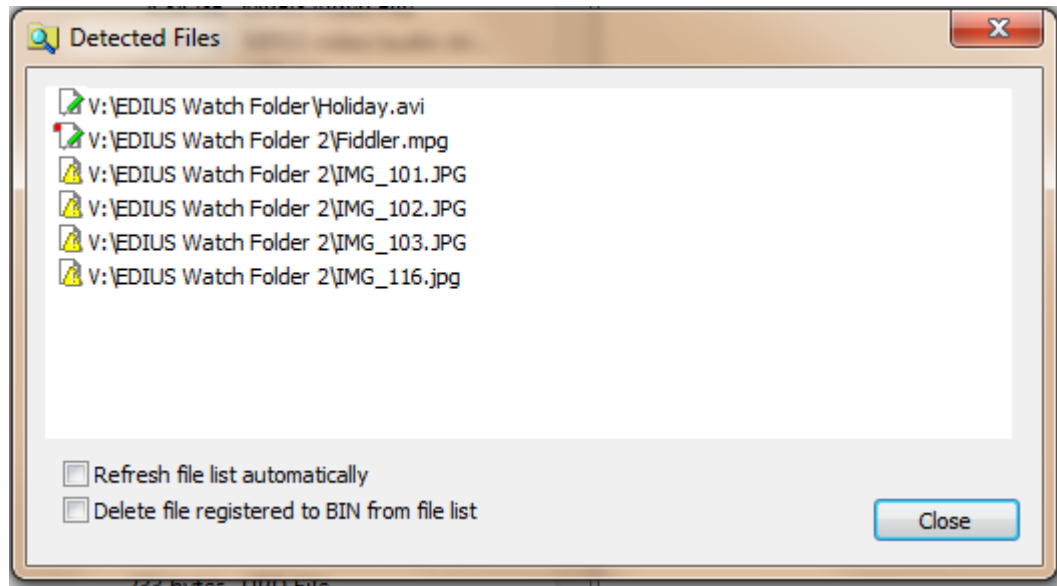
1. Right-click the Watch Tool icon in the task tray and select File list... from the menu. See [Figure 264](#).

Figure 264. EDIUS Watch Tool File List









The Detected Files dialog in [Figure 265](#) appears.

Figure 265. EDIUS Watch Tool Detected Files Dialog



The icons that may appear in the list and their meaning is as follows:

-  - File saved in the Asset Bin
-  - File saved in the Asset Bin and MPEG seek info created
-  - File not yet saved to Asset Bin
-  - Deletion of file detected
-  - File name change detected
-  - File does not exist

2. Select the Refresh file list automatically option if desired.

Note If this option is enabled, the list refreshes automatically when a new file is added to the list.

3. Select the Delete file registered to BIN from file list option if desired.

Note If this option is enabled, the file in the file list is deleted after it is saved to the Asset Bin. A change in this option is only in effect after the EDIUS Watch Tool is restarted.

4. Select any file(s) in the list you do not want stored in the Asset Bin. Right-click and select Delete from List to remove them from the file list.

Note You may also press the [DEL] key on the keyboard to remove selected files from the file list. These files are removed from the list only. They remain in the watch folder(s).

To see how many files are in the watched folder file list that have not yet been saved to the Asset Bin, position the mouse cursor over the Watch Tool

icon in the task tray. Tooltip text appears showing the number of files yet to be saved to the Asset Bin.

Background Jobs

Background jobs are processes that run in the background while other EDIUS functions continue uninterrupted.

Note Playback of Timeline clips may suspend background job processing depending upon system settings.

Background jobs are categorized as User jobs or System jobs

User Jobs

The following user-initiated actions may result in the creation of background jobs:

- Importing clips from audio CDs and DVDs
- Importing clips from external sources such as K2 servers and XDCAM disks, etc.
- Partial transfer operations
- Creating Proxy clips
- Creating HiRes clips from proxy clips

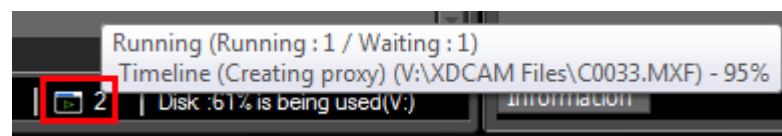
System Jobs

The following are categorized as System jobs:

- Creating seek information files
- Generating audio waveform cache files

When user-initiated background jobs are executing, the Timeline notification area will indicate the number of background processes in the background jobs list as illustrated in [Figure 266](#).

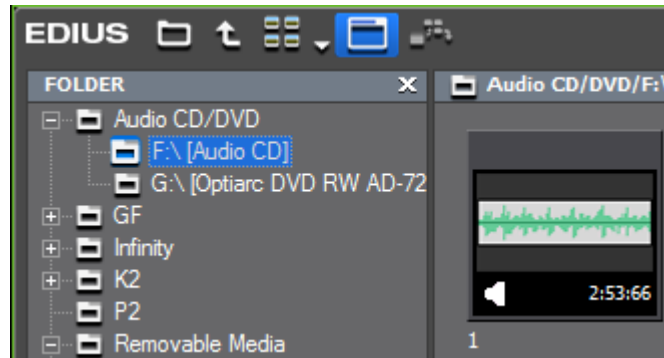
Figure 266. Background Jobs Indicator in Notification Area with Tooltip Text



To see the list of jobs in the Background Job dialog, do one of the following:

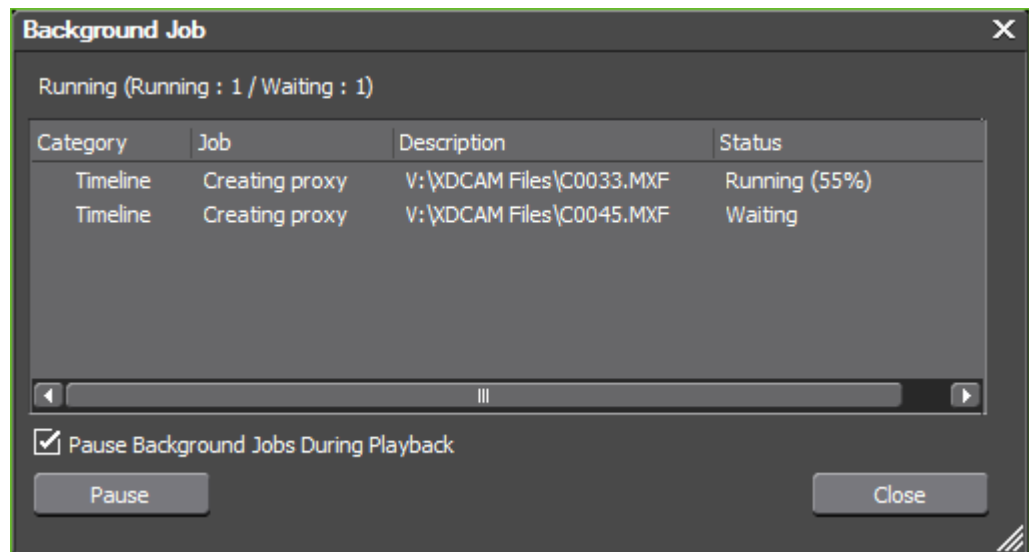
- Click the **Show Background Job** button (highlighted in blue in [Figure 267](#)) in the Source Browser
- Select View>Background Job from the Preview window menu bar.

Figure 267. Show Background Jobs Button



After either of the above actions, the Background Job dialog depicted in [Figure 268](#) appears.

Figure 268. Background Job Dialog



Note System background jobs do not appear in the background job list and the user has no control over the execution or management of system jobs.

Background jobs may have any of the following four statuses:

Running

The job is currently being executed.

Note If execution of multiple jobs occurs simultaneously due to the availability of sufficient system resources, the details of only the topmost job in the list will be displayed.

Waiting

Execution of this job is in the queue and waiting to be processed pending completion of previous job(s) in the list.

Pause

Execution of the job has been paused by the user.

Error

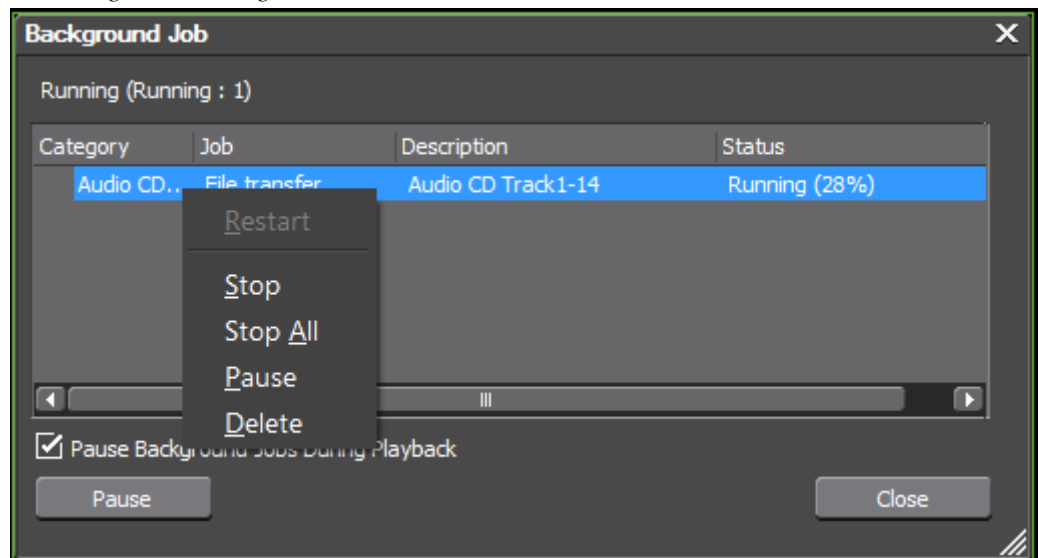
An error occurred in the execution of the job and it was not successfully processed.

Note If an error occurs during the processing of background jobs, an error dialog will appear.

Background Job Processing Controls

Right clicking on a job in the background job list displays the menu shown in [Figure 269](#).

Figure 269. Background Job Menu



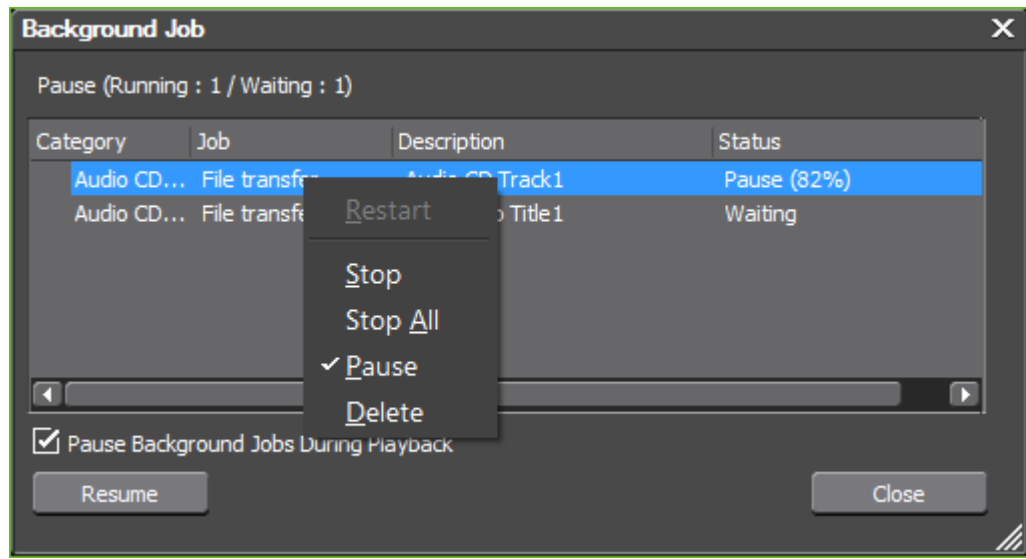
The following background job processing controls are available from the menu:

Pause

Pauses the selected job if it is currently running (see [Figure 270](#) for an example) changing its status to Pause and placing a check mark by the Pause selection in the menu.

Note Clicking the **Pause** button will also pause the currently-running job.

Figure 270. Background Job Paused



Note When a job is paused, it can be restarted by clicking the **Resume** button or by right clicking the job and selecting Pause from the menu again to remove the check mark.

Restart

If an error has occurred in executing a background job, it remains in the list and Restart is available on the menu. Selecting Restart will attempt to process the job again.

Stop

Stops execution of the selected background job if it is currently running and removes it from the list.

Stop All

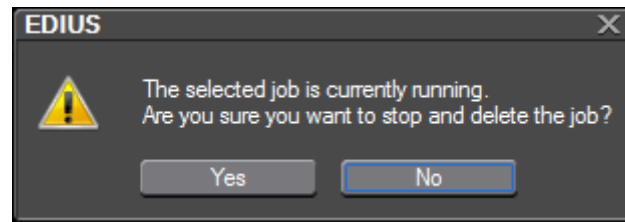
Stops execution of all jobs in the list and removes them from the list.

Delete

Deletes the selected job from the list.

Note If the selected job is running, selecting Delete from the menu will display the dialog illustrated in [Figure 271](#).

Figure 271. Background Job Delete Running Job Confirmation Dialog

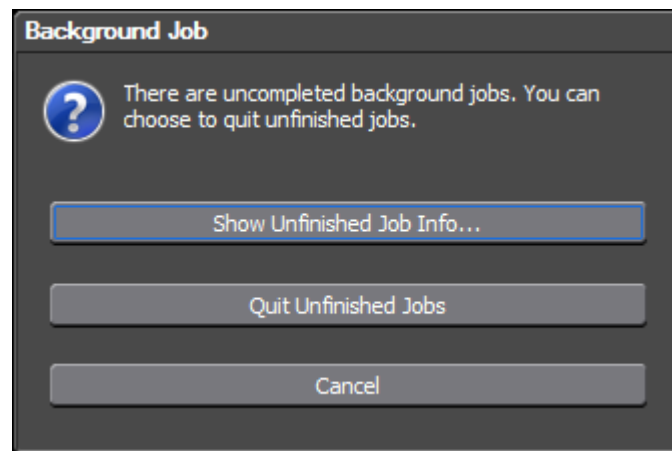


Pause Background Jobs During Playback

Selecting this option will pause background job processing during playback of clips on the Timeline. This may be necessary if insufficient CPU resources are available to ensure smooth playback of clips (particularly high-resolution clips) while simultaneously processing background jobs.

If you attempt to exit EDIUS while user-initiated background jobs are running, the dialog shown in [Figure 272](#) appears.

Figure 272. Background Job Exit EDIUS Warning Dialog



Select one of the options in the dialog:

- Show unfinished Job Info... - opens the Background Job dialog and shows the background job list.
- Quit Unfinished Jobs - Delete all unfinished jobs (including the running job) and exit EDIUS.
- Cancel - return to EDIUS without exiting and continue background job-processing.

Importing Sequences

A collection of clips, images, effects, etc. placed on the Timeline is known as a sequence.

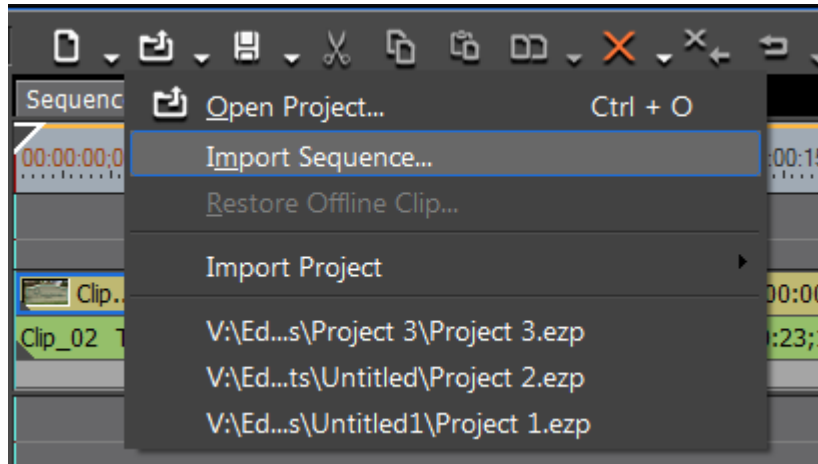
Sequences created in another project may be imported into the current project. The imported project will appear as a new sequence in the current project.

To import a sequence, do the following:

1. Click the list button [▽] of the **Open Project** button and select **Import Sequence** from the menu as illustrated in [Figure 273](#).

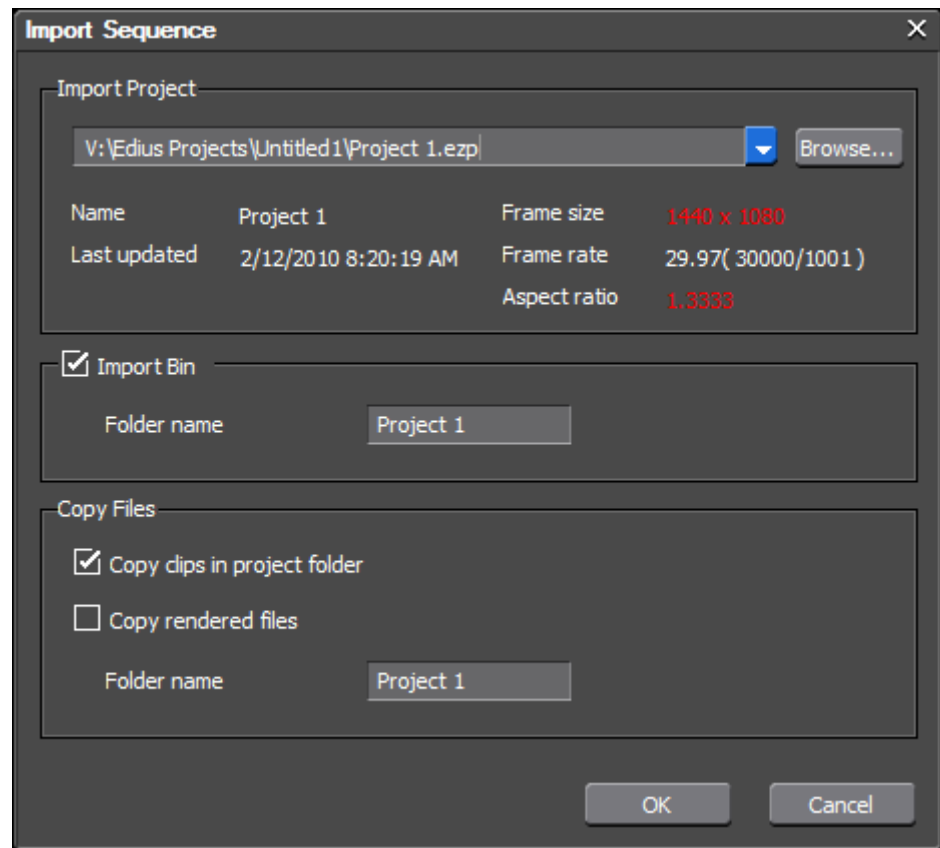
Note An alternative method is to select **File>Import Sequence** from the Preview window menu bar.

Figure 273. Open Project Button Menu - Import Sequence



The Import Sequence dialog shown in [Figure 274](#) appears.

Figure 274. Import Sequence Dialog



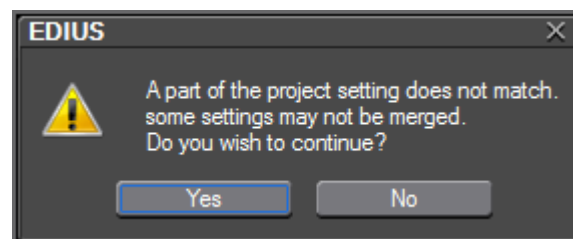
2. Select the desired import settings as explained below:

Import Project

Use the list button [∇] to select a project from the history of recently opened projects or the **Browse** button to select the project from an Open dialog. When a project is selected, project details are displayed (see [Figure 274](#) above).

If the frame size or aspect ratio of the selected project is different than current project, these are displayed in red as shown in [Figure 274](#). Attempting to import the project when these settings do not match will result in the warning illustrated in [Figure 275](#).

Figure 275. Sequence Import Settings Mismatch Warning

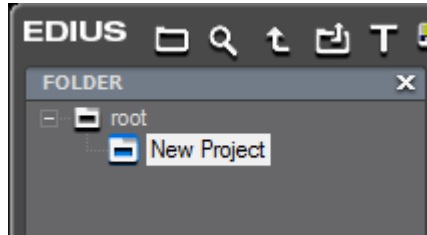


Note If the frame rates are different, the projects cannot be combined.

Import Bin

The contents of the merged projects can be placed in a designated folder in the Asset Bin. Select the Import Bin option and enter the name of the folder you want to create as the import location. This folder will be created under the root folder as illustrated in [Figure 276](#).

Figure 276. Asset Bin Import/Merge Folder Created



Copy Files

Select the Copy clips in project folder option to copy the files used in a merged project.

Note Copy files is not available when the project folder is the same as the folder for the project to be merged.

Select the Copy rendered files option if you also wish to copy any rendered files that may exist for the project.

Note Rendered files cannot be copied if the project to be imported has a frame size, aspect ratio or overscan size that differs from the current project.

Enter the desired folder name to which the files should be copied. This folder will be created under the current project folder.

3. Click the **OK** button to import the project/sequence using the designated import settings.

Import AAF Files

Advanced Authoring Format (AAF) is a multimedia file format that allows the exchange of digital media and metadata between platforms, systems, and applications. Authoring applications that support AAF (such as EDIUS, Avid Xpress and others) read and write data in AAF files to the extent that they support the format. AAF is a widely-recognized file exchange standard for video editing.

AAF files imported into EDIUS have the following limitations:

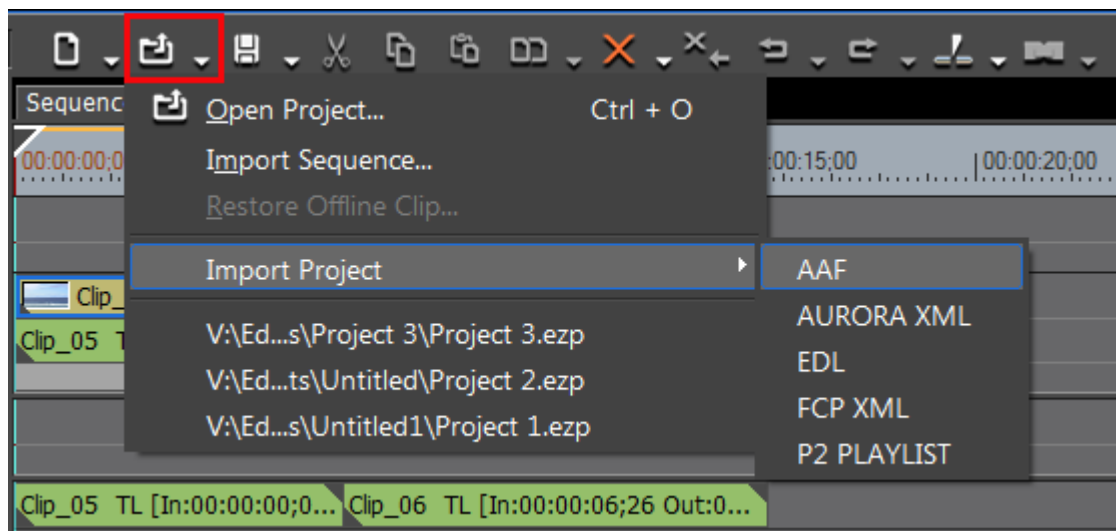
- The output in the AAF file must be frame based.
- Embedded AAF files are not supported - the AAF file must reference the source files directly.

To import an AAF file, do the following:

1. Click the list button [∇] of the **Open Project** button and select Import Project>AAF from the menu as illustrated in [Figure 277](#).

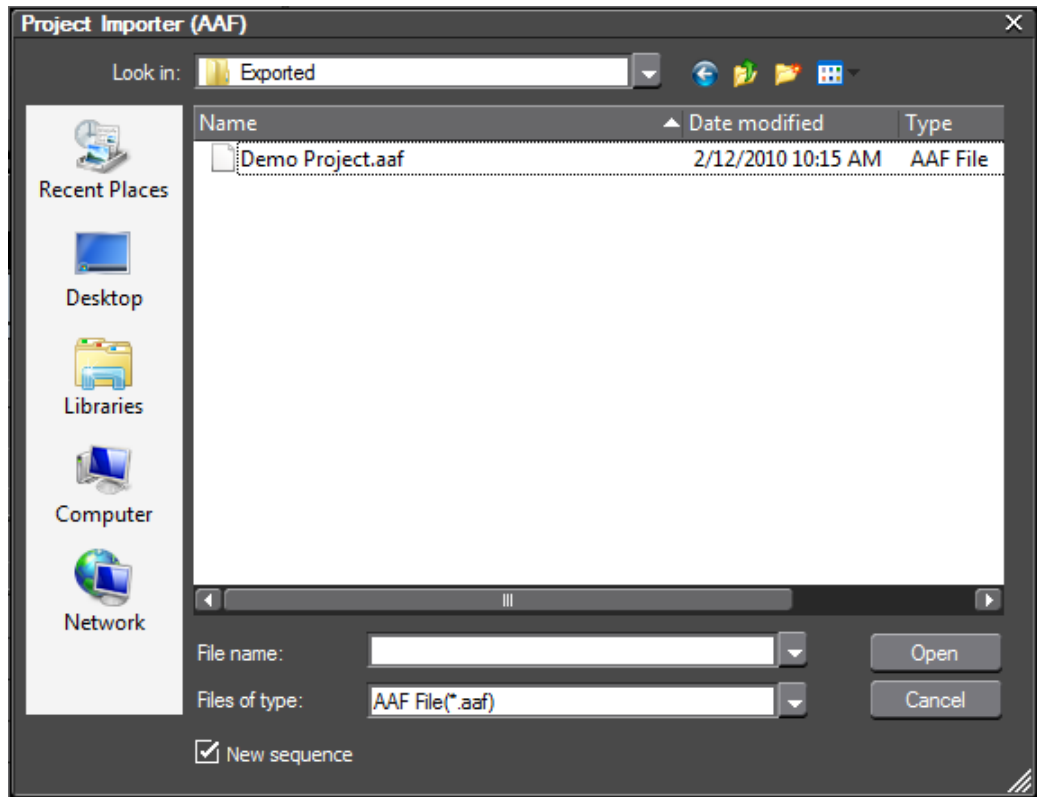
Note An alternative method is to select File>Import Project>AAF from the Preview window menu bar.

Figure 277. Timeline Open Project Menu - Import Project AAF



The Open dialog illustrated in [Figure 278](#) appears.

Figure 278. AAF File Open Dialog



2. Select the AAF file to import from the Open dialog
3. Click the **Open** button to import the AAF file.

Note When importing an AAF file, if the New sequence option is selected in the Open dialog, a new sequence in the current project is created to which the AAF file is imported. If this option is not selected, a new track in the current sequence is created to which the AAF file is imported.

When importing AAF files, if a clip with the same clip name and file path already exists in the Asset Bin it will not be duplicated in the Asset Bin.

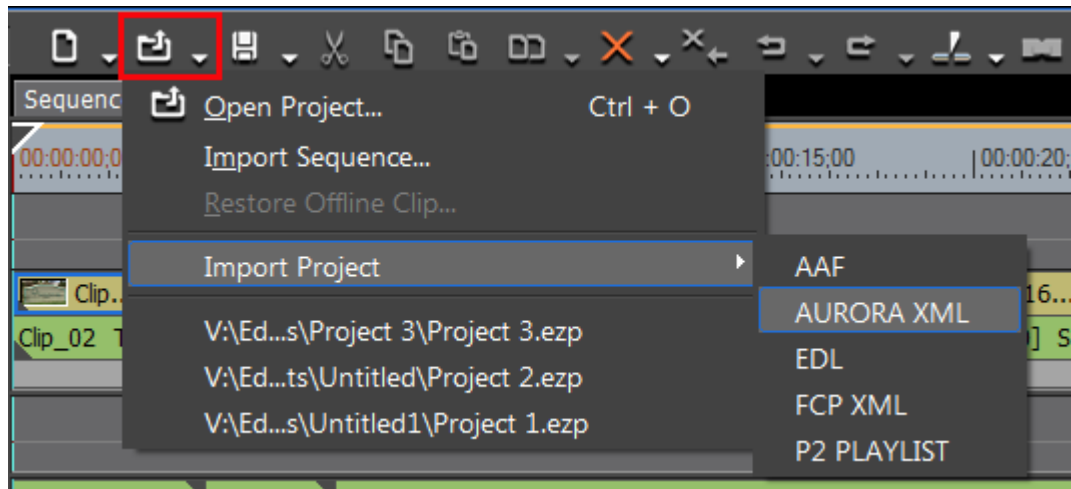
Import Aurora XML Files

To import an Aurora XML file, follow these steps:

1. Click the list button [▽] of the **Open Project** button and select Import Project>Aurora XML from the menu as illustrated in [Figure 279](#).

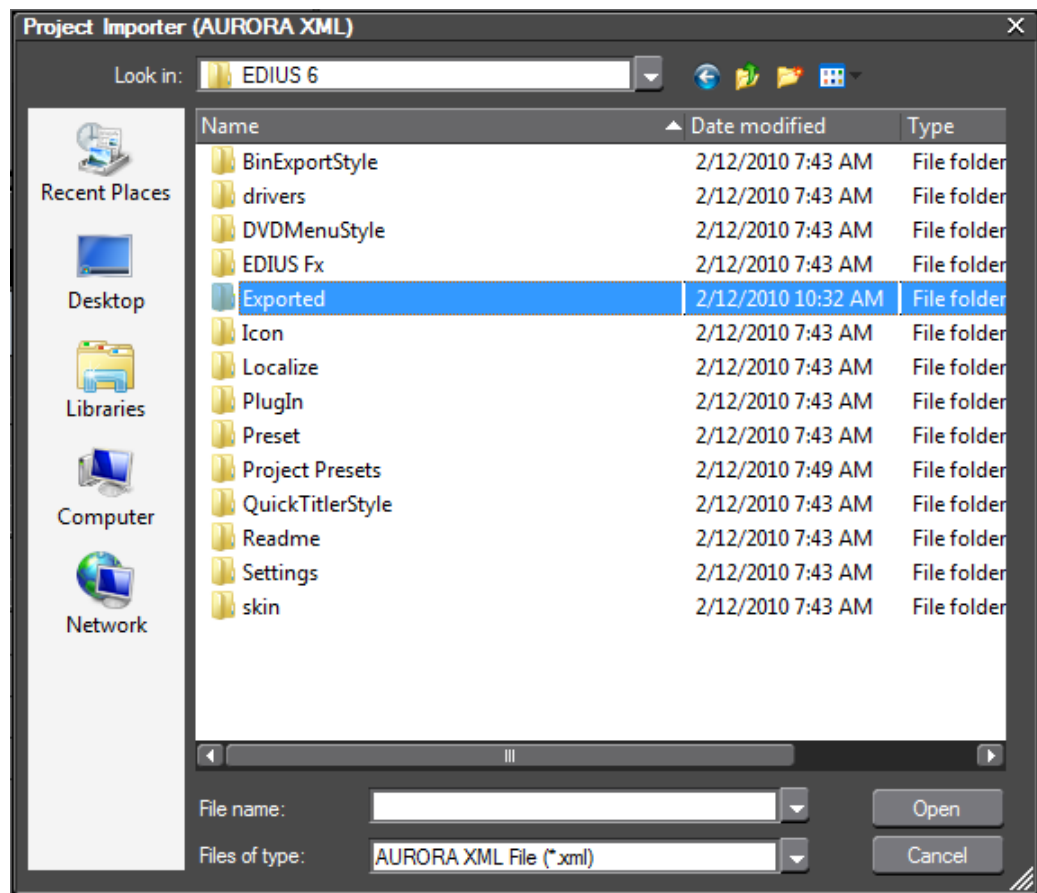
Note An alternative method is to select File>Import Project>Aurora XML from the Preview window menu bar.

Figure 279. Timeline Open Project Menu - Import Aurora XML



The Open dialog illustrated in Figure 280 appears.

Figure 280. Aurora XML Open Dialog



2. Select the Aurora XML file to import from the Open dialog

3. Click the **Open** button to import the selected Aurora XML file.

Import EDL Files

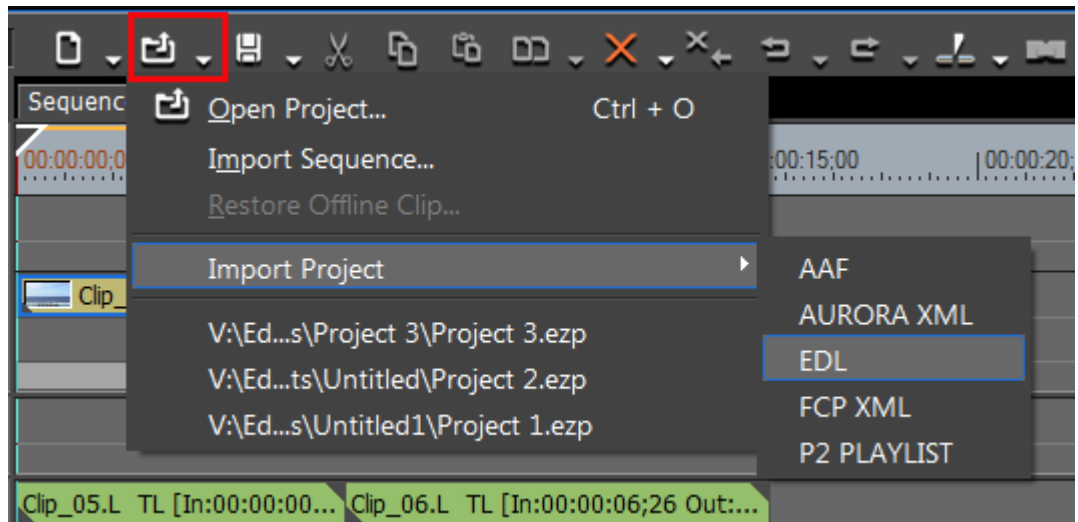
An Edit Decision List (EDL) is a way of representing sequences of clips or reels stored on disk. It contains an ordered list of file and timecode data which represents the final edit.

To import an EDL file, follow these steps:

1. Click the list button [▽] of the **Open Project** button and select Import Project>EDL from the menu as illustrated in [Figure 281](#).

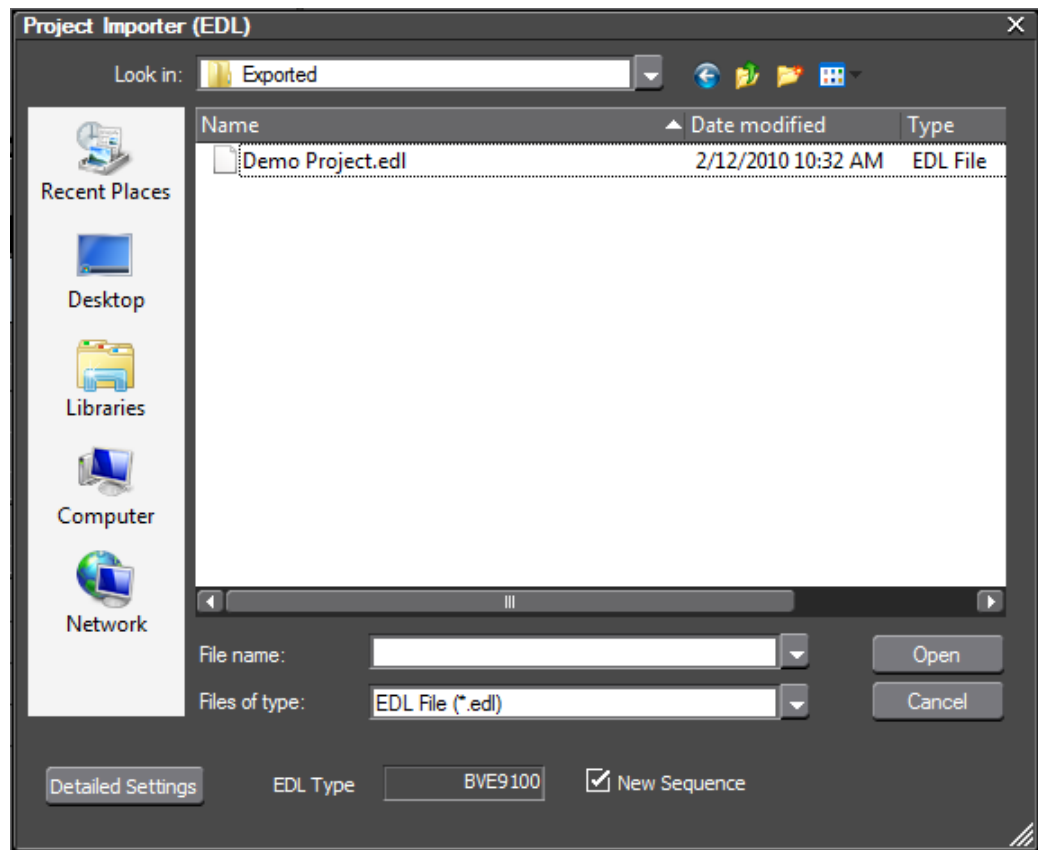
Note An alternative method is to select File>Import Project>EDL from the Preview window menu bar.

Figure 281. Timeline Open Project Menu - Import Project EDL



The Open dialog illustrated in [Figure 282](#) appears.

Figure 282. EDL File Open Dialog

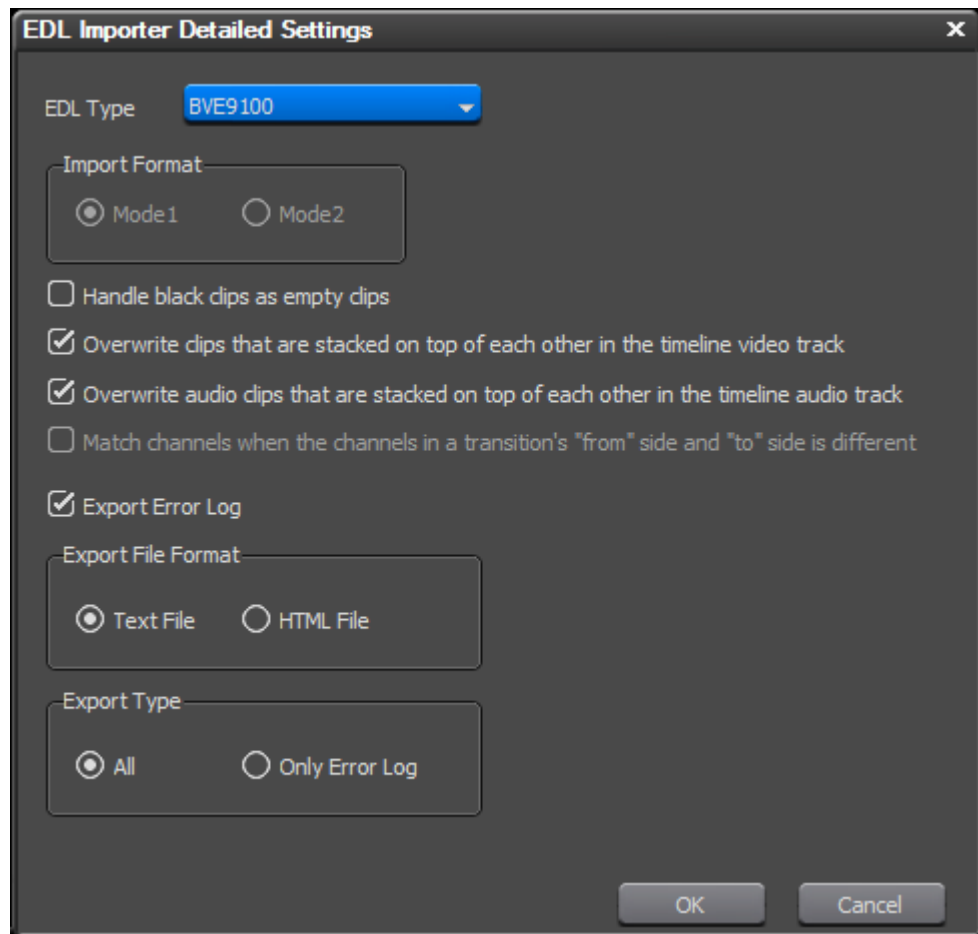


Note When importing an EDL file, if the New Sequence option is selected in the Open dialog, a new sequence in the current project is created to which the EDL file is imported. If this option is not selected, a new track in the current sequence is created to which the EDL file is imported.

2. Click the **Detailed Settings** button in the lower left corner of the Open dialog.

The EDL Importer Settings Dialog shown in [Figure 283](#) appears.

Figure 283. EDL Importer Settings Dialog



3. Select the desired EDL import settings as explained below:

EDL Type

Select the EDL file type of the file to be imported from the drop-down list. Choices are:

- BVE5000
- BVE9100
- CMX340
- CMX3600

If a CMX type is selected, the mode for calculating the Out point of a file with a specified playback speed is available for selection.

Mode 1

Calculates the Out point timecode by adding the source duration multiplied by playback speed (also known as Dynamic Motion Control or DMC) to the Player In timecode.

Note If the speed is a negative value, source duration multiplied by playback speed is subtracted from the Player In timecode.

Mode 2

Use the Player Out timecode. Do not calculate an Out timecode. The Player In and Out timecodes become the source In and Out points.

Handle Black Clips as Empty Clips

If this option is selected, reel names of BL, BLK or BLACK designate black clips which will be handled as empty clips.

Overwrite Clips that are Stacked on Top of Each Other in the Timeline Video Track

If this option is selected and New Sequence is not selected in the Open dialog, the current clips that are stacked on the 1VA (or 1V) track on the Timeline will be overwritten.

If this option is not selected and New Sequence is not selected in the Open dialog, stacked clips will be placed on the 2VA, 3VA, etc. (or 2V, 3V, etc.) tracks. If the tracks do not exist, they will be created.

Overwrite Audio Clips that are Stacked on Top of Each Other in the Timeline Audio Track

If this option is selected and New Sequence is not selected in the Open dialog, the current clips that are stacked on the 1VA (or 1A) track on the Timeline will be overwritten.

If this option is not selected and New Sequence is not selected in the Open dialog, stacked clips will be placed on the 2VA, 3VA, etc. (or 2A, 3A, etc.) tracks. If the tracks do not exist, they will be created.

Match Channels When the Channels in a Transition's "From" Side and "To" Side Are Different

This setting is available if a CMX file type is selected.

Export Error Log

If selected, this setting will export the log to a file when import errors occur. Select the desired Export Format and Export type. If the Export Type is set to All, the imported contents as well as the errors are specified in the log.

4. Click to **OK** button to set the selected import settings.

The EDL Importer Detailed Settings dialog closes and control is returned to the Open dialog.

5. Click the **Open** button to import the EDL file using the selected import settings.

The EDL file is imported and the Find Offline Clip dialog appears. Restore the offline clip(s) using the methods explained in [Restore Offline Clips on page 332](#).

Important Considerations

The following limitations exist when importing the indicted EDL file types:

BVE5000/BVE9100

- Edit Modes ASMBL and ASSY1 are not supported
- Edit Types C, W and D are the only types supported
- GPI Data Line is not supported
- Learn Data Line is not supported

CMX340/CMX3600

- Edit Types C, W and D are the only types supported

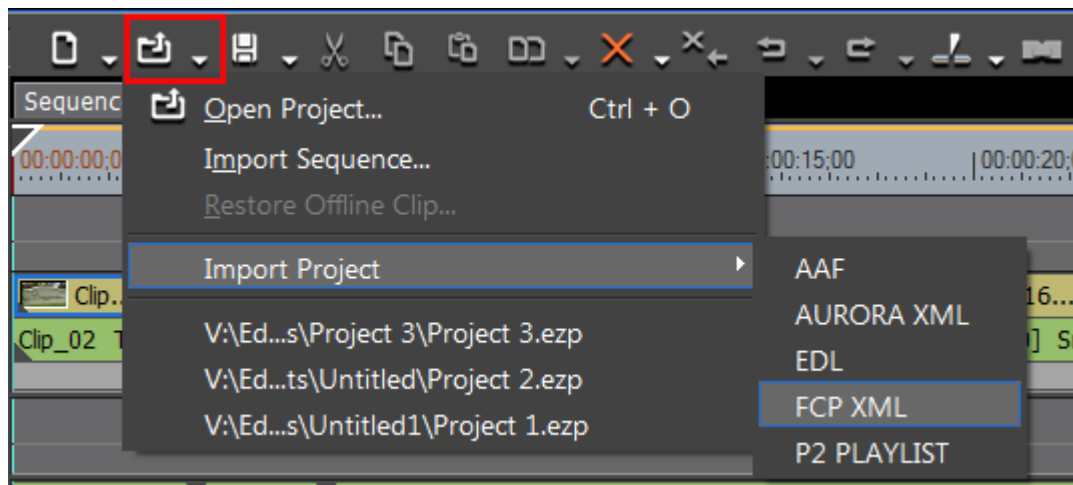
Import Final Cut Pro (FCP) XML Files

To import a Final Cut Pro XML file do the following:

1. Click the list button [▽] of the **Open Project** button and select Import Project>FCP XML from the menu as illustrated in [Figure 284](#).

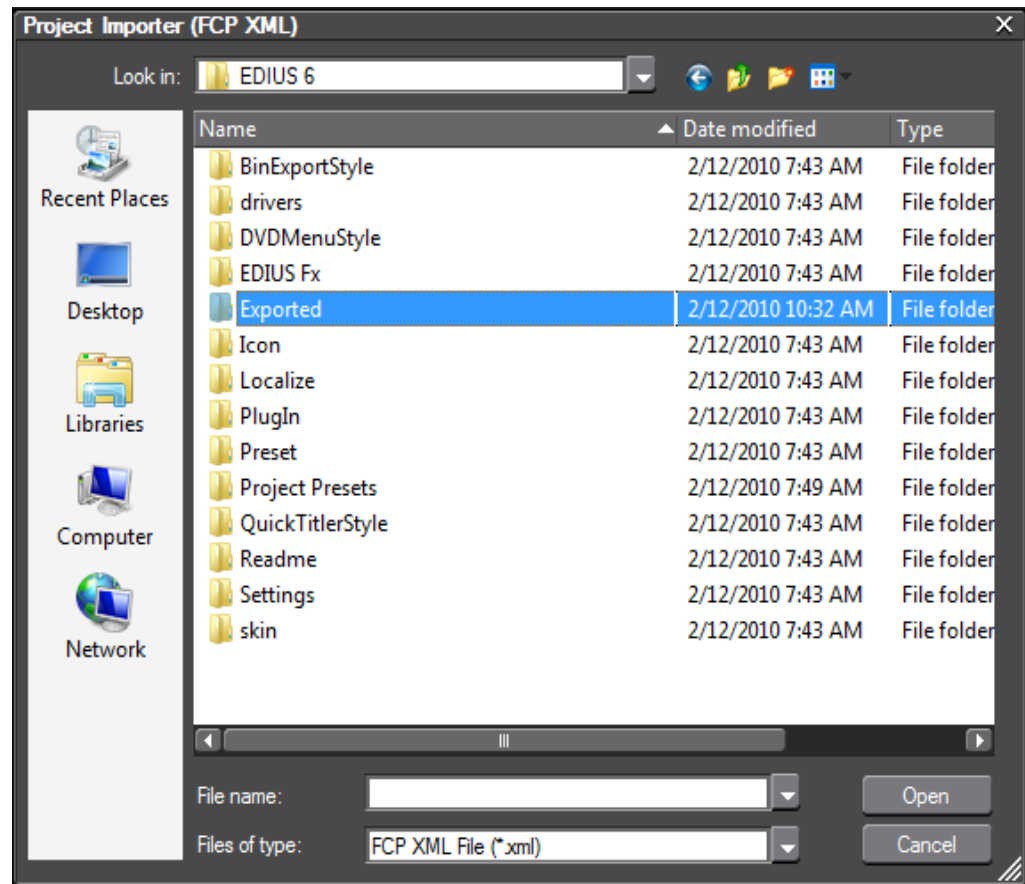
Note An alternative method is to select File>Import Project>FCP XML from the preview window menu bar.

Figure 284. Timeline Open Project Menu - Import Project FCP XML



The Open dialog illustrated in [Figure 285](#) appears.

Figure 285. Final Cut Pro XML Open Dialog



2. Select the Final Cut Pro XML file to import from the Open dialog
3. Click the **Open** button to open the selected Final Cut Pro XML file.

The project described in the Final Cut Pro XML file will be imported as a new EDIUS sequence.

Note If any errors occur during the import process, an error log with the name "{XML file name}+ErrorLog.csv will be created in the same location as the FCP XML file. An error dialog will appear with this information.

Special Considerations

- The following items are supported when importing a Final Cut Pro XML file:
 - Video, audio and still clips
 - Transitions

Note All Final Cut Pro transitions will be replaced by EDIUS dissolve transitions.

- Sequence clip

Note When a sequence clip is used in several places on the Timeline each instance will be recognized as separate clips. This is the same behavior as Final Cut Pro.

- Freeze frame
- Multiclip
- Clips generated with Bars and Tone and Color Matte in the Video Generator folder.
- A clip generated in the formats listed below using the Bars and Tone video generator in Final Cut Pro will be imported as a color bar clip in the EDIUS Timeline:
 - Bars and Tone (HD 1080i60)
 - Bars and Tone (HD 25p/50i Full Frame)
 - Bars and Tone (HD 25p/50i)
 - Bars and Tone (HD 720p60)
 - Bars and Tone (NTSC)
 - Bars and Tone (PAL Full Frame)
 - Bars and Tone (PAL)
 - More Bars and Signals
- A clip generated using Final Cut Pro Color or Slug will be imported as a black color matte clip in the EDIUS Timeline.
- When importing a Final Cut Pro multiclip, all clips included in the multiclip will be placed on the EDIUS Timeline.
- The following item types are not supported when importing a Final Cut Pro XML file:
 - Clips which cannot be handled as offline clips
 - Title (text) clips
 - Key frames
 - Video filters

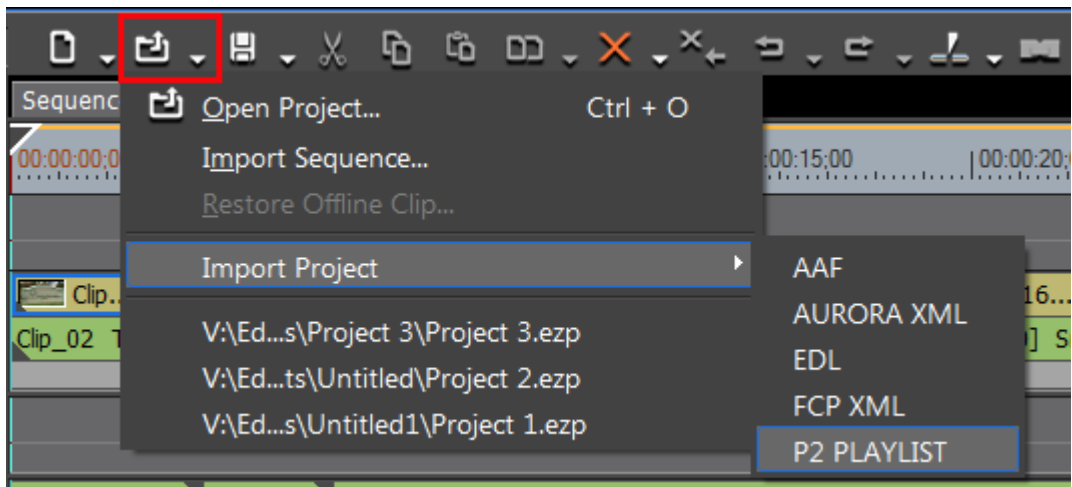
Import P2 Playlists

To import a P2 Playlist file, follow these steps:

1. Click the list button [▽] of the **Open Project** button and select Import Project>P2 Playlist from the menu as illustrated in [Figure 286](#).

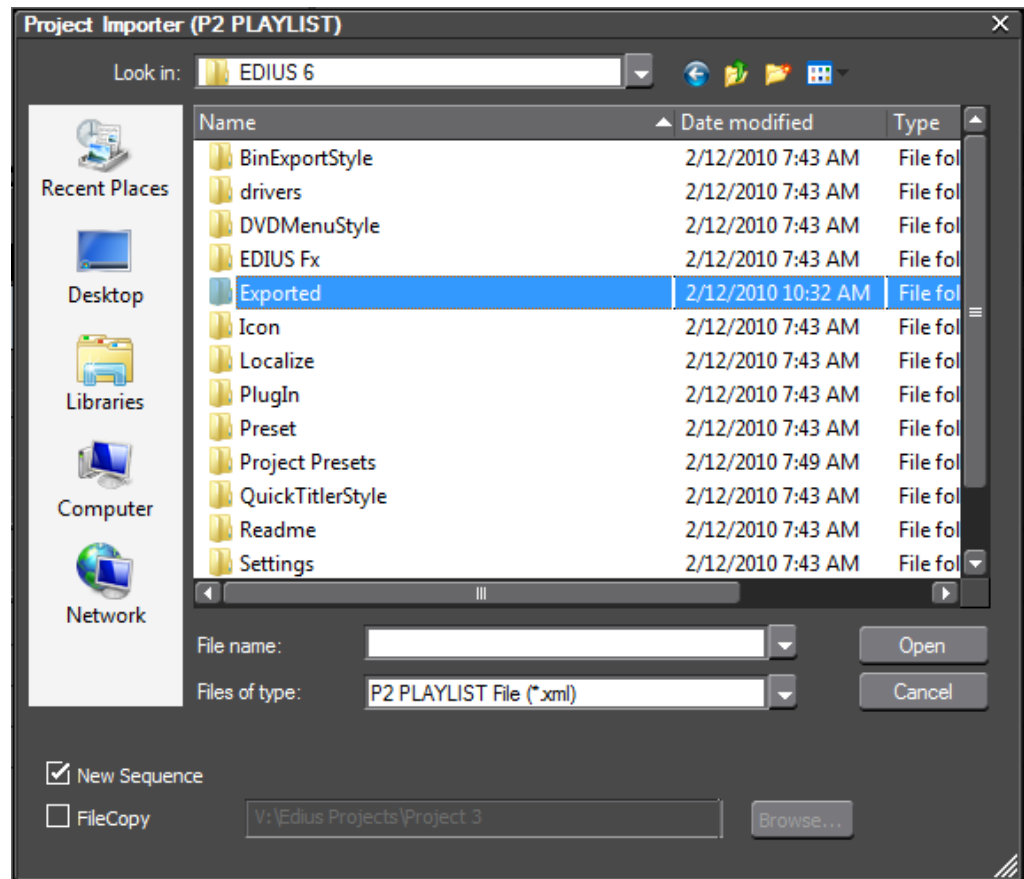
Note An alternative method is to select File>Import Project>P2 Playlist from the Preview window menu bar.

Figure 286. Timeline Open Project Menu - Import Project P2 Playlist



The Open dialog illustrated in Figure 287 appears.

Figure 287. P2 Playlist Open Dialog



2. Select the P2 Playlist to import from the Open dialog.
3. Click the **Open** button to import the P2 Playlist.

Note When importing a P2 Playlist, if the New sequence option is selected in the Open dialog, a new sequence in the current project is created to which the P2 Playlist is imported. If this option is not selected, a new track in the current sequence is created to which the P2 Playlist is imported.

Capturing - Getting Started

Capturing is the process of acquiring external video and audio material by playing or recording it from tapes, memory cards, web cameras, microphones, etc. for use in EDIUS projects.

Before beginning the capture process, make sure the source playback device is turned on, is functioning properly and is connected to the EDIUS computer.

With the playback device connected to the EDIUS computer, you can capture analog, DV or HDV sources and encode them using the award-winning Canopus HQ codec. DVCPRO HD and DVCPRO 50 formats may also be captured.

Source Connections

Playback sources may be connected to any of the following:

- Generic OHCI IEEE 1394 port
- Main board DV terminal of optional SHX-E1, SHX-E2, NHX-E1 and NHX-E2 EDIUS boards

Note These optional boards cannot be used for HDV capture

- DV terminal of Grass Valley editing systems

If your playback device supports HDV, set the device to HDV mode following the instructions of your device.

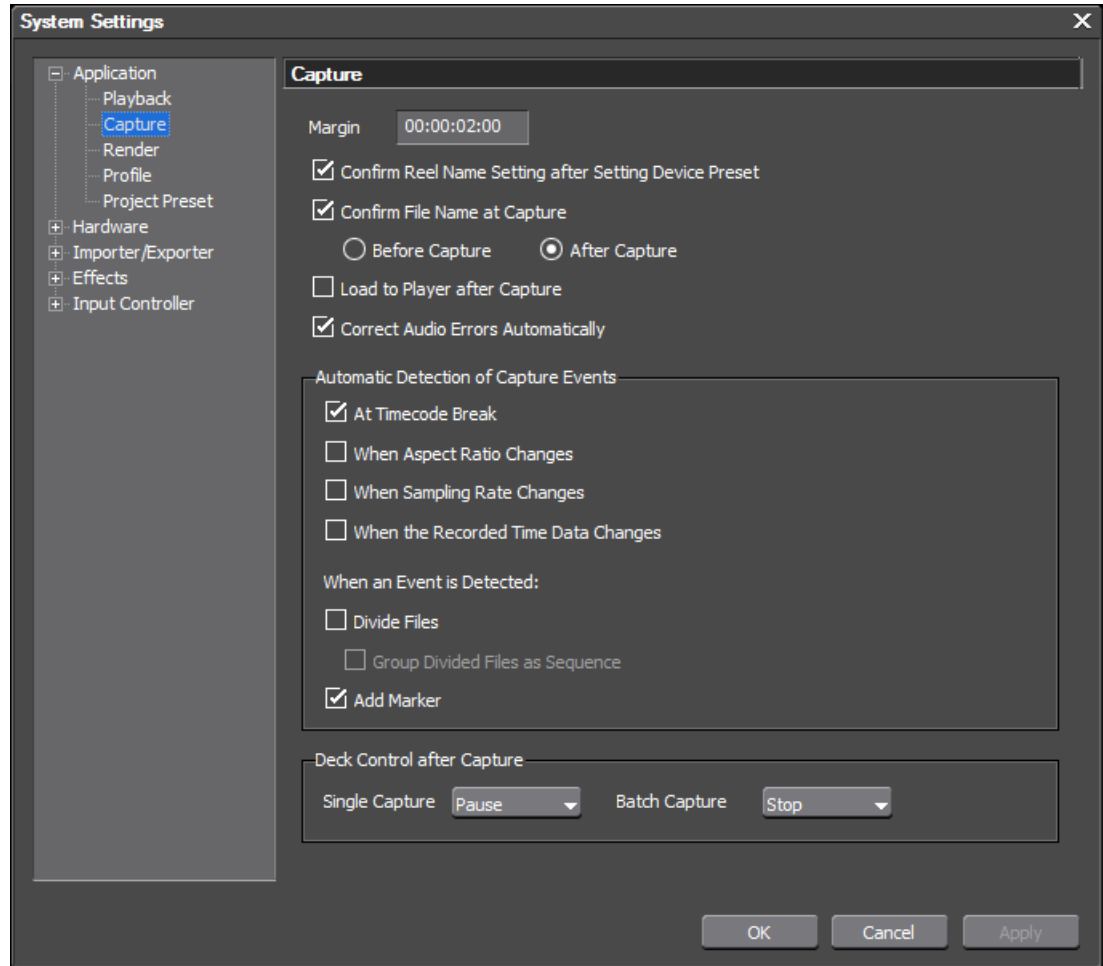
Capture Settings

When performing a batch capture, verify the Automatic Detection of Capture Events settings. By default, EDIUS is configured to automatically divide captured files into new clips on date, timecode, audio sampling rate and aspect ratio changes. This is usually not desirable when batch capturing; therefore these options should be disabled. However, if desired, you

may leave some or all of these items selected and choose to have EDIUS add a marker to the captured clip at any of these events.

Capture settings are accessed by selecting Settings>System Settings>Application>Capture from the Preview window menu bar. The dialog shown in [Figure 288](#) appears.

Figure 288. Deck Settings Dialog



In this example, EDIUS is configured to add a marker at timecode breaks.

The clip margin is also set in this dialog. The margin is the space at the beginning or end of a clip that can be used for inserting transitions and other effects.

In this dialog, you may also specify what action happens after capturing is complete. For details concerning the Capture dialog see [Capture Settings on page 83](#).

Capture Modes

The following capture modes are supported for single capture:

Open Ended Capture

Begin capture without setting an In point, Out point or capture duration. In this case, capture will need to be stopped manually.

In/Out Capture

Set the In and Out points for the material to be captured and start the capture. Capture stops automatically at the Out point.

In/Dur Capture

Set the In point and the duration and begin capture. Capture stops automatically after the specified duration.

In Capture

Set the In point and begin capture. In this case, capture must be stopped manually.

Out Capture

Set Out point and begin capture. Capture stops automatically at the Out point.

Dur Capture

Set duration and begin capture. Capture will end automatically after the specified duration.

Note Only In/Out and In/Dur capture are supported in batch capture mode. For more information on batch capture see [Batch Capture on page 323](#).

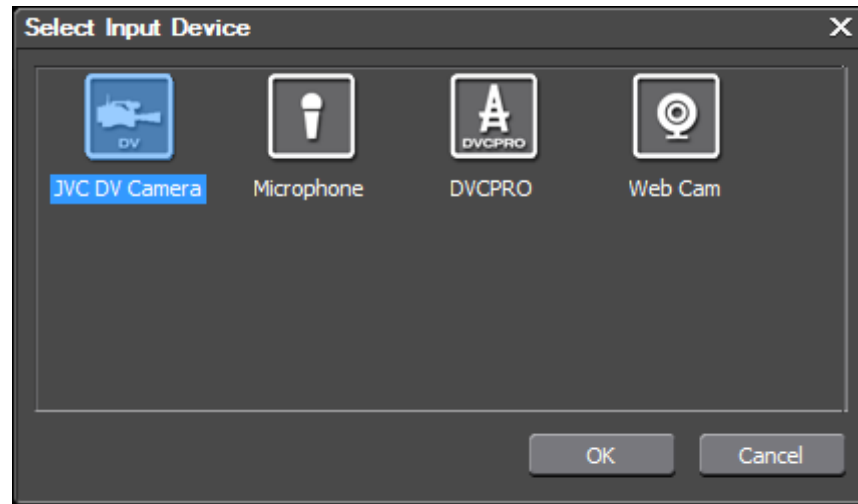
Capturing from a DV or HDV Device

To capture source material from a DV or HDV device, do the following:

1. Select Capture>Select Input Device from the Preview window menu bar.

The Select Input Device dialog in [Figure 289](#) appears.

Figure 289. Select Input Device Dialog



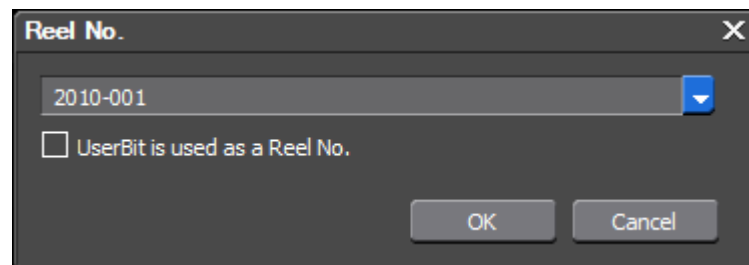
Note The available input device(s) are dependent upon the current project settings and the device(s) which are attached to the EDIUS computer. Device settings are defined as device presets. For more information on configuring device presets, see [Device Presets on page 127](#).

Any attached devices that can be used with the current project settings and for which hardware device presets exist are displayed in the Select Input Device dialog.

2. Select the desired capture device and click the **OK** button.

Note Depending on the settings in the Capture Settings dialog, the ReelName or Rename dialogs may appear when the **OK** button is clicked. See [Setting Reel Name on page 312](#) for more information.

Figure 290. ReelName Dialog



3. If the Reel No. or Rename dialogs appears, enter the desired reel number and file name for the captured file and click the **OK** button.
4. Set the desired In, Out and Duration values for the clip to be captured (see [Setting In/Out Points and Duration on page 315](#) for the various methods for setting these values). Setting these values determines the capture mode. See [Capture Modes on page 308](#) for more information on capture modes.

Note Setting no In and Out points or Duration allows you to capture the entire source or a portion of it through manual control.

5. Click the **Capture** (highlighted in [Figure 291](#)) button to begin source capture. The Capture dialog in [Figure 293](#) appears.

Note Capturing can also be initiated by pressing the [F9] key on the keyboard or selecting Capture>Capture from the Preview window menu bar.

Figure 291. Player Capture Button



Note Clicking the list button (▽) on the **Capture** button allows the selection of Video Only or Audio Only capture as illustrated in [Figure 292](#). These capture options can also be selected from the Preview window menu bar by selecting Capture>Video Capture or Capture>Audio Capture.

Figure 292. Capture Button List Menu

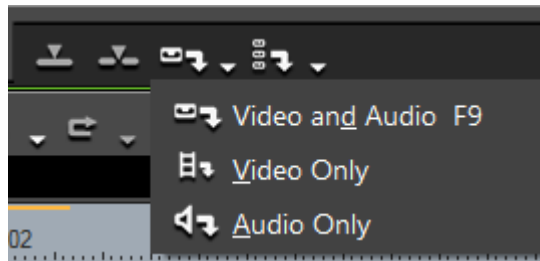
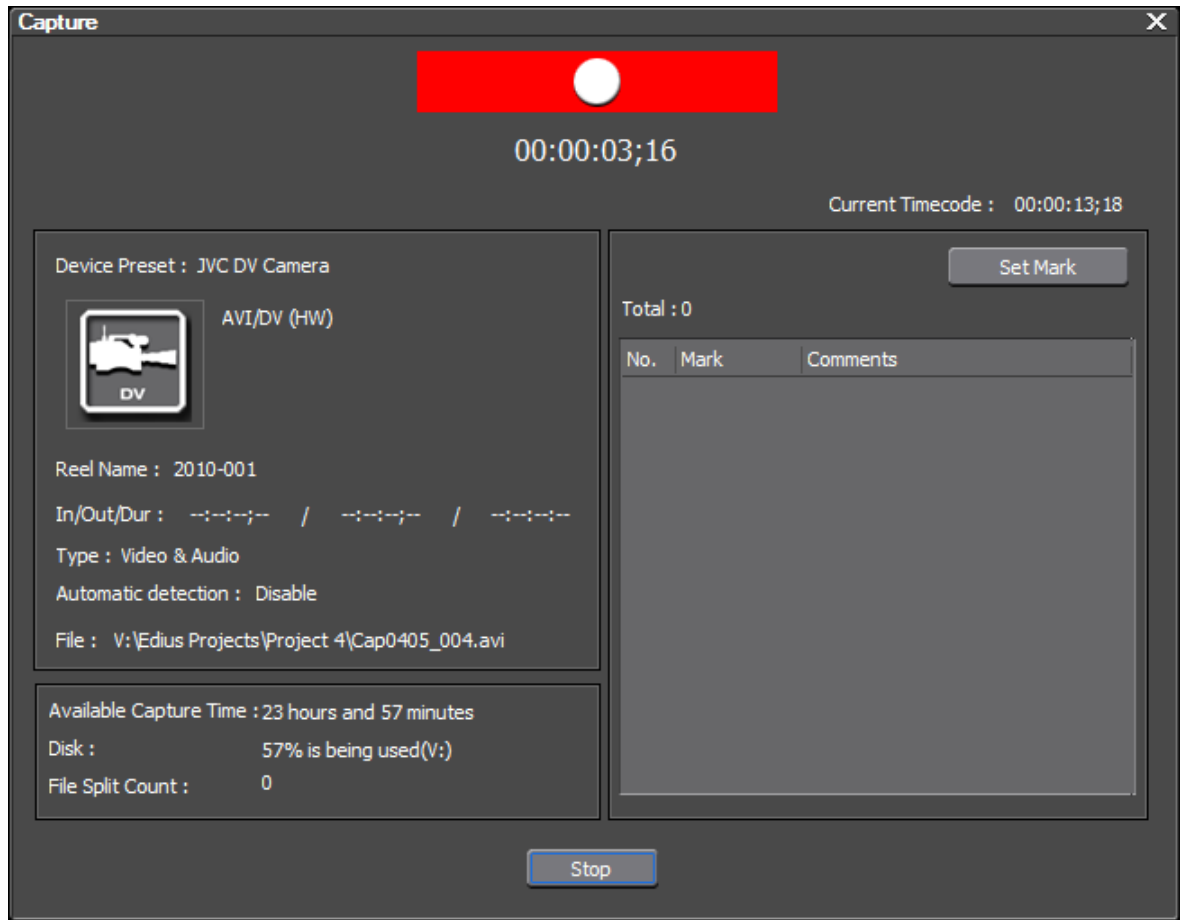


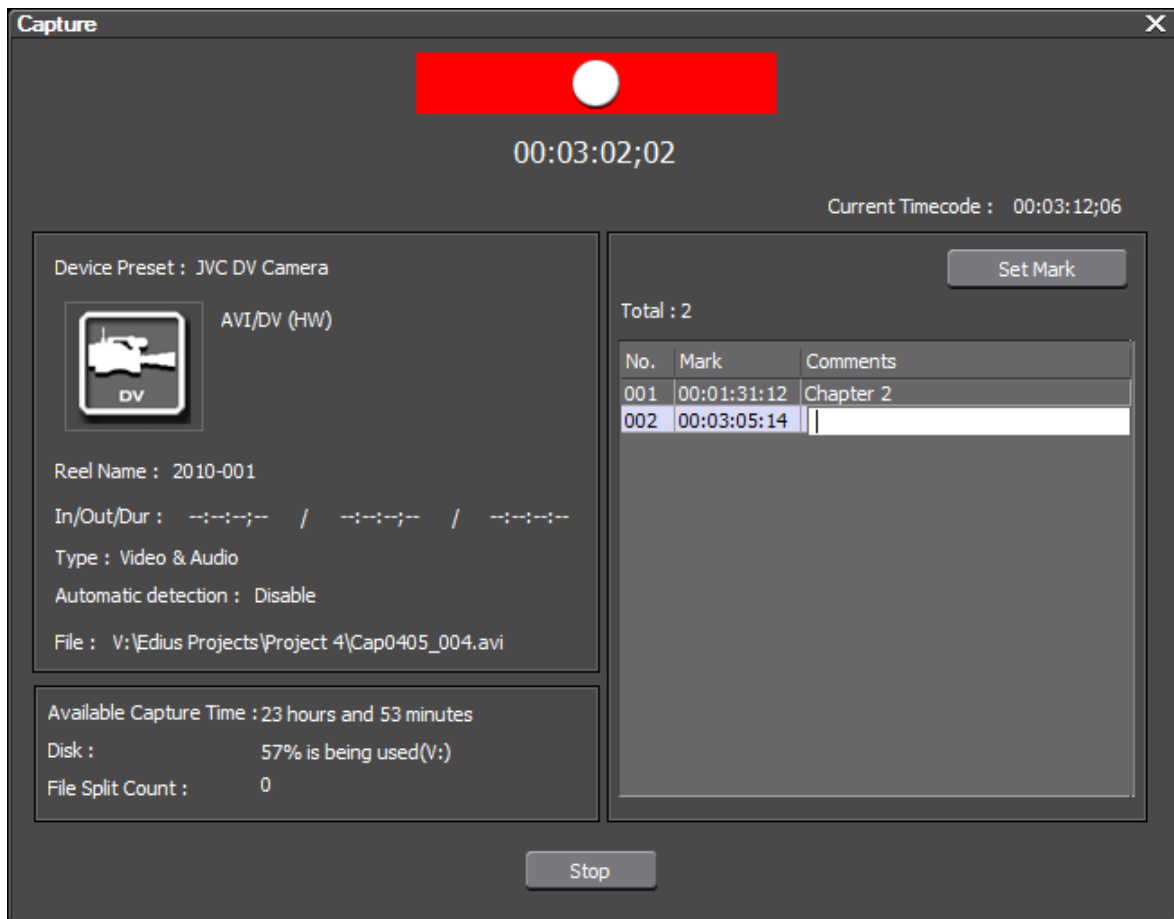
Figure 293. Capture Dialog



6. While capturing a clip, click the **Set Mark** button to place a clip marker at the current timecode location.

As each marker is set, a comment may be entered for that marker. See [Figure 294](#) for an example.

Figure 294. Clip Markers Set While Capturing



See [Sequence and Clip Markers on page 591](#) for more information on clip markers.

Note The total number of markers set during a capture operation is also displayed in the Capture dialog.

If In/Out points and Duration were set, capturing begins at the In point and ends automatically at the Out point or runs for the specified duration.

7. Click the **Stop** button to stop capturing before reaching the Out point or the specified duration.

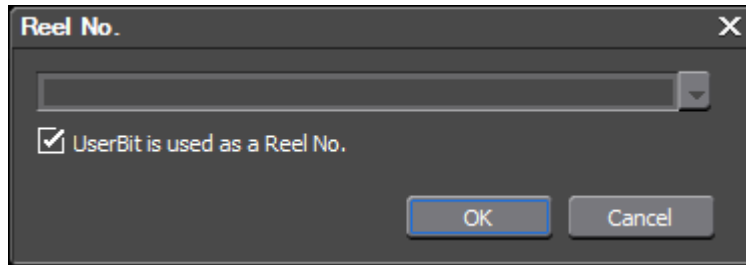
Captured clips are placed in the Asset bin at the conclusion of the capture process.

Setting Reel Name

If the Confirm Reel Name After Setting Device Preset option is selected in the Capture Settings (see [Figure 288](#)), the ReelName dialog illustrated in

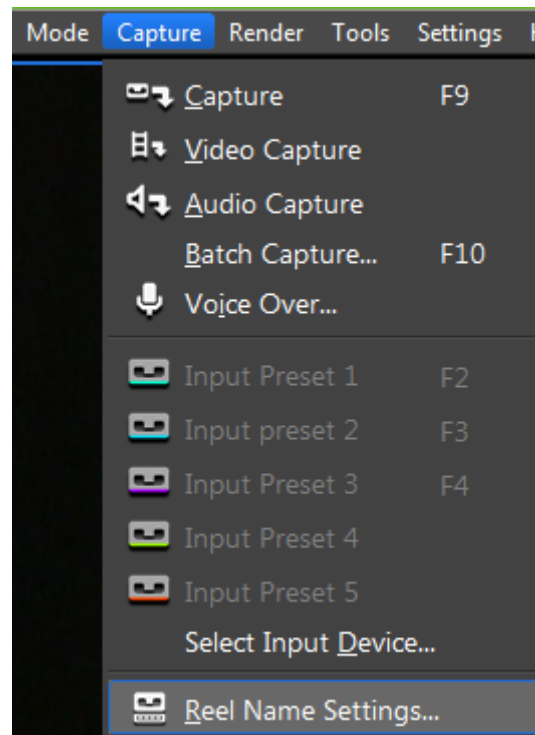
Figure 295 will automatically appear when the **OK** button is clicked in the Input Settings dialog.

Figure 295. ReelName Dialog



If the ReelName dialog does not appear automatically and you wish to set a reel name for the captured clip(s), select Capture>ReelName Settings from the Preview window menu bar as shown in Figure 296. This opens the ReelName dialog shown in Figure 295.

Figure 296. Capture Menu - ReelName Settings



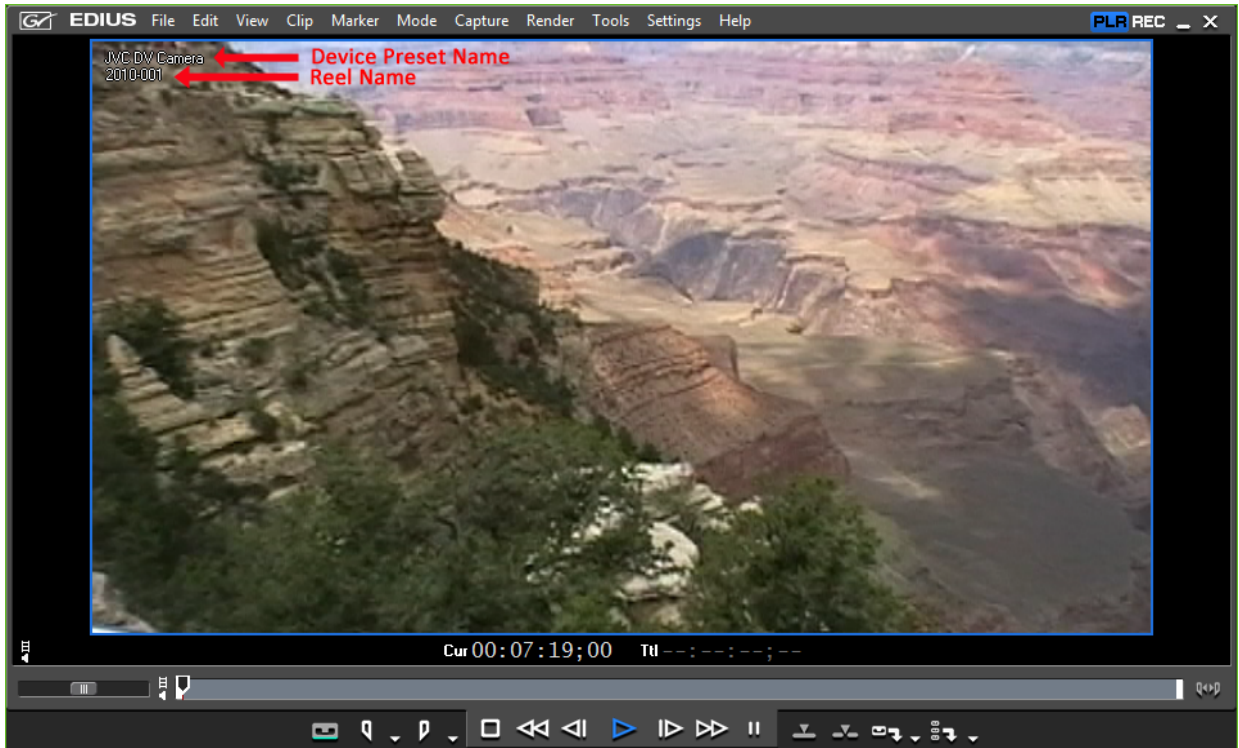
If the UserBit is used as ReelName option is selected, the reel name will be automatically set and manual reel name entry is disabled. If this option is not selected, the reel name may be manually entered or selected from the drop-down list of previously used reel names.

Note When capturing an audio file, UserBit as reel name option is disabled and cannot be selected.

Enter or select the desired reel name for captured clip(s) and click the **OK** button.

If a reel name is set, the reel name is displayed in the Player window during capture as illustrated in [Figure 297](#).

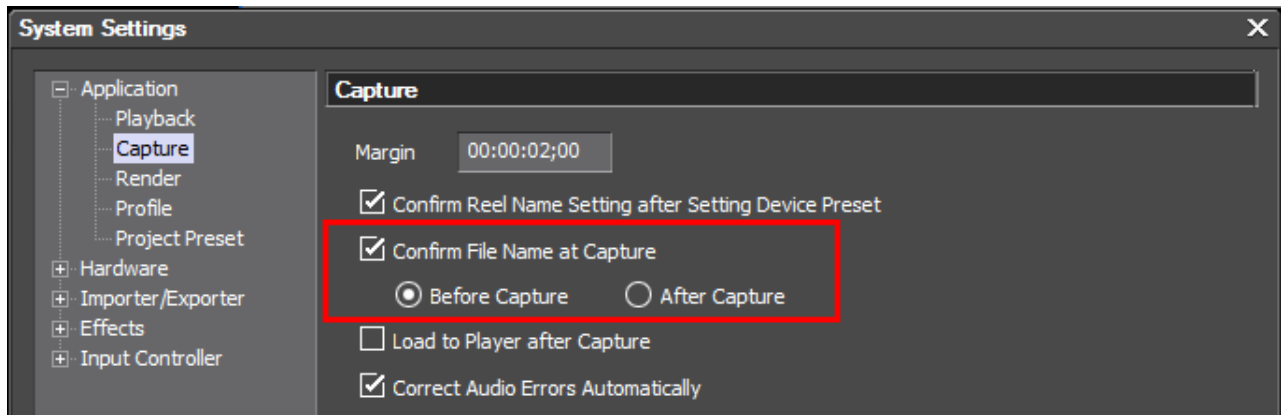
Figure 297. Clip with Reel Name Displayed in Player Window



Confirming File Name Settings

In the Capture Settings dialog, the method of confirming the file name for captured clips is specified as illustrated in [Figure 298](#).

Figure 298. Capture Settings - Confirm Filename

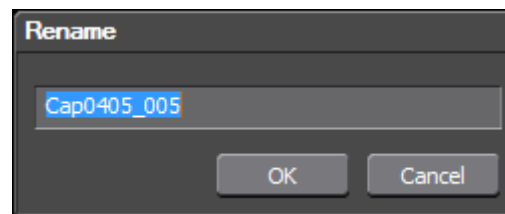


Confirm Filename

If the Confirm File Name at Capture option is not selected, the file will be named automatically with no confirmation.

If the Confirm File Name at Capture option is selected, you may choose to confirm the filename before or after capturing a clip and the dialog shown in [Figure 299](#) appears either before or after clip capture. Although a default File Name appears in the Filename dialog, any desired name for the captured file may be entered.

Figure 299. Capture File Dialog



Captured clips are placed in the Asset bin at the conclusion of the capture process.

Setting In/Out Points and Duration

Setting In and Out points and Duration allows you to choose just a portion of the source material for capture instead of capturing the entire source and then trimming as needed.

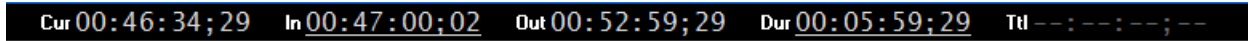
Setting In and Out points and Duration is done in the following ways:

- Enter the desired time code value for In, Out or Dur in the Player window using the numeric value entry methods described in [Entering Numeric Data on page 21](#).

Note This is the only method by which Duration is set. Other methods described below may be used for setting In and Out points.

Note If In, Out and Dur timecodes are not displayed in the Player window (see [Figure 300](#)) check the Show Timecode settings described in [Control Settings](#) on page 216.

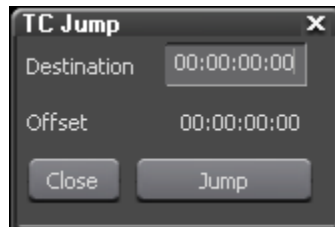
Figure 300. Timecodes Displayed in Player Window



- Use the TC Jump dialog to jump to a specific timecode location in the source and set an In or Out point at that location. See [Figure 302](#) for the various methods for setting In/Out points.

To display the TC Jump dialog shown in [Figure 301](#), click on the Cur timecode in the Player window. Enter the desired destination timecode and click the **Jump** button.

Figure 301. TC Jump Dialog



- While playing a clip, click the **Set In** and **Set Out** buttons on the Player button bar. See [Figure 302](#). Play the clip until the desired beginning frame is reached; press the **Set In** button. Continue playing the clip until the desired end frame is reached; click the **Set Out** button.

Note See [Player Operation Buttons](#) on page 68 for information about the Player buttons and their functions.

Figure 302. Player In and Out Buttons

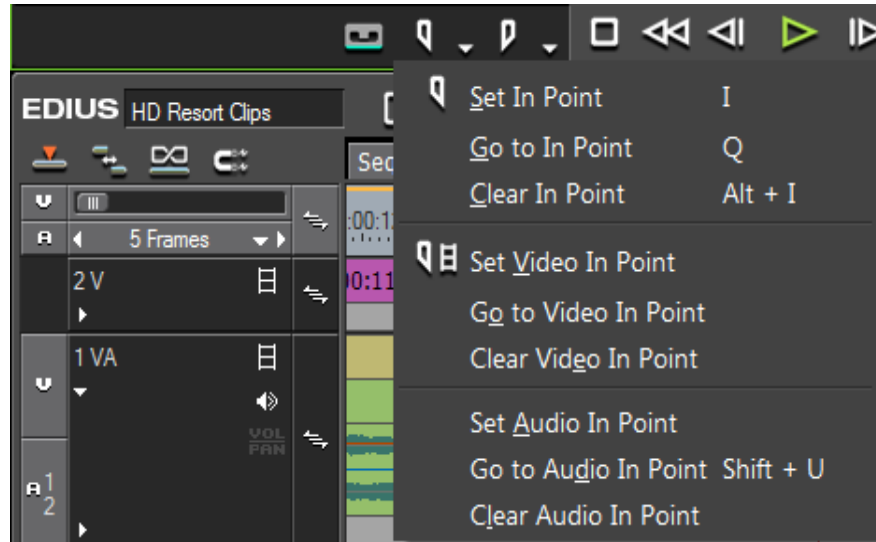


- Press the **[I]** key on the keyboard to mark an In point. Press the **[O]** key to mark the Out point.

In and out points may be set separately for video and audio. To set an In point for video or audio only, do the following:

1. Click the list button (∇) on the **In** button. The menu in [Figure 303](#) appears.

Figure 303. Mark In Menu



2. Select Set Video In or Set Audio In to mark an In point for video or audio only.

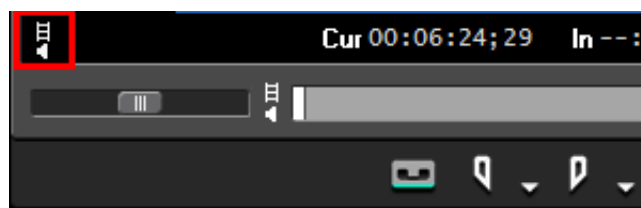
The procedure is the same for marking an Out point for video or audio only except the list button (∇) on the **Out** button is clicked.

You may also set the **In** and **Out** buttons to one of three modes such that clicking on the button sets the In or Out point according to the selected mode:

- Video Only
- Audio Only
- Video and Audio



To change the **In/Out** button mode, click the In/Out toggle button in the bottom left corner of the Player window (see [Figure 304](#)).

Figure 304. In/Out Mark Toggle Button



The **In** and **Out** buttons in [Figure 304](#) mark the In and Out points for both audio and video as there is both a video and audio symbol on the buttons.

Each click of the toggle button selects a different mode and changes the **In** and **Out** button icon in the Player as follows:

Set Video In  Set Video Out 
Set Audio In  Set Audio Out 

Capturing from DirectShow Devices

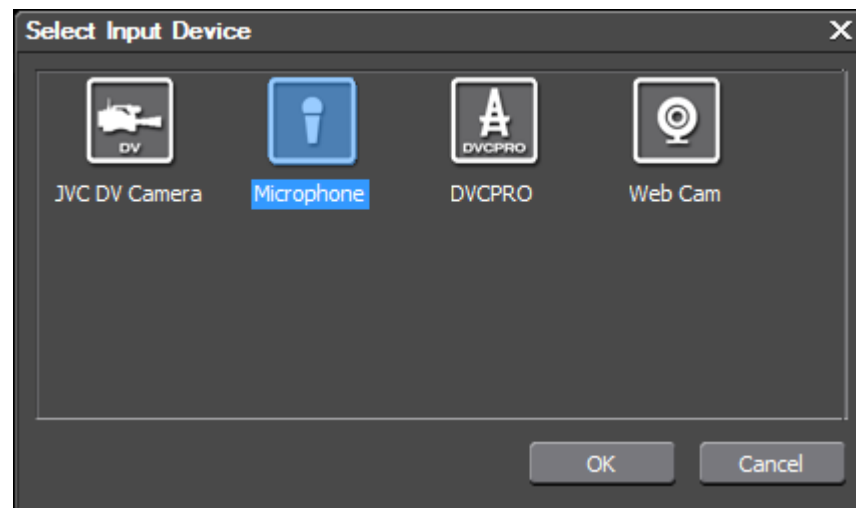
Source material can be captured from DirectShow-based video and audio capture devices connected to the EDIUS computer such as web cameras and microphones.

To capture sources from a DirectShow device, do the following:

1. Select Capture>Select Input Device from the Preview window menu bar.

The Select Input Device dialog in [Figure 289](#) appears.

Figure 305. Select Input Device Dialog



Note The available input device(s) are dependent upon the current project settings and the device(s) which are attached to the EDIUS computer. Device settings are defined as device presets. For more information on configuring device presets, see [Device Presets on page 127](#).

Any attached devices that can be used with the current project settings and for which hardware device presets exist are displayed in the Select Input Device dialog.

2. Select the desired capture device and click the **OK** button.
3. Click the **OK** button.
4. Click the Capture button in the Player. See [Figure 306](#).

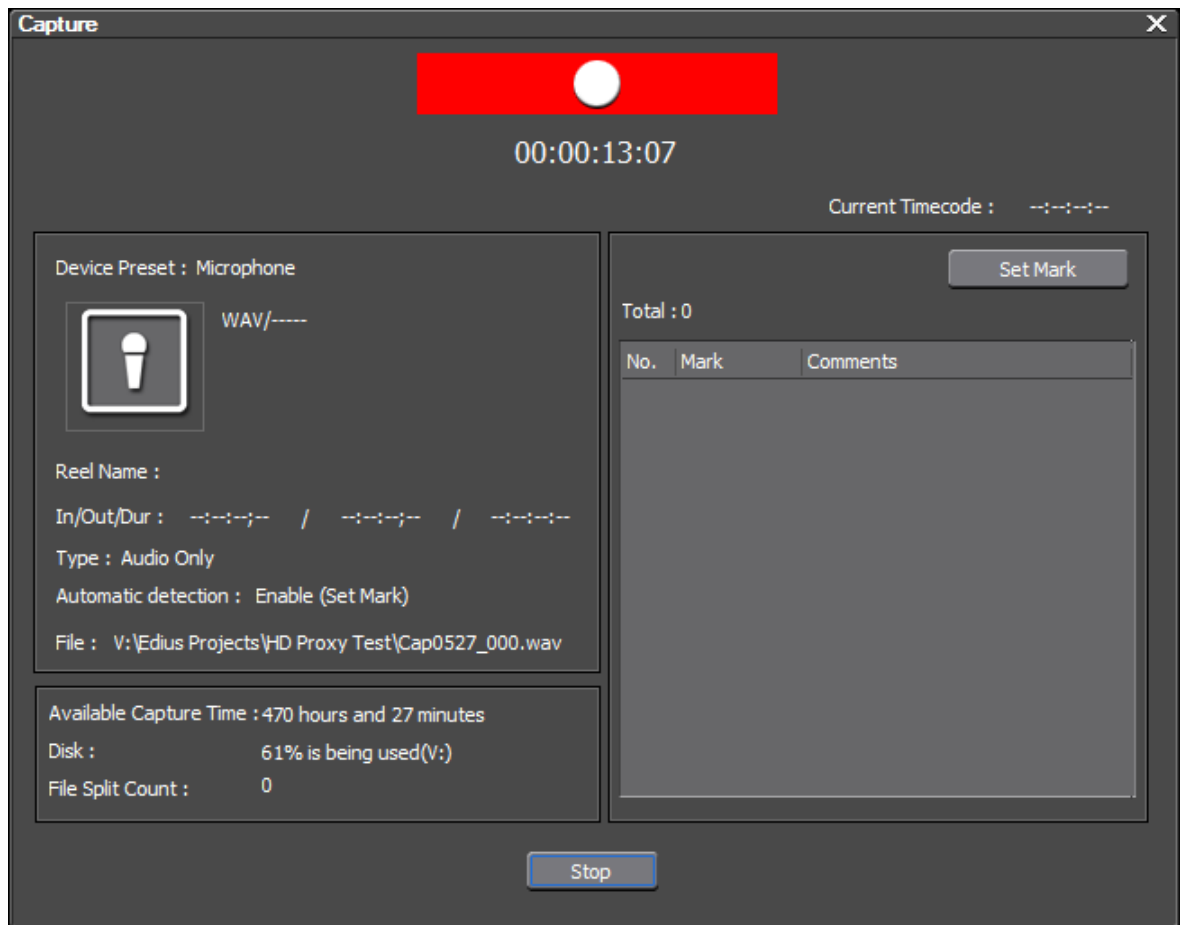
Note Capturing can also be initiated by pressing the **[F9]** key on the keyboard or selecting Capture>Capture from the Preview window menu bar.

Figure 306. Player Capture Button



The Capture dialog appears as shown in [Figure 299](#) and capturing begins.

Figure 307. Capture Dialog

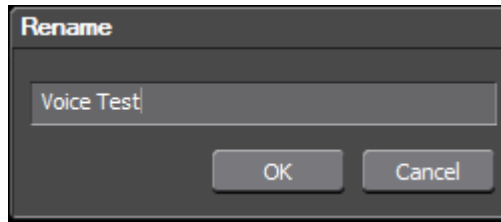


5. Click the **Stop** button in the Capture dialog to stop capturing.

If naming of captured files is enabled (see [Confirming File Name Settings on page 314](#) for more information), the Rename dialog depicted in [Figure 308](#) appears.

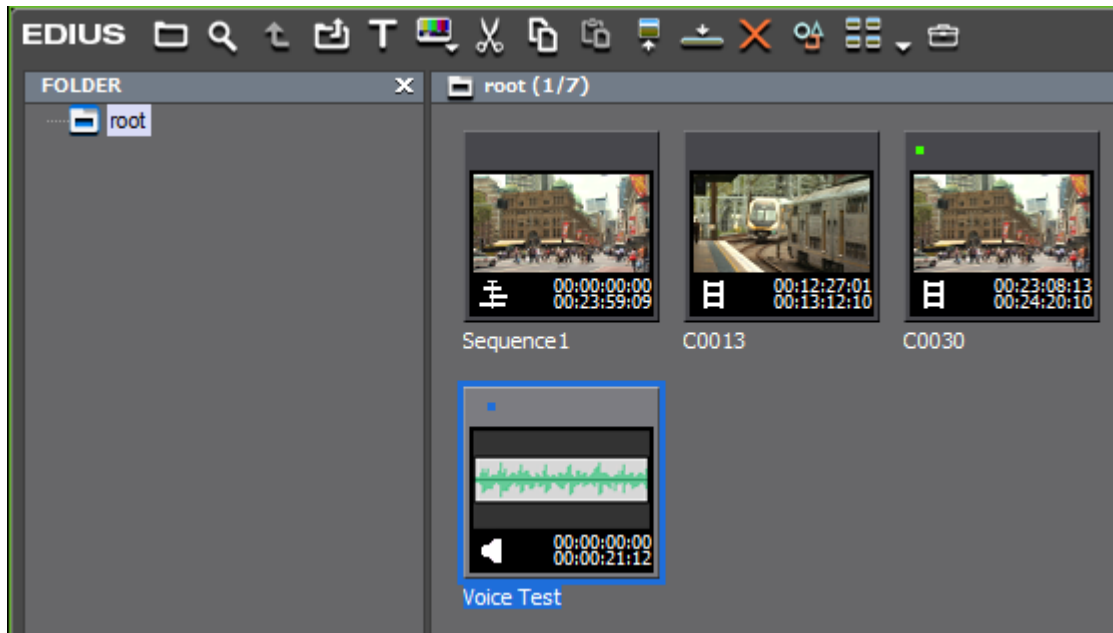
Note Depending on the file name settings, the rename dialog may appear before the file is captured.

Figure 308. Captured File Rename Dialog



6. Enter the desired name for the captured file and click the **OK** button. The captured clip is placed in the Asset Bin as illustrated in [Figure 309](#).

Figure 309. Clip Captured Through Microphone in Asset Bin

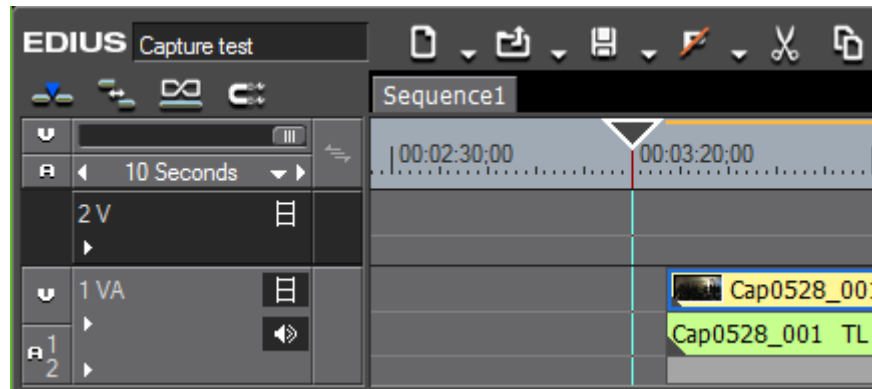


Capturing Directly to the Timeline

Normally, captured clips are placed only in the Asset bin at the conclusion of the capture process; however, you can capture clips directly to the Timeline for immediate editing. To capture directly to the Timeline, do the following:

1. Select the VA track on which you wish to place the captured clip.

Figure 310. Capture to Timeline



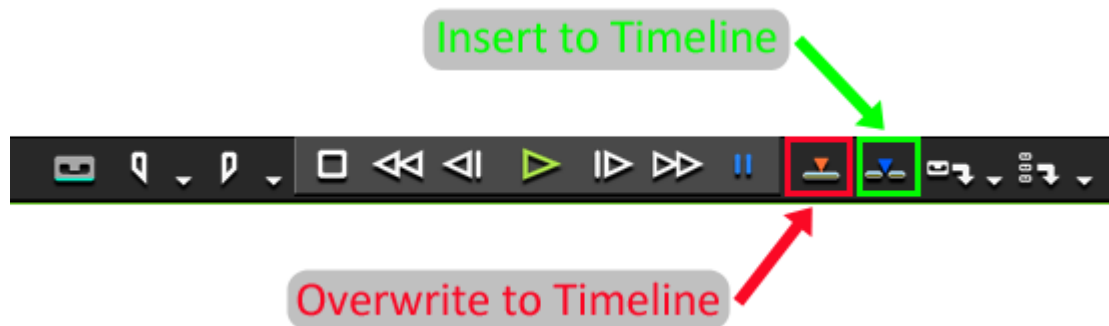
2. Move the Timeline cursor to the point at which you wish to insert the captured clip. In [Figure 310](#), the cursor is at the 00:03:05:00 mark.
3. Playback the source in the Player and set the desired In and Out points.

Note Setting no In and Out points causes the entire source to be captured (beginning at the current location in the source material) until manually stopped.

4. Click the **Insert to Timeline** (or press the] key on the keyboard) or **Overwrite to Timeline** (or press the [key on the keyboard) button. See [Figure 311](#).

Note The **Insert to Timeline** and **Overwrite to Timeline** buttons are not active in the Player unless the Video and Audio track patches are active on the selected track. See [Video and Audio Track Patches on page 416](#) for a discussion of track patches.

Figure 311. Capture to Timeline Buttons



After capturing, the clip is placed on the selected track with the clip beginning at the cursor position. It is also saved to the Asset Bin.

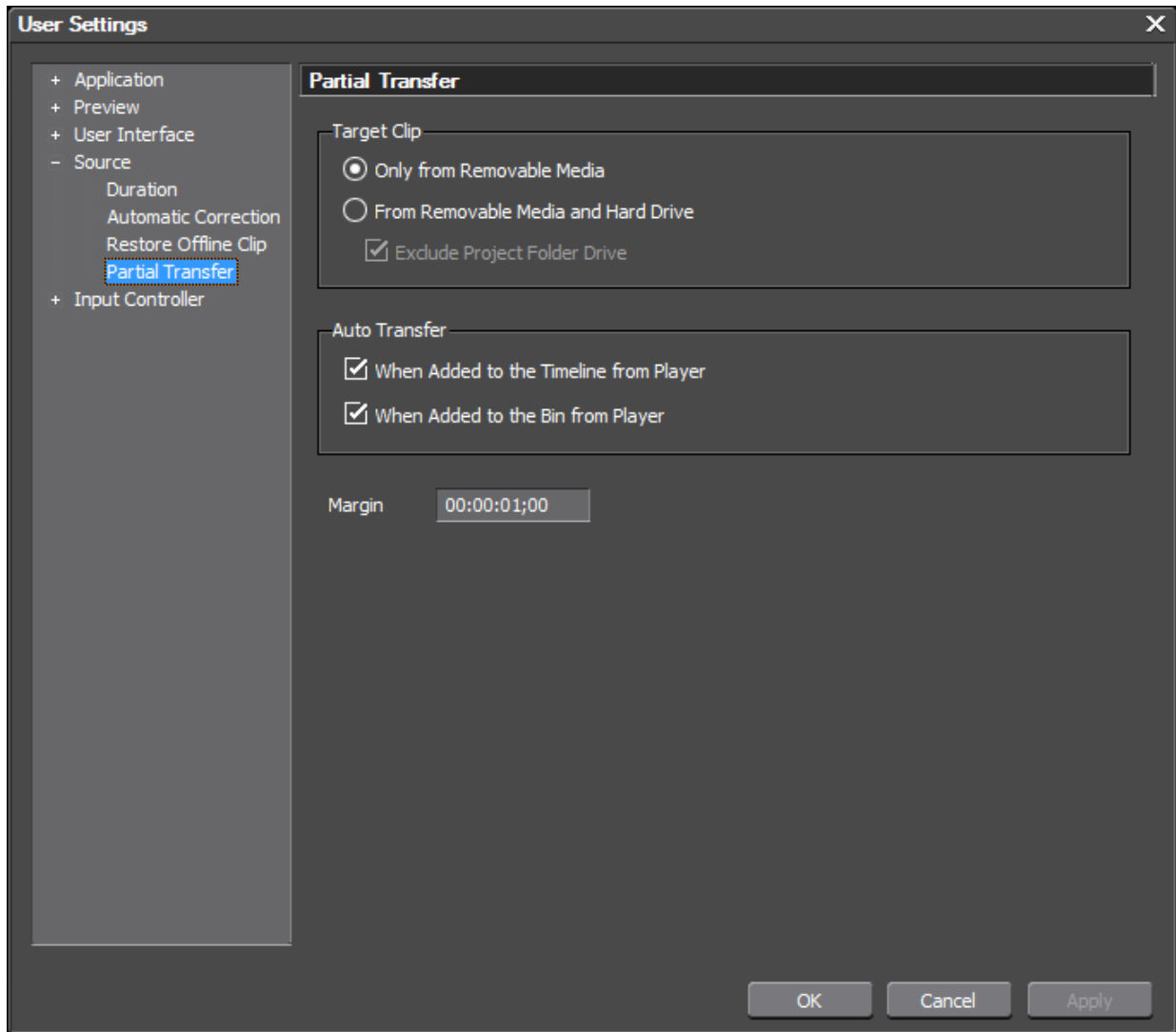
See also [Three-Point Editing on page 453](#) (placing a clip between In and Out points on the Timeline) and [Four-Point Editing on page 454](#) (Placing In and Out points of a clip between the In and Out points on the Timeline).

Partial Download

Partial download or partial transfer is the ability to download partial clips (the portions of a clip between the In and Out points in the Player) from external or local media as a background operation.

Partial transfer settings (see [Figure 312](#)) determine the behavior of the partial transfer (download) operations. See [Partial Transfer Settings on page 241](#) for more information.

Figure 312. Partial Transfer Settings Dialog



This function is available for clip types that support trimming in the file importer such as the following:

- Clips on removable media
- P2 and XDCAM proxy clips.
- Clips on a local hard drive that are not in the project folder
- Clips on a local hard drive that is not the same drive as the project folder.

Note If partial download is in progress, it will be halted during Timeline playback in order to ensure smooth playback.

To begin a partial download operation, do the following after placing clips with In and Out points marked to the Timeline or Asset Bin:

Note If either of the Auto Transfer settings is selected, partial transfer will begin automatically when clips are added to the Timeline or Asset Bin from the Player as determined by these settings.

- Select File>Partial Download from the Preview window menu bar. The following options are available from this menu:

Current Sequence

Downloads clips used in the current sequence.

All Sequences

Downloads clips used in any Timeline sequence.

All Sequences and Bin

Downloads clips used in all sequences and in the Asset Bin even if they are not used on the Timeline.

Clips transferred during a partial download operation are stored in the {project folder}\Transfer folder.

Batch Capture

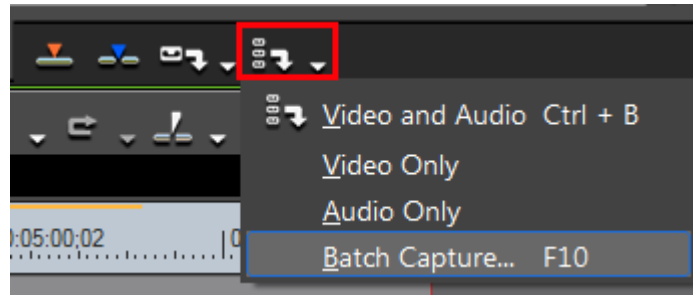
Batch capturing is the process of capturing multiple clips in one operation. These can be selected clips from different sources or multiple clips from the same source. Batch capturing works from a batch capture list that contains the source name and the desired In and Out points of the clips to be captured.

To create a batch capture list, perform the following actions:

1. Click the list button (∇) of the **Add to Batch Capture List** button and select Batch Capture from the menu. See [Figure 313](#).

Note Pressing [F10] on the keyboard also starts batch capture. You may also select Capture>Batch Capture from the Preview window menu bar.

Figure 313. Batch Capture Menu



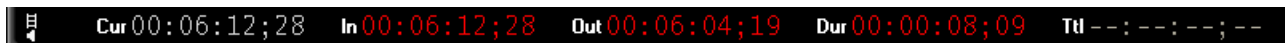
The Batch Capture dialog opens.

Batch capture supports the In/Out and In/Dur capture modes. For more information, see [Capture Modes on page 308](#).

2. Playback the source to be captured and set the In/Out points and Duration as desired. You may also directly enter In/Out or In/Dur timecodes in the Player window.

Note If an Out point is set at a timecode before the In point, the In, Out and Duration timecodes in the Player window are colored in red text. The range in red text will not be captured. See [Figure 314](#) for an example.

Figure 314. Out Point Set Before In Point on Timeline



3. Click the **Add to Batch Capture** button (click the button icon not the list button) to add the selected clip to the batch capture list and to capture both video and audio.

Note Pressing [CTRL]+[B] on the keyboard also adds clips to the batch capture list.

If you want to capture video only or audio only, click the **Add to Batch Capture** list button (∇) and select Video Only or Audio Only from the menu.

4. Repeat steps 2 and 3 for all clips you wish to capture.

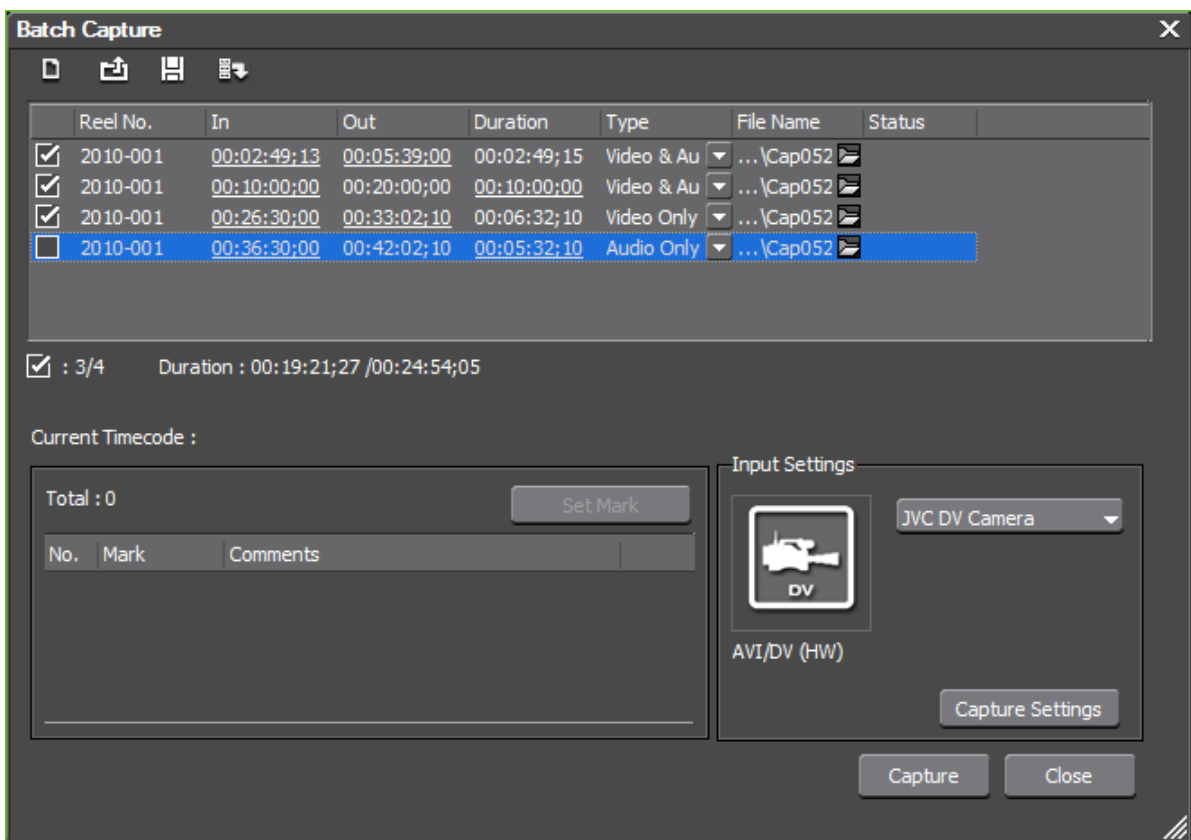
Note To capture additional clips from the same source, clear the previous In and Out points after adding the clip to the batch capture list or enter new values directly in the In, Out and Dur timecodes.

- After adding all desired clips to the batch capture list, click the list button (▽) of the **Add to Batch Capture List** button and select **Batch Capture** from the menu. See [Figure 313](#).

Note You may also select **Capture>Batch Capture** on the Preview window to open the batch capture list.

The batch capture dialog in [Figure 315](#) appears.

Figure 315. Batch Capture Dialog



Note If a reel name was set while defining Input Settings, it will be displayed in the Batch Capture dialog. See [Setting Reel Name on page 312](#) for more information.

- Deselect (remove the check mark) any clips you may want to exclude from the batch capture.

Note As clips are added to the batch capture list, they are automatically selected for inclusion in the batch capture.

7. Edit any batch list items that you wish to change before beginning the batch capture process.

All of the following may be edited in the batch capture list:

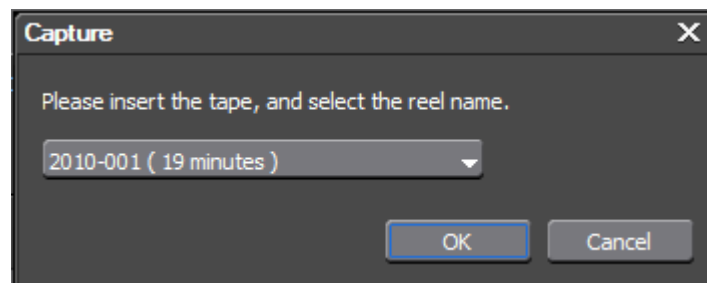
- Reel No.
 - In timecode
 - Out timecode
 - Dur timecode
 - Capture type
 - File name (if only one entry exists in the batch capture list)
 - Capture folder (if multiple entries exist in the capture list)
8. Change the input device if necessary by clicking the drop-down list button in Input Setting and selecting the desired device preset from the list.
 9. Click the **Capture Settings** button to verify the capture settings.

Note When this button is clicked, the Capture Setting dialog appears. Refer to [Capture Settings on page 306](#) for a discussion of appropriate batch capture settings.

10. Click the **Capture** button to begin capturing the clips in the batch capture list.

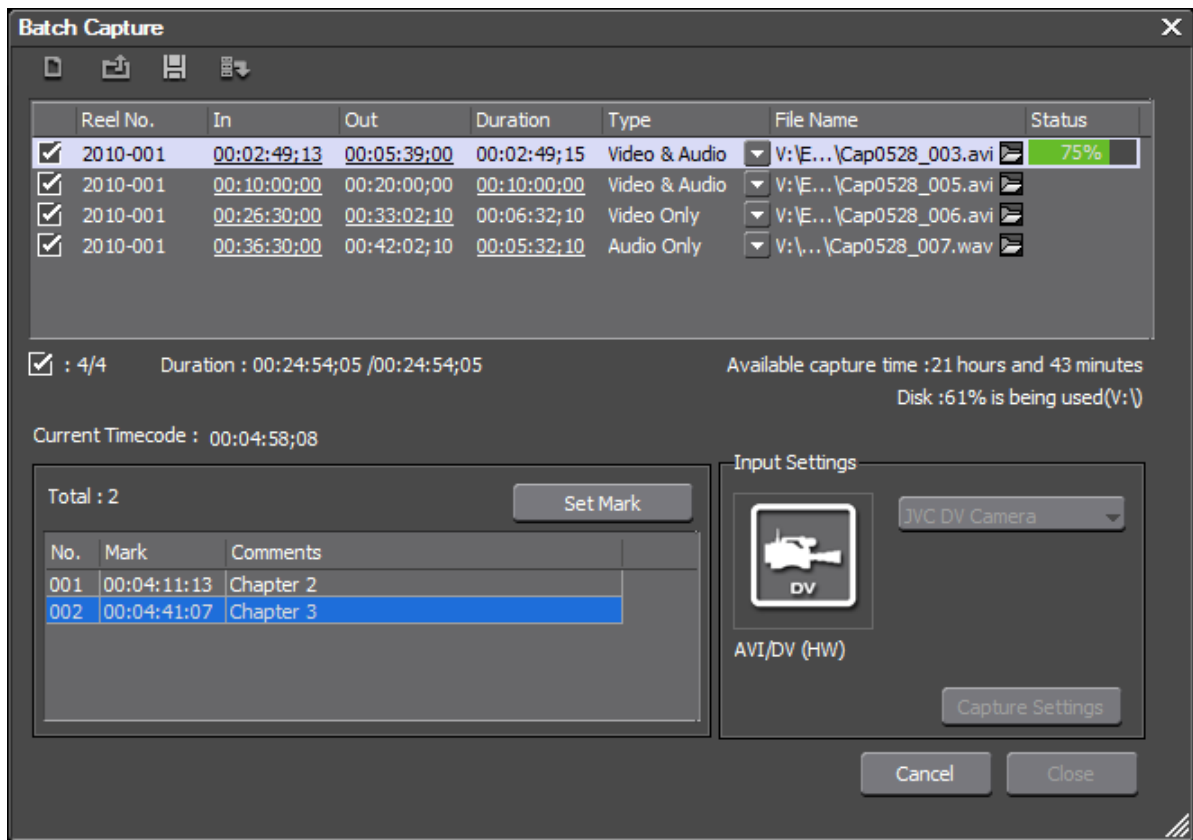
Note If a Reel Name was set for one or more batch capture items, the dialog shown in [Figure 316](#) appears. Insert the appropriate tape and select the reel name from the drop-down list.

Figure 316. Capture Dialog - Insert Tape



The Batch Capture dialog depicted in [Figure 317](#) shows the batch capture operation in progress.

Figure 317. Batch Capture in Progress



- While capturing a clip, clicking the **Set Mark** button will place a Clip marker at the current timecode and allow comments to be entered for that marker. See [Sequence and Clip Markers on page 591](#) for more information on Clip markers.

Note The total number of Clip markers set during a batch capture operation is also displayed in the Batch Capture dialog.

- When the batch capture is complete, click the **Close** button to exit the Batch Capture dialog.


The captured clips are placed in the Asset Bin and may be used in EDIUS projects.

Batch Capture Functions

Batch capture lists may be created, saved for future use and loaded from a previously saved file.

Creating a New Batch Capture List

With the Batch Capture dialog open, the existing batch capture list may be cleared and a new list created.

To create a new batch capture list, click the Create New Capture List  button. Create a new list following the steps above.

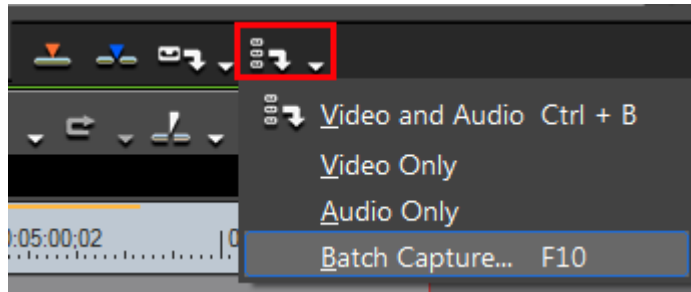
Saving Batch Capture Lists

To save a batch capture list, perform the following actions:

1. Click the list button (∇) of the **Add to Batch Capture List** button and select Batch Capture from the menu. See [Figure 313](#).

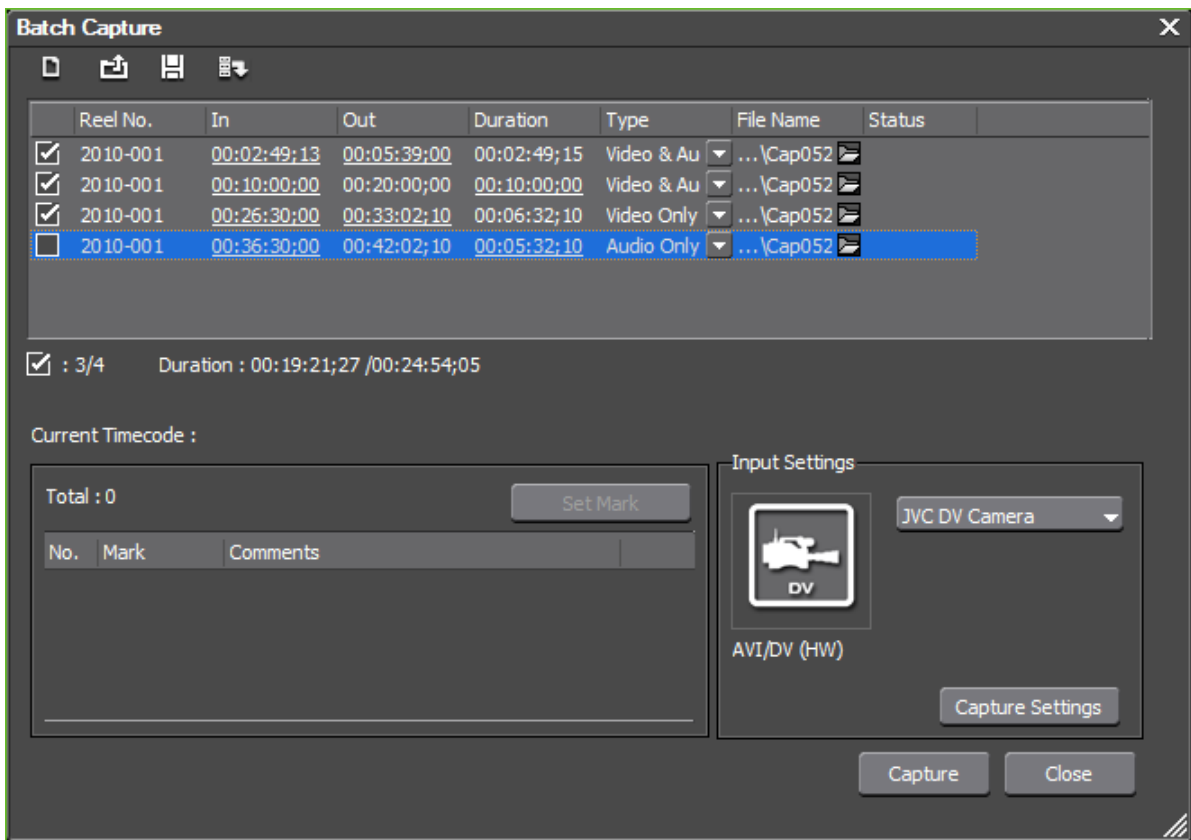
Note Pressing [**F10**] on the keyboard also starts batch capture.

Figure 318. Batch Capture Menu



The Batch Capture dialog appears with the current capture list. See [Figure 319](#).

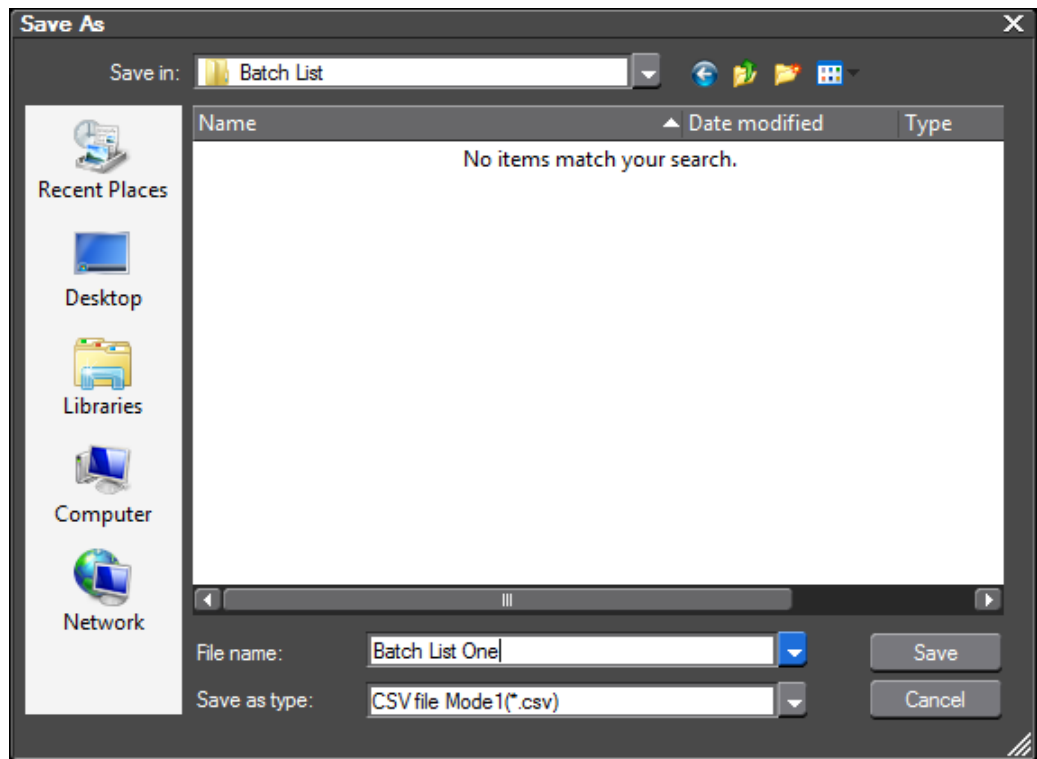
Figure 319. Batch Capture List



2. Click the **Save Capture List**  button.

The Save As dialog shown in [Figure 320](#) appears.

Figure 320. Batch Capture List Save As Dialog



3. Specify the location, file name and file type in which to save the batch capture list and click the **Save** button.

Note Files may be saved in CSV Mode1 or CSV Mode2 formats.

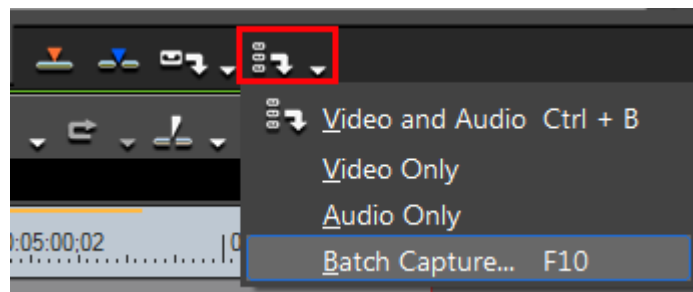
Loading Batch Capture Lists

To load an existing batch capture list, do the following:

1. Click the list button (∇) of the **Add to Batch Capture List** button and select Batch Capture from the menu. See [Figure 313](#).

Note Pressing [F10] on the keyboard also opens the batch capture dialog.

Figure 321. Batch Capture Menu

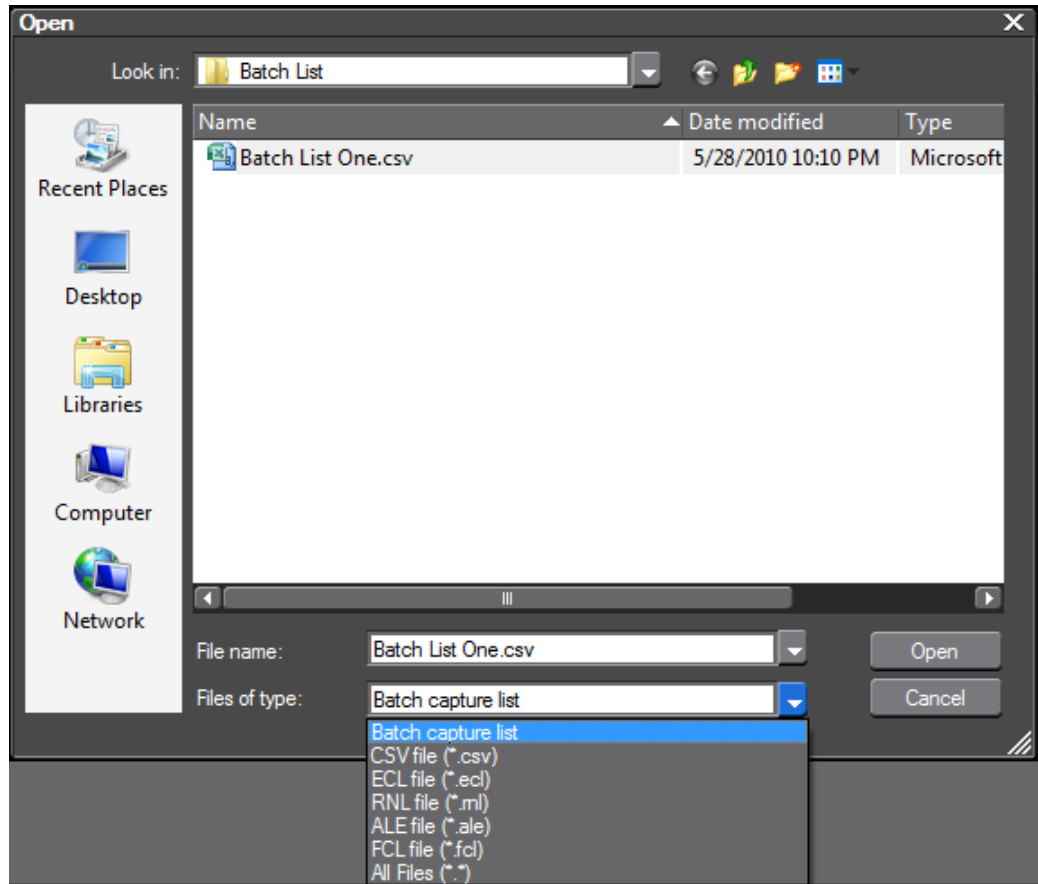


The Batch Capture dialog appears.

2. Click the **Load Capture List**  button.

The Capture List Open dialog depicted in [Figure 322](#) appears.

Figure 322. Batch Capture List Open Dialog



3. Select the batch capture list to be opened and click the **Open** button.

Note As noted in [Figure 322](#), batch capture lists in several formats may be opened in EDIUS.

The following batch capture list formats are supported:

- .CSV - comma delimited text file
- .ECL - batch capture list in binary format
- .RNL - files created by Grass Valley products such as StormNavi, RexNavi, RaptorNavi and EzNavi.
- .ALE - Avid batch capture list
- .FCL - Final Cut batch capture list

Restore Offline Clips

Clips in the Asset Bin and Timeline that are offline or partially offline may be restored to full availability.

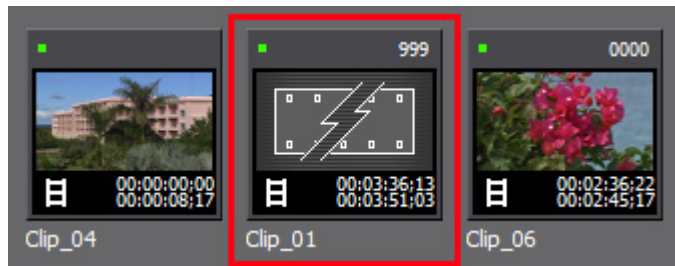
Offline Clips

Clips that have been imported or captured and stored in the Asset Bin for an EDIUS project become offline clips if the file referenced in the Asset bin is deleted, moved or renamed.

If a clip has multiple parts such as a high-resolution clip with a proxy file and both parts are missing, it is considered an offline clip.

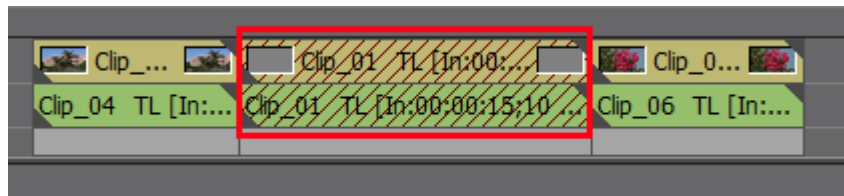
Figure 323 shows an offline clip in the Asset Bin.

Figure 323. Offline Clip Indicator in Asset Bin



The offline clip indicator on the Timeline is depicted in Figure 324.

Figure 324. Offline Clip Indicator on Timeline



Offline clips are also indicated in the Timeline notification area as illustrated in Figure 325.

Figure 325. Offline Clip Notification Area Indicator



When clips become offline clips, various offline clip restoration methods are available. See [Restore and Transfer Options on page 337](#) for more information on the various restoration methods.

Partial Offline Clips

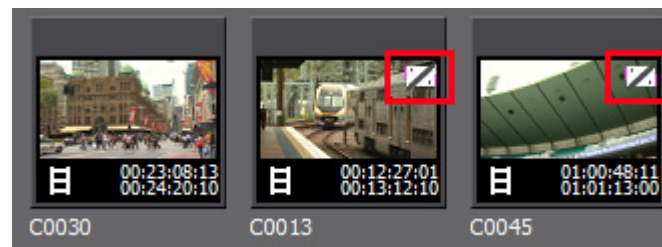
If some parts of a clip are offline and others are online and available, the clip is considered a partial offline or non-transferred clip.

Note Clips, such as XDCAM clips that contain metadata, but, no content, are not treated as offline clips; however, if they are placed on the Timeline, they become non-transferred clips.

An example of a clip with multiple parts is a high-resolution clip and its associated proxy file. A high-resolution clip that never had a proxy file is not considered offline if only the high-resolution clip is available.

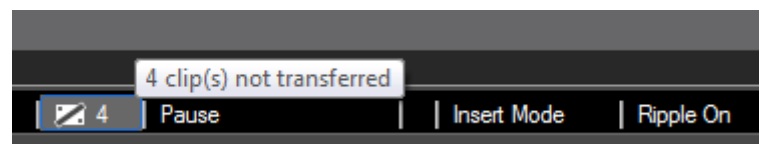
[Figure 326](#) illustrates partial offline clips in the Asset Bin. The symbol highlighted on the clip indicates the clip is partially offline.

Figure 326. Partial Offline Clip Indicator in the Asset Bin



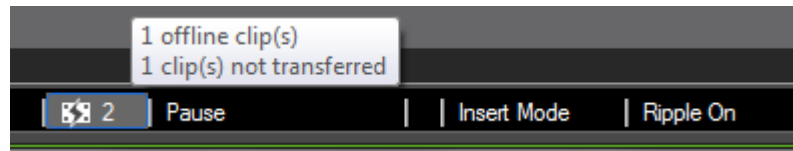
Partial offline clips are also indicated in the Timeline notification area as shown in [Figure 327](#).

Figure 327. Partial Offline Clip Notification Area Indicator



If there are both offline and non-transferred clips, the icon that appears in the notification area is the offline icon; however, the tooltip text shows the details for both offline and non-transferred clips as depicted in [Figure 328](#).

Figure 328. Notification of Both Offline and Non-Transferred Clips

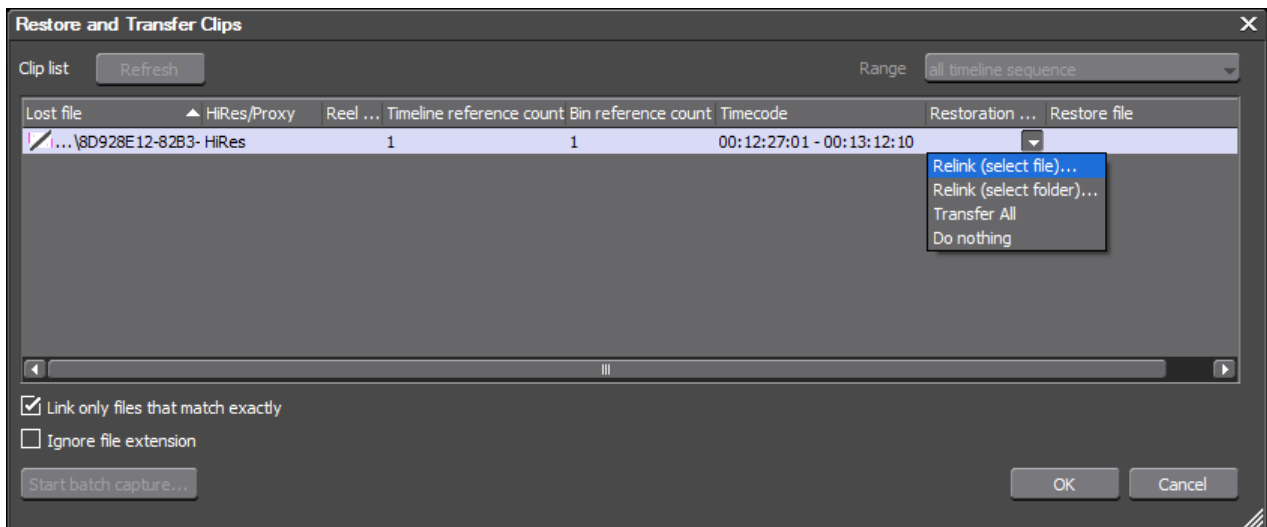


Partial Offline Clip Restoration

To restore a clip that is partially offline, double-click the symbol that appears on the clip thumbnail in the Asset Bin (see [Figure 326](#)) or double-click the clip on the Timeline.

The Restore and Transfer Clips Dialog illustrated in [Figure 329](#) appears showing what is missing for the partially-offline clip which was double-clicked.

Figure 329. Restore and Transfer Clips Dialog - Partial Offline Clips



See [Restore and Transfer Options on page 337](#) for more information on the various restoration methods.

A clip for which the high-resolution clip is missing, will display the P symbol on the Asset Bin thumbnail to indicate that only the proxy clip is available. See [Figure 330](#).

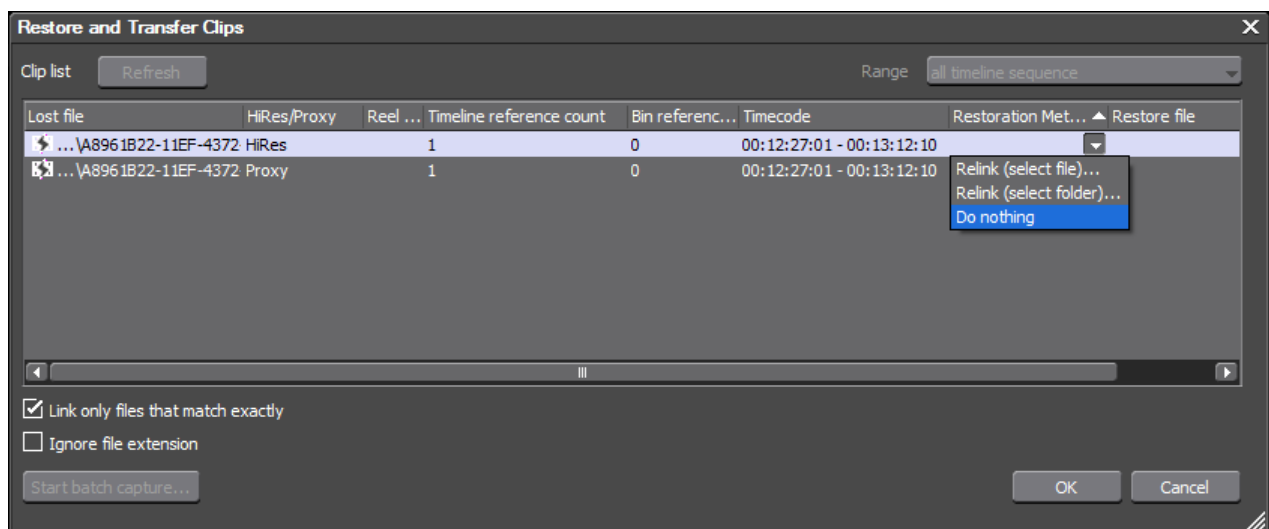
Figure 330. Thumbnail of a Clip with Only the Proxy File Available



Offline Clip Restoration Methods

Offline and non-transferred clips are restored through the Restore and Transfer Clips dialog shown in [Figure 331](#).

Figure 331. Restore and Transfer Clips Dialog



See [Restore and Transfer Options](#) on page 337 for more information on the various restoration methods.

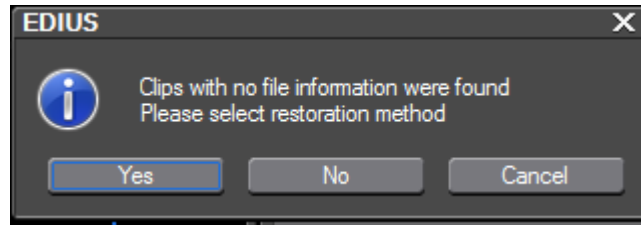
Automatic Offline Clip Detection

When any of the following actions are initiated, EDIUS checks for offline or non-transferred clips on the Timeline:

- File export
- Output to tape
- DVD/Blu-Ray BD export
- Project consolidation
- Project check out

If offline or non-transferred clips are detected, the message shown in [Figure 332](#) will appear.

Figure 332. Clips with No Information Detected Dialog



Click the **Yes** button to open the Restore and Transfer Clips dialog.

See [Restore and Transfer Options on page 337](#) for more information on the various restoration methods.

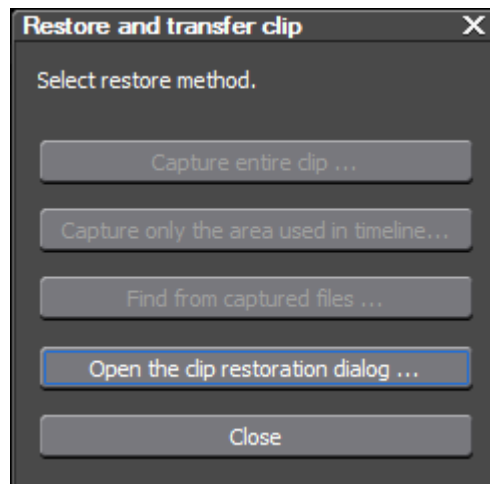
Manual Offline Clip Restoration

The Restore and Transfer Clips dialog also opens when any of the following actions is performed:

- File>Restore Offline Clip is selected from the Preview window menu bar.

Note Selecting this option displays the Select Restore Method dialog illustrated in [Figure 333](#) from which the Open the clip restoration dialog... option is selected.

Figure 333. Restore and Transfer Clip - Select Restore Method



Note Not all restoration methods will be active each time this dialog appears. Available restoration methods are clip dependent.

- The offline clip icon (see [Figure 328](#)) in the notification area is double-clicked.
- An offline clip is double-clicked on the Timeline.
- An offline clip icon is double-clicked in the Asset Bin.

Restore and Transfer Options

Clicking on the list button [▽] in the Restoration Method column of the Restore and Transfer Clips dialog produces a list of the following available restoration methods:

Note Not all methods are available for all clips.

Relink (Select File)...

Opens an Open dialog in which you can browse for the file to be relinked.

Relink (Select Folder)...

Displays a Browse for Folder dialog. Search for the source file of the same name as the offline clip in the specified folder and select the file to relink.

Transfer All

Attempt to re-transfer high-resolution or proxy clips from the source files.

Do Nothing

Do not attempt to restore or transfer the offline clip.

Note If the Link only files that match exactly option is selected, only files that match the original duration, timecode, etc. will be restored. Deselect this option if the file parameters do not need to match exactly.

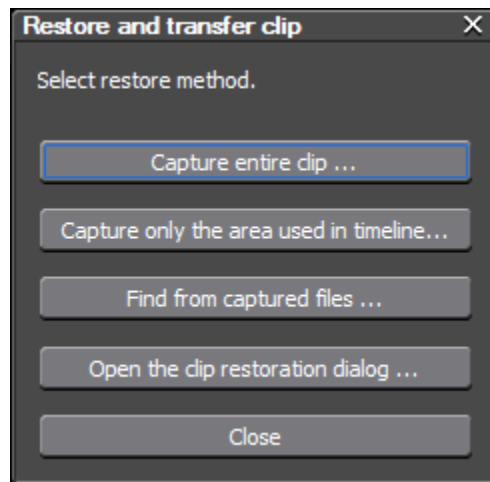
Other Restoration Methods

The Restore and transfer clip method selection dialog illustrated in [Figure 334](#) appears when File >Restore Offline Clip... is selected from the Preview window menu bar or by clicking the list button [▽] of the **Open Project** button and selecting Restore Offline Clip... from the menu.

Depending upon the clip type, composition and origin, some or all of the restoration methods shown in [Figure 334](#) will be available.

Select the appropriate method as explained below.

Figure 334. Restore and Transfer Clip Method Selection Dialog



Note Not all restoration methods will be active each time this dialog appears. Available restoration methods are clip dependent.

Files can be captured only if they meet the following criteria:

- Video information for the file exists
- A reel name is assigned to the file
- The file extension is .avi, .m2t or .mov

The following restoration methods are available from this dialog:

Capture Entire Clip

If this method is selected, the Batch Capture dialog appears and the entire clip may be re-captured.

For more information on the batch capture procedure see [Batch Capture on page 323](#).

Capture Only the Areas Used in the Timeline

If this method is selected, the Batch Capture dialog appears and only the portions of the clip used on the Timeline may be re-captured. If there are multiple offline clips, replace each offline clip with the recaptured file.

For more information on the batch capture procedure see [Batch Capture on page 323](#).

Find From Captured Files

If this method is selected, already captured files are searched by reel number and timecode. If no matching file is found, click the **Select Folder** button in the Restore Offline Clip dialog to change the search location. To restore all matching files, click **Restore All** in the Restore Offline Clip dialog.

To restore files individually, select the clip name from the list and click the **Restore** button.

For more information on the Restore Offline Clip dialog, see [Re-link and Restore on page 340](#).

Open the Clip Restoration Dialog...

Select this option to open the Restore and Transfer Clips dialog. Re-link the offline clip to a file on disk.

For more information on the Restore and Transfer Clips dialog, see [Re-link and Restore on page 340](#).

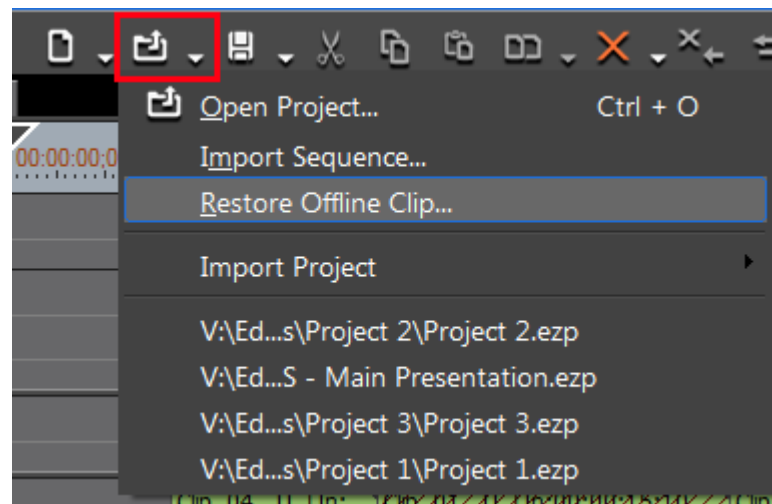
Close Button

Click the **Close** button and then the **Yes** button on the confirmation dialog to close the Restore and Transfer Clip dialog without attempting to restore the offline clip(s). Offline clips will appear on the Timeline and in the Asset Bin as illustrated in [Figure 323](#) and [Figure 324](#). Video and audio for the offline clip are muted.

If the Restore and Transfer Clips dialog appears automatically and is closed before restoring the offline clips, it can be opened at any time by one of the following methods:

- Click the list button [∇] of the **Open Project** button and select Restore Offline Clip... from the menu as illustrated in [Figure 335](#).

Figure 335. Timeline Open Project Button Menu - Restore Offline Clip

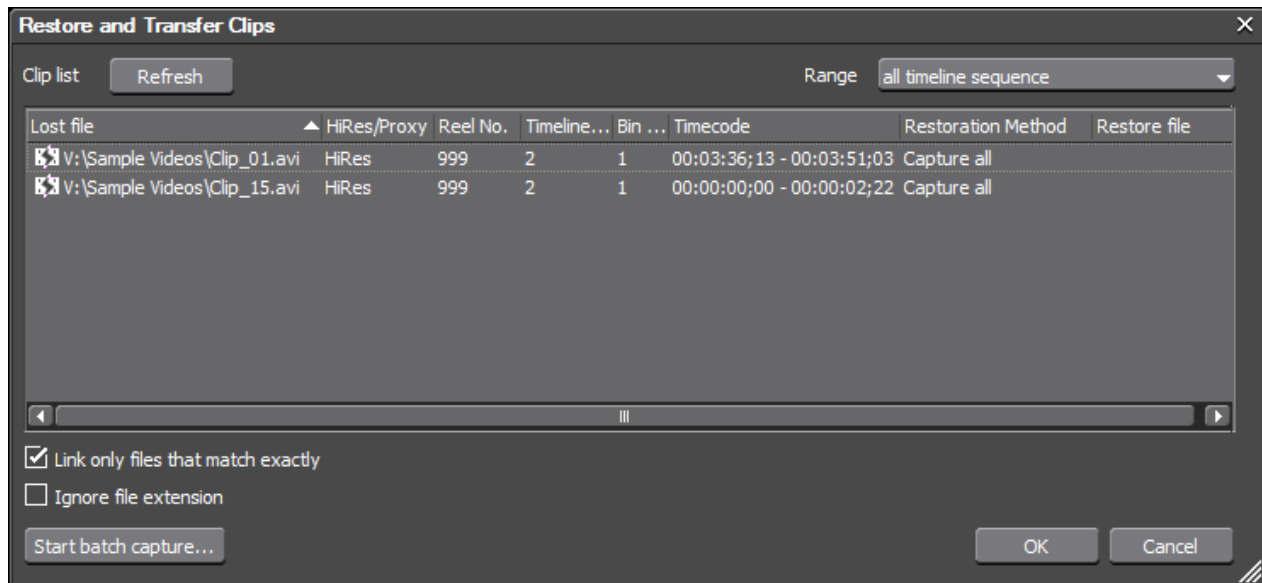


- Select File>Restore Offline Clip... from the Preview window menu bar.

Important Considerations

- When storing reference AVI files as clips, clips linked to the reference file become offline if the source AVI file is moved. In this case, the offline clips cannot be restored.
- Files can be captured or restored only if they meet the following criteria:
 - Video information for the file exists
 - A reel name is assigned to the file
 - The file extension is .avi, .m2t or .mov

Figure 336. Restore and Transfer Clips Dialog

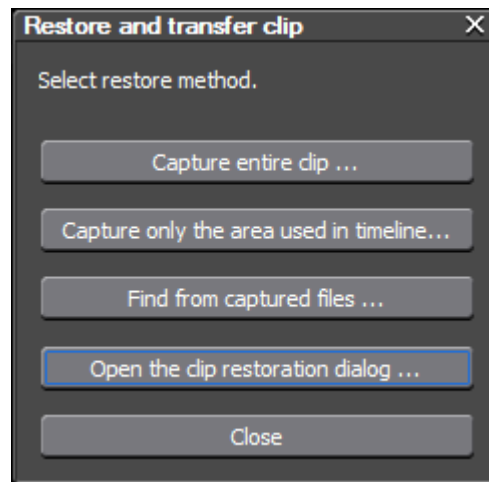


Re-link and Restore

To re-link and restore an offline clip, do the following:

1. In the Restore and transfer clip dialog, click the **Open the clip restoration dialog...** button (highlighted in blue in [Figure 337](#)).

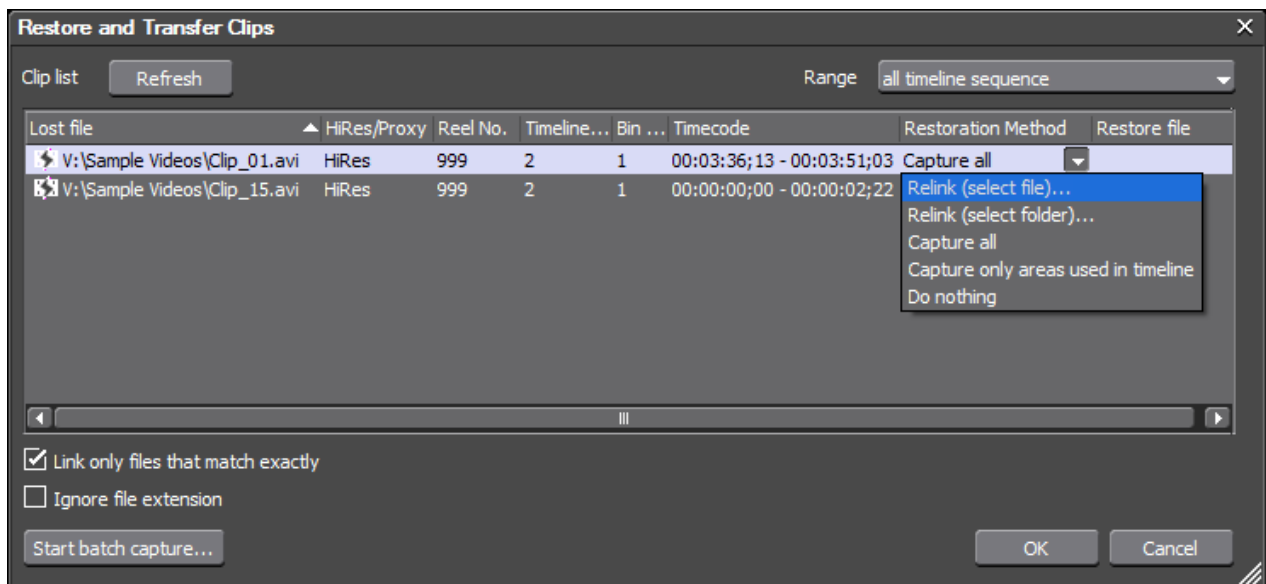
Figure 337. Restore Offline Clip Dialog - Open the Clip Restoration Dialog



The Restore and Transfer Clips dialog is displayed as illustrated in [Figure 338](#).

2. Select the clip(s) to be restored from the Lost File List and select Re-link (select file) or Re-link (select folder) from the Restoration Method column. See below for an explanation of the restoration methods.

Figure 338. Restore and Transfer Clips Dialog



Note If the Link only files that match exactly option is selected, only files that match the original duration, timecode, etc. will be restored. Deselect this option if the file parameters do not need to match exactly.

With a clip selected for restoration, the restoration method is selected by clicking the drop-down list button [▽] in the Restoration Method column and selecting the desired method from the list. Options are:

Relink (select file)...

Displays an Open dialog from which the source file to relink to the offline clip may be selected.

Relink (select folder)...

Displays a Browse for Folder dialog. Search for the source file of the same name as the offline clip in the specified folder and select the file to relink.

Capture All

Click the **Start batch capture** button in the lower left corner of the Restore Offline Clip dialog to display the Batch Capture dialog. Use the batch capture dialog to recapture the entire clip.

For more information on the batch capture procedure see [Batch Capture on page 323](#).

Capture Only Areas Used in Timeline

Click the **Start batch capture** button in the lower left corner of the Restore Offline Clip dialog to display the Batch Capture dialog. Use the batch capture dialog to recapture the portions of the offline clip(s) used on the Timeline.

For more information on the batch capture procedure see [Batch Capture on page 323](#).

Don't Capture

If this method is selected, offline clips are not re-linked or recaptured.

3. Select the source from the Open or Browse for Folder dialog and click the **Open** (Open dialog) or **OK** (Browse for Folder dialog) button to relink the source to the offline clip.
4. Click the **Close** button in the Restore Offline Clip dialog.

Note When the Restore Offline Clip **Close** button is clicked, a message will display if restoration failed on any offline clips.

5. Click the **Close** button in the Find Offline Clip dialog.

Alternative Method:

Double-click the offline clip on the Timeline or in the Asset Bin and browse for the file to link to the clip from the Open dialog box.

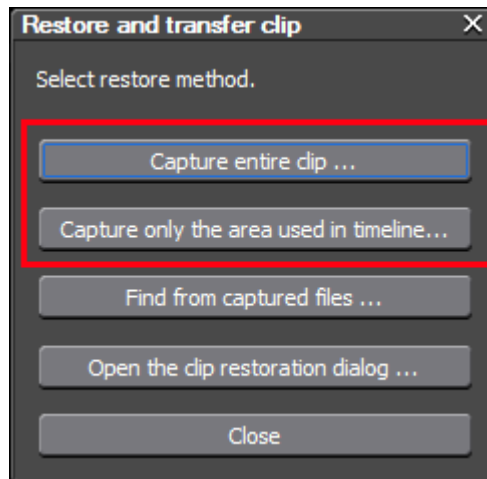
Capture and Restore

When the source file(s) of offline clip(s) do not exist on the hard drive, you can recapture them to restore the offline clips.

To capture and restore offline clips, follow these steps:

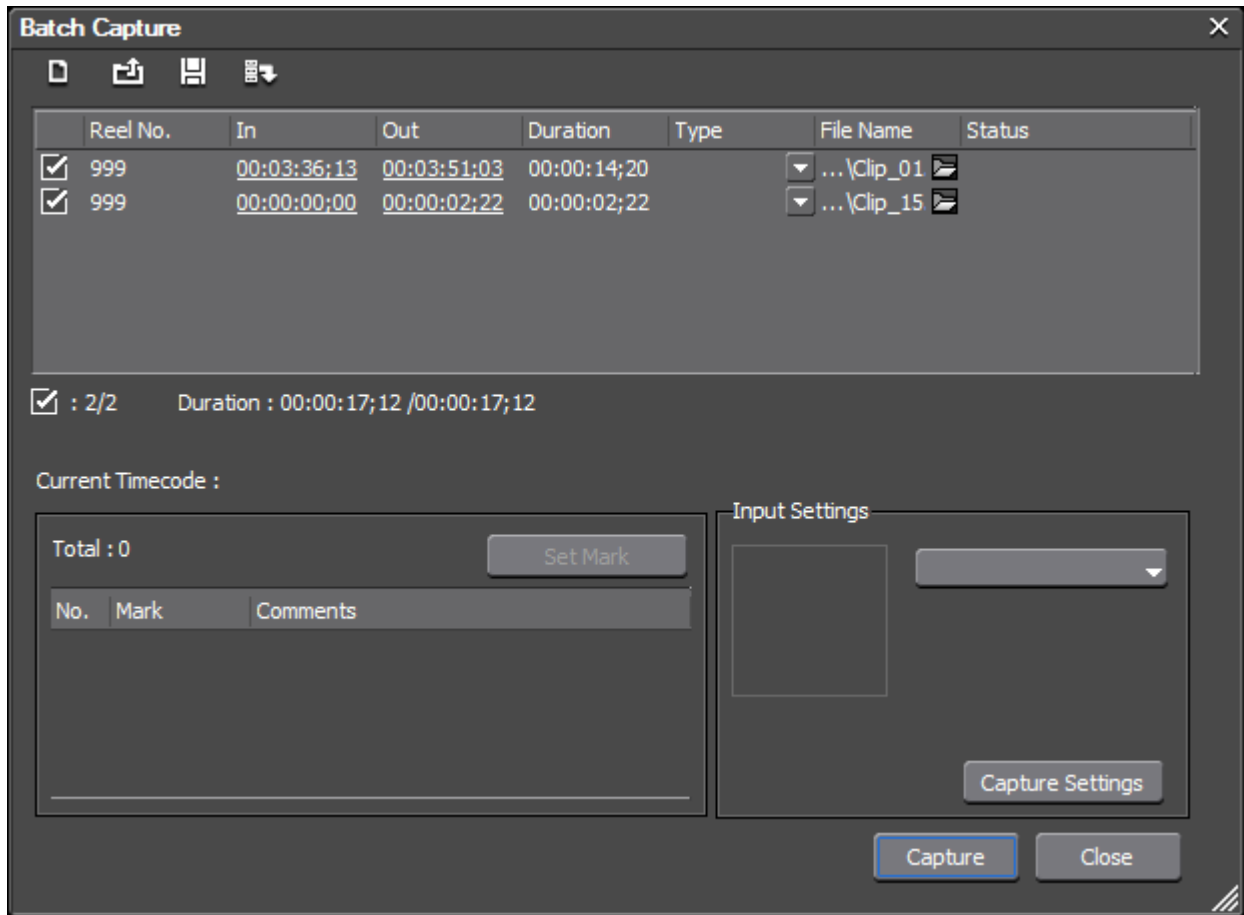
1. Click the **Capture entire clip** or **Capture only the area used in the Timeline** button in the Restore and Transfer Clip dialog as illustrated in [Figure 339](#).

Figure 339. Restore Offline Clip - Capture Entire Clip



The Batch Capture dialog shown in [Figure 340](#) appears.

Figure 340. Batch Capture Dialog



2. Execute the batch capture following the instructions found in [Batch Capture on page 323](#).

Alternative Method:

Select Capture all or Capture only the areas used in Timeline from the Restoration Method column in the Restore Offline Clip dialog. For more information on the Restore and Transfer Clips dialog, see [Re-link and Restore on page 340](#).

Clip Operations and Management

This section explains the operations associated with creating and managing clips in the Asset Bin and the Timeline.

For more information on capturing and importing clips to the Asset Bin, see [Section 3-Importing and Capturing](#).

Clip Storage

The following clip types can be saved in the Asset Bin:

- Video clips
- Still image clips
- Audio clips
- Color bars
- Color matte
- Title clips
- Timeline sequence clip
- Sequence clip

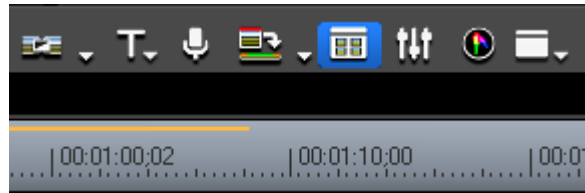
Video, audio, still and sequence clips are captured or imported for use in projects. Color bars, color matte and title clips are created from within EDIUS or external applications. Timeline Sequence clips are created by EDIUS as the result of building projects with the other clip types.

Clip Display Properties

If the Asset Bin window is not displayed, click the **Toggle bin window display** button (highlighted in blue in [Figure 341](#)) on the Timeline to show the Asset Bin.

Note Pressing [B] on the keyboard also toggles the Asset Bin window display.

Figure 341. Toggle Asset Bin Display Button



Clips stored in the Asset Bin have the display properties as explained below. Properties will differ by clip type.

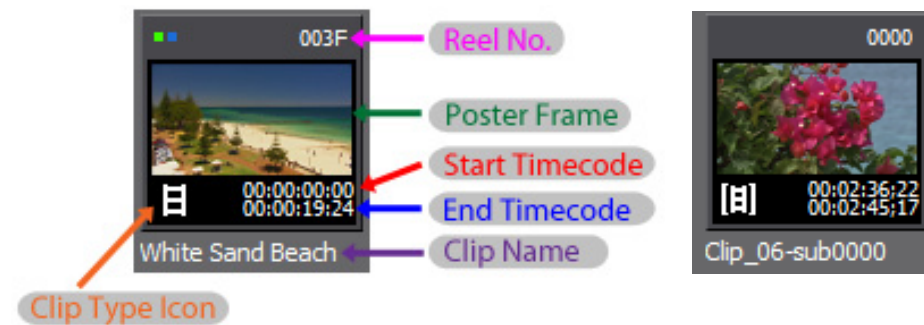
Note The descriptions below are with the Asset Bin view set to Thumbnail (Large).

Video Clip

Figure 342 depicts the display properties of a video clip. The clip thumbnail on the right is a sub clip. Note the different clip type icon and sub clip name.

Note A subclip is a portion of a clip cut from another clip.

Figure 342. Video Clip Display Properties



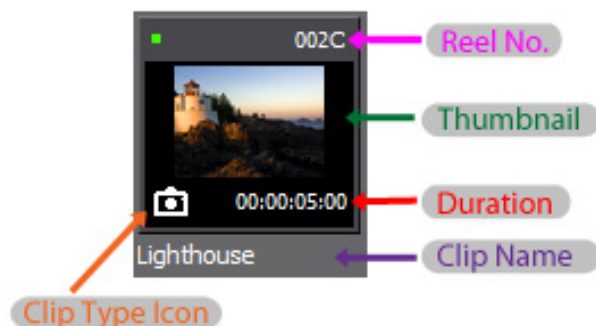
- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by the user or automatically generated during capture and import operations.
- Poster Frame - the clip frame that serves as the clip thumbnail.
- Start Timecode - the beginning timecode of the clip.
- End Timecode - the end timecode of the clip.
- Clip Name - the name of the clip as automatically generated during capture or import or entered by the user.

Note The green dot in the upper left corner indicates the clip is used in a Timeline sequence in the current project and is stored in the project folder. Clips of any type will have this indicator when they are used in a sequence. The blue dot indicates the clip prespresented by the thumbnail is a high-resolution clip.

Still Image Clip

Figure 343 shows the display properties of a still image clip.

Figure 343. Still Image Clip Display Properties



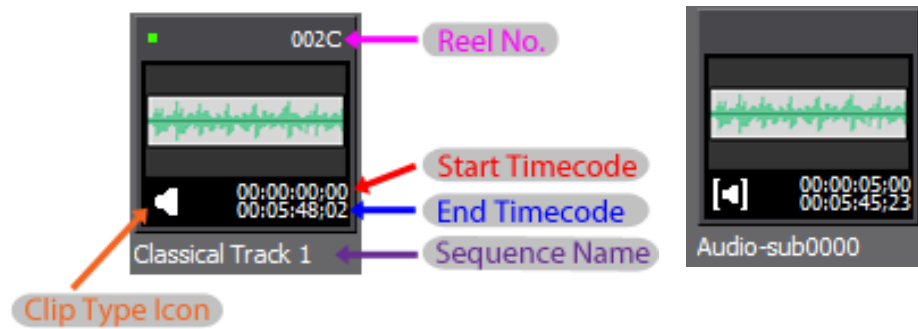
- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by the user.
- Thumbnail - a small version of the still image for easy identification.
- Duration - not set at time of clip creation. Duration is created if the clip is placed on a Timeline track and then stored again in the Asset Bin or if the duration is manually set in the clip properties dialog.
- Clip Name - the name of the clip as automatically generated during capture or import or entered by the user.

Audio Clip

Figure 344 illustrates the display properties of an audio clip. The clip thumbnail on the right is a sub clip. Note the different clip type icon and sub clip name.

Note A subclip is a portion of a clip cut from another clip.

Figure 344. Audio Clip Display Properties

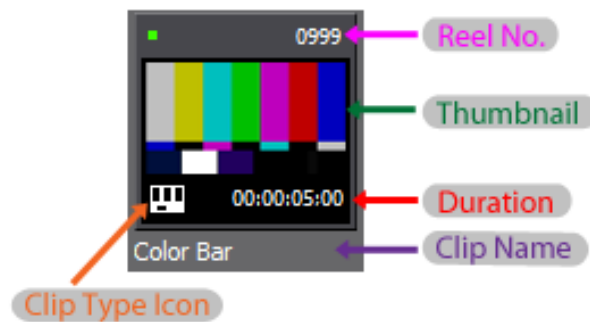


- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by the user.
- Start Timecode - the beginning timecode of the clip.
- End Timecode - the end timecode of the clip.
- Clip Name - the name of the clip as automatically generated during capture or import or entered by the user.

Color Bars Clip

Figure 345 illustrates the display properties of a color bars clip

Figure 345. Color Bars Clip Display Properties



- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by the user.
- Thumbnail - a small version of the image for easy identification.

- Duration - not set at time of clip creation. Duration is created if the clip is placed in a Timeline track and then stored again in the Asset Bin or if the duration is manually set in the clip properties dialog.
- Clip Name - the name of the clip as automatically generated during creation or entered by the user. Color Bar is the default clip name.

Color Matte Clip

Figure 346 shows the display properties of a color matte clip.

Figure 346. Color Matte Clip Display Properties

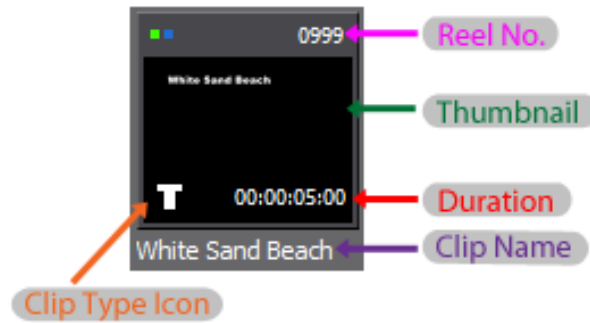


- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by the user.
- Thumbnail - a small version of the still image for easy identification.
- Duration - not set at time of clip creation. Duration is created if the clip is placed in a Timeline track and then stored again in the Asset Bin or if the duration is manually set in the clip properties dialog.
- Clip Name - the name of the clip as automatically generated during creation or entered by the user. Color Matte is the default clip name.

Title Clip

Figure 347 depicts the display properties of a title clip.

Figure 347. Title Clip Display Properties



- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the source reel as set by user.
- Thumbnail - a small version of the still image for easy identification.
- Duration - not set at time of clip creation. Duration is created if the clip is placed in a Timeline track and then stored again in the Asset Bin or if the duration is manually set in the clip properties dialog

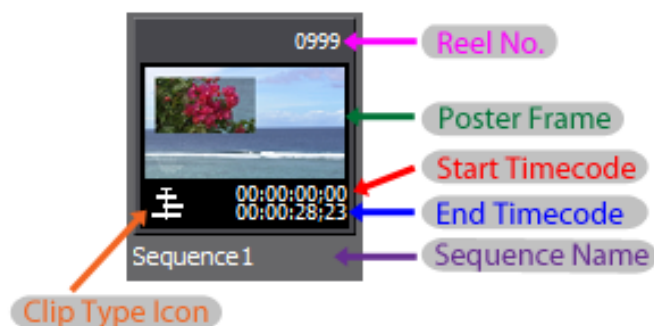
Note When animated titles are created, their duration is specified at clip creation.

- Clip Name - the name of the title clip as specified in the title creation application.

Timeline Sequence Clip

Figure 348 illustrates the display properties of a Timeline sequence clip.

Figure 348. Timeline Sequence Clip Display Properties



- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel No. - the number of the reel as set by the user.
- Poster Frame - the clip frame that serves as the clip thumbnail.
- Start Timecode - the beginning timecode of the sequence.
- End Timecode - the end timecode of the sequence.
- Clip Name - the name of the sequence clip as automatically created by EDIUS or entered by the user.

Sequence Clip

Figure 349 illustrates the display properties of a still sequence clip.

Figure 349. Still Sequence Clip Display Properties



- Clip Type Icon - an icon that identifies the clip type. There is a distinct icon for each clip type.
- Reel Name - the name of the reel as set by the user.
- Poster Frame - the clip frame that serves as the clip thumbnail
- Start Timecode - the beginning timecode of the clip.
- End Timecode - the end timecode of the clip.

Note With a still sequence clip, the end timecode indicates how many stills are in the sequence. Each still is one frame, so, in the example in [Figure 349](#), there are eight (8) stills in the still sequence clip.

- Clip Name - the name of the clip as automatically generated during capture or import or entered by the user.

Still and video clips may be imported or created in the asset bin as a sequence if they meet certain conditions. See [Creating a Sequence \(Conjoining Multiple Clips\)](#) on page 361 for more information.

Renaming Clips

To rename any clip, do one of the following:

- Select a clip and click on the clip name.
- Right-click the clip and select Rename Clip from the menu.
- Select a clip and press the **[F2]** key on the keyboard.

Enter the new clip name.

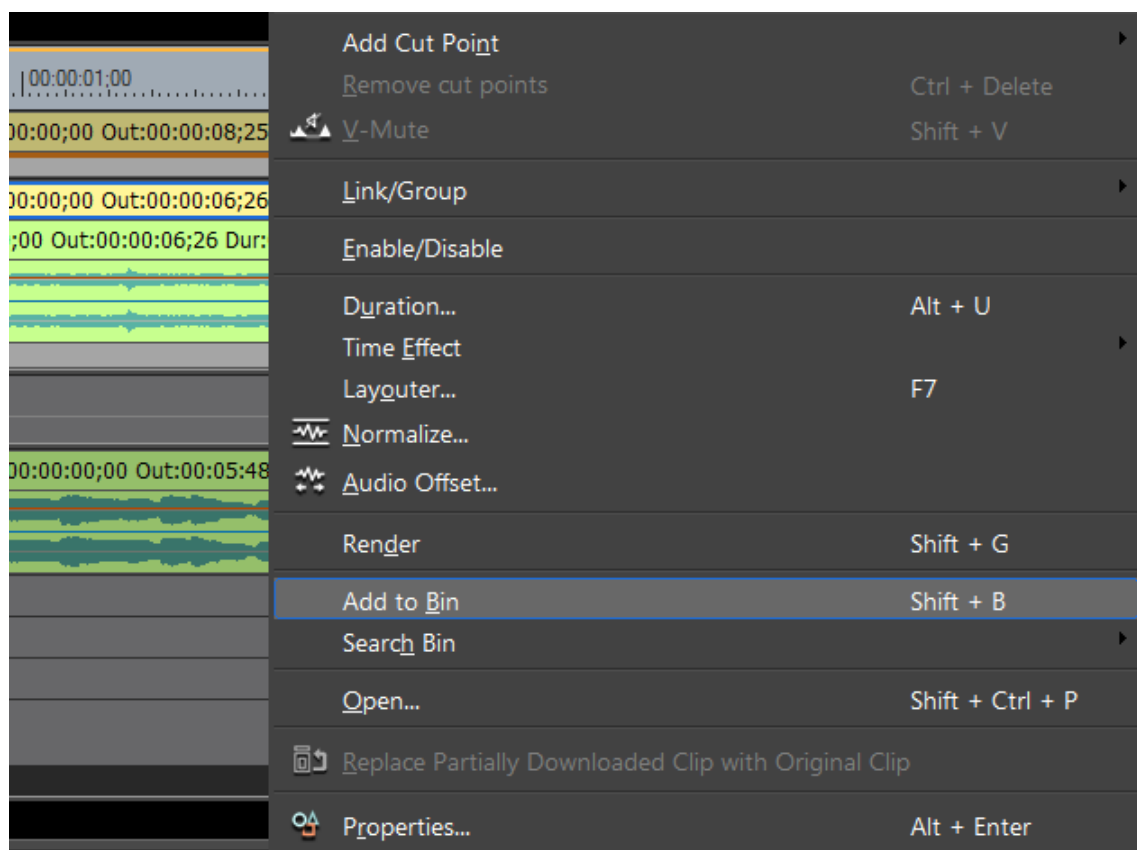
Saving Clips from the Timeline

After clips have been edited on the Timeline, you may wish to save them in the Asset Bin in their edited form. Editing clips on the Timeline does not modify the original clip in the Asset Bin.

To store a Timeline clip to the Asset Bin, do one of the following:

- Select the clip on the Timeline and select Clip>Add to Bin from the Preview window menu bar.
- Select the clip on the Timeline and press **[SHIFT]+[B]** on the keyboard.
- Drag and drop the clip from the Timeline to the Asset Bin.
- Right-click on the clip on the Timeline and select Add to Bin from the menu as shown in [Figure 350](#).

Figure 350. Add Timeline Clip to Asset Bin



Saving Clips and Sub Clips from the Player

Edited clips and sub clips may be added from the Player to the Asset Bin.

Saving Clips

Any of the following methods may be used to save a clip from the Player to the Asset Bin.

- Double-click a clip to display it in the Player and click the **Add Clip on Player to Bin** button (highlighted in blue in [Figure 351](#)).

Figure 351. Player Update Bin Button



- Press the **[SHIFT]+[CTRL]+[B]** keys on the keyboard to add the clip in the Player to the Asset Bin.

- Double-click a clip to display it in the Player and drag and drop it from the Player to the Asset Bin.

Note If you change In and Out points on a clip and you double-click the clip to display it in the Player; clicking the **Add Clip on Player to Bin** button (highlighted in blue in [Figure 351](#)) updates the original clip in the Asset Bin.

Saving Sub Clips

A sub clip is a portion of a clip cut from the original clip by clicking the **Add Cut Point** button on the Timeline or pressing the [C] key on the keyboard.

To save a sub clip to the Asset Bin from the Player, do the following:

As illustrated in [Figure 352](#), click on the **Add Subclip to Bin** button (highlighted in blue) in the Player.

Figure 352. Add Sub Clip to Asset Bin



Creating Clips

Video, audio, still and sequence clips are created by the capturing and importing processes as explained in [Section 3-Importing and Capturing](#).

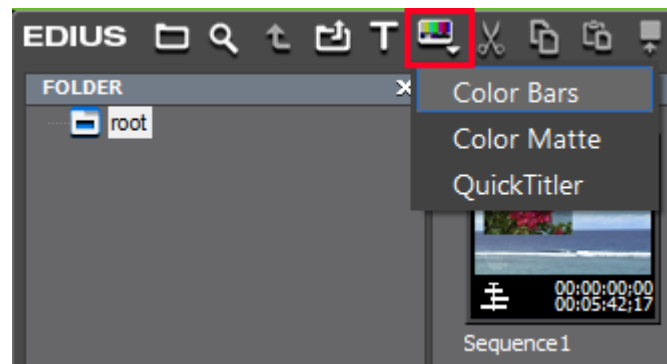
Color Bar, Color Matte and Title clips are created from within EDIUS or an external application. Sequence clips may also be created by conjoining multiple clips already in the Asset Bin.

Create a Color Bar Clip

To create a Color Bar clip, follow these steps:

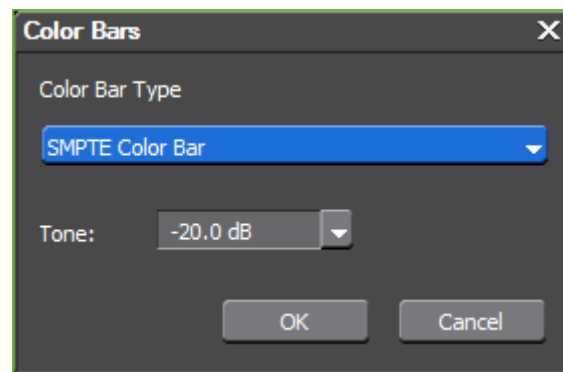
1. Click the **New Clip** button in the Asset Bin and select Color Bars from the menu. See [Figure 353](#).

Figure 353. Asset Bin New Clip Menu - Color Bars



The Color Bar Setup dialog shown in [Figure 354](#) appears.

Figure 354. Color Bar Setup Dialog



2. From the Color Bar Type drop-down list, select the desired color bar type from the following options:
 - SMPTE Color Bar
 - ARIB Multiformat Color Bar
 - 75/x/75/x Color Bar
 - 100/x/75/x Color Bar
 - 75/x/100/x Color Bar
 - 100/x/100/x Color Bar
 - ITU-R BT.801 100/x/75/x Color Bar
 - ITU-R BT.801 100/x/100/x Color Bar
 - SPECIAL Bar

3. Set the desired Tone level by selecting one of the following Tone levels in the Tone drop-down list:
 - -12 dB
 - -18 dB
 - -20 dB
 - Mute
4. Click the **OK** button.

Alternative Methods:

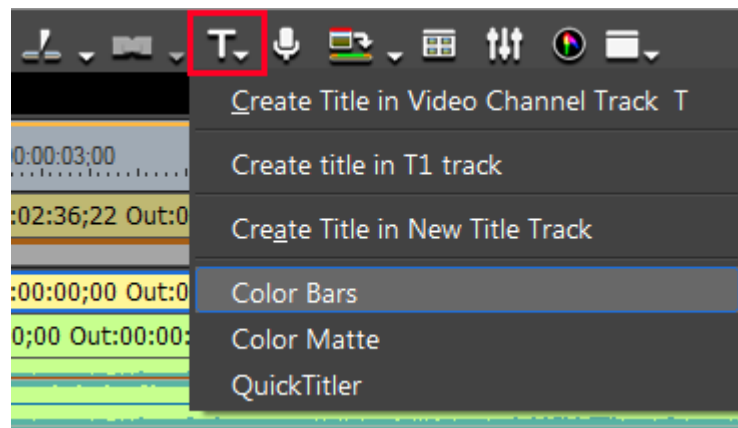
- Select Clip>Create Clip>Color Bars from the Preview window menu bar. The Color Bar clip is placed at the Timeline cursor position on the selected track.

Note If In and Out points are set on the Timeline, the clip is placed between the In and Out points with the appropriate duration.

- Right-click on a blank space in the Asset Bin clip view area and select New Clip>Color Bars from the menu.
- Click the list button [∇] on the **Create Title** button on the Timeline and select Color Bars from the menu (see [Figure 355](#)). The Color Bar clip is placed at the Timeline cursor position on the selected track.

Note If In and Out points are set on the Timeline, the clip is placed between the In and Out points with the appropriate duration.

Figure 355. Create Title Button Menu - Color Bars



- Set In and Out points on the Timeline. Right-click on the track in which you wish to place a clip and select New Clip>Color Bars from the menu. A Color Bar clip with a duration between the In and Out points is created.

Modify Color Bar Properties

To modify the properties associated with a Color Bar clip, do any of the following:

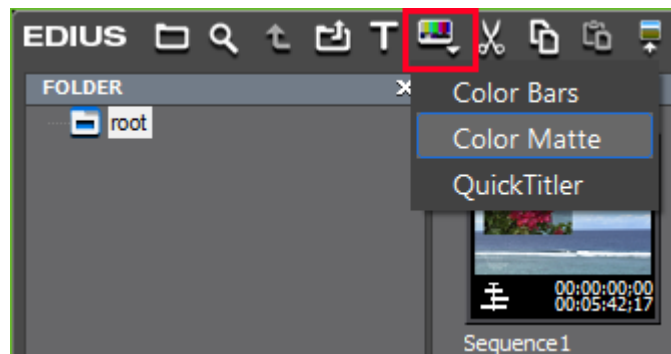
- Select the Color Bar clip in the Asset Bin and press **[CTRL]+[ENTER]**.
- Right-click on the Color Bar clip in the Asset Bin and select Edit from the menu.
- Double-click the Color Bar clip in the Asset Bin.
- Double-click on the Color Bar clip on the Timeline.
- Select the Color Bar clip on the Timeline and select Clip>Edit from the Preview window menu bar.
- Select the Color Bar clip on the Timeline and press **[SHIFT]+[CTRL]+[E]** on the keyboard.

Create a Color Matte Clip

To create a Color Matte clip, do the following:

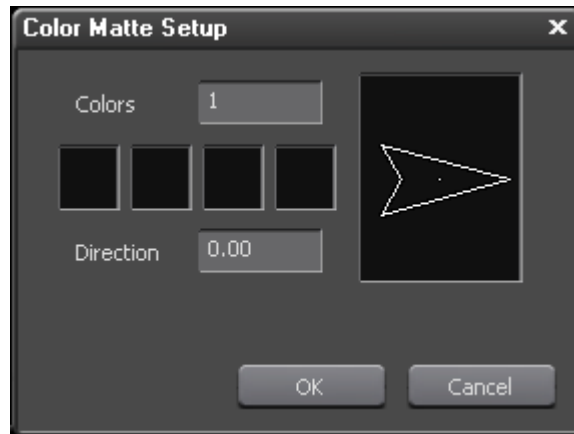
1. Click the **New Clip** button in the Asset Bin and select Color Matte from the menu. See [Figure 356](#).

Figure 356. Asset Bin New Clip Menu - Color Matte



The Color Matte Setup dialog in [Figure 357](#) appears.

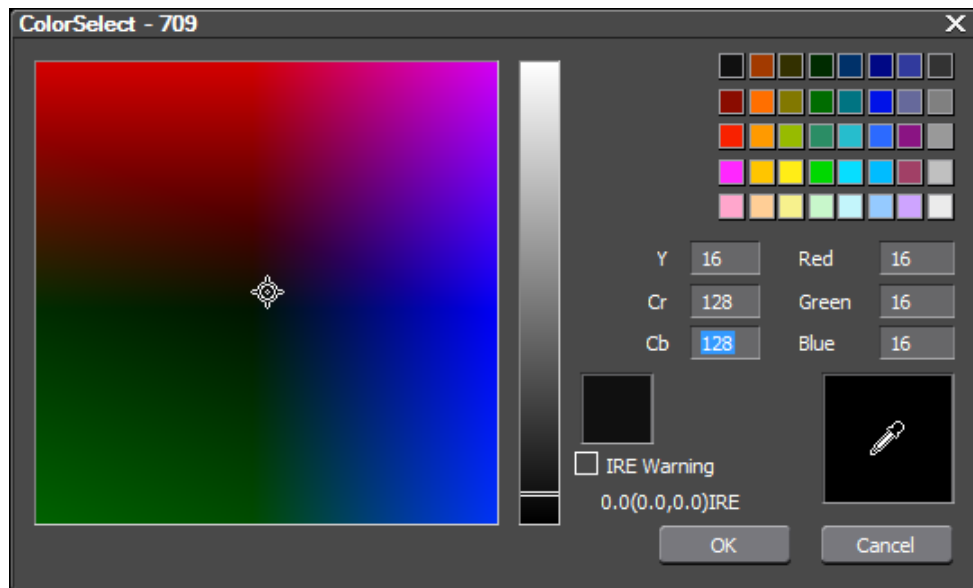
Figure 357. Color Matte Setup Dialog



2. Click a blank color box (begin with the one on the left) of the four-box color palette.

The ColorSelect dialog shown in [Figure 358](#) appears.

Figure 358. Color Matte Color Select Dialog



3. Select the IRE Warning option if desired.

Note If the IRE Warning option is selected, colors selected with the color chart and color bar are limited to a luminance safe color range.

4. Select the color for the first color box using any of the following methods:
 - Drag and click the cursor in the color chart on the left to set the color.
 - Drag the cursor up and down the color bar to select the color.
 - Select a color from the color box in the upper right.
 - Enter the color number values in YCrCb or RGB fields.
 - Click the color picker (eyedropper in the lower right) and click on a color in the Player/Recorder.

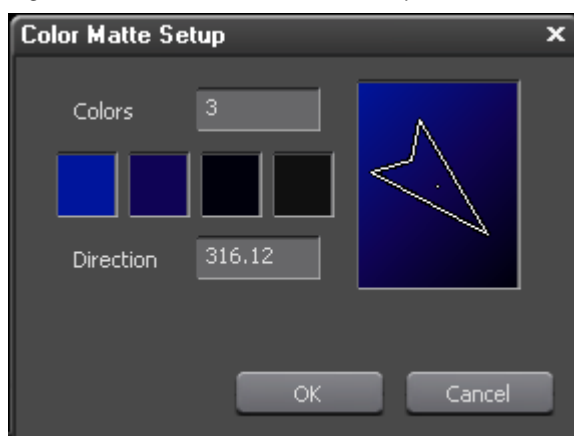
The selected color is displayed in the color preview box.

5. Click the **OK** button.

The ColorSelect dialog is closed and focus returns to the Color Matte Setup dialog.

6. If color gradation is desired, set the value in the Colors field to 2, 3 or 4 and repeat [Step 2](#) through [Step 5](#) for any additional colors you wish to specify in a gradation progression.
7. If a color gradation scale was specified in [Step 6](#), set the direction of the gradation by dragging the arrow or entering the direction in degrees with either the keyboard or the mouse wheel. See [Figure 359](#) for an example.

Figure 359. Color Matte Gradation Setup



8. Click the **OK** button on the Color Matte dialog.

Alternative Methods:

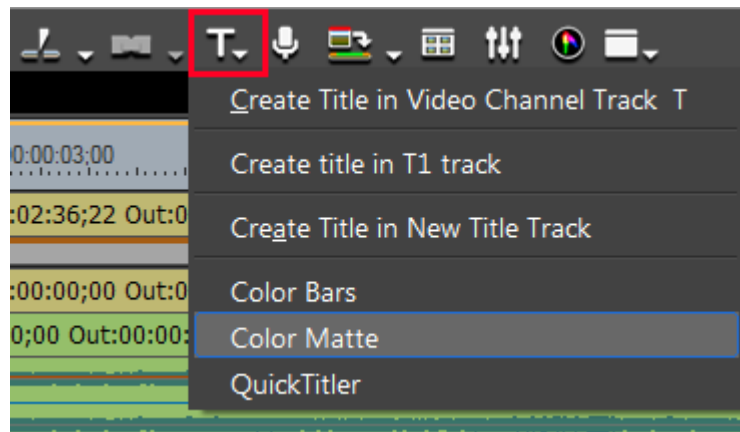
- Select Clip>Create Clip>Color Matte from the Preview window menu bar. The Color Matte clip is placed at the Timeline cursor position on the selected track.

Note If In and Out points are set on the Timeline, the clip is placed between the In and Out points with the appropriate duration.

- Right-click on a blank space in the Asset Bin clip view area and select New Clip>Color Matte from the menu.
- Click the list button [▽] on the **Create Title** button on the Timeline and select Color Matte from the menu (see [Figure 355](#)). The Color Matte clip is placed at the Timeline cursor position on the selected track.

Note If In and Out points are set on the Timeline, the clip is placed between the In and Out points with the appropriate duration.

Figure 360. Create Title Button Menu - Color Matte



- Set In and Out points on the Timeline. Right-click on the track in which you wish to place a clip and select New Clip>Color Matte from the menu. A Color Matte clip with a duration between the In and Out points is created.

Modify Color Matte Properties

To modify the properties associated with a Color Matte clip, do any of the following:

- Select the Color Matte clip in the Asset Bin and press **[CTRL]+[ENTER]**.
- Right-click on the Color Matte clip in the Asset Bin and select Edit.
- Double-click the Color Matte clip in the Asset Bin.
- Double-click on the Color Matte clip on the Timeline.
- Select the Color Matte clip on the Timeline and select Clip>Edit from the Preview window menu bar.
- Select the Color Matte clip on the Timeline and press **[SHIFT]+[CTRL]+[E]** on the keyboard.

Create a Title Clip

See [Titles on page 861](#) for more information on creating Title clips.

Creating a Sequence (Conjoining Multiple Clips)

In order to create a sequence from multiple still or video clips, the following conditions apply:

- The clip type, image size and aspect ratio of all clips must be the same.
- For video clips, the field order and frame rate of all clips must be the same.

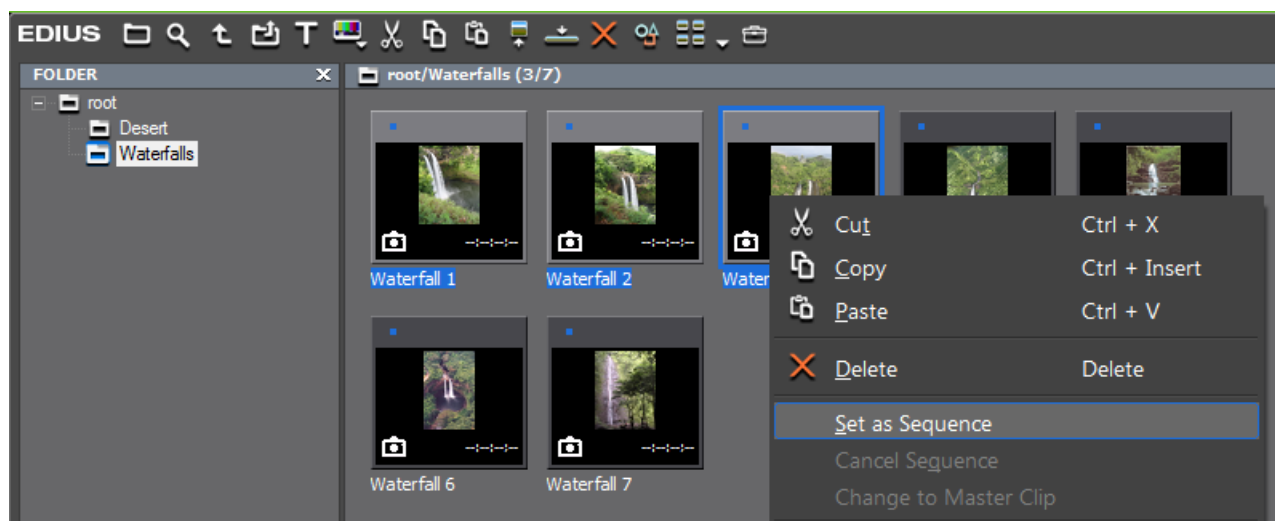
To create a sequence from multiple clips in the Asset Bin, follow these steps:

Note For information in importing stills as a sequence, see [Importing Still Sequences on page 276](#).

1. Select multiple clips in the Asset Bin (hold down the [CTRL] key while selecting clips and right-click on a selected clip).
2. Select Set as Sequence from the menu. See [Figure 361](#) for an example.

Note If the image size, aspect ratio, field order, frame rate, etc. of all selected clips is not the same as explained above, the Set as Sequence option will be greyed out and cannot be selected.

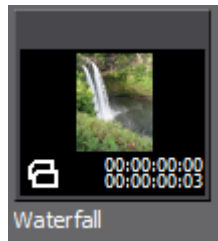
Figure 361. Asset Bin - Set as Sequence



A new sequence clip is created and saved in the Asset Bin as shown in [Figure 362](#).

Note The clip type icon in the lower left corner of the thumbnail identifies the clip as a sequence clip.

Figure 362. Asset Bin - New Sequence Clip



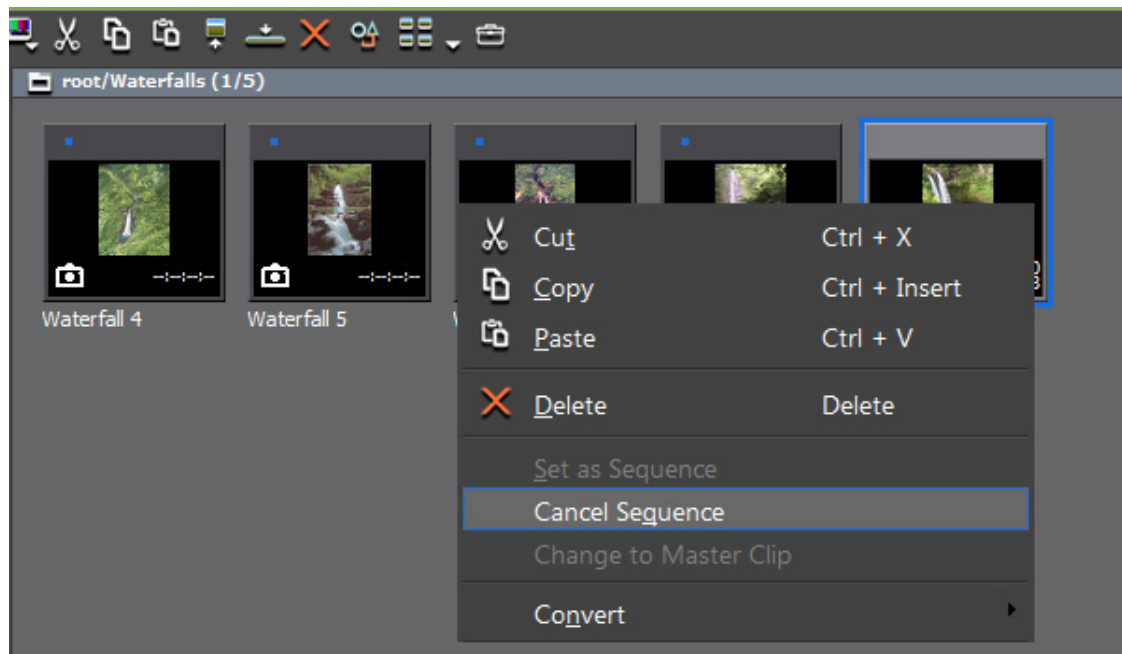
Note Clips are conjoined in the sorting order of the Asset Bin and any In and Out points for the original clips are disabled in the new sequence clip.

Creating Individual Clips from a Sequence (Cancelling a Sequence)

To create individual clips from a sequence clip, do the following:

- Right-click the sequence clip and select Cancel Sequence from the menu. See [Figure 363](#).

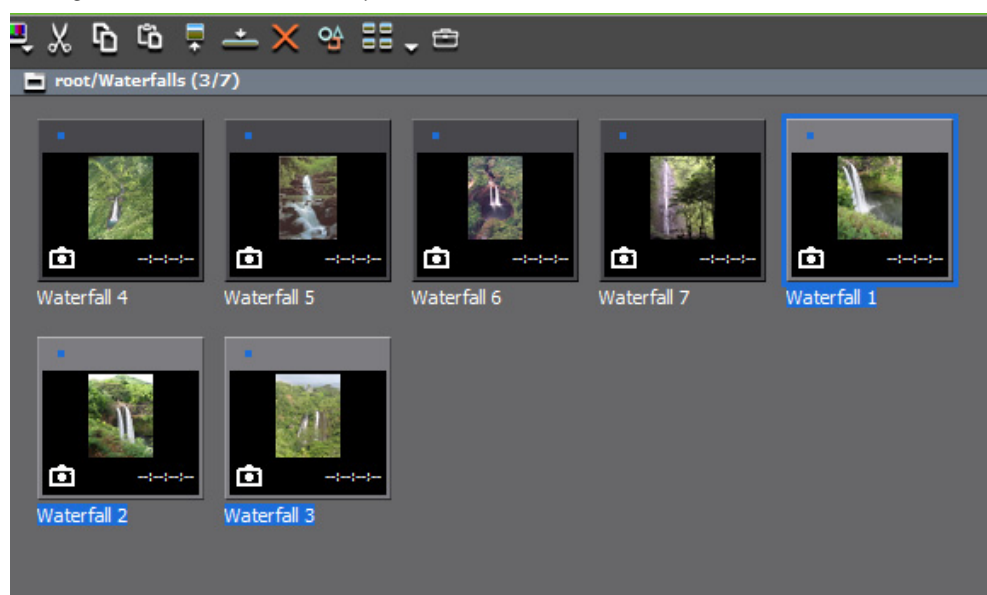
Figure 363. Asset Bin - Cancel Sequence



The new individual clips are named in a sequential manner based on the name of the first clip in the sequence. See [Figure 364](#) for an example.

Note The icon in the lower left corner of each new clip identifies them as individual clips.

Figure 364. New Individual Clips in the Asset Bin



- The original sequence clip was named Waterfall.
- The new individual clips are named Waterfall 1, Waterfall 2 and Waterfall 3.

Clip Operations

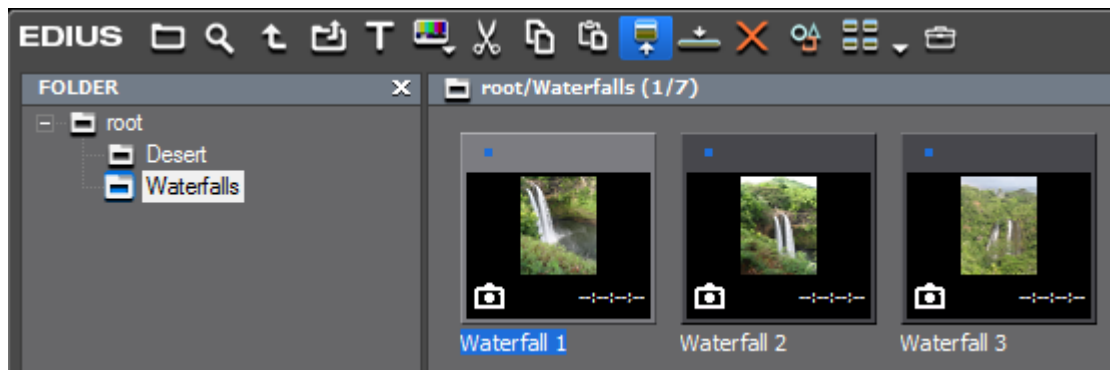
This section covers clip operations such as clip playback, using In and Out points with clips, and viewing or changing clip properties.

Displaying Clips in the Player

To display a clip from the Asset Bin in the Player, do any of the following:

- Select a clip in the Asset Bin clip view and click the **Show in Player** button (highlighted in blue in [Figure 365](#)).

Figure 365. Asset Bin Show In Player Button

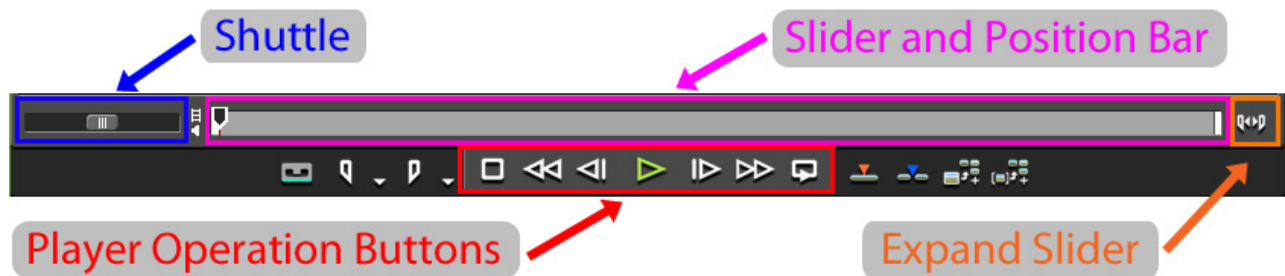


- Drag a clip from the Asset Bin and drop it on the Player window.
- Right-click on a clip and select Show In Player from the menu.
- Double-click the clip.
- Select a clip and press the [ENTER] key on the keyboard.

Clip Playback

Clip playback in the Player is controlled with the Player operation buttons and the shuttle/slider controls illustrated in Figure 366, or, with the mouse.

Figure 366. Player Operation Buttons, Shuttle and Slider



Playback with Player Operation Buttons

The Player operation buttons control clip playback as explained in Table 3.

Table 3. Player Operation Button Functions








Icon	Function	Description	Keyboard Shortcut
	Stop	Stops playback in the Player window.	[K] or [SHIFT]+[↓]
	Review	Reviews (rewinds) the clip in the Player. Each click changes the reverse speed to four (4) times or twelve (12) times.	[J] (see note 1 below)

Table 3. Player Operation Button Functions

Icon	Function	Description	Keyboard Shortcut
	Previous Frame	Goes to the previous frame in a clip. Each click of the button moves to the previous frame. Holding down the [←] key moves frame-by-frame in a faster step rewind.	[←]
	Play	Plays the clip in the Player. While a clip is playing, clicking the Play button pauses playback. When playback is paused, clicking the button resumes playback.	[ENTER] or [SPACE]
	Next Frame	Goes to the next frame in a clip. Each click of the button moves to the next frame. Holding down the [→] key moves frame-by-frame in a faster step forward.	[→]
	Fast Forward	Fast forwards through the clip in the Player. Each click changes the fast forward speed to four (4) times or twelve (12) times.	[L] (see note 2 below)
	Loop	Repeatedly plays back the clip in the Player until playback is stopped. If In and Out points are defined, only the portion of the clip between those points is looped. If no In point is defined, the source is repeated from the beginning to the Out point. If no Out point is defined, the source is repeated from the In point to the end. If separate In and Out points for audio have been set, they are played from the first In point to the last Out point including the In and Out points for video.	[CTRL]+[SPACE]

Note (1) - Each press of the [J] key switches rewind speed in six levels from 2x to 32x. Press the [L] key to slow the rewind speed. Pressing [J] while playback is paused will playback the source in the reverse direction at the normal speed.

Note (2) - Each press of the [L] key switches the fast forward speed in six levels between 2x and 32x. Press the [J] key to slow down the fast forward speed. Pressing [L] while playback is paused will playback the source in the normal direction at the normal speed.

Note Fast forward and rewind operations may be limited if controlling an external deck. When playing the source from an external deck, the Loop control functions as a Pause.

Playback with Shuttle/Slider Controls

The shuttle and slider controls function as follows:

Shuttle

- There are 21 speed levels from 1/20x to 16x in the forward and reverse directions.
- Drag the shuttle to the right to play the clip in the normal (forward) direction. The further to the right the shuttle is dragged, the faster the playback speed.

Note Pressing [CTRL]+[L] on the keyboard will also fast forward the shuttle. Each press of these keys will move to the next speed step.

- Drag the shuttle to the left to play the clip in the reverse direction. The further to the left the shuttle is dragged, the faster the playback speed.

Note Pressing [CTRL]+[J] on the keyboard will also rewind the shuttle. Each press of these keys will move to the next speed step.

- Release the drag to return the shuttle to the center (pause) position.

Slider/Position Bar

- Click a position on the position bar to display the frame at that position.
- Drag the slider along the position bar in either direction. The Player shows the clip at the position of the slider.

Expand Slider

If a clip with In and Out points is displayed in the Player, clicking the **Expand Slider** button will cause only the portion of the clip between the In and Out points to occupy the entire position bar. Portions of the clip outside these points are not accessible with the slider/position bar.

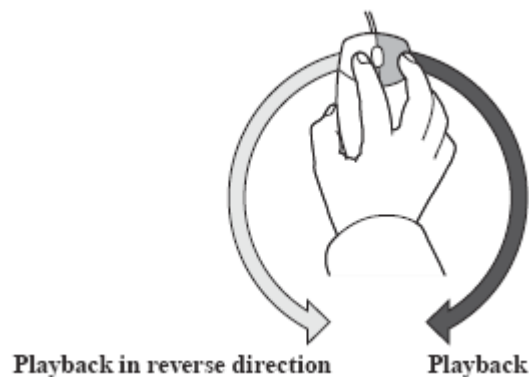
Note Playback operations with the slider are not available with non-digitized data.

Playback with the Mouse

To use the mouse to playback clips in the Player do the following:

1. Position the mouse cursor in the Player window and hold down the right mouse button.
2. Draw with the mouse in a clockwise direction for normal (forward) playback, or, draw with the mouse in a counter-clockwise direction for reverse playback as illustrated in [Figure 367](#).

Figure 367. Playback with the Mouse



Note The faster you draw with the mouse, the faster the playback speed.

Alternative Method:

- Position the mouse cursor in the Player window,
- Scroll the mouse wheel towards you for playback in the normal (forward) direction. Scroll the mouse wheel away from you for reverse playback.

Note The faster you scroll the mouse wheel, the faster the playback speed.

Note Playback operations with the mouse are not available for non-digitized data.

Setting In and Out Points

Setting In and Out points on a clip allows you to restrict the range in which certain operations will take place, or to display only a portion of a clip in the Player.

To set In and Out points in the Player, follow these steps:

1. Play a clip in the Player until you reach the desired In point or position the slider on the frame at which you wish to set the In point.
2. Click the **Set In** button in the Player controls. See [Figure 368](#).

Figure 368. Player Set In and Set Out Buttons



3. Continue playing the clip or position the slider on the frame at which you wish to set the Out point.
4. Click the **Set Out** button in the Player controls. See [Figure 368](#).

Alternative Method:

- Place a clip on the Timeline and set In and Out points by trimming.
- Drag the In slider or Out slider to change the position of the In or Out point. See [Figure 369](#).

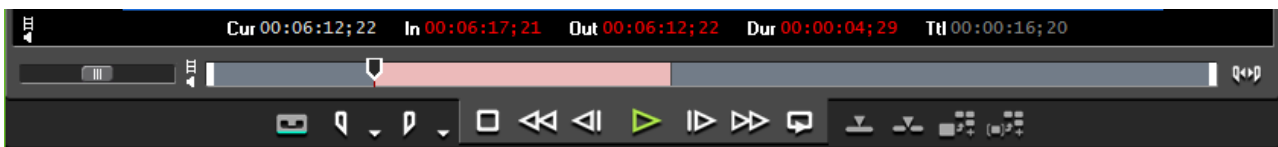
Note When the cursor is positioned at the In point, the cursor changes to IN. Drag the cursor position to change the In point. When the cursor is positioned at the Out point, it changes to OUT and can also be dragged to change the Out position. See [Figure 369](#) for an example.

Figure 369. Set In and Out Points by Trimming



Note If the Out point is placed before the In point, the position bar between the points is displayed in red and the In, Out and Dur timecodes are also displayed in red to indicate an invalid In/Out condition. See [Figure 370](#).

Figure 370. Out Point Before In Point Error

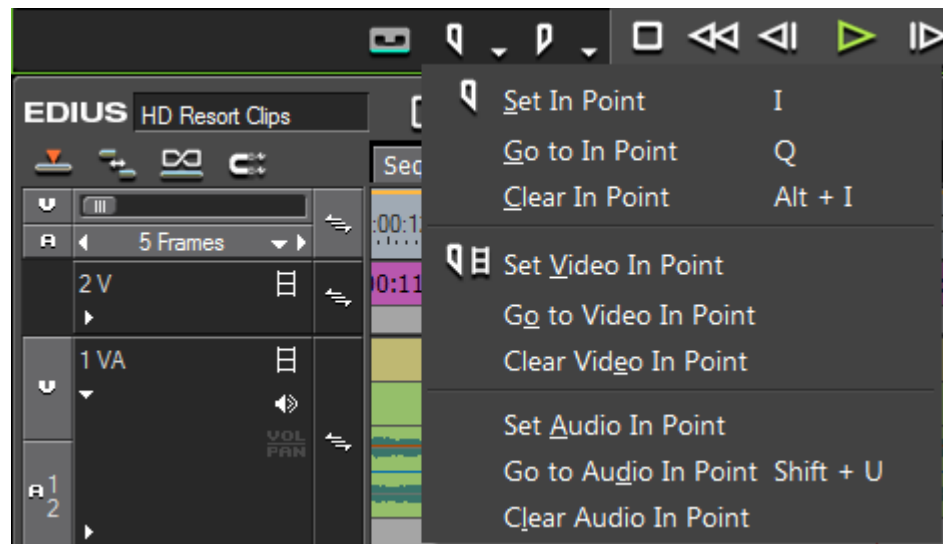


Setting Separate In/Out Points for Video and Audio

In and out points may be set separately for video and audio. To set an In point for video or audio only, do the following:

1. Click the list button (∇) on the **Set In** button. The menu in [Figure 371](#) appears.

Figure 371. Mark In Menu



2. Select Set Video In Point or Set Audio In Point to mark an In point for video or audio only.

3. Set the desired video or audio Out point.

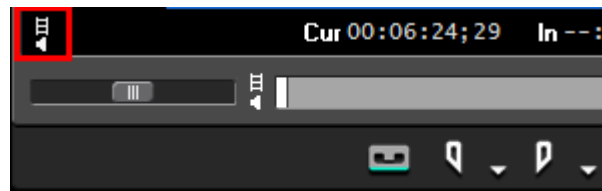
Note The procedure is the same for marking an Out point for video or audio only except the list button (∇) on the **Out** button is clicked.

You may also set the **In** and **Out** buttons to one of three modes such that clicking on the button sets the In or Out point according to the selected mode:

- Video Only
- Audio Only
- Video and Audio

To change the **In/Out** button mode, click the In/Out toggle button in the bottom left corner of the Player window (see [Figure 372](#)).

Figure 372. In/Out Mark Toggle Button



The **In** and **Out** buttons in [Figure 372](#) mark the In and Out point for both audio and video as there is no video or audio symbol on the buttons.

Each click of the toggle button selects a different mode and changes the **In** and **Out** button icon in the Player as follows:

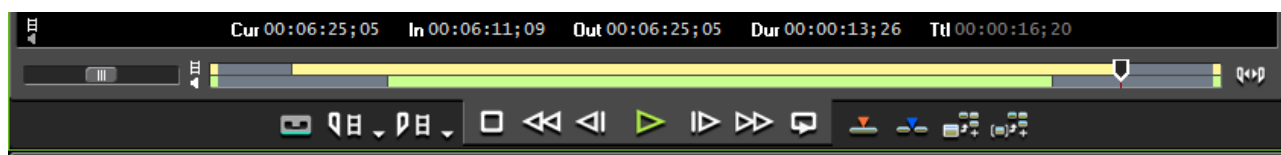
Set Video In  Set Video Out 

Set Audio In  Set Audio Out 

With In and Out points set separately for video and audio the position bar in the player is divided horizontally into two sections. The upper (yellow) section represents the video and the lower (green) section the audio. See [Figure 373](#) for an example.

Note If the position bar is not divided, place the mouse cursor at the far right or far left edge of the position bar. Click the left mouse button while holding down the **[CTRL]** key and the position bar is divided.

Figure 373. Split Position Bar for Video and Audio







Alternative Methods:

- Select Marker>Set Audio In Point or Marker>Set Audio Out Point from the Preview window menu bar.
- Press [U] or [P] on the keyboard to set the audio In or audio Out points respectively.

Note When setting In and Out points for either video or audio only, only that portion of the clip can be placed on the Timeline. If In and Out points are set for both parts of the clip, both may be placed on the Timeline as a single clip with separate video and audio In and Out points.

Adjusting Video and Audio In/Out Points

To adjust the In and Out points for video and audio, position the cursor at the current In or Out point on the video or audio position bar. The cursor changes to indicate which point will be adjusted as follows:

-  - Video In
-  - Video Out
-  - Audio In
-  - Audio Out

Hold down the left mouse button and drag the cursor on the position bar in the direction in which you wish to adjust the In or Out point.

Note When adjusting In or Out points for video or audio parts of the clip, the other part is not affected.

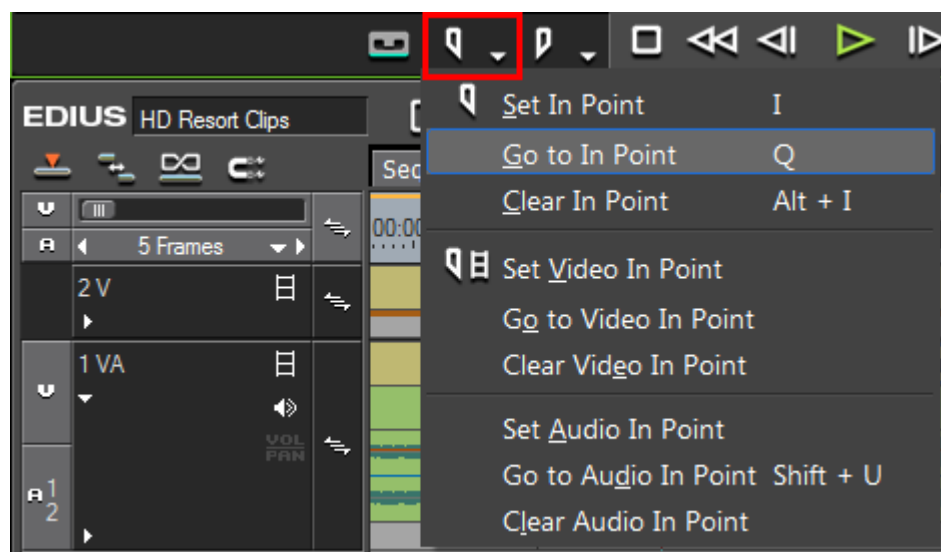
Move to the In or Out Point

To move to the In or Out point in the Player do any of the following:

In Point

- Click the list button (∇) on the **Set In** button and select Go to In Point from the menu as illustrated in [Figure 374](#).

Figure 374. Set In Button Menu - Go to In



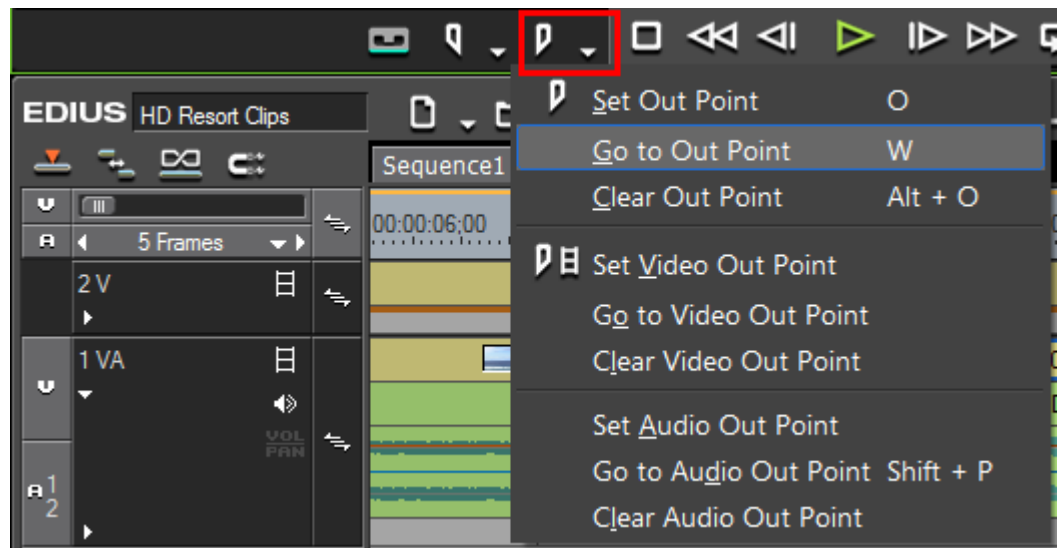
Note To move to the In point for either the video portion of the clip or the audio portion, select Go to Video In Point or Go to Audio In Point from the menu.

- Hold down the [SHIFT] key while clicking the **Set In** button.
- Press the [Q] key on the keyboard.
- Press [SHIFT]+[I] on the keyboard.
- Press [SHIFT]+[U] to move the Audio In point.

Out Point

- Click the list button (∇) on the **Set Out** button and select Go to Out Point from the menu as illustrated in [Figure 375](#).

Figure 375. Set Out Button Menu - Go to Out



Note To move to the Out point for either the video portion of the clip or the audio portion, select Go to Video Out or Go to Audio Out from the menu.

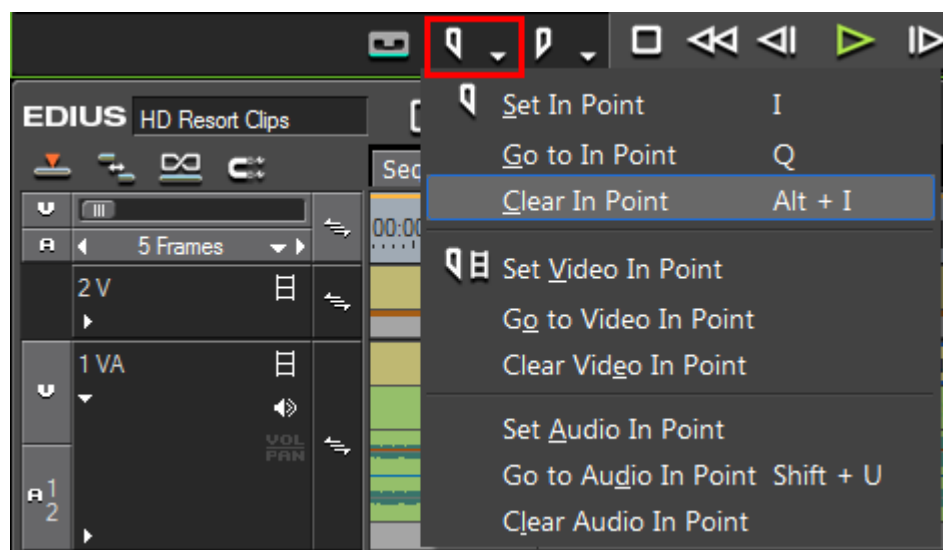
- Hold down the [SHIFT] key while clicking the **Set Out** button.
- Press the [W] key on the keyboard.
- Press [SHIFT]+[O] on the keyboard.
- Press [SHIFT]+[P] to move the Audio Out point.

Removing In and Out Points

To remove In and Out points in the Player, do the following:

- Click the list button (∇) on the **Set In** or **Set Out** button in the Player and select Clear In Point or Clear Out Point from the menu. See [Figure 376](#).

Figure 376. Set In Button Menu - Clear In



Note To clear the In or Out point for either the video portion of the clip or the audio portion, select Clear Video In Point, Clear Video Out Point, Clear Audio In Point or Clear Audio Out Point from the menu as desired.

- Move the slider to the In or Out point and click the **Set In** or **Set Out** buttons while holding down the [SHIFT] key.

Note If the **Set In** button is in Video In or Audio In mode, holding down the [SHIFT] key while clicking the **Set In** button on a In point, will clear only the respective video or audio In point. The same is true with the **Set Out** button.

Editing Clip Properties

To edit the properties associated with a clip, perform the following actions:

1. Select a clip in the clip view of the Asset Bin and do one of the following:
 - Click the **Properties** button (highlighted in blue in [Figure 377](#)).

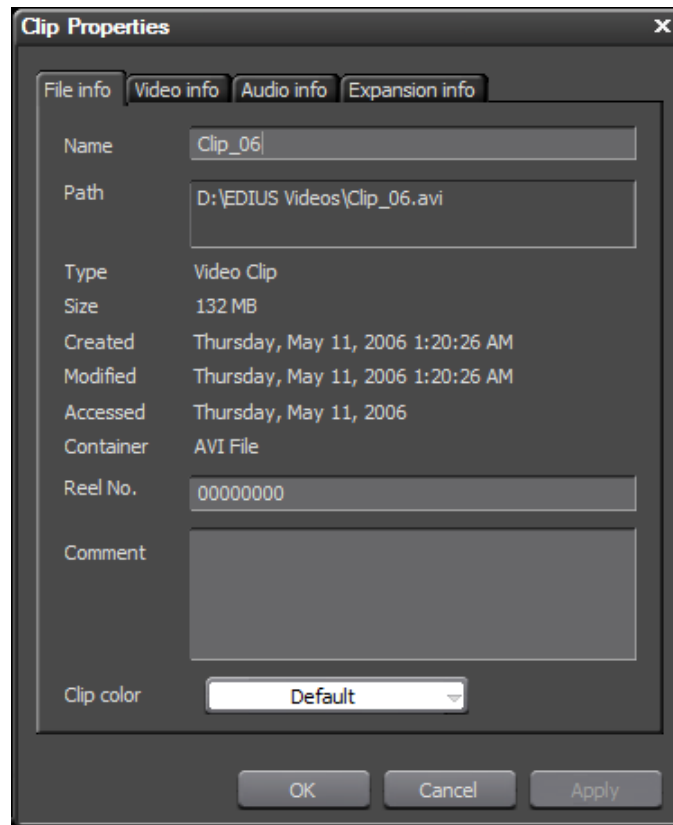
Figure 377. Asset Bin Properties Button



- Press the [ALT]+[ENTER] keys on the keyboard.
- Right-click on the clip and select Properties from the menu.

The Clip Properties dialog shown in [Figure 378](#) appears.

Figure 378. Asset Bin Clip Properties Dialog



Note the four properties tabs: File Info, Video Info, Audio Info and Expansion Info. Each tab displays information that applies to that category. Some of the properties may be edited.

Note If the clip is a still image, color bar or color matte clip, the tabs are File Info and Still Image Info. If the clip is an audio clip, no Video Info tab appears.

2. If desired, edit the clip name and enter comments in the File Info tab.
3. A reel number may have been created during source capture. If you wish to change the reel no., enter the new number in this field.
4. Set a new clip color if desired, by selecting from the Clip Color drop-down list. See [Setting Clip Color on page 386](#) for more information.
5. If the Video Info tab is displayed, make any desired modifications to the following properties:

Start TC

The starting timecode of the clip.

Poster Frame

The poster frame is the frame in the clip that will be the thumbnail icon displayed to identify this clip. Enter the poster frame timecode or move the slider under the poster frame image to select the frame you wish to designate as the poster frame.

Aspect Ratio

Use the Aspect Ratio drop-down list to select a new aspect ratio for the clip.

Color Range

From the Color Range drop-down list, select the desired color range setting for the clip.

Note Depending on the clip file type, this option may not be available.

Field Order

From the Field Order drop-down list, select the desired field order for interlaced or progressive clips.

Frame Rate

Change the frame rate using the Frame Rate drop-down list, if desired.

Back to Default Settings

Click this button to reset video info properties to the defaults. A menu appears from which you can reset all properties or selected properties to their default values.

6. If the Still Image Info tab is displayed, make any desired modifications to the following properties:

Duration

This is the amount of time a still image will be displayed when placed on the Timeline.

Aspect Ratio

From the Aspect Ratio drop-down list, choose an aspect ratio for the still image.

Color Range

Select the desired color range.

White - Use this setting if the clip is showing crushed blacks and blown-out whites.

Super White - Use this setting if the clip is showing grayish blacks and dull whites.

7. In the Audio Info tab, make any desired changes to the following properties:

Refresh Wave Data

Click the **Refresh wave data** button to regenerate the audio waveform cache for the clip.

Channel Settings

Select the desired audio channel setting from the available choices for the clip.

8. Click the **OK** button to close the Clip Properties dialog and save any property changes you have made.

Alternative Method:

- Select a clip on a Timeline track and check the properties in the Information Palette.

Note The Information Palette is display-only and the properties cannot be changed in this view.

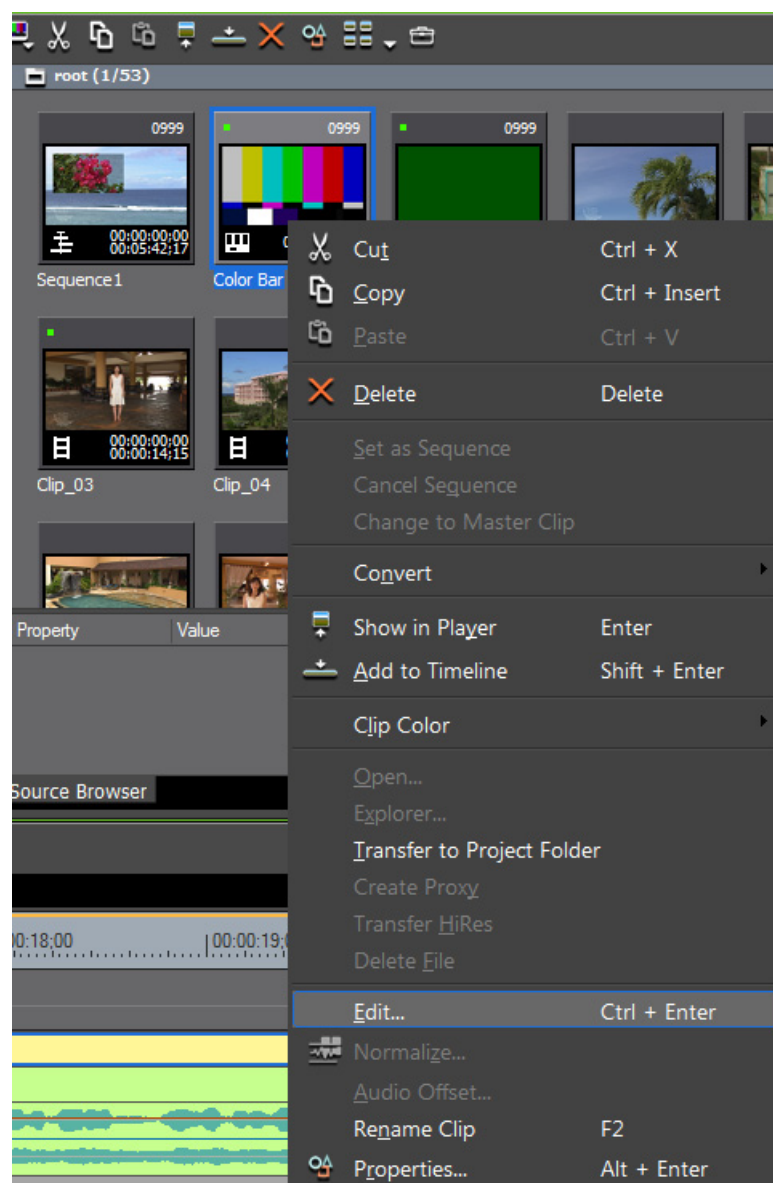
Editing Clip Settings

Color Bar, Color Matte and Title Clips

Color Bar, Color Matte and Title clips have additional settings that may be edited. To edit the settings for these clip types, do the following:

1. Right-click the clip thumbnail and select Edit from the menu as illustrated in [Figure 379](#).

Figure 379. Clip Menu



The setup dialog for the selected clip type appears. Make setting changes as explained in the sections noted below:

For Color Bar clips, see [Create a Color Bar Clip on page 354](#).

For Color Matte clips, see [Create a Color Matte Clip on page 357](#).

For Title clips, see [Titles on page 861](#).

Alternative Methods:

- Double-click the clip in the Asset Bin.
- Select the clip in the Asset Bin and press the **[CTRL]+[ENTER]** keys on the keyboard.
- Double-click a clip on the Timeline.
- Select a clip on the Timeline and press the **[SHIFT]+[CTRL]+[E]** keys on the keyboard.

Editing Clip Settings for Multiple Clips

Settings associated with clips in the Asset Bin may be changed simultaneously for multiple selected clips. The settings that may be changed for multiple clips and the methods by which they are changed are dependent upon the selected Asset Bin view.


Thumbnail View

If the clip view is set to Thumbnail (Large), Thumbnail (Small) or Thumbnail (Tile), the following clip properties may be changed:

- Clip Name
- Reel No.
- Comments

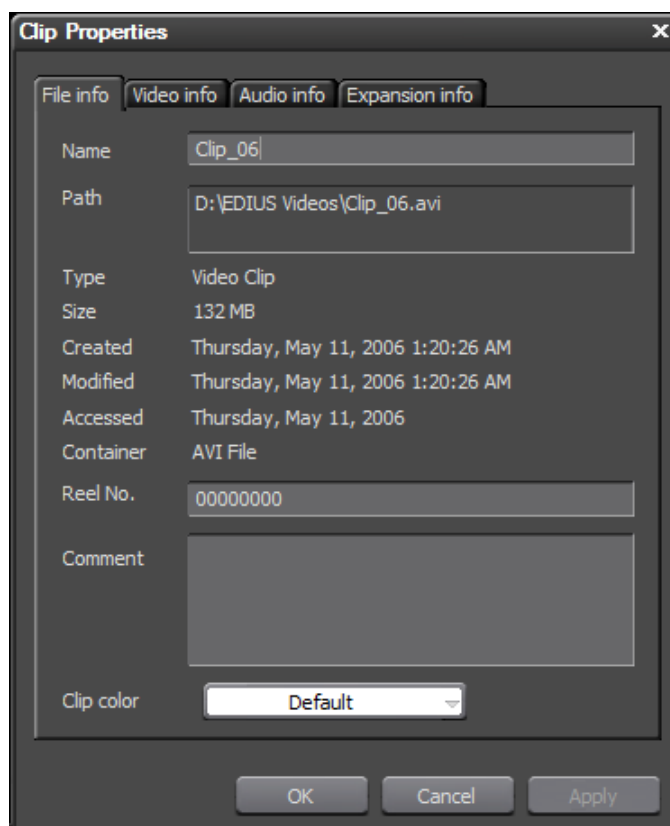
Note If the clip name is changed for more than one clip, each clip name will have a unique number added to the name automatically.

To change clip properties in a thumbnail view, do the following:

1. Select one or more clips in the Asset Bin clip view.
2. Do one of the following to display the Clip Properties dialog:
 - Click the **Properties**  button in the Asset Bin
 - Press the **[ALT]+[ENTER]** keys on the keyboard
 - Right click on a selected clip and select Properties from the menu

The Clip Properties dialog shown in [Figure 380](#) appears.

Figure 380. Clip Properties Dialog



3. In the Clip Properties dialog, make the desired changes to clip name, reel no. and comments.
4. Click the **OK** button to save the changes and close the dialog.

Detail View

If the clip view is set to one of the detail displays; Detail text (Large), Detail Text (Small) or Detail (Icon), the following settings may be changed from the Asset Bin Detail view:

- Clip color
- Frame rate
- Aspect ratio
- Field order
- Color range

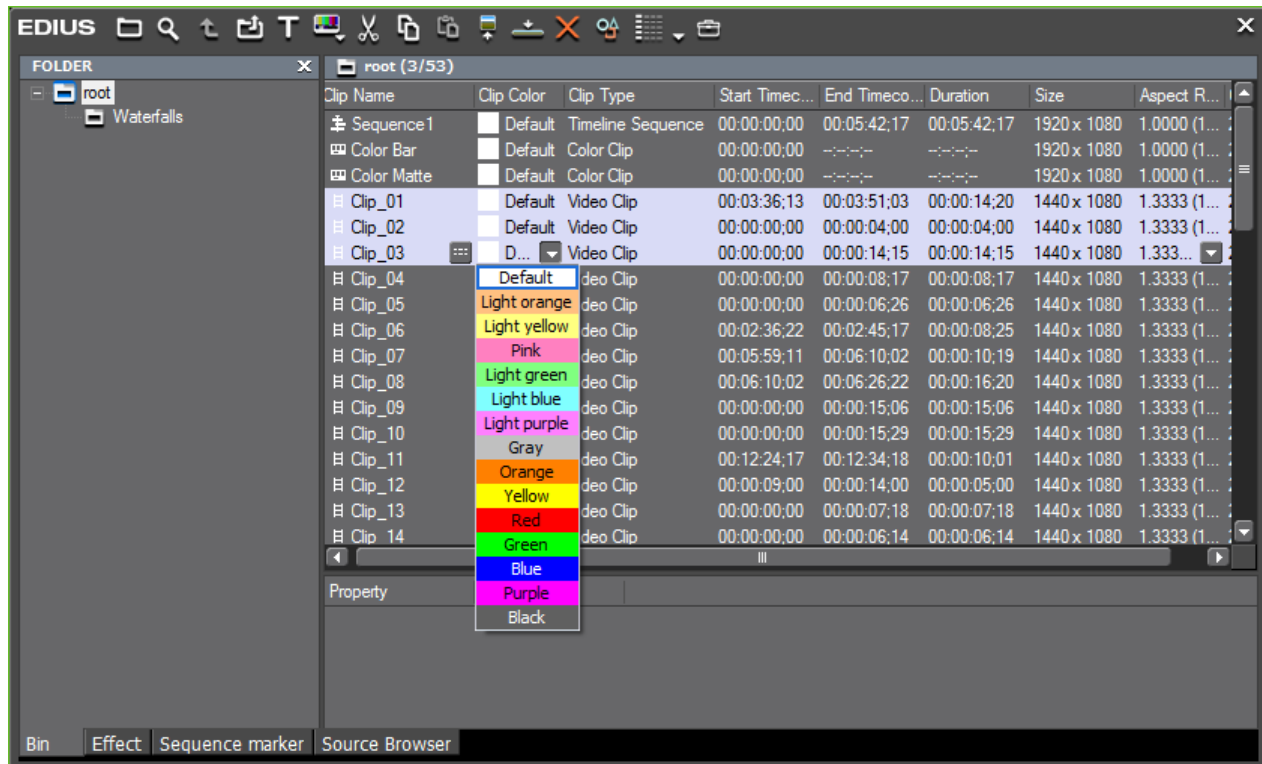
Note The clip attributes above must appear in the bin detail list in order to be edited in the manner described below. See [Bin Settings on page 227](#) for more information on defining Asset Bin list details.

To change the clip settings listed above, follow these steps:

1. Select one or more clips in the Asset Bin detail view.

As illustrated in [Figure 381](#), settings which can be changed have a drop-down list button in the setting column. In this example, Clip Color and Aspect Ratio are included in the Asset Bin details view and have drop-down list buttons to allow changing these settings for all selected clips.

Figure 381. Asset Bin Detail View



2. Click the drop-down list button for any setting you wish to change.

Note an * denotes the default setting.

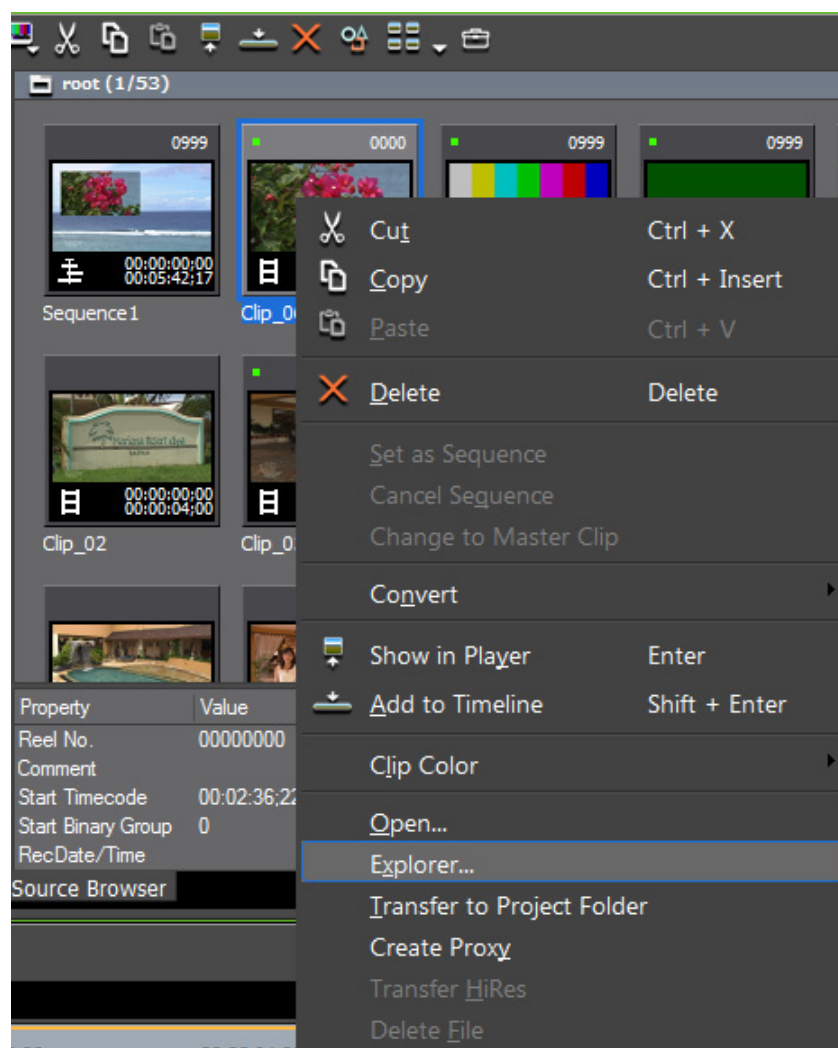
3. Select the desired setting from the drop-down list.

Note If a setting cannot be changed for a selected clip, a warning dialog will appear asking if you wish to continue. If you continue, the setting will be changed for the other selected clips only.

Checking Clip Storage Location

To see where a clip is stored, right-click on the clip and select Explorer... from the menu as shown in [Figure 382](#)

Figure 382. Clip Menu - Explorer



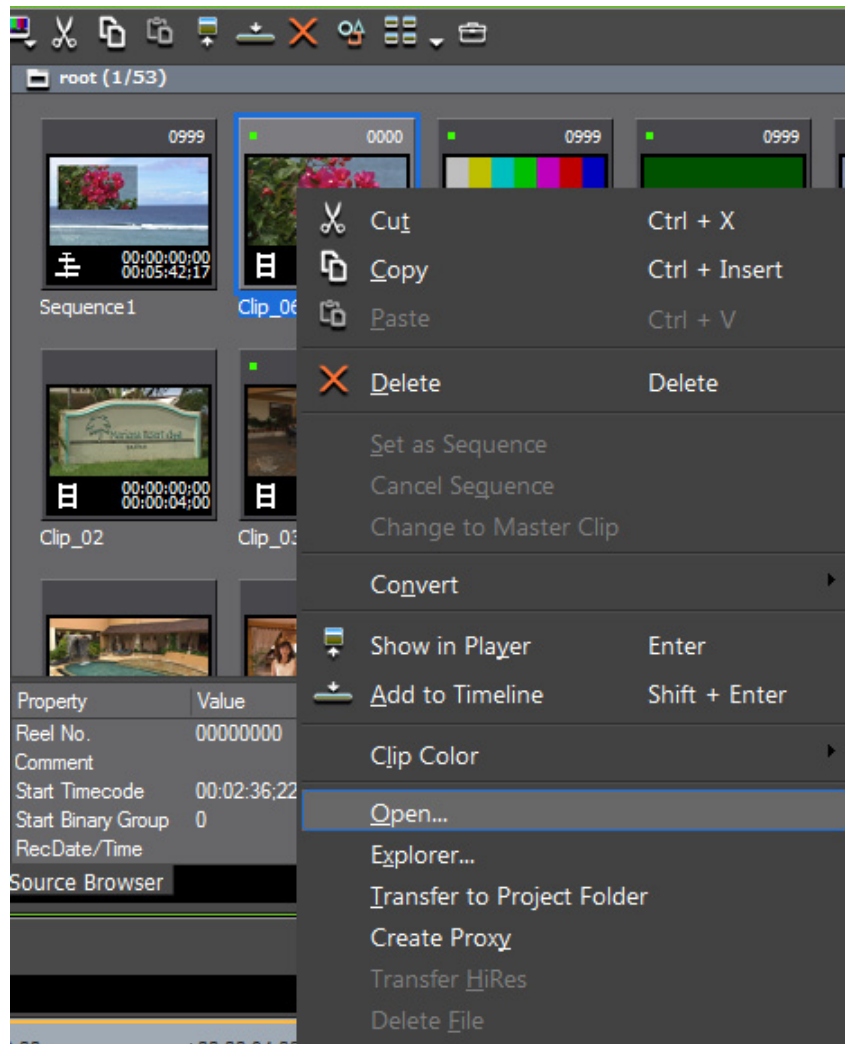
A Windows Explorer dialog opens displaying the clip file in its storage location.

Opening a Clip with an External Application

To open a clip with the application associated in Windows with the clip file extension, do any of the following:

- Right-click the clip in the Asset Bin and select Open from the menu as illustrated in [Figure 383](#)

Figure 383. Clip Menu - Open



- Right-click a clip on the Timeline and select Open... from the menu.
- Select a clip on the Timeline and press the [SHIFT]+[CTRL]+[P] keys on the keyboard.

Clip Management

Clip management operations deal with the organization, categorization, sorting and management of clips in the Asset Bin and Timeline.

Selecting Clips

- To select a single clip, click on it in the Asset Bin or the Timeline.
- To select multiple clips, do one of the following:
 - Frame (draw a box around) the clips you wish to select with the mouse cursor.
 - While holding down the [CTRL] key, click on the clips you wish to select.
 - While holding down the [SHIFT] key, select the first clip in a range and the last clip in a range. All clips from the first to the last will be selected.

Copying Clips

To copy a clip, do any of the following:

- Select a clip in the Asset Bin and click on the **Copy** button (highlighted in blue in [Figure 384](#)).

Figure 384. Asset Bin Copy Button



- Right-click a clip in either the Asset Bin or Timeline and select Copy from the menu.
- Select a clip and press [CTRL]+[C] on the keyboard.

Cutting Clips

To cut a clip from the current location, do any of the following:

- Select a clip in the Asset Bin and click on the **Cut** button (highlighted in blue in [Figure 385](#)).

Figure 385. Asset Bin Cut Button



- Right-click a clip in either the Asset Bin or Timeline and select Cut from the menu.
- Select a clip and press **[CTRL]+[X]** on the keyboard.

Pasting Clips

Pasting a clip to a new location is available after a clip has been copied or cut using one of the procedures above.

To paste a clip, select the Asset Bin folder in which you wish to paste the clip and do one of the following:

- Click on the **Paste** button (highlighted in blue in [Figure 386](#)).

Figure 386. Asset Bin Copy Button



- Right-click on a blank area in the Asset Bin clip view and select Paste from the menu.
- Right-click on a clip and select Paste from the menu.
- Press **[CTRL]+[V]** on the keyboard.

To paste a clip in the Timeline do one of the following:

- Position the Timeline cursor at the point where you want to paste the clip and press **[CTRL]+[V]** on the keyboard.
- Right click on a clip on the Timeline and select one of the following from the menu depending on the desired paste location:
 - Paste>Cursor - paste the clip at the cursor location.
 - Paste>Clip In - paste the clip at the In point.
 - Paste>Clip Out - paste the clip at the Out point.

Deleting (Releasing) Clips

To delete (release) a clip from the Asset Bin do one of the following:

- Select the clip and click the Delete Button (highlighted in blue in [Figure 387](#)).

Figure 387. Asset Bin Delete Button



- Right click a clip and select Delete from the menu
- Select a clip and press the [DELETE] key on the keyboard.

Note Releasing a clip from the Asset Bin does not delete the clip source file. Only its information in the Asset Bin is deleted. Clips released from the Asset Bin cannot be restored. They will need to be imported again to place them in the Asset Bin.

To delete a clip from the Timeline, do one of the following:

- Right-click a clip and select Delete from the menu
- Select a clip and press the [DELETE] key on the keyboard.

Note A clip deleted from the Timeline may be restored by selecting Edit>Undo from the Preview window menu bar.

Sorting Clips

Clips may be sorted in the Asset Bin by doing one of the following:

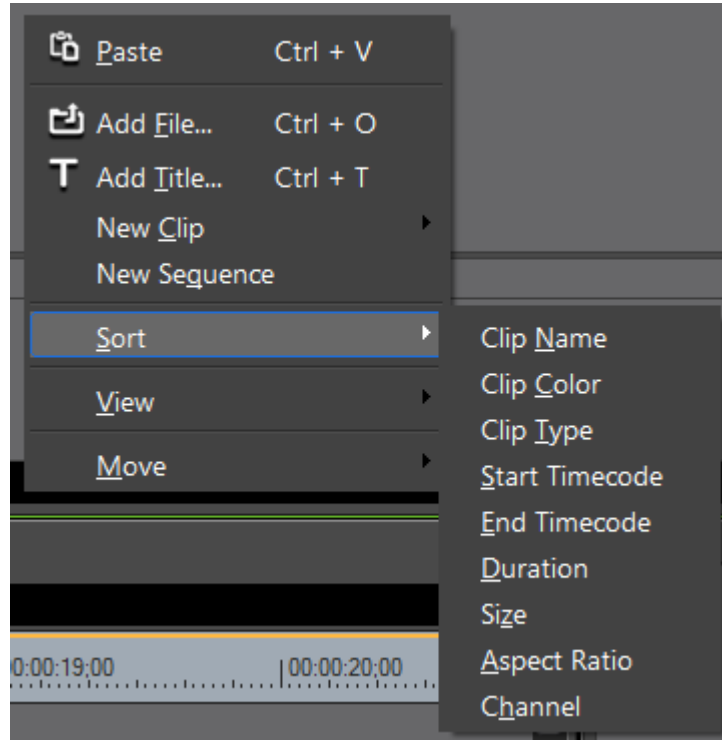
- Right-click on a blank space in the Asset Bin clip view and select Sort>{sort criterion} from the menu. An example is shown in [Figure 388](#).

Sort criterion is any of the following:

- Clip Name
- Clip Color
- Clip Type
- Start Timecode
- End Timecode
- Duration
- Size

- Aspect Ratio
- Channel

Figure 388. Asset Bin Menu - Sort

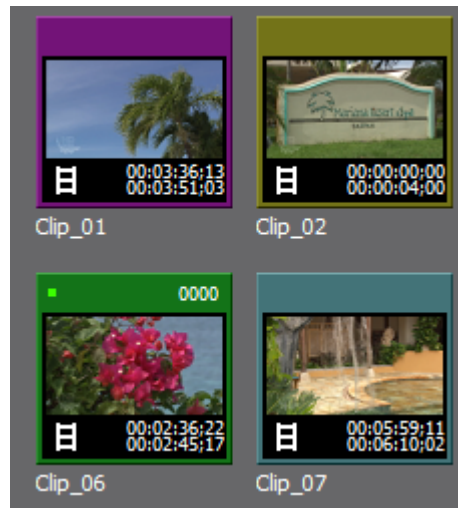


- If a detailed clip view is the active Asset Bin view, clicking the column headers (same as the sort criteria above) changes the sorting order on the clicked header from ascending to descending or vice versa as indicated by the symbol on the header. Ascending = [△]; Descending = [▽]

Setting Clip Color

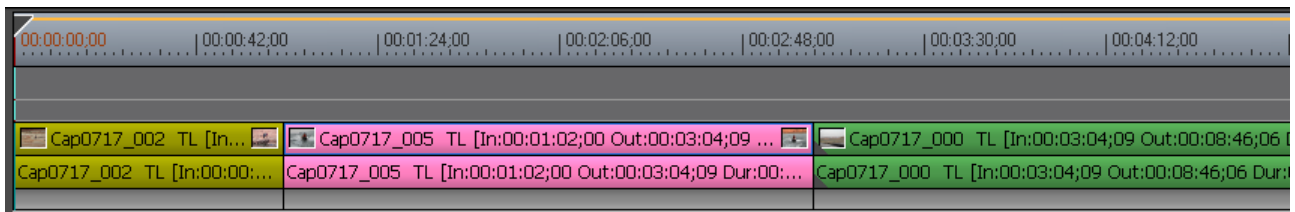
The clip color is the highlight color for a clip display as illustrated in [Figure 389](#).

Figure 389. Clip Color - Thumbnail (Large) View



When a clip is placed on the Timeline, it will also be represented by the assigned clip color as shown in [Figure 390](#).

Figure 390. Clip Colors on the Timeline

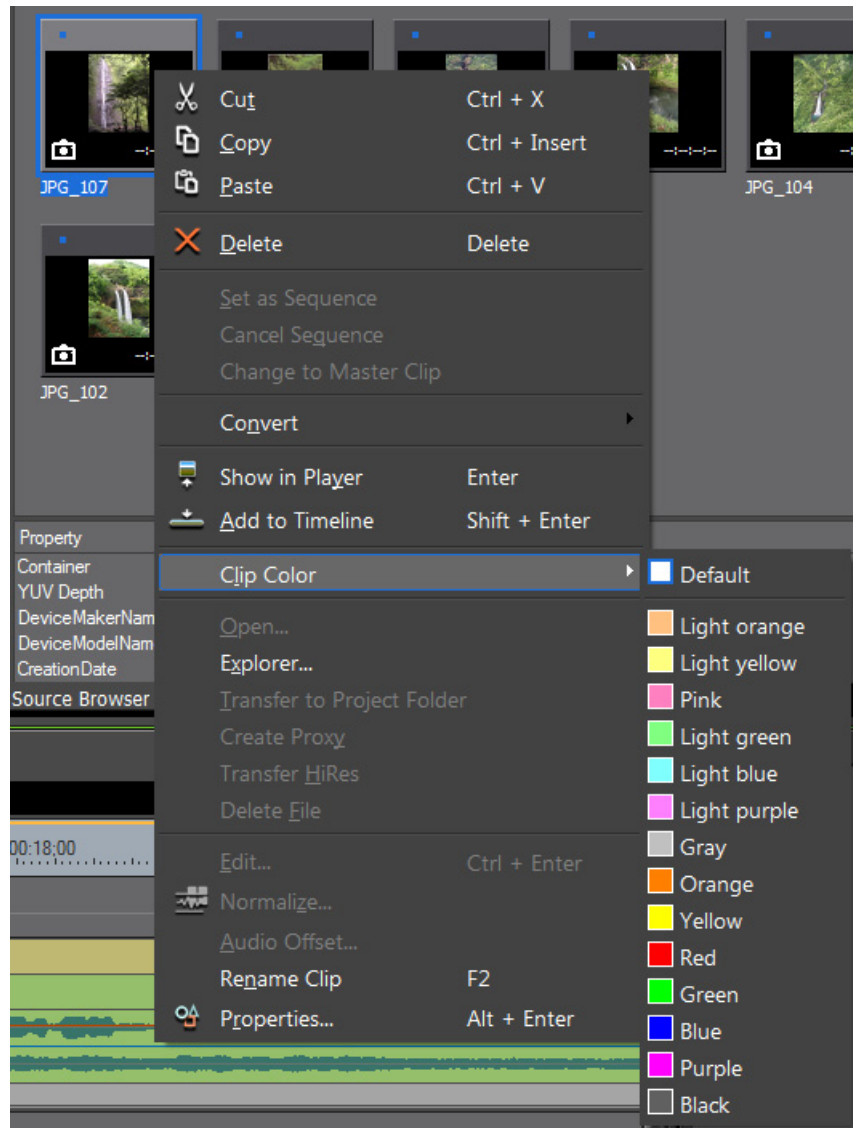


Each clip may have a different clip color as illustrated in [Figure 389](#).

To set the clip color, follow these steps:

1. Right-click on the clip and select Clip Color from the menu. See [Figure 391](#) for an example.

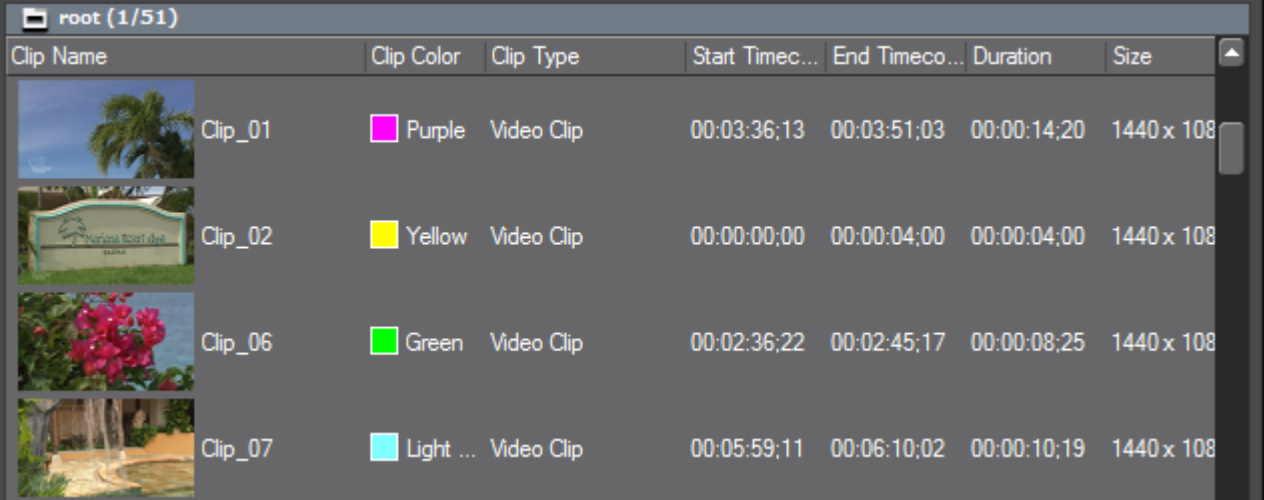
Figure 391. Clip Color Menu











2. Select the desired clip color from the menu.

Figure 389 shows the effect of setting a clip color when the selected clip view is Thumbnail (Large). Figure 392 shows the same clip color settings for the same clips in the Detail Text (Large) view.

Figure 392. Clip Color - Detail Text (Large) View

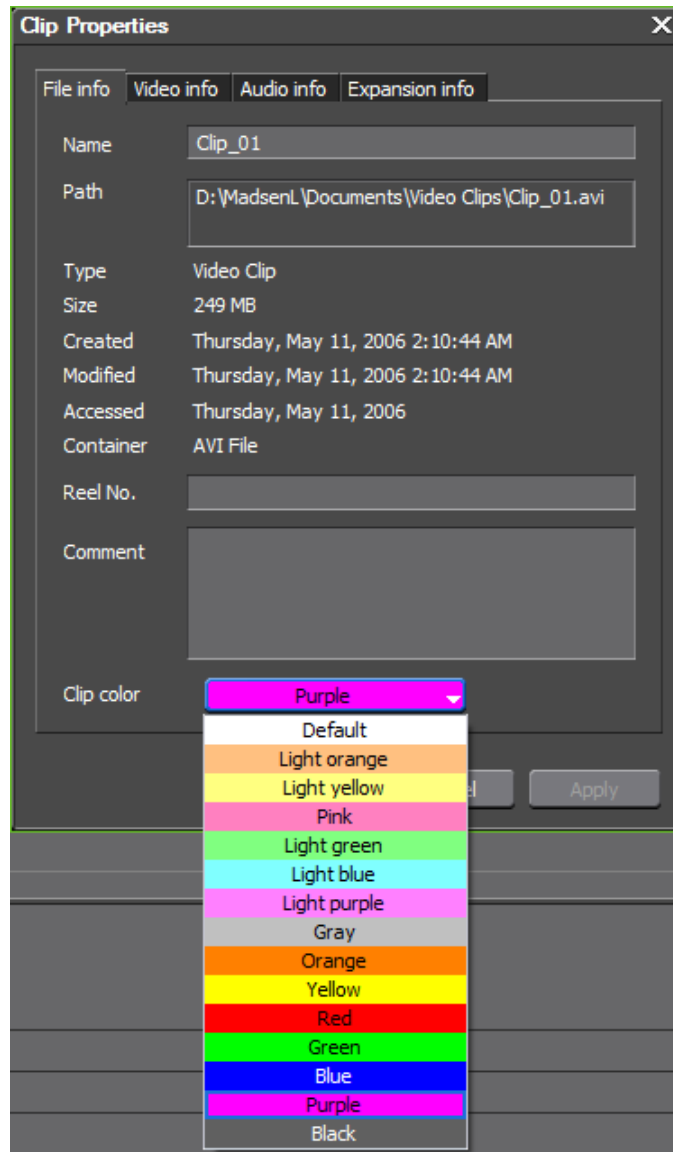


Clip Name	Clip Color	Clip Type	Start Timec...	End Timeco...	Duration	Size
 Clip_01	 Purple	Video Clip	00:03:36:13	00:03:51:03	00:00:14:20	1440 x 108
 Clip_02	 Yellow	Video Clip	00:00:00:00	00:00:04:00	00:00:04:00	1440 x 108
 Clip_06	 Green	Video Clip	00:02:36:22	00:02:45:17	00:00:08:25	1440 x 108
 Clip_07	 Light ...	Video Clip	00:05:59:11	00:06:10:02	00:00:10:19	1440 x 108

Alternative Method:

Select the File Info tab in the Clip Properties dialog (see [Editing Clip Properties on page 373](#) for more information) and select the desired clip color from the Clip Color drop-down list as illustrated in [Figure 393](#).

Figure 393. Clip Properties - Clip Color Drop -Down List

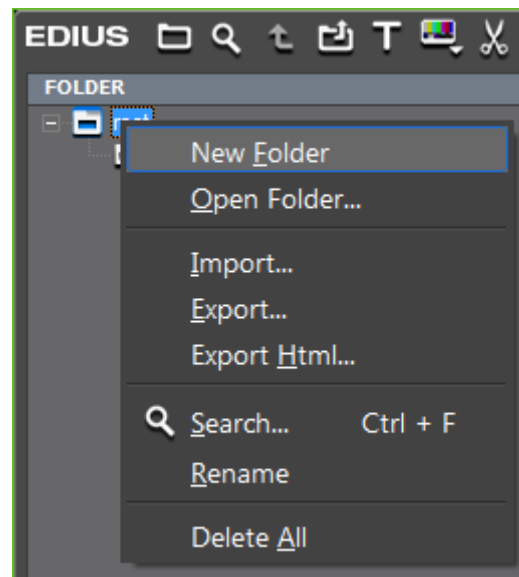


Creating Folders

To create a new folder in the Asset Bin, do the following:

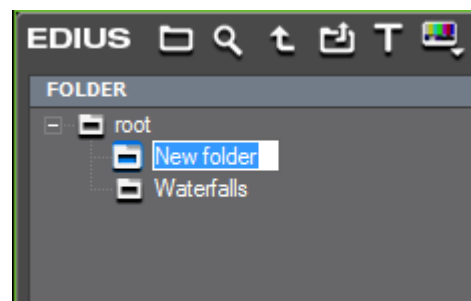
1. Right click on the folder under which you wish to create the new folder.
2. Select New Folder from the menu (see [Figure 394](#)).

Figure 394. Asset Bin Folder Menu - New Folder



A new folder named New Folder is created under the folder on which you clicked in [Step 1](#). See [Figure 395](#) for an example.

Figure 395. New Folder Created

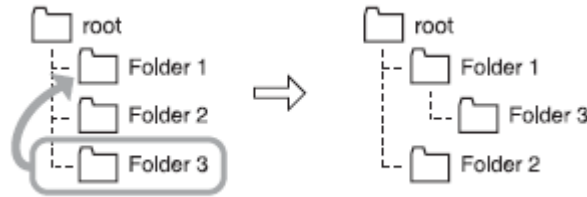


3. Enter the desired name for the new folder.

Moving Folders

To move a folder in the Asset Bin, drag and drop it on a new destination folder. See [Figure 396](#) for an example.

Figure 396. Moving Folders Diagram



Note The root (top level) folder cannot be moved; however, it can be renamed.

Duplicating Folders

To duplicate a folder in the Asset Bin and the folder contents, hold down the **[CTRL]** key while dragging the folder to be copied to a new destination parent folder.

Note The root (top level) folder cannot be copied.

Deleting Folders

To delete a folder from the Asset Bin, do the following:

Note If you delete a folder, all the clips and sub-folders of that folder are deleted. If you delete the root (top level) folder, all clips (including clips in the root folder) and sub-folders are deleted; however, the root folder is not deleted.

1. Select the folder to be deleted and click the **Delete** button (highlighted in blue in [Figure 397](#)).

Figure 397. Asset Bin Delete Button



A dialog box appears asking you to confirm the folder deletion.

2. Click the **OK** button to delete the folder and its contents.

Note Once a folder is deleted, it cannot be restored.

Selecting the Folder to Display

From the folder tree view in the Asset Bin, click on the folder to display.

If the folder tree view is not visible, click the Folder button in the Asset Bin. The folder button is highlighted in blue in [Figure 398](#).

Figure 398. Asset Bin Folder Button



Alternative Methods:

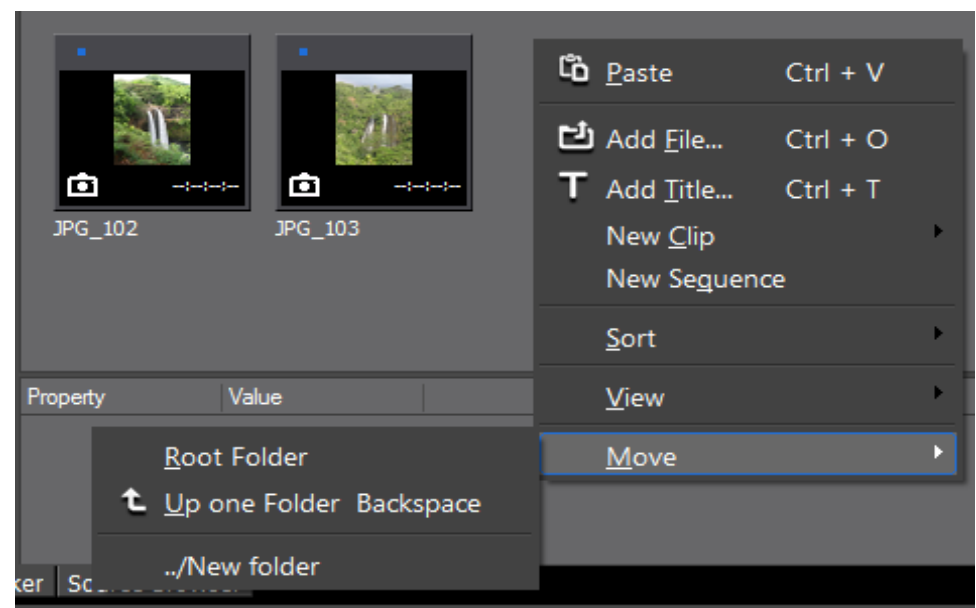
- Press the [**BACKSPACE**] key on the keyboard to move up one folder level from the current folder.
- Click the **Move Up** button (highlighted in blue in [Figure 400](#)) to move up one folder level.

Figure 399. Asset Bin Move Up Button



1. Click on a blank area in the clip view and select Move from the menu (see [Figure 400](#)).
2. Select the desired folder move operation; to the Root Folder or Up One Folder level from the current folder.

Figure 400. Asset Bin Folder Move Menu



Exporting Bin Information

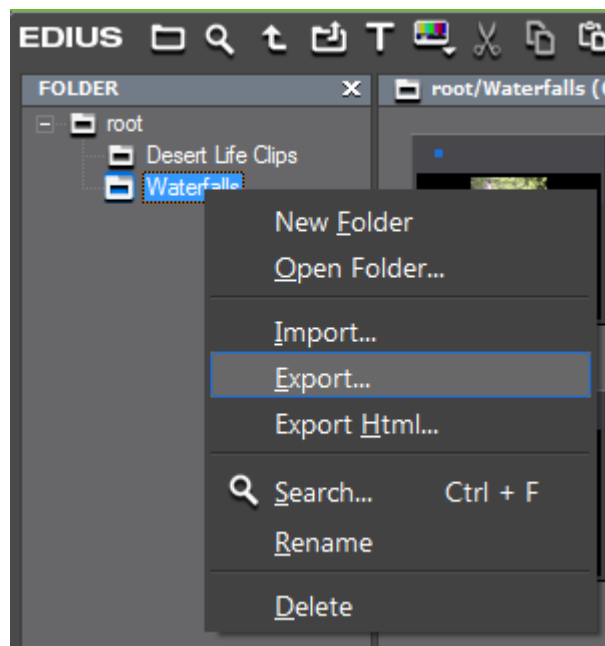
Asset Bin folder information can be exported as an .ezb file with the folder structure maintained.

Note Timeline sequence clips are not exported.

To export folder information, including all clips in the folder and any sub-folders, do the following:

1. Right-click on the folder to be exported and select Export... from the menu as shown in [Figure 401](#).

Figure 401. Asset Bin Folder Menu - Export



A Save As dialog appears.

2. Navigate to the folder location in which you wish to save the .ezb (Bin Information File) file and enter the desired file name.

Note If the entered file name is the same as an existing .ezb file in the same location, the older file is overwritten.

3. Click the **Save** button to save the folder information file.

Note Exporting does not save the actual contents of the folder. It saves only an information file that can be used to reconstruct a folder and its contents by importing the information file. The original clip files must still exist in the original location.

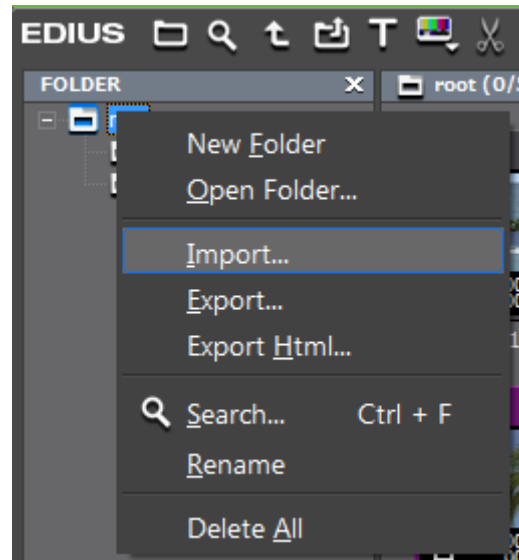
Importing Bin Information

Folder information that has been exported, may be imported into the Asset Bin to reconstruct a folder and its contents.

To import a folder information file (.ezb extension), do the following:

1. Right-click on the folder under which you wish to import a folder information file and select Import from the menu. See [Figure 402](#).

Figure 402. Asset Bin Folder Menu - Import



A file Open dialog appears.

2. Navigate to the folder that contains the desired .ezb file and select the file.
3. Click the **O**pen button to import the folder structure.

Note The exported folder and its contents are created under the folder on which you right-clicked in [Step 1](#). The clips stored in the folder at the time it was exported must still exist in their original location or they cannot be imported.

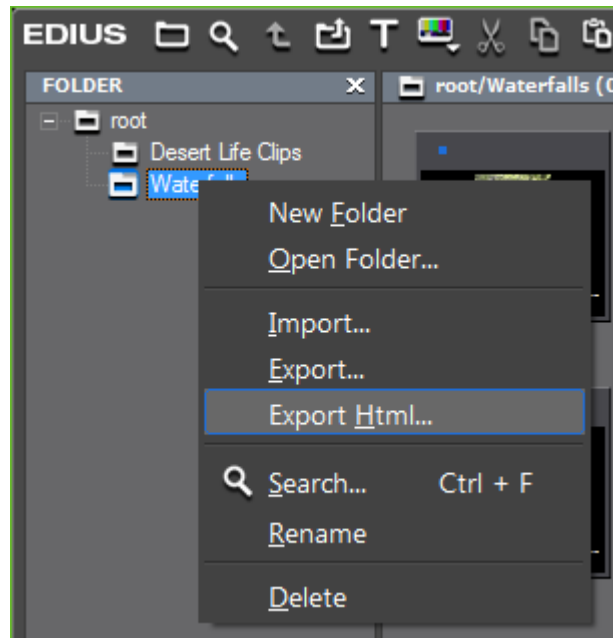
Exporting Stored Information

Folder information may be exported as an .html file with or without using cascading style sheets as a template.

To export a folder structure as an .html file, do the following:

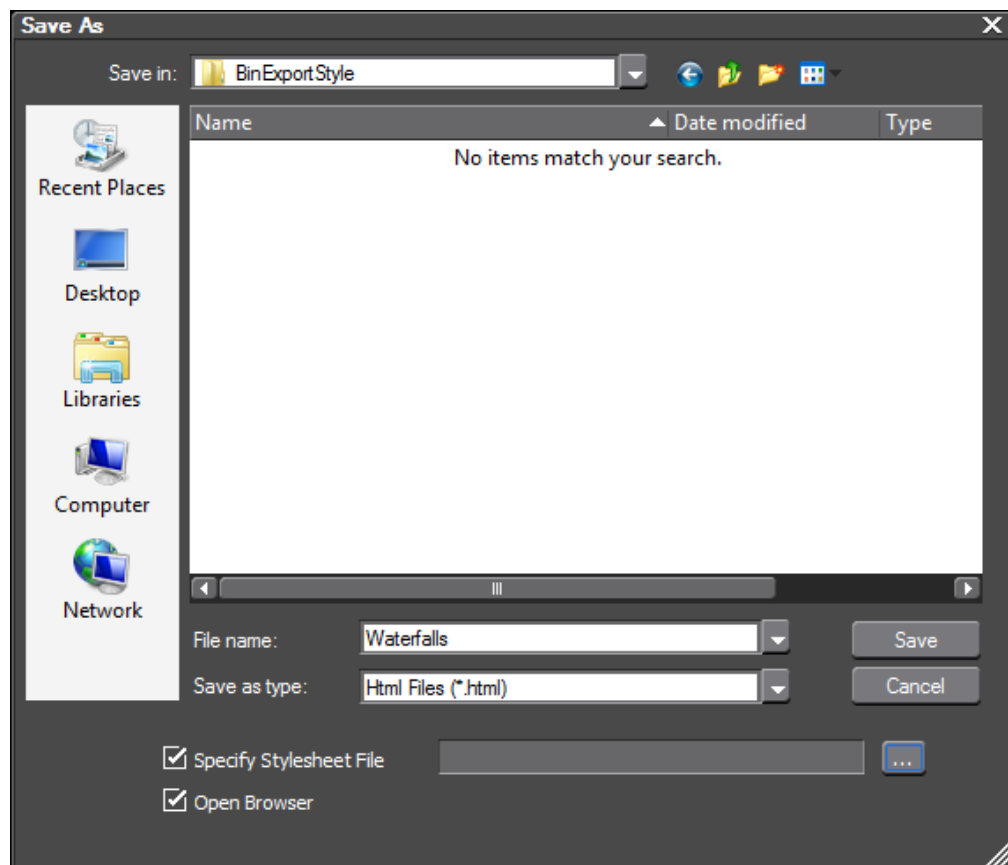
1. Right-click on the folder to be exported and select Export Html... from the menu as shown in [Figure 403](#).

Figure 403. Asset Bin Folder Menu - Export Html



A Save As dialog appears as illustrated in Figure 404.

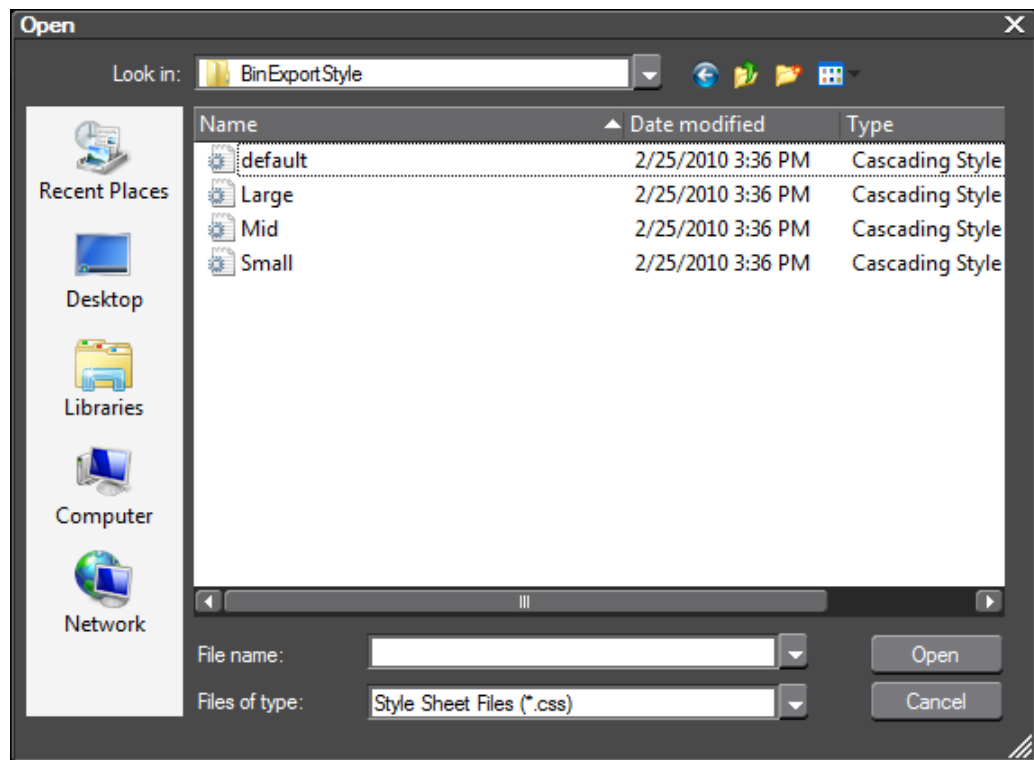
Figure 404. Save As Dialog - Cascading Style Sheet Selection



2. Select the Specify Stylesheet File option if you wish to select a cascading style sheet (.css file) for the .html file. Use the ... button next to this option to navigate to the folder location which contains the .css files. If you do not wish to apply a stylesheet go to [Step 4](#).

Note As depicted in [Figure 405](#), some stylesheets are provided in the BinExportStyle folder in the EDIUS installation directory.

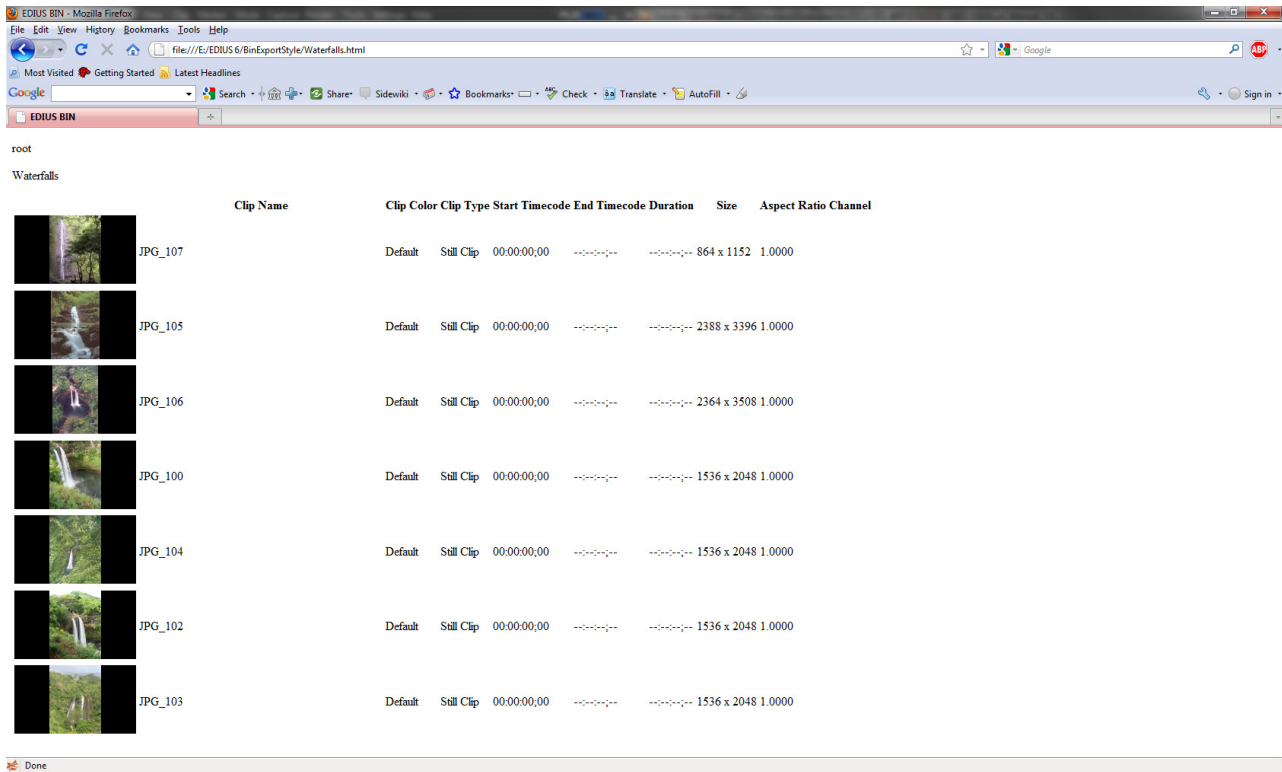
Figure 405. EDIUS HTML Stylesheets



3. Select the desired stylesheet file and click the **Open** button.
4. Navigate to the location in which you wish to save the .html file and specify the desired file name.
5. Click the **Save** button to export the folder information as an .html file.

[Figure 406](#) shows an example of a Folder and its contents exported as an .html file with the Small cascading style sheet applied.

Figure 406. Folder Exported as HTML with Cascading Style Sheet



Searching for Clips in the Asset Bin

To search for a clip in the Asset Bin, do the following:

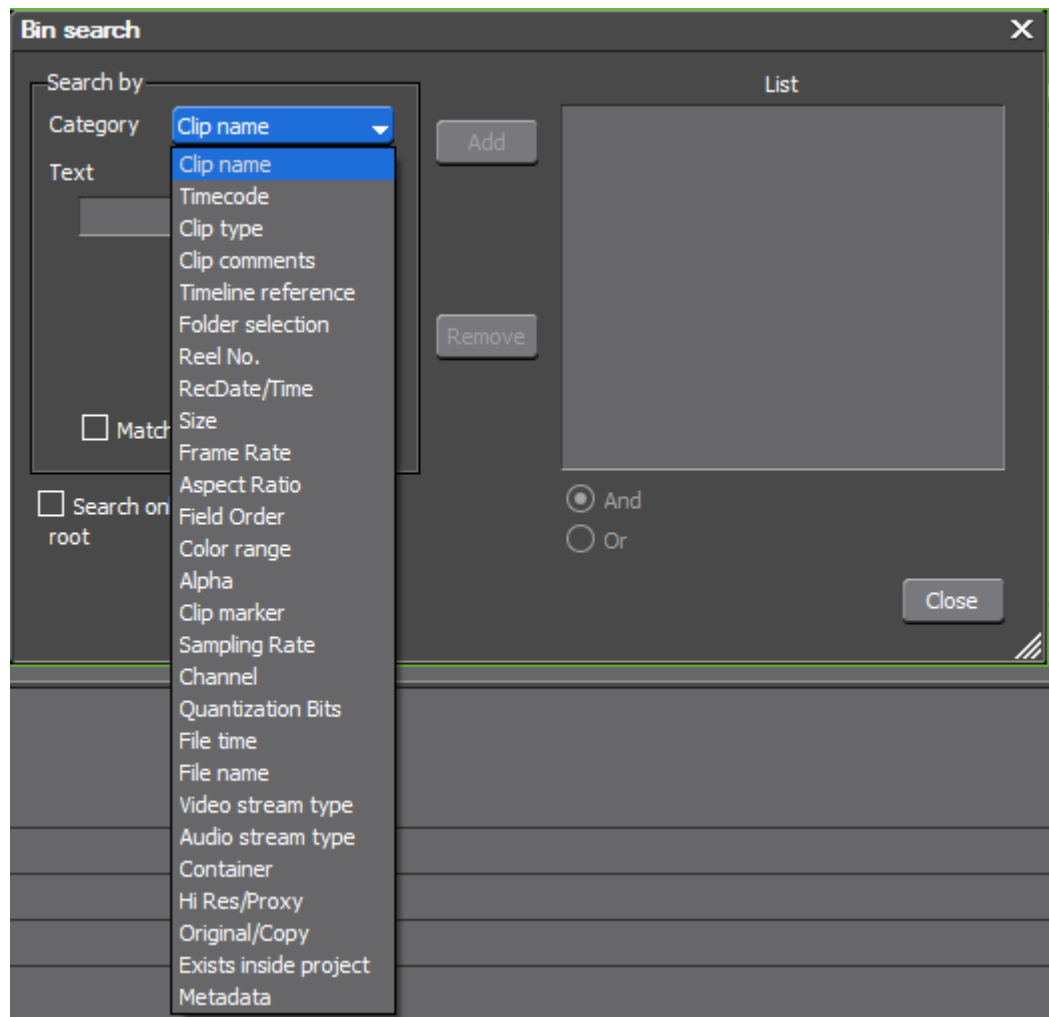
1. Click the Search button (highlighted in blue in Figure 407) in the Asset Bin.

Figure 407. Asset Bin Search Button



The Bin Search dialog shown in Figure 408 appears.

Figure 408. Asset Bin Search Dialog

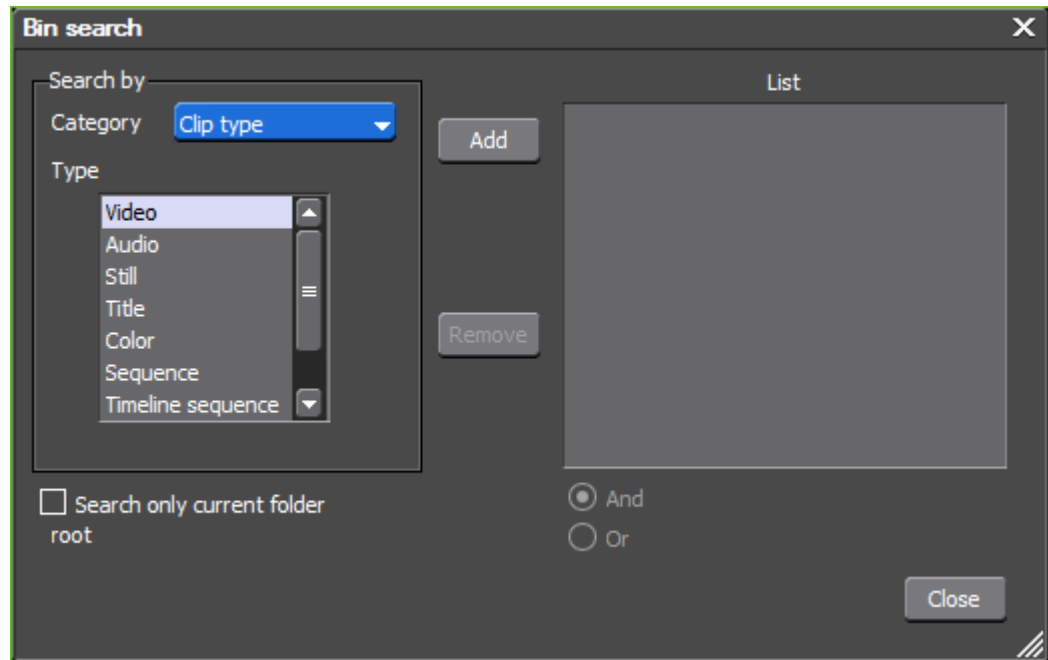


2. Select a search criterion from the Category drop-down list box as shown above.

The Bin Search dialog changes to a category-specific dialog based on the criterion selected in [Step 2](#). See [Figure 409](#) for an example based on the Clip Type.

Note The category-specific dialog will be different for different search categories. The remaining steps are presented as an example that applies to a Clip Type search only.

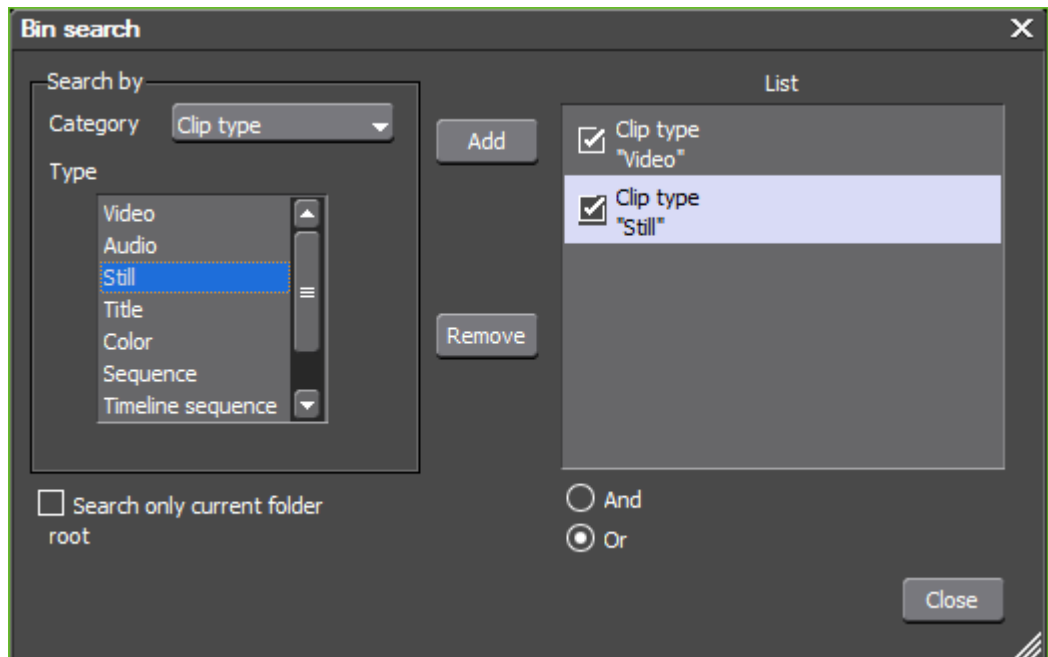
Figure 409. Category-Specific Bin Search Dialog



3. Select the clip type for which you wish to search and click the **Add** button.
4. Repeat [Step 3](#) for any additional search types you wish to add.

All added search types appear in the List section as illustrated in [Figure 410](#).

Figure 410. Asset Bin Search List



- As desired, select additional search parameters such as “And” or “Or” search logic and “Search only current folder.”

Note With the Clip Type search in the above example, “Or” should be selected as the search logic operation as no clips will match the “And” logic of a video clip and a still clip.

Clips found by the search appear in the Search Results folder in the folder view.

- To close the Bin Search dialog, click the **Close** button.

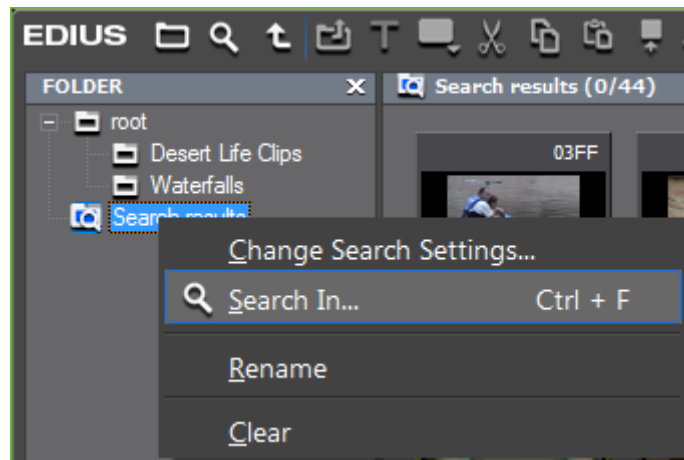
Alternative Methods:

- Right-click the folder view in the Asset Bin and select Search from the menu.
- Press the [CTRL]+[F] keys on the keyboard.

Additional Searching Information and Considerations:

- To delete a search criterion, select it in the List and click the **Remove** button.
- You may refine the results in the search results folder by right-clicking on the Search Results folder, selecting Search In from the menu (see [Figure 411](#)) and entering search criteria as explained in the steps above.

Figure 411. Search In Search Results Folder



- Right-click the Search Results folder and select Change Search Settings from the menu to change the search criteria.
- Select the Search only current folder option to search only in the currently-selected folder. Sub-folders are excluded from the search.

- Still image, color bar, color matte and title clips have no In and Out points. When searching by In and Out points, these clips types will not be found.
- The Clip Duration type in a Timecode category search will not find still image, color bar, color matte and title clips as the clip duration is the length between In and Out points and these clip types have no In and Out points.

Note The Search Results folder cannot be moved.

Searching for Unused Clips

To locate clips in the Asset Bin that are unused on the Timeline, do the following:

1. Click the Search button (highlighted in blue in [Figure 412](#)) in the Asset Bin.

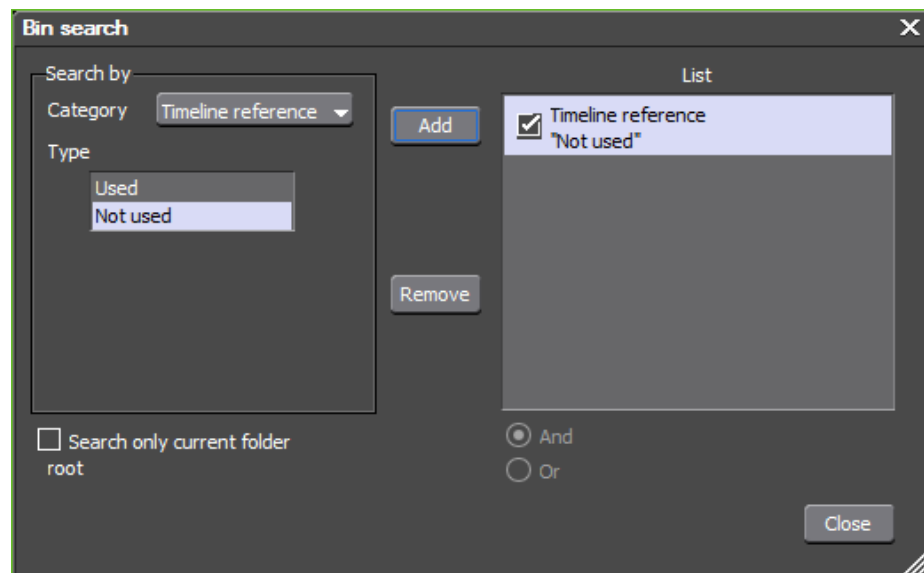
Figure 412. Asset Bin Search Button



The Bin Search dialog appears.

2. Select Timeline Reference in the Category drop-down list
3. Select Not Used and click the **Add** button. See [Figure 413](#).

Figure 413. Search for Unused Clips Bin Search Dialog

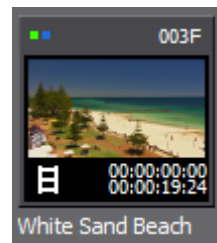


4. Click the **Close** button to close the Bin Search dialog.

To delete the source files of unused clips, right-click the clip in the Search Results folder and select Delete File from the menu.

Note Clips used on the Timeline have a green dot in the upper left corner of the clip display (See [Figure 414](#)). The green dot is not present for clips not used on the Timeline.

Figure 414. Clip Used on the Timeline



To release unused clips in the Asset Bin, right-click the clip in the Search Results folder and select Delete from the menu. Releasing clips deletes the clips in the Asset Bin, but, does not delete the source file.

Note When a clip is released from the Search Results folder, the linked clip in the Root folder is also released. These clips cannot be restored (release cancelled).

Deleting Search Results

To remove the Search Results folder do the following:

1. Select the Search Results folder and click the Delete button (highlighted in blue in [Figure 397](#)).

Figure 415. Asset Bin Delete Button



A dialog appears asking to confirm the deletion.

2. Click the **OK** button to delete the Search Results folder and its contents.

Alternative Methods:

- Right-click the Search Results folder, select Clear from the menu and click the **OK** button in the confirmation dialog.
- Select the Search Results folder, press the **[Delete]** key and click the **OK** button in the confirmation dialog.

Note Once deleted, the Search Results folder cannot be restored without recreating the search.

Timeline Operations

The majority of the work done on any EDIUS project is accomplished on the Timeline. Clips are placed on the Timeline for editing and adding transitions, effects and titles. When the project is finished, it is exported to the final format for viewing.

The sections which precede this section focused on understanding the various interface elements of EDIUS, adjusting settings which affect the way you work, managing clips and capturing source material for use in EDIUS. With an understanding of these concepts, you are now ready to begin using EDIUS tools to create your video projects.

Editing is the process of positioning, moving, deleting, copying, modifying, trimming and marking clips on the Timeline in order to produce the final project. After editing is complete, transitions, effects and titles are added before the final project is exported as a completed work. This section focuses on the tasks associated with the editing process.

Timeline Settings

When performing operations on the Timeline, Timeline settings determine the behavior of many of those operations. With some settings, there are interdependencies; in other words, the behavior of setting B may be dependent upon the configuration of setting A. The explanations below cover the various Timeline settings and any interdependencies which may exist between these settings.

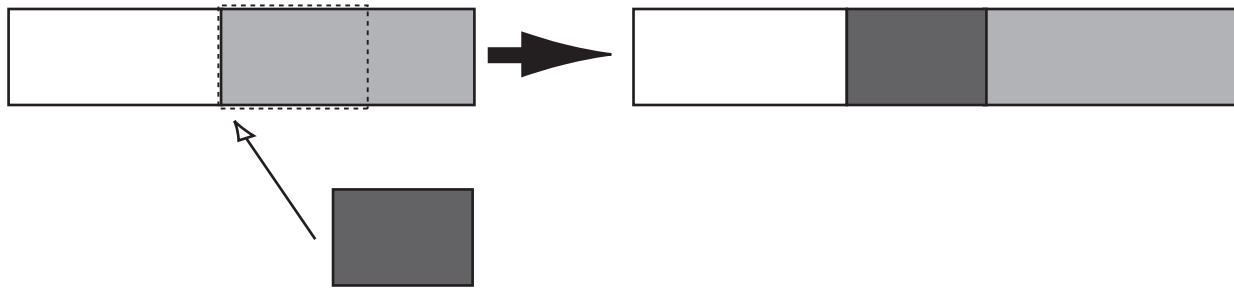
Editing Modes

These settings affect the behavior of editing operations on the Timeline.

Insert Mode

With insert mode enabled, adding a new clip moves any existing clips at the insertion point forward in time to accommodate the new clip. The length of the sequence is increased by the length of the inserted clip (see [Figure 416](#)). Default = Enabled

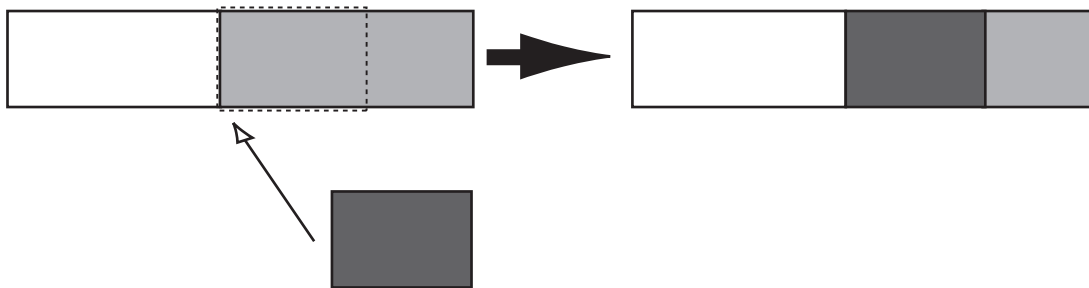
Figure 416. Insert Mode Example



Overwrite Mode

With overwrite mode enabled, adding a new clip overwrites the existing clip at the insertion point by the amount of overlap between the two clips. The length of the sequence does not increase if the inserted clip is shorter than or equal in length to the clip it overwrites (see [Figure 417](#)). Default = Disabled.

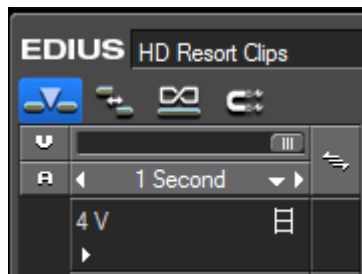
Figure 417. Overwrite Mode Example



Note Insert Mode and Overwrite Mode are mutually exclusive. Only one or the other is active. Enabling one mode automatically disables the other.

Insert and Overwrite mode are selected by the **Toggle Insert/Overwrite Mode** button (highlighted in blue in [Figure 418](#)) above the Timeline track headers.

Figure 418. Insert/Overwrite Toggle Button



Each click of the button switches modes.

 = Insert Mode  = Overwrite Mode

Pressing the [INSERT] key on the keyboard also toggles Insert/Overwrite mode.

Note If Overwrite mode is enabled, ripple settings do not apply.

Ripple Mode

With ripple mode enabled, deleting or trimming a clip causes all the clips which follow in the Timeline to move to fill in the space formerly occupied by the trimmed or deleted clip. Default = Enabled.

Note With ripple mode enabled, the behavior of clips on all tracks is also affected by the status of the Track Ripple Sync Mode setting. The examples below illustrate the effect of the Track Ripple Sync Mode setting on Ripple Mode editing.

Figure 419 represents the movement of clips in various tracks on the Timeline when ripple mode is on, ripple sync is off and insert mode is enabled.

Figure 419. Ripple Mode On/Ripple Sync Off/Insert Mode Enabled

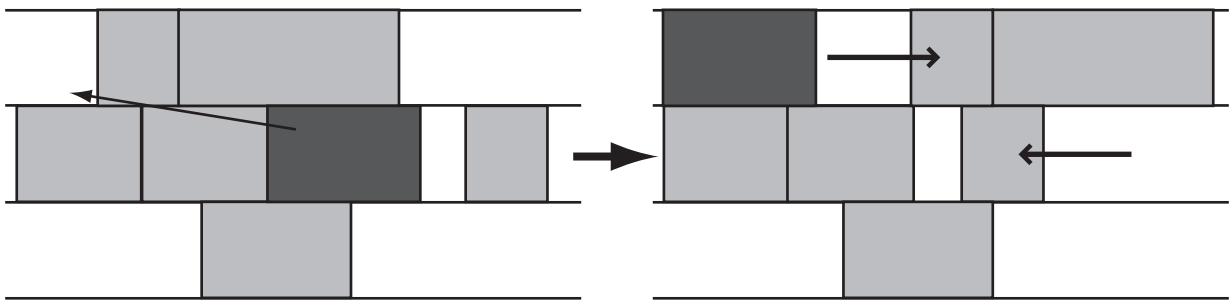
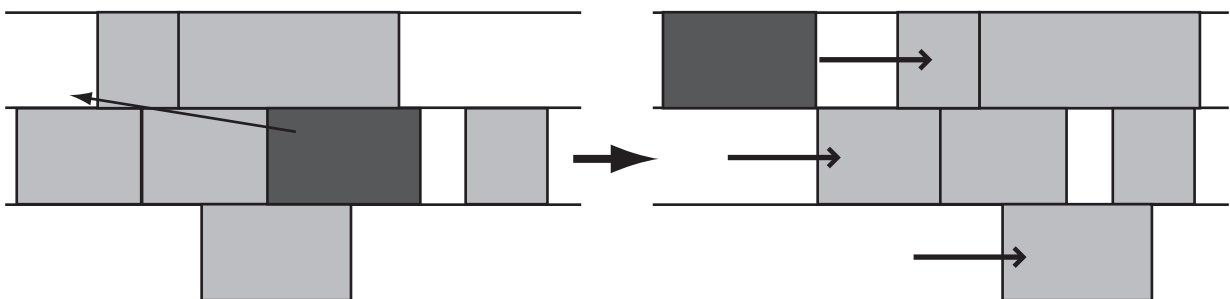


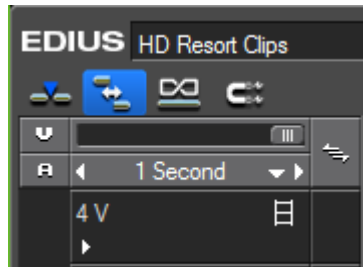
Figure 420 represents the movement of clips in various tracks on the Timeline when both ripple mode and track ripple sync are turned on with insert mode also enabled.

Figure 420. Ripple Mode On/Track Ripple Sync Mode On/Insert Mode Enabled



Ripple mode is toggled on and off by the **Set Ripple Mode** button (highlighted in blue in [Figure 421](#)) above the Timeline track headers.

Figure 421. Set Ripple Mode Button



Each click of the button switches modes.

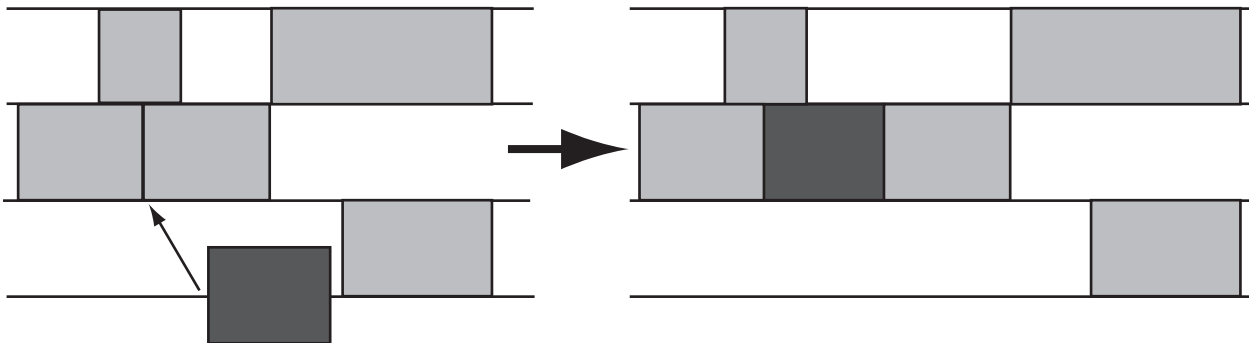
 = Ripple Mode On  = Ripple Mode Off

Pressing the [R] key on the keyboard also toggles the Ripple mode.

Track Ripple Sync

Track ripple sync may be set for individual tracks or all tracks. When track ripple sync is enabled, editing one track (inserting, deleting or moving clips, for example) affects all other tracks for which ripple sync is also enabled if insert mode is active. All tracks are kept in sync; that is, they maintain their prior positions relative to one another from the insertion point on. See [Figure 422](#) for an example with track ripple sync mode enabled on all tracks. Default = Enabled for all tracks.

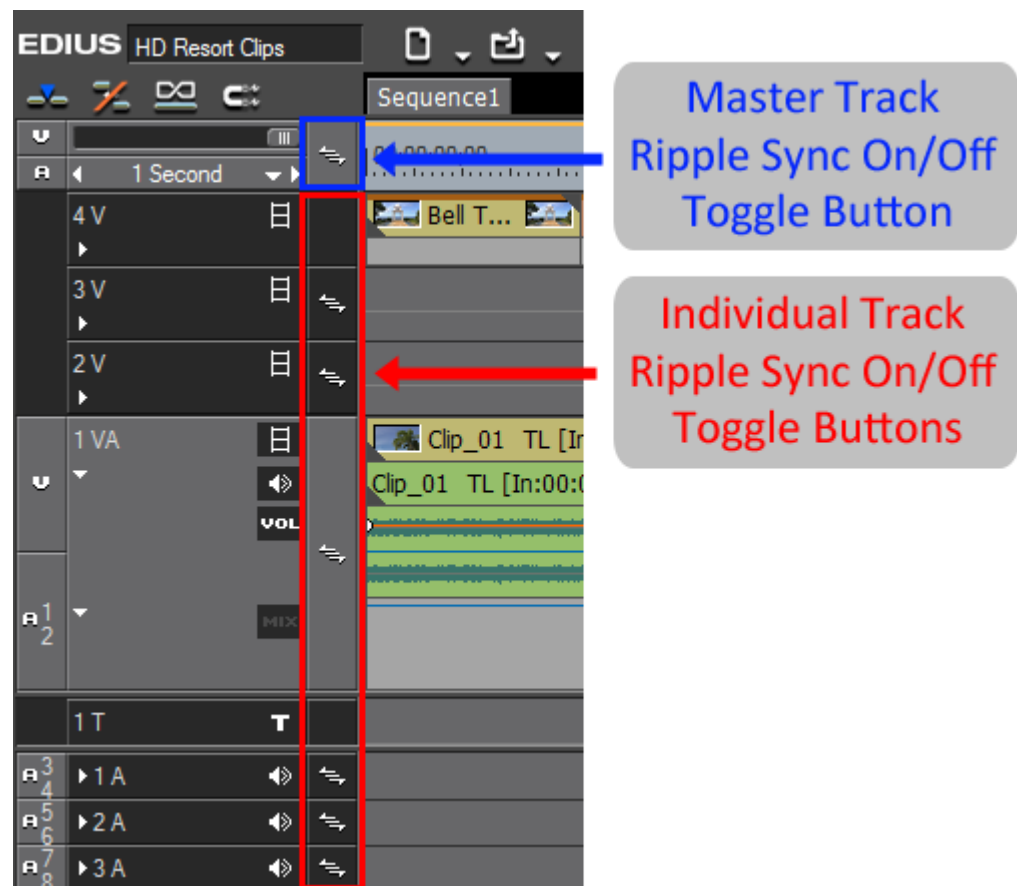
Figure 422. With Insert Enabled



Ripple sync is toggled on and off for all tracks or on a track-by-track basis.

As illustrated in [Figure 423](#), ripple sync controls are associated with each track on the Timeline and there is also a master toggle button that sets the ripple sync mode for all tracks simultaneously.

Figure 423. Track Sync Mode Controls



In [Figure 423](#), ripple sync is enabled for all tracks except 4V and 1T. The ripple sync indicator appears on all tracks for which ripple sync is enabled.

Note When ripple sync is off for a particular track, the track ripple icon does not appear in the track header for that track as illustrated in [Figure 423](#).

The master and individual ripple sync buttons are toggle buttons. If ripple sync is off, clicking the button turns it on; if ripple sync is on, clicking the button turns it off.

Master Track Ripple Sync

The **master track ripple sync** button enables or disables ripple sync for all unlocked tracks (see [Track Lock](#) on page 416 for more information on locked and unlocked tracks).

The following rules apply to the master track ripple sync button:

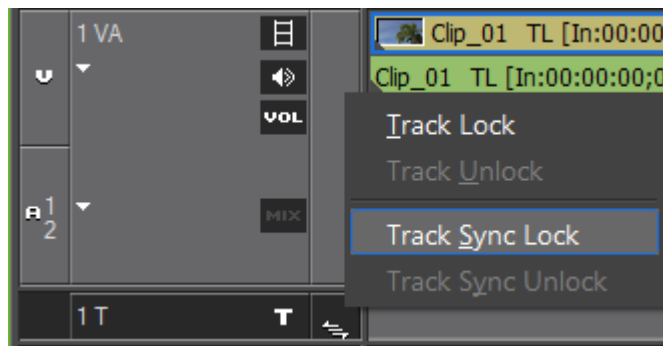
- If the ripple sync setting is OFF for even one unlocked track, clicking the master ripple sync button will turn ripple sync ON for all unlocked tracks.
- If the ripple sync setting is ON for all unlocked tracks, clicking the master ripple sync button will turn ripple sync OFF for all unlocked tracks.

Individual Track Ripple Sync

Use either of the following methods to toggle the track ripple sync ON or OFF for a specific track

- Click the individual **track ripple sync** button for the desired track.
- Use the right click menu on the desired track as illustrated in [Figure 424](#). Right click on the area of the track header that contains the track ripple sync indicator to display the menu. If track ripple sync is off, select Track Sync Lock from the menu to turn it on. If track ripple sync is on, select Track Sync Unlock to turn it off.

Figure 424. Track Ripple Sync Right-Click Menu



Ripple Sync Shortcuts

[Table 4](#) shows the keyboard shortcuts for enabling and disabling ripple sync for all or selected tracks.

Table 4. Ripple Sync Shortcuts

Shortcut Keys	Track - Action
[SHIFT]+[ALT]+[1]	1A - Ripple Sync On/Off
[SHIFT]+[ALT]+[2]	2A - Ripple Sync On/Off
[SHIFT]+[ALT]+[3]	3A - Ripple Sync On/Off
[SHIFT]+[ALT]+[4]	4A - Ripple Sync On/Off
[SHIFT]+[ALT]+[5]	5A - Ripple Sync On/Off
[SHIFT]+[ALT]+[6]	6A - Ripple Sync On/Off
[SHIFT]+[ALT]+[7]	7A - Ripple Sync On/Off

Table 4. Ripple Sync Shortcuts

Shortcut Keys	Track - Action
[SHIFT]+[ALT]+[8]	8A - Ripple Sync On/Off
[SHIFT]+[ALT]+[9]	All A Tracks - Ripple Sync On/Off
[SHIFT]+[ALT]+[0]	All Tracks - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[1]	1 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[2]	2 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[3]	3 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[4]	4 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[5]	5 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[6]	6 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[7]	7 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[8]	8 VA/V - Ripple Sync On/Off
[SHIFT]+[ALT]+[CTRL] +[9]	All VA/V Tracks - Ripple Sync On/Off

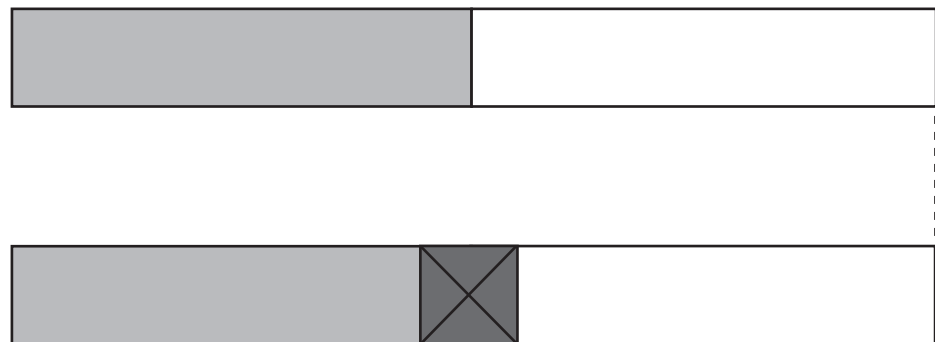
Extend Mode

Extend mode and fix mode are controlled by the Extend Clips when Applying Transition/Cross Fade setting in the Timeline Settings dialog. When this setting is enabled (checked), extend mode is enabled. When the setting is disabled (not checked), fix mode is enabled.

To change the setting, select Settings>User Settings>Application>Timeline from the Preview window menu bar. Enable or disable the Extend Clips when Applying Transition/Cross Fade setting depending upon the mode you desire.

- In Extend Mode, adding or deleting a transition or audio cross fade between clips will not change the overall sequence length on the Timeline as illustrated in [Figure 425](#).

Figure 425. Extend Mode Example



When adding a transition or audio cross fade, the In/Out points of the clips before and after the transition extend with the length of the transition. The net result is that the overall sequence length does not change. See [Figure 426](#).

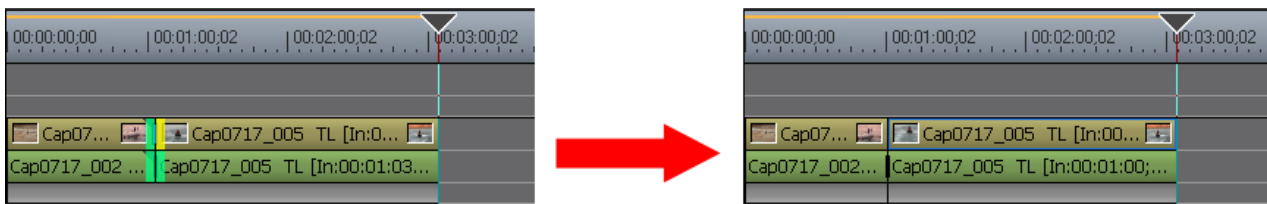
Figure 426. Transition Added - Extend Mode



Note If a clip does not have a margin, transition/audio cross fade cannot be set (except in the Mixer area). A transition/cross fade length can only be extended by the amount of margin in a clip. See [Margin on page 84](#) for more information.

When a transition or audio cross fade between clips is deleted, the In/Out-points of the clips before and after the transition contract by an amount equal to the length of the transition and the overall sequence length remains unchanged. See [Figure 427](#).

Figure 427. Transition Deleted - Extend Mode



Note When one of the clips with the transition is deleted, the transition is deleted as well. The length of the remaining clip changes and extends to the mid-point location of the deleted transition.

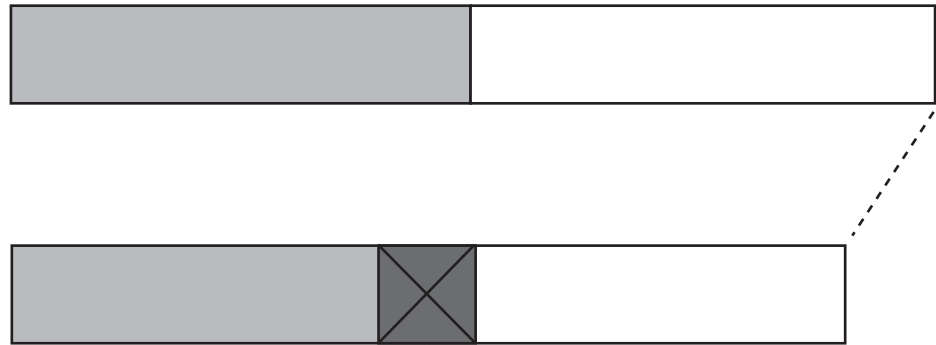
Fix Mode

Extend mode and fix mode are controlled by the Extend Clips when Applying Transition/Cross Fade setting in the Timeline Settings dialog. When this setting is enabled (checked), extend mode is enabled. When the setting is disabled (not checked), fix mode is enabled. See [Extend Clips When Applying Transition/Cross Fade on page 181](#) for more information.

To change the setting, select Settings>User Settings>Application>Timeline from the Preview window menu bar. Enable or disable the Extend Clips when Applying Transition/Cross Fade setting depending upon the mode you desire.

- In Fix Mode, adding a transition or an audio cross fade between clips shortens the overall length of the sequence on the Timeline (as illustrated in [Figure 428](#)). Deleting a transition or cross fade lengthens the sequence on the Timeline.

Figure 428. Fix Mode Example



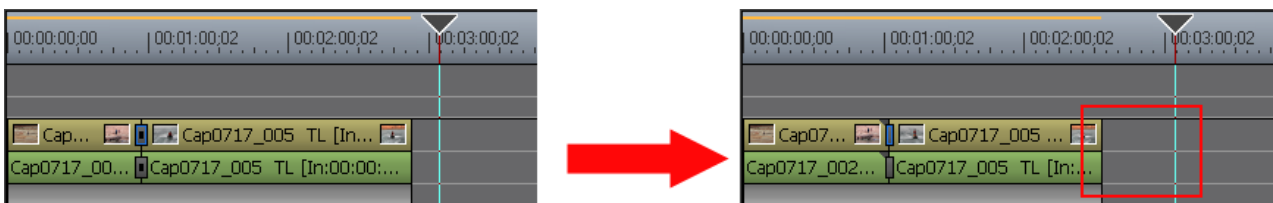
When adding a transition or audio cross fade, the clips before and after the transition overlap each other by the length of the transition. The net result is that the overall sequence length shortens by the length of the transition as illustrated in Figure 429.

Figure 429. Transition Added - Fix Mode



When the length of a transition is increased, clips move to the left and the total sequence length changes according to the transition length as illustrated in Figure 430.

Figure 430. Transition Length Increased - Fix Mode



When a transition or audio cross fade is deleted, the total length of the sequence increases by the length of the transition as illustrated in Figure 431.

Figure 431. Transition Deleted - Fix Mode



Note Overall length of the Timeline sequence when adding, modifying or deleting transition may also be affected by Sync Mode and Insert/Overwrite settings.

Track Settings

The settings listed below that affect Timeline tracks can be changed in the Project Settings dialog. For information on accessing and changing these settings, see [Project Settings on page 252](#).

- TC Preset
- TC Mode
- Total Length
- Number of tracks of each track type
- Audio Channel Map

Some of the settings above, as well as additional settings, may be changed in the Sequence Settings dialog. For more information on accessing and changing sequence settings see [Sequence Settings on page 44](#). The following is a list of the settings that can be changed in the Sequence Settings dialog:

- Sequence Name
- TC Preset
- TC Mode
- Total Length
- Panning Mode

Note This setting applies to projects created in previous versions of EDIUS. It does not apply to projects created in EDIUS 6 or later.

- Color Space Conversion

Note This setting applies to projects created in previous versions of EDIUS. It does not apply to projects created in EDIUS 6 or later.

- Audio Channel Map

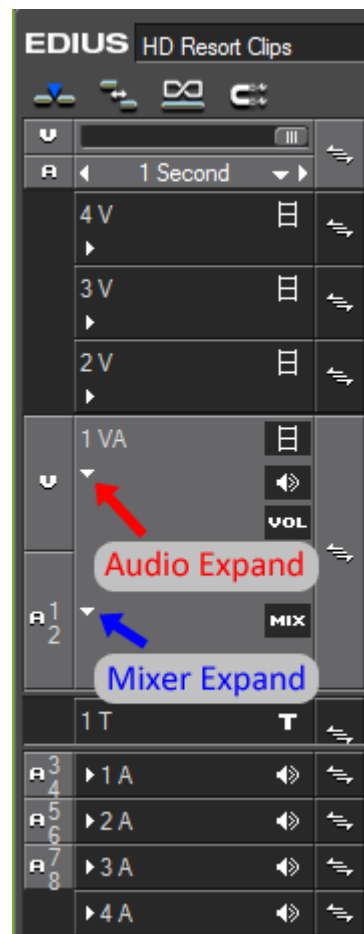
Track Panel Settings

The items shown in [Figure 432](#) can be set in the Track Panel. These include:

- Track ripple sync status (see [Track Ripple Sync on page 408](#))
- Track lock status
- Target track assignments (track patches)
- Track connect/disconnect status
- Audio source channel mode (stereo or mono)
- Video and audio mute
- Volume/Pan status
- Track Mixer status

Note The icon for each item is illuminated (white) when the setting is on. The icon is dimmed (grey) when the setting is off.

Figure 432. Timeline Track Panel Detail



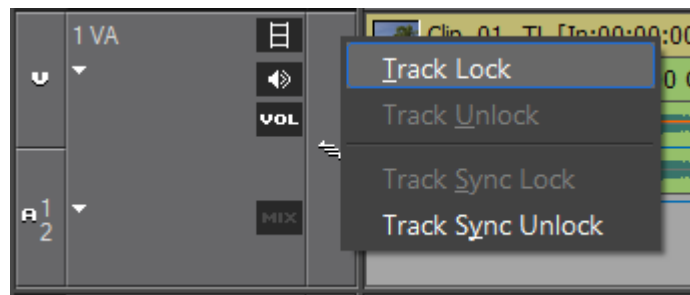
As depicted in [Figure 432](#), VA tracks have two expand buttons to expand the audio area and the mixer area. V tracks have only a **Mixer Expand** button and A tracks have only an **Audio Expand** button.

Track Lock

Locking a track prevents any changes on that track. No action that would alter a track in any way (including altering track contents or track settings) can be performed on a track while the track is locked.

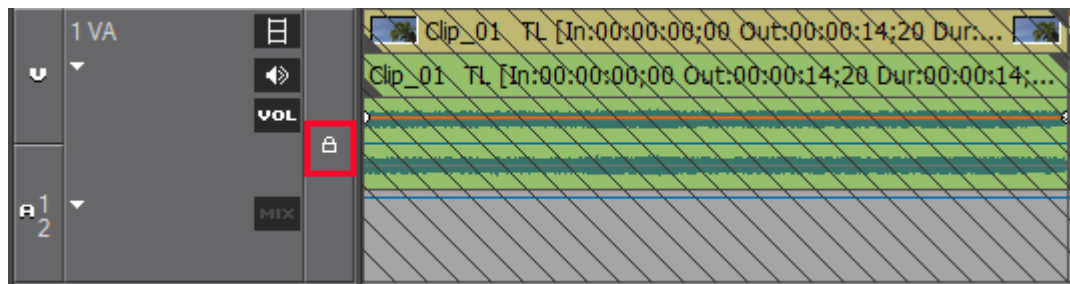
To lock a track, right click on the ripple sync button area of the track you wish to lock and select Track Lock from the menu as shown in [Figure 433](#)

Figure 433. Track Header Ripple Sync Right-Click Menu



When a track is locked, the lock indicator appears on the ripple sync button and diagonal lines appear through the track as illustrated in [Figure 434](#).

Figure 434. Track Locked



To unlock a track, right click on the lock icon and select Track Unlock from the menu.

Pressing **[ALT]+[L]** on the keyboard also toggles the track lock on and off for all selected tracks.

Video and Audio Track Patches

The **Video Track Patch** button and **Audio Track Patch** buttons indicate the Timeline tracks on which video and audio tracks are placed when any of the following occur after selecting clip(s) in the Asset Bin:

Note The source channels must also be connected on the target tracks. If a source channel is disconnected, the corresponding video or audio from the source will not be placed on the target track. See [Source Channel Connect/Disconnect on page 426](#) for more information on connecting and disconnecting source channels.

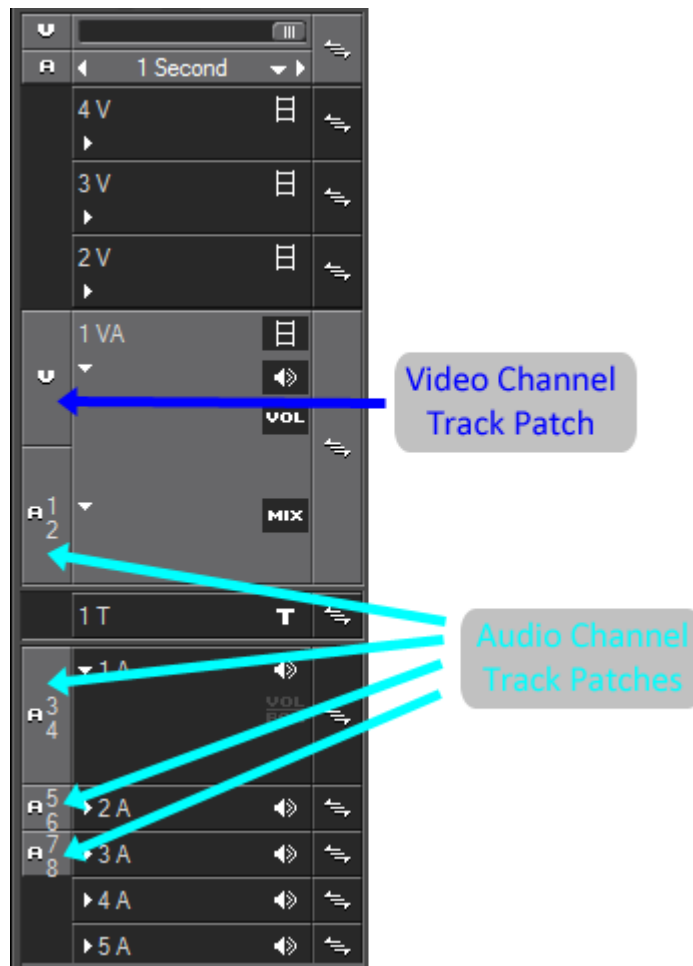
- The **Add to Timeline** button in the Asset Bin is clicked.
- **[SHIFT]+[ENTER]** keys are pressed on the keyboard.
- Add to Timeline is selected from the menu after right-clicking on any selected clip in the Asset Bin.

Tracks on which the track patches are present are called target tracks.

In the example shown in [Figure 435](#), the video track patch is on the 1VA track and there are four audio track patches on the 1VA, 1A, 2A and 3A tracks. These five tracks are target tracks.

Note The number of audio track patches is determined by the number of audio channels specified in the project preset. In this example, eight (8) audio channels are specified which results in four (4) stereo track patches.

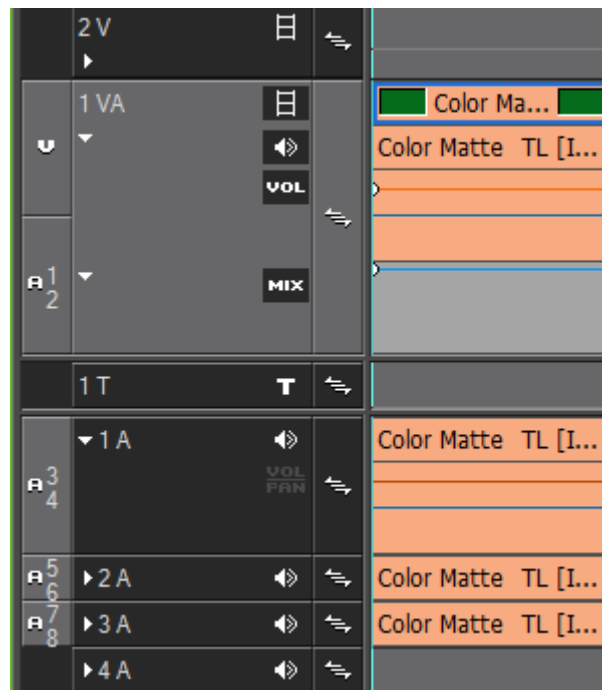
Figure 435. Video and Audio Channel Track Patches



Inserting Clips

With the track patch settings illustrated in [Figure 435](#), any of the clip insertion methods described above results in clips being placed on the Timeline as illustrated in [Figure 436](#).

Figure 436. Clips Placed on Timeline Tracks with Connected Track Patches



Note If the selected clip has fewer audio channels than those specified in the project settings, the extra audio track patches will disappear and audio will be placed only on the number of tracks necessary to accommodate the audio channels in the selected clip.

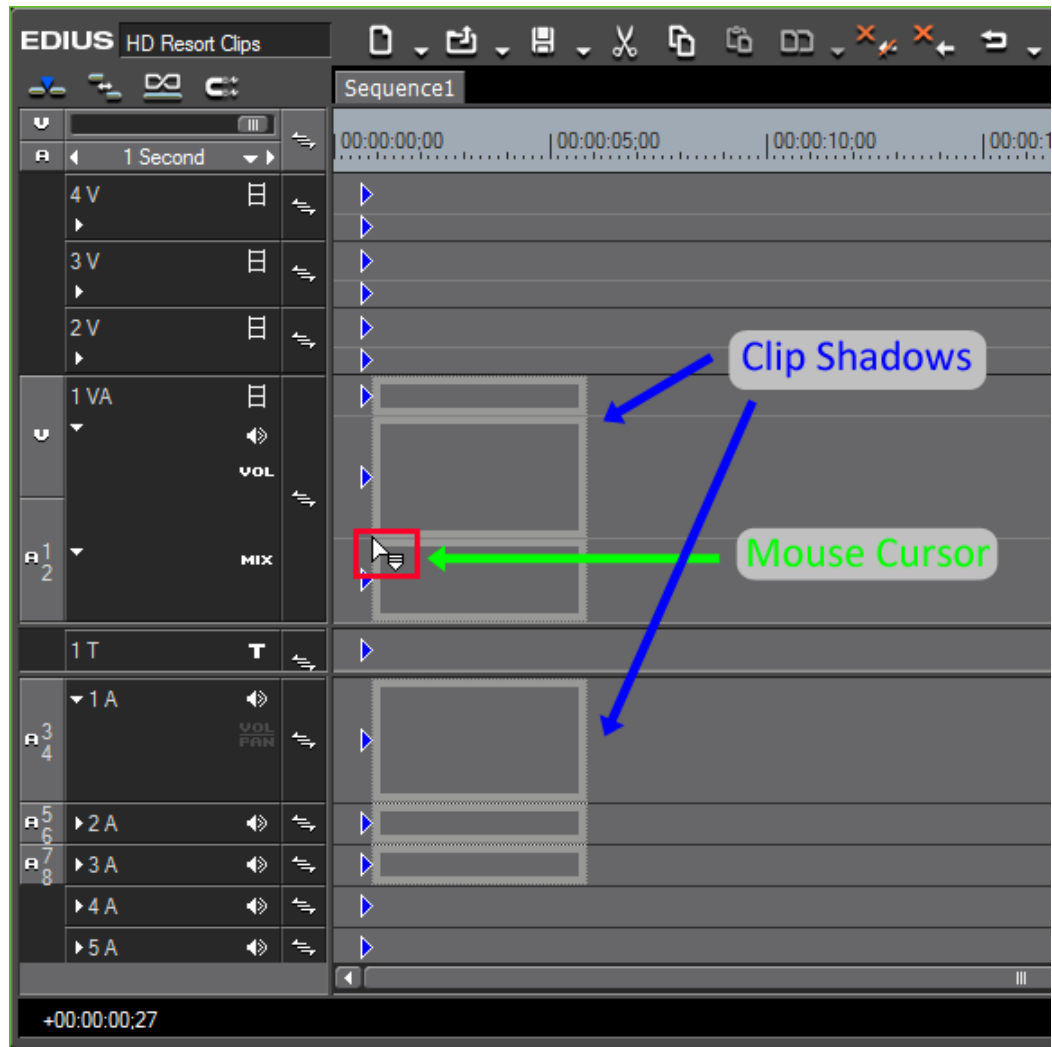
If clips are dragged from the Asset Bin and dropped on the Timeline, they may be placed on the target tracks defined by the track patches or other tracks as illustrated in the examples below.

Left Mouse Drag and Drop Clips to Target Tracks

Figure 437 depicts a clip as it is dragged (with the left mouse button) from the Asset Bin to the Timeline with the mouse cursor in the 1VA track to which the video track patch and the Audio 1/2 track patch are assigned.

In this case, the clip shadows appear only in the tracks with track patches. If the left mouse button is released while the shadows are in these tracks, the clip video and audio channels will be assigned to the tracks with the video and audio track patches.

Figure 437. Drag Clip to Target (Tracks with Track Patches) Tracks



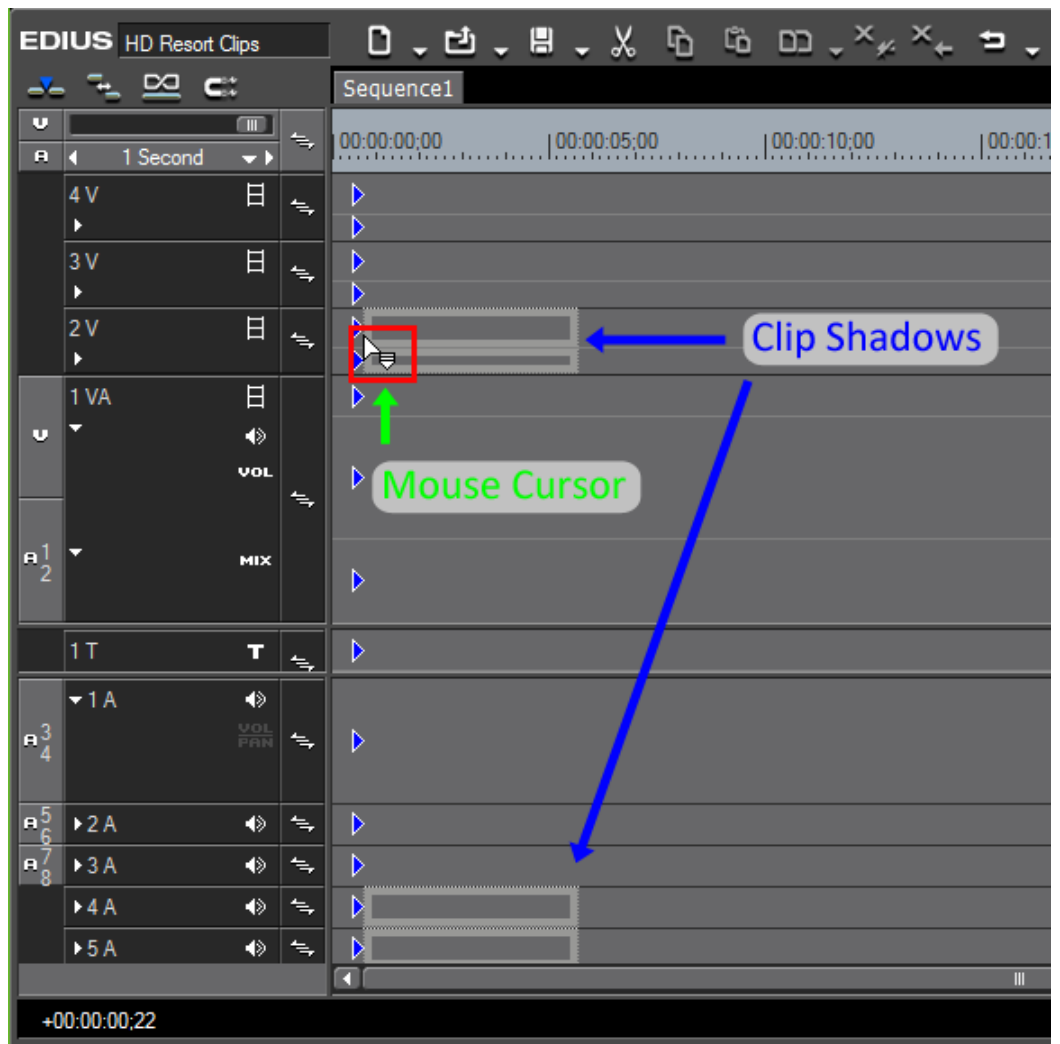
Left Mouse Drag and Drop Clips to Non-Target Tracks

In [Figure 438](#), a clip is dragged from the Asset Bin to the Timeline; however, in this case, the cursor is in a track other than a target track.

With the cursor in the 2V track, the video clip shadow appears in this track and the audio clip shadows appear in the first non-target audio tracks (4A and 5A). If the left mouse button is released while the shadows are in these tracks, the clip video and audio channels will be assigned to these non-target tracks.

Note In this example, the available non-target audio tracks are fewer than required to accommodate the eight (8) audio channels specified in the project settings. Additional A tracks are automatically added to accommodate the number of audio channels in the clip.

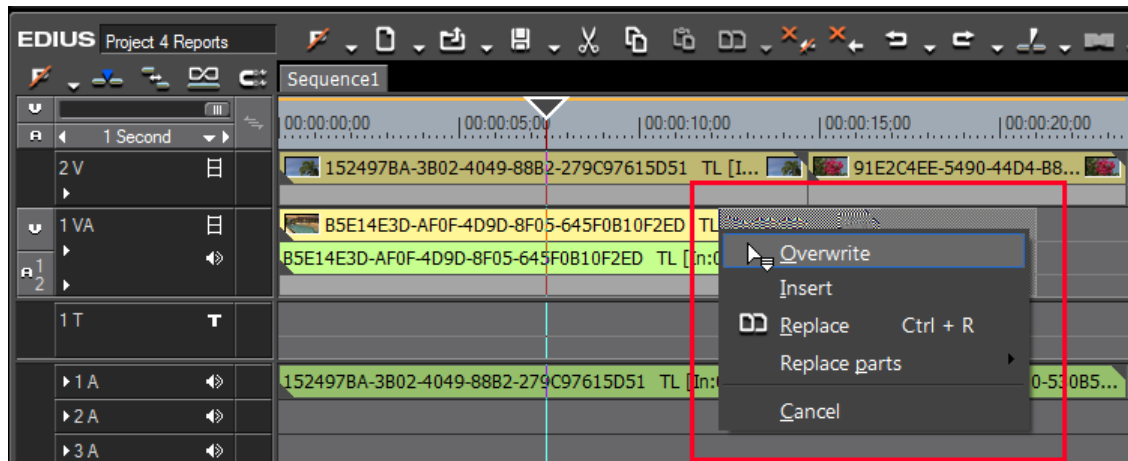
Figure 438. Drag Clip to Track Without Track Patches



Right Mouse Drag and Drop Clips

If the right mouse button is clicked while dragging clips from Explorer, the Asset Bin, the Player or the Timeline, a menu appears when the right mouse button is released and the clip is dropped (see [Figure 439](#) for an example).

Figure 439. Right Mouse Button Drag and Drop Menu



The operations performed by the Overwrite, Insert and Replace menu items are dependent upon the track patch assignments.

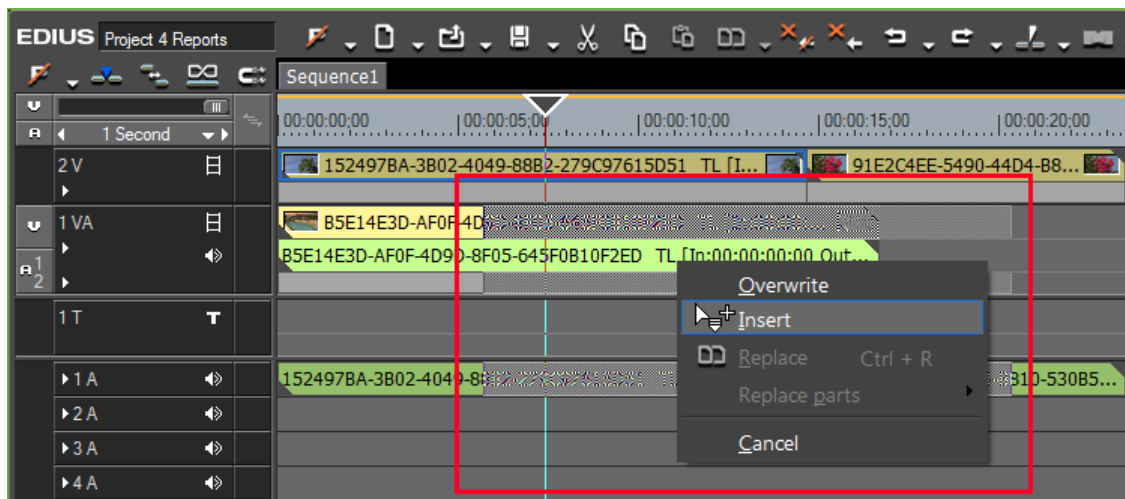
Note When multiple clips are selected, the Replace menu items are disabled.

[CTRL]+Right Mouse Drag and Drop Timeline Clips

When the [CTRL] key is pressed while holding down the right mouse button and dragging a Timeline clip, a copy of the clip is made and the selected menu action applies to the copy. See [Figure 440](#).

The operations performed by the Overwrite, Insert and Replace menu items are dependent upon the track patch assignments.

Figure 440. CTRL + Right Mouse Button Drag and Drop Menu

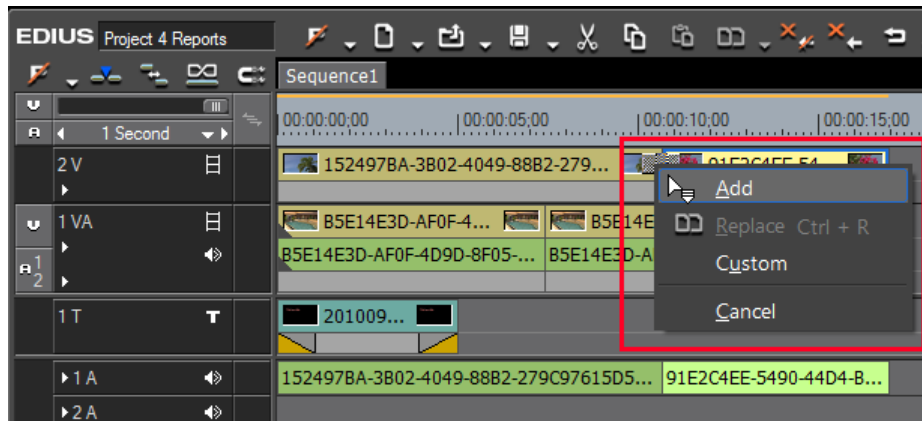


Note The mouse cursor has a + symbol on it which indicates the clip has been copied and the menu selection affects the copy.

Right Mouse Drag and Drop Transition

If a transition or audio cross fade is dragged and dropped between two clips on the Timeline while holding down the right mouse button, the menu depicted in [Figure 441](#) appears.

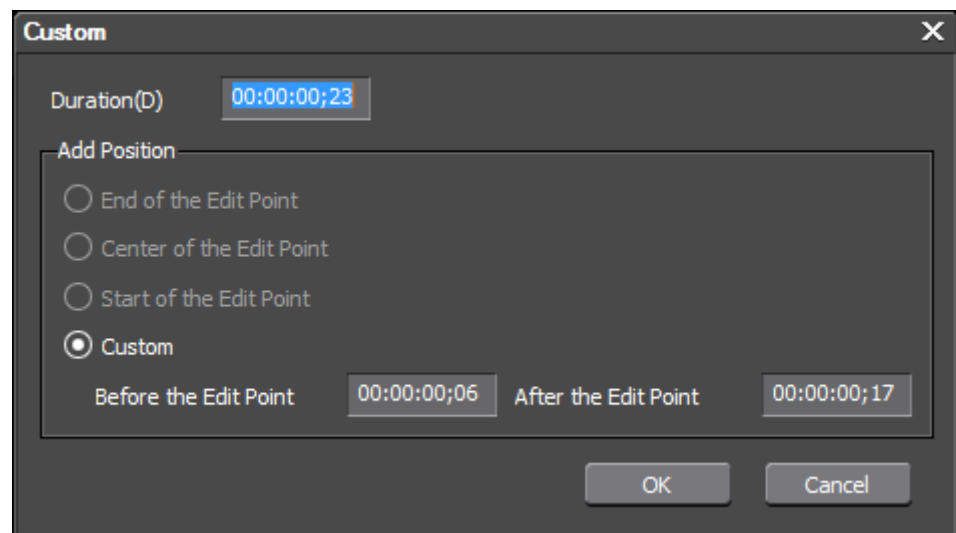
Figure 441. Right Mouse Button Transition Drag and Drop Menu



If no transition/cross fade exists between the clips, the Add option is enabled and the Replace option is greyed out. If a transition/cross fade already exists, the Replace option is active and the Add option is greyed out.

Selecting Custom from the menu displays the Custom dialog shown in [Figure 442](#).

Figure 442. Right Mouse Button Drag and Drop Transition Custom Dialog



Settings in this dialog are enabled or disabled depending upon the status of the clips and transitions at the drop location. Select the desired transition

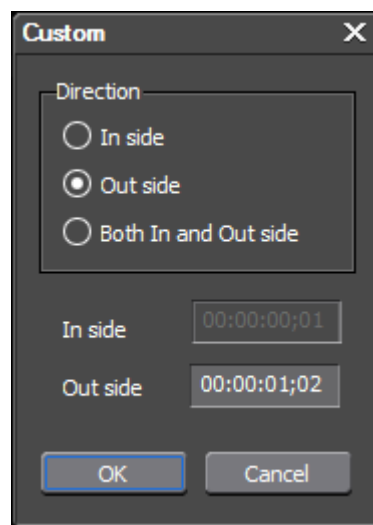
options and click the **OK** button to place the transition or cross fade with these settings.

Right Mouse Drag and Drop Transition Between Keyers

If a transition is dragged and dropped between keyer effects while holding down the right mouse button, a menu appears similar to the one depicted in [Figure 441](#). The available options are dependent upon whether or not keyer transitions already exists.

If the Custom option is enabled and selected from the menu, the Custom dialog shown in [Figure 443](#) appears.

Figure 443. Right Mouse Drag and Drop Keyer Transition Custom Dialog

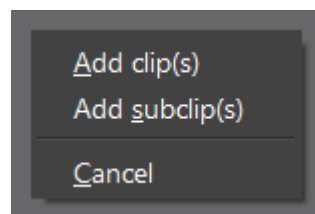


Select the desired keyer transition options and click the **OK** button to add the custom keyer transition.

Right Mouse Drag and Drop Clips from Timeline to Asset Bin

When the right mouse button is held down while dragging clip(s) from the Timeline to the Asset bin, the menu illustrated in [Figure 444](#) appears when the clip(s) are dropped in the Asset Bin.

Figure 444. Right Mouse Drag and Drop from Timeline to Asset Bin

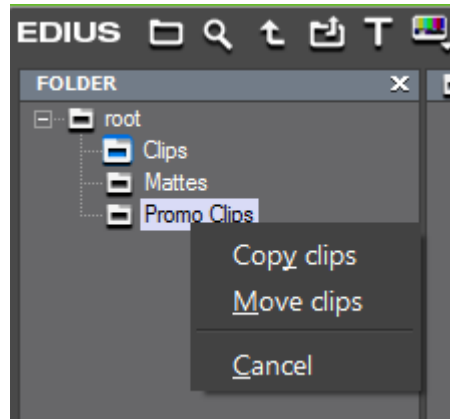


If the clip(s) have been trimmed or cut, they may be added as subclips. Select the desired option from the menu.

Right Mouse Drag and Drop from One Bin Folder to Another

When the right mouse button is held down while dragging clip(s) from one folder in the Asset bin to another Asset Bin folder, the menu illustrated in [Figure 445](#) appears when the clip(s) are dropped on the folder.

Figure 445. Right Mouse Drag and Drop From Asset Bin Folder



Select the Copy Clips or Move Clips option as desired.

Note If clips are dragged to the same folder in which they are currently stored, the Move Clips option is disabled.

Moving Track Patches

By default, the video source channel is assigned to the 1VA track if it exists. If a 1V track exists, it is assigned to this track.

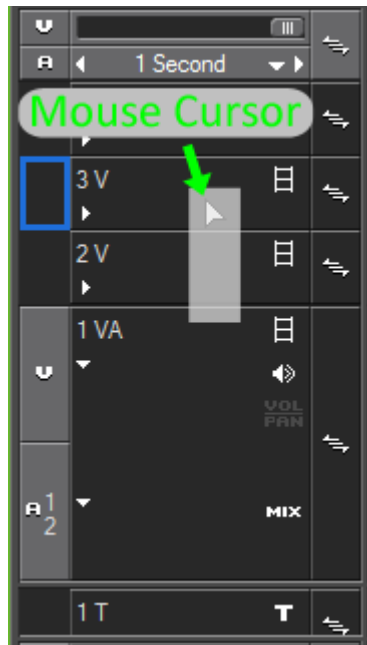
When a 1VA track exists, the audio source channels are assigned in order, beginning with the 1VA track and continuing to 1A, 2A, 3A, etc. until all audio channels are assigned. If no 1VA track exists, audio channel assignment begins with track 1A.

Note New projects and sequences will have default track patch assignments even if the track patches are moved in the current sequence.

The video and audio channel track patches may be moved to any available tracks on the Timeline by dragging them to the desired track.

Note The video channel track patch may be moved to VA and V tracks only and the audio track patches may be moved to VA and A tracks only.

Figure 446. Dragging Video Track Patch to Track 3V



To move a track patch, hold down the left mouse button on the patch you wish to move and drag it to the desired track.

As illustrated in [Figure 446](#), the track may be dragged and dropped anywhere in the track header. The blue rectangle represents the track on which the track patch will be placed when the left mouse button is released. The shadow under the cursor represents the original track patch as it is being moved.

As a track patch is moved, its connected/disconnected status is retained on the new target track.

Note An X will appear on the mouse cursor and no blue rectangle will be visible if attempting to drag a track patch to an invalid track for that patch type.

Alternative Method

The Up Arrows and Down Arrow keys may also be used to move the track patches.

To reset the track patches to the default source channel mappings, right-click on any track patch and select Reset Source Channel Mapping from the menu. This menu is displayed in [Figure 454](#) on [page 431](#).

Source Channel Connect/Disconnect

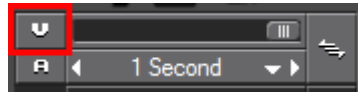
Connected channels are channels on which source material will be placed when it is inserted to a target track from the Asset Bin. If the channel is disconnected, the video or audio channels that would normally be inserted in the associated target track will not appear.

There are two ways in which source channels can be connected and disconnected; batch and track. Batch connect/disconnect operations affect all source channels of the specified type. Track-level connect/disconnect operation only affect the source channels on a particular track.

Batch Source Channel Connect/Disconnect

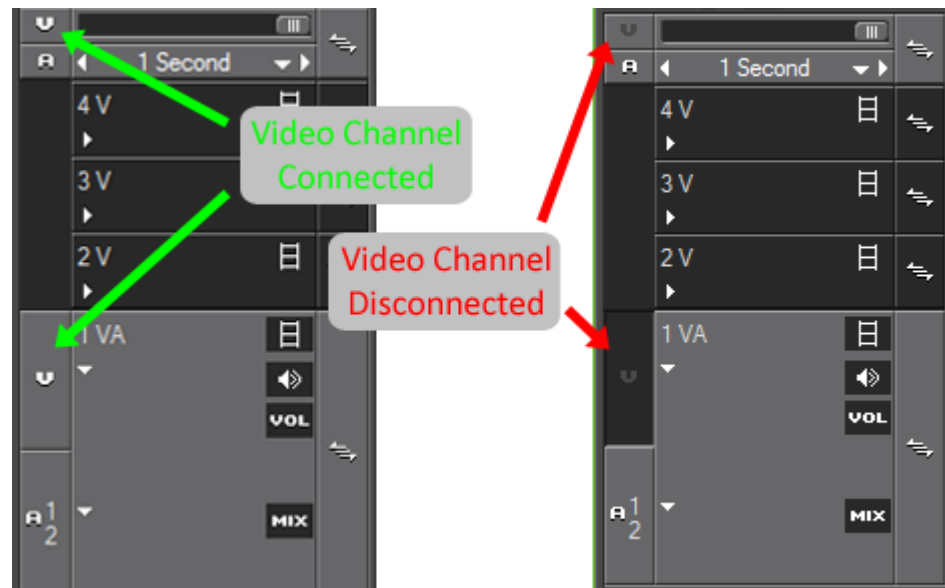
The V button highlighted in [Figure 447](#) toggles the connect/disconnect status of the **Video Track Patch** button on Timeline tracks. Each click of the button changes the video source channel status.

Figure 447. Batch Video Source Connect/Disconnect Button



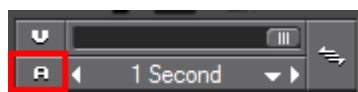
The connect/disconnect status of the video channel is indicated by the appearance of the V buttons as illustrated in [Figure 448](#).

Figure 448. Video Track Connected



The A button highlighted in [Figure 449](#) toggles the connect/disconnect status of all **Audio Track Patch** buttons on Timeline tracks.

Figure 449. Batch Audio Source Connect/Disconnect Button

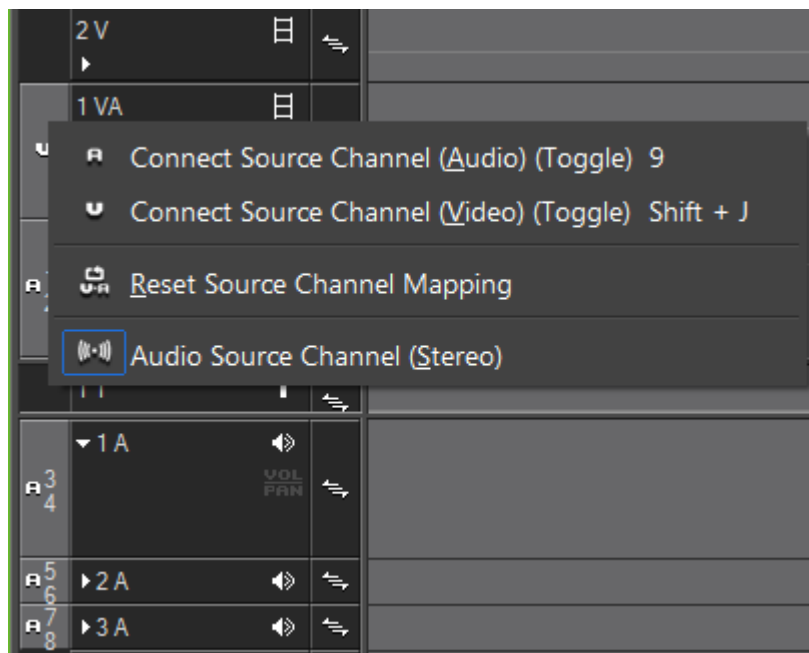


Alternative Methods

The connect/disconnect status of video and audio channels may also be toggled by right-clicking anywhere in the track patch area. This displays the menu illustrated in [Figure 450](#).

- Select Connect Source Channel (Video) from the menu or press the [SHIFT]+[J] keys on the keyboard to toggle the connect/disconnect status of the video channel.
- Select Connect Source Channel (Audio) from the menu or press the [9] key on the keyboard to toggle the connect/disconnect status of all audio channels.

Figure 450. Track Patch Right-Click Menu



Track Source Channel Connect/Disconnect

The video and audio track patches are also used to individually connect or disconnect the channels associated with the target tracks. Clicking on a track patch toggles between connected and disconnected as depicted in [Figure 451](#).

Figure 451. Track Patch Connect/Disconnect

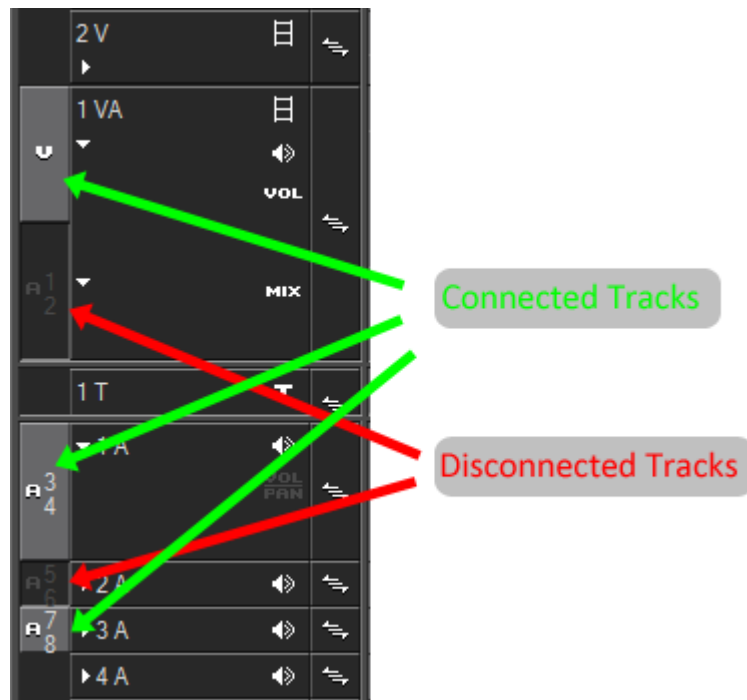


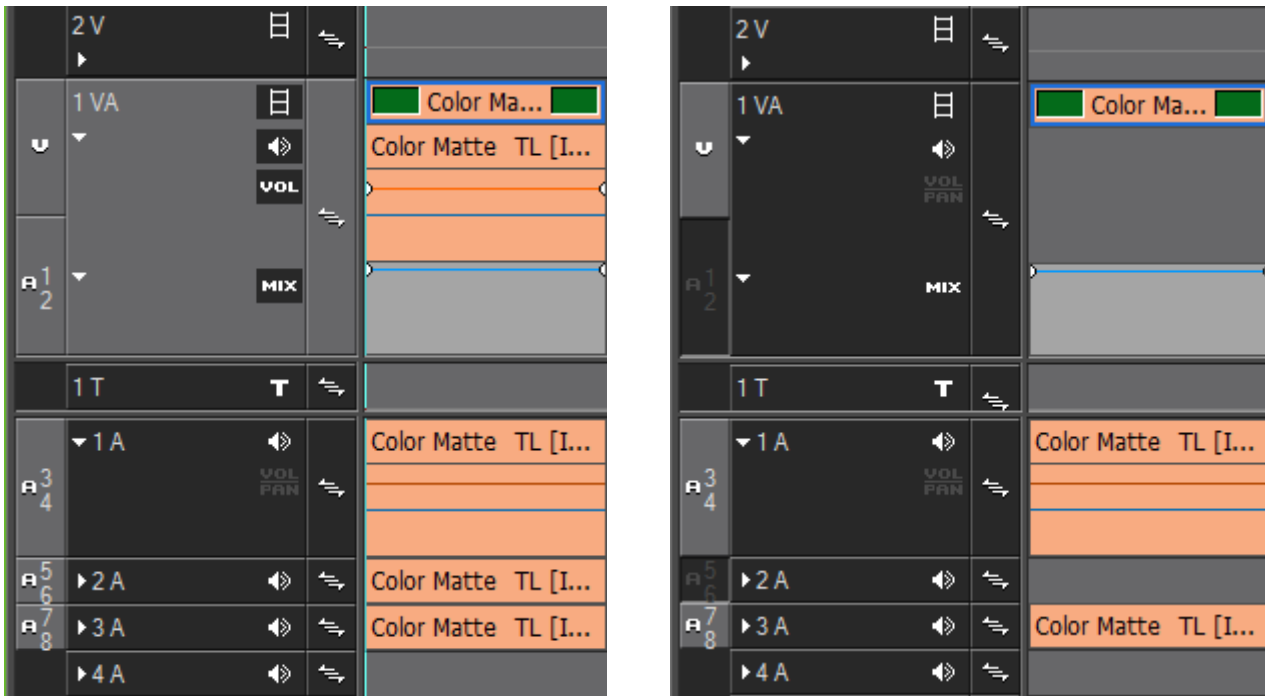
Table 5 shows the keyboard shortcut keys for toggling the connect/disconnect status of the source channels.

Table 5. Connect/Disconnect Shortcuts

Key	Function
[1]	Toggles status of Mono Channel 1 or Stereo Channels 1 and 2
[2]	Toggles status of Mono Channel 2 or Stereo Channels 1 and 2
[3]	Toggles status of Mono Channel 3 or Stereo Channels 3 and 4
[4]	Toggles status of Mono Channel 4 or Stereo Channels 3 and 4
[5]	Toggles status of Mono Channel 5 or Stereo Channels 5 and 6
[6]	Toggles status of Mono Channel 6 or Stereo Channels 5 and 6
[7]	Toggles status of Mono Channel 7 or Stereo Channels 7 and 8
[8]	Toggles status of Mono Channel 8 or Stereo Channels 7 and 8
[9]	Toggles status of audio source channels
[0]	Toggles status of video source channel

Figure 452 shows the same clip inserted to the Timeline with all source channels connected (left) and with the audio 1/2 and audio 5/6 channels disconnected.

Figure 452. Inserting Clips to Timeline with Connected and Disconnected Source Channels

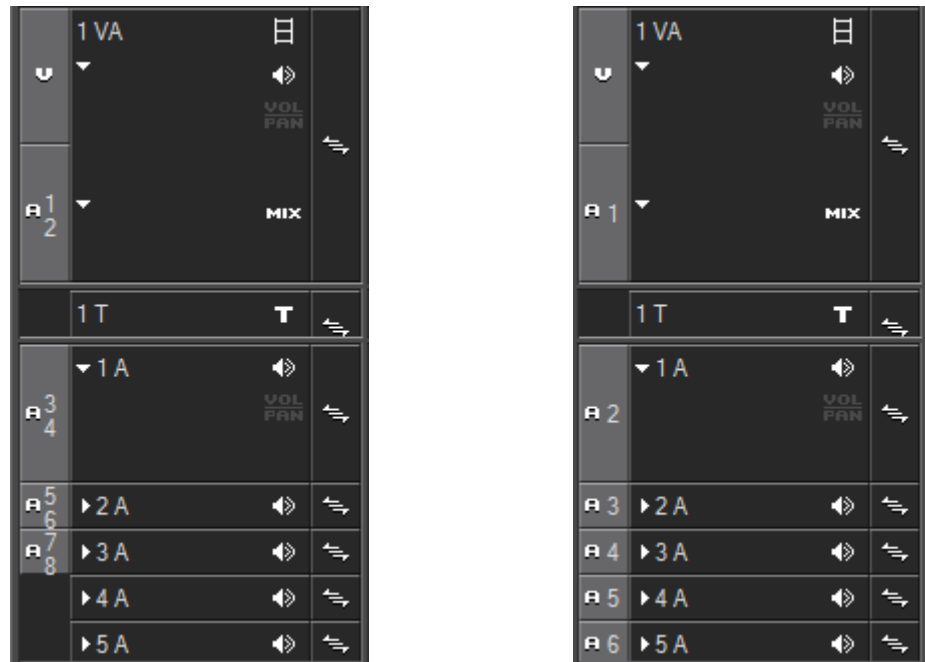


Audio Source Channel Mode

Audio track patches support stereo and mono mode. Their initial mode is determined by the project audio settings.

Figure 453 depicts the audio track patches in stereo mode (on the left) and mono mode (on the right).

Figure 453. Audio Track Patches Stereo and Mono Mode

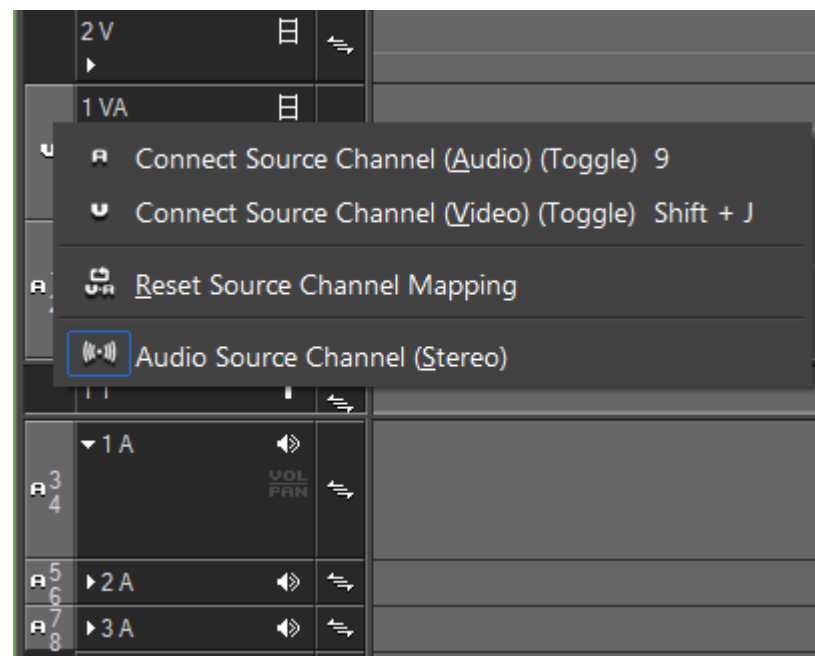


To change the audio mode associated with the audio track patches, do the following:

1. Right click on any track patch.

The menu shown in [Figure 454](#) appears.

Figure 454. Track Patch Right-Click Menu.



2. Select Audio Source Channel from the menu.

The audio source channel mode toggles between Stereo and Mono as indicated by the icon preceding the Audio Source Channel menu option.

 - Stereo Mode

 - Mono Mode

Note The default audio channel mode from the project settings is displayed in parentheses after the Audio Source Channel menu option. In the example above, (Stereo) is displayed.

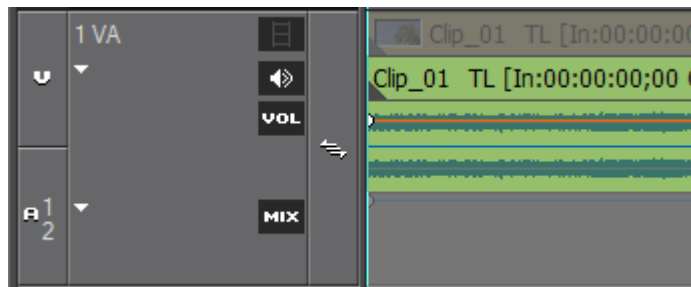
Note In mono mode, if there are not sufficient A tracks to accommodate the number of audio channels specified in the project settings, additional A tracks may need to be added before switching audio source channel modes.

Video Mute -

This button toggles the video mute/video play status. With video mute on, video on the track will not be played.

With video mute enabled, the video clip on the selected track is dimmed and will not play (see [Figure 455](#)).

Figure 455. Video Mute Enabled



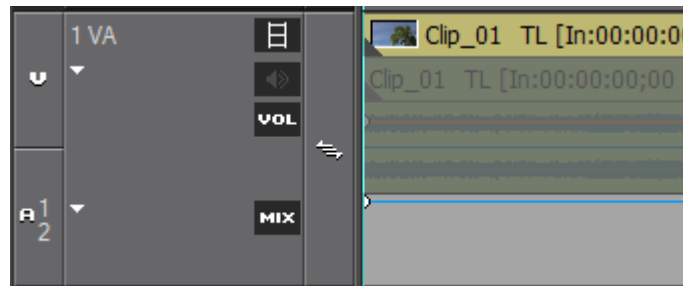
Pressing **[SHIFT]+[W]** on the keyboard also toggles the video mute on and off for all selected video tracks.

Audio Mute -

This button toggle audio mute on and off. When audio mute is on, no audio is heard when the track is played.

With audio mute enabled, the audio clip on the selected track is dimmed and will not play (see [Figure 456](#)).

Figure 456. Audio Mute Enabled



Pressing **[SHIFT]+[S]** on the keyboard also toggles the audio mute on and off for all selected tracks.

Audio Expand

For the discussions below concerning the **Audio Expand**, **VOL/PAN**, **Mixer Expand** and **MIX** buttons, refer to [Figure 457](#).

Figure 457. Track Panel Expand Buttons



As depicted in [Figure 457](#), VA tracks have two expand buttons to expand the audio area and the mixer area. V tracks have only a **Mixer Expand** button and A tracks have only an **Audio Expand** button.

The **Audio Expand** button [\triangleright/∇] toggles the display of the **VOL/PAN** button on and off and expands or contracts the track header accordingly.

Pressing **[ALT]+[S]** on the keyboard also toggles the **VOL/PAN** button on and off.

VOL/PAN -

This button toggles between volume (VOL) adjustment mode, pan (PAN) adjustment mode and VOL/PAN off.

For detailed information about adjusting the volume and pan settings, see [Adjusting Volume and Pan on page 916](#).

Mixer Expand

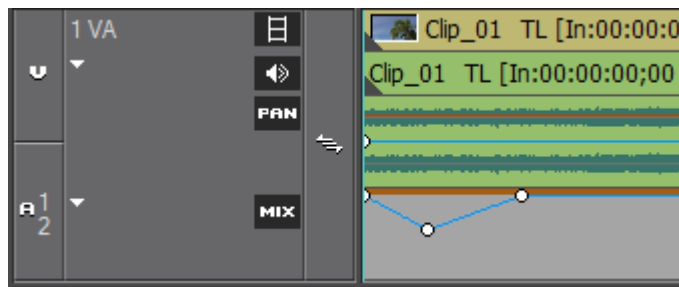
The **Mixer Expand** button [\triangleright/∇] toggles the display of the **MIX** button on and off and expands or contracts the track header accordingly.

Pressing **[ALT]+[W]** on the keyboard also toggles the **MIX** button on and off.

MIX -

This button toggles transparency adjustment mode on and off. [Figure 458](#) shows the track with transparency adjustment mode on as indicated by the large grey panel at the bottom of the track and the transparency rubber band. For more information, see [Transparency Adjustments on page 820](#).

Figure 458. Track Panel - Transparency On



Title -

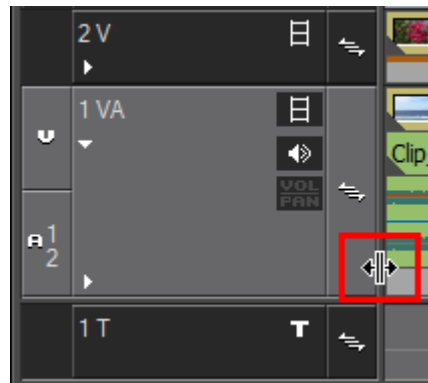
This button toggles the display of titles on and off. This button appears only in a T (title) track.

Note Enable both Video Channel and Audio Channel in a VA track in order to place video and audio in the track.

Adjust Track Panel Width

To change the width of the track panel, position the cursor at the right edge of the track panel (the cursor shape changes as indicated in [Figure 459](#)). Drag the edge of the track panel in the desired direction.

Figure 459. Adjust Track Panel Width



Note All track panels have the same width. It does not matter on which track panel the cursor is positioned. Dragging the edge adjusts the width of all track panels.

Adjust Track Panel Height

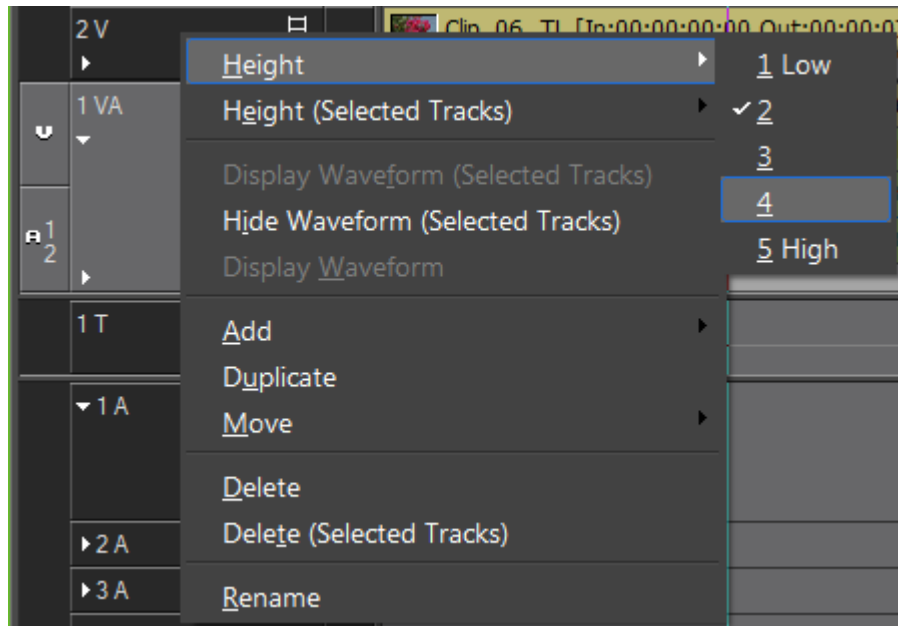
Track panel height may be adjusted for individual panels or for all panels simultaneously.

To adjust individual track panel height, follow these steps:

1. Right-click on the track panel to be adjusted.
2. Select Height>{height unit} from the menu as illustrated in [Figure 460](#).

Note Track height may be adjusted from 1 height unit to 5 height units which may vary by track. The currently selected track height is indicated by the check mark.

Figure 460. Adjust Track Panel Height

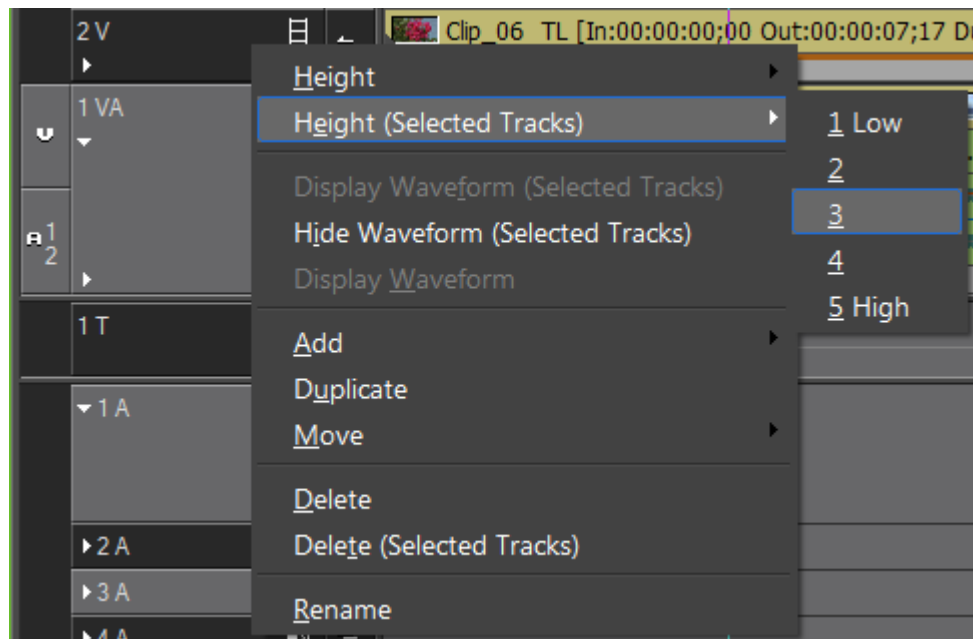


The track height is changed according to your selection.

To adjust the height of all selected tracks, do the following:

1. Right-click on any selected track panel.
2. Select Height (Selected Tracks)>{height unit} from the menu as illustrated in [Figure 461](#).

Figure 461. Adjust Selected Tracks Panel Height

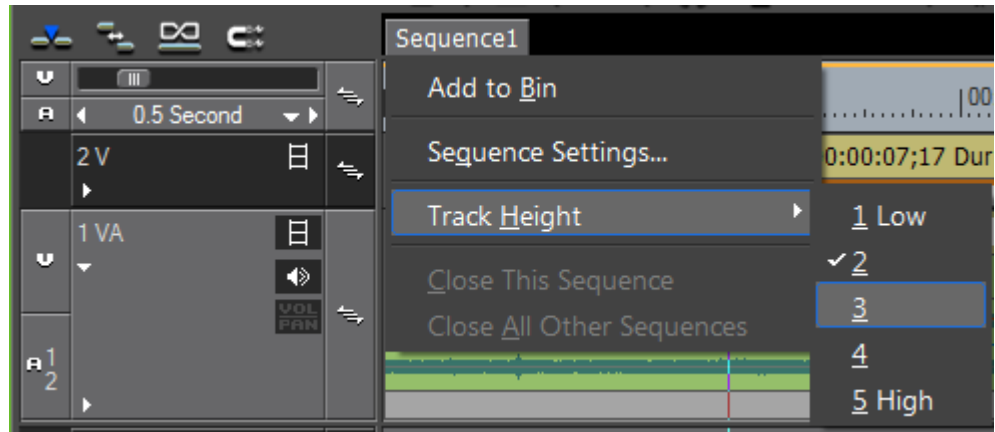


The track height of all selected tracks is changed according to your selection.

To adjust the height of all tracks simultaneously, do the following:

1. Right-click on the sequence tab.
2. Select Track Height>[height unit] from the menu as illustrated in [Figure 462](#).

Figure 462. Adjust Height of All Tracks

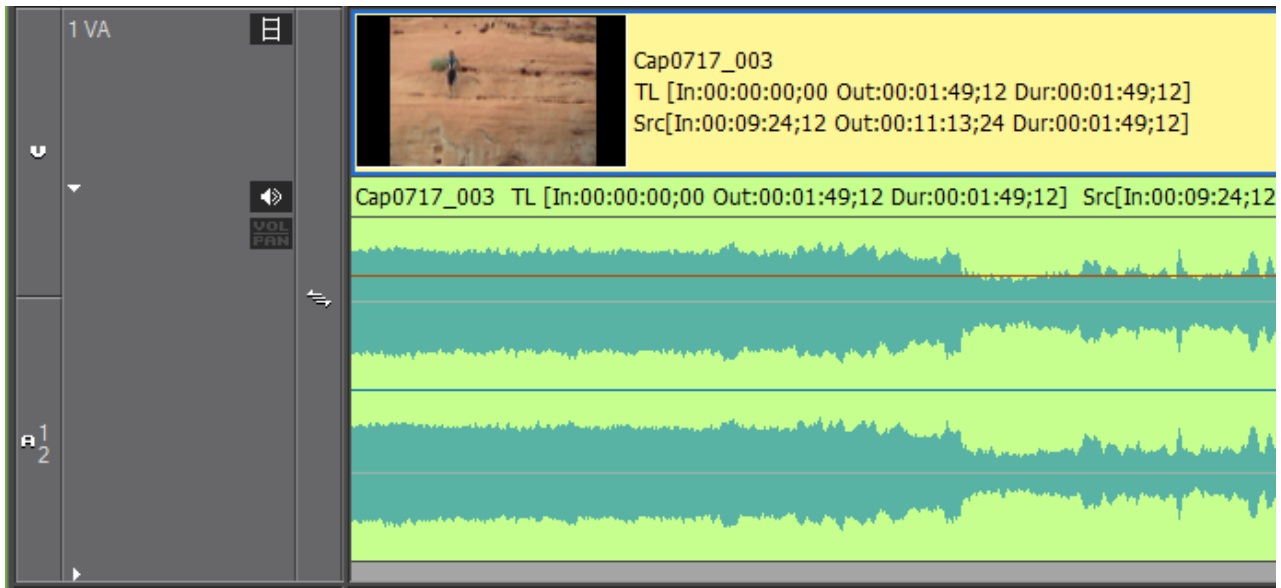


The height of all tracks is adjusted according to your selection.

Note Tracks height will be adjusted according to current expand settings.

When viewing waveforms, it is often desirable to increase track height in order to better view the peaks and valleys in audio waveforms as illustrated in [Figure 463](#).

Figure 463. Track Height of 5 with Waveform



Track Operations

Track operations deal with naming, copying, adding and deleting tracks in the Timeline.

Change Track Name

The default track names are:

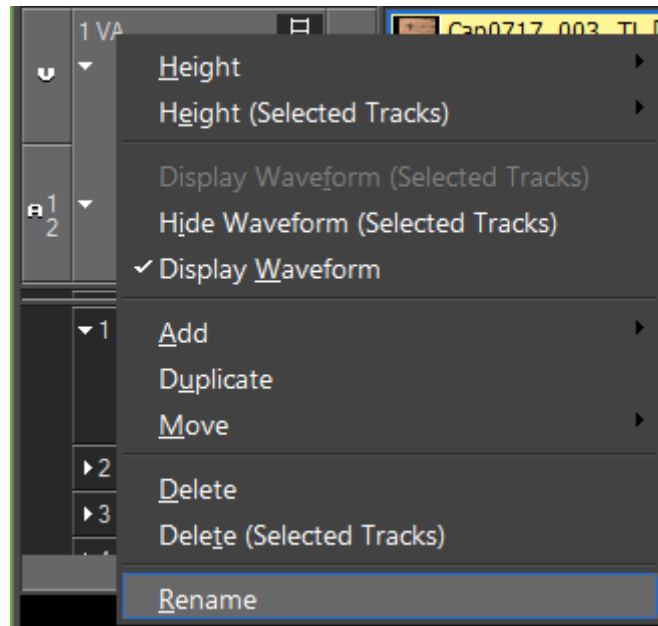
- V - Video Track
- VA - Video/Audio Track
- A - Audio Track
- T - Title Track

These track names may be changed, if desired. Track names may be up to 30 characters in length. Multiple tracks may have the same name.

To change a track name, do the following:

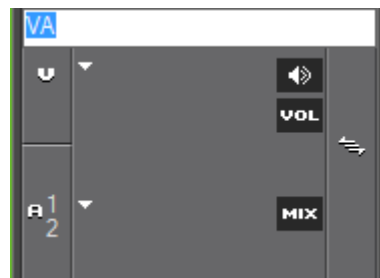
1. On the track panel, right-click on the track panel of the track for which you wish to change the name.
2. Select Rename from the menu as depicted in [Figure 464](#).

Figure 464. Track Panel Menu - Rename Track



The current track name appears in an edit box as shown in [Figure 465](#).

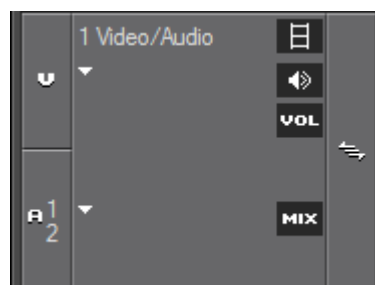
Figure 465. Change Track Name



3. Enter the new track name and press the [ENTER] key.

The track name is changed as shown in [Figure 466](#).

Figure 466. New Track Name



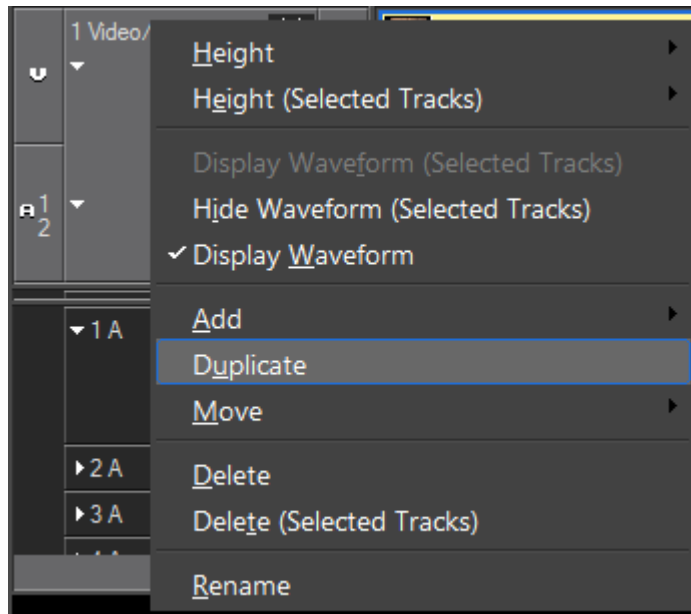
Note When a track is duplicated, the track name is also duplicated.

Copy Tracks

To copy a track, follow these steps:

1. Right-click on the track panel of the track you wish to copy.
2. Select Duplicate from the menu (see [Figure 467](#))

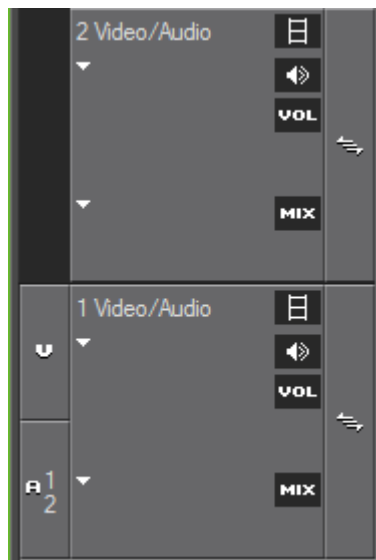
Figure 467. Track Menu - Duplicate



The selected track is copied in the right-clicked panel (see [Figure 468](#)).

Note The track number increments on the copied track.

Figure 468. Copied Track



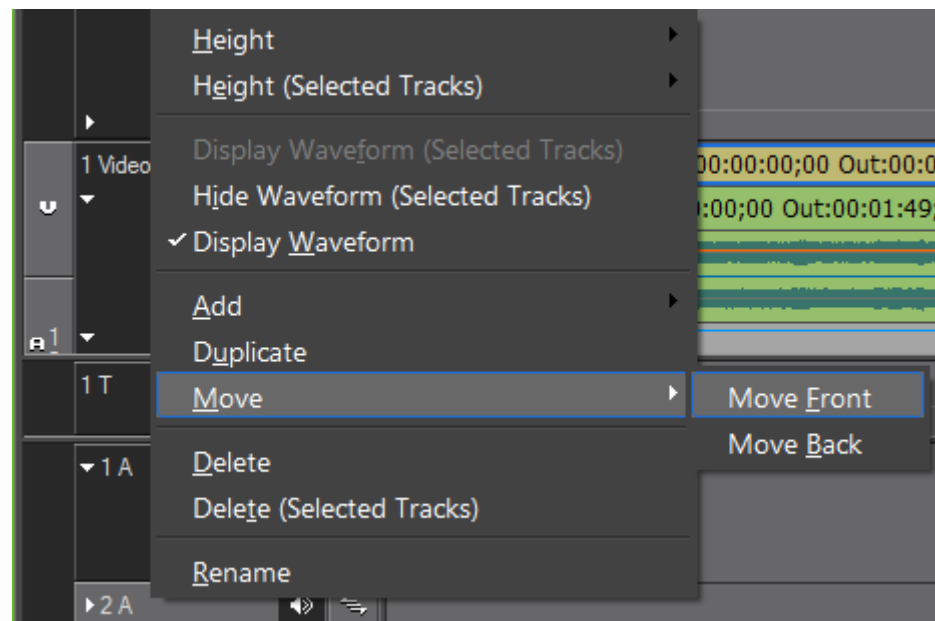
Move Tracks

To move a track, follow these steps:

Note The relative order of track types is maintained when moving tracks. V and VA tracks are at the top; T tracks come next and, A tracks are at the bottom of the track panel. You may switch the order of V and VA tracks, multiple T tracks or multiple A tracks; however, you cannot move a T track before a V or VA track nor an A track before a T, V or VA track.

1. Right-click the track panel to be moved.
2. Select Move>Move Front or Move>Move Back from the menu as illustrated in [Figure 469](#).
 - Move Front - moves the selected track up in the track panel order relative to other tracks of the same type.
 - Move Back - moves the selected track down in the track panel order relative to other tracks of the same type.

Figure 469. Track Panel - Move Tracks

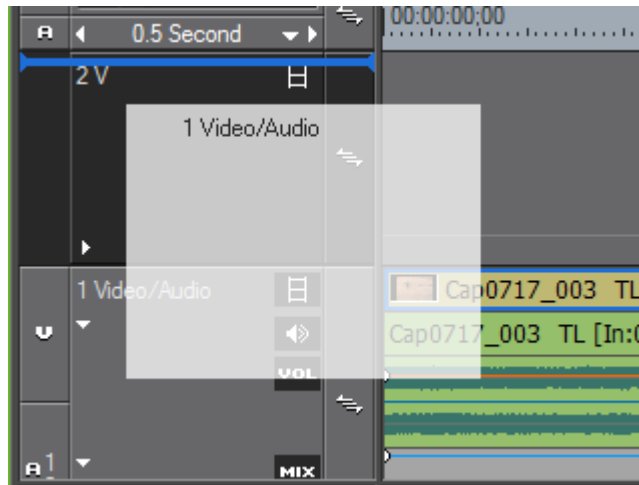


Note A track that is moved is assigned a new track number to indicate its position with respect to other tracks of the same type.

Alternative Method:

Drag and drop the track in the desired position in the track panel as illustrated in [Figure 470](#). The blue line represents the position to which the track will be moved.

Figure 470. Drag and Drop to Move Track



Note Tracks moved in this manner may be reordered only with respect to tracks of the same type as explained above.

Add Tracks

To add tracks to the Track Panel, do the following:

1. Right-click on an existing track of the type (V, VA, T or A) you wish to add.
2. Select Add>Add {track type to location} from the menu as shown in [Figure 471](#).

If a VA or V track was right-clicked to initiate the track add process, the following menu options are available:

- Add VA Track Above - adds VA track(s) above the track which was right-clicked.
- Add V Track Above - adds V track(s) above the track which was right-clicked.
- Add VA Track Below - adds VA track(s) below the track which was right-clicked.
- Add V Track Below - adds V track(s) below the track which was right-clicked.

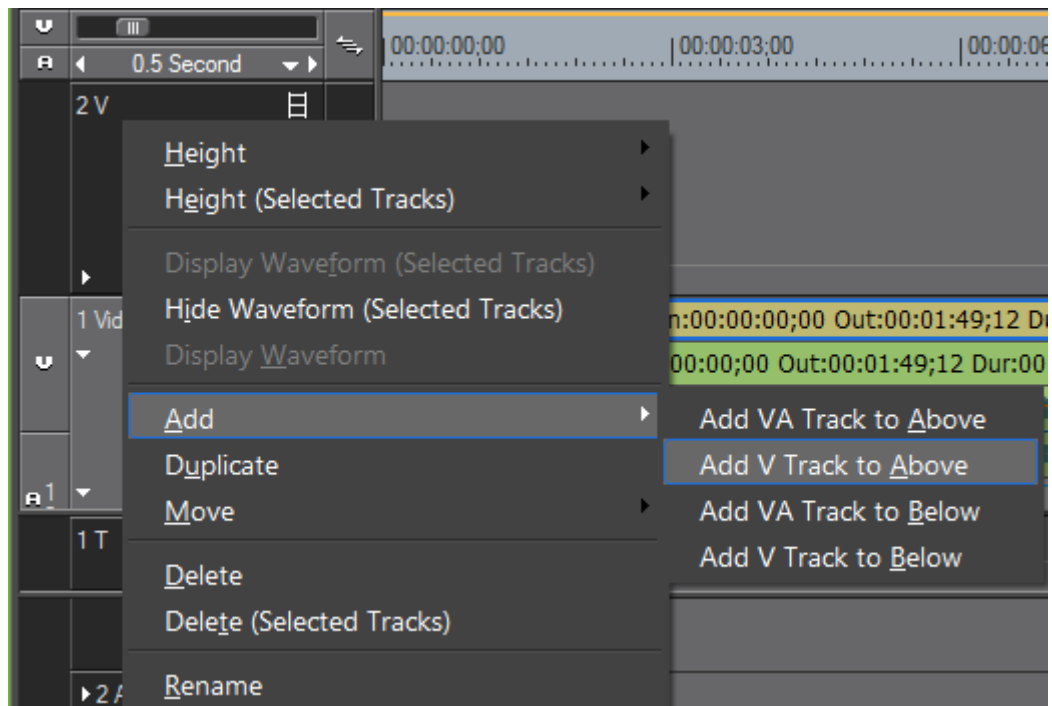
If a T track was right-clicked to initiate the track add process, the following menu options are available:

- Add T Track Above - adds T track(s) above the track which was right-clicked.
- Add T Track Below - adds T track(s) below the track which was right-clicked.

If an A track was right-click to initiate the track add process, the following menu options are available:

- Add A Track Above - adds A track(s) above the track which was right-clicked.
- Add A Track Below - adds A track(s) below the track which was right-clicked.

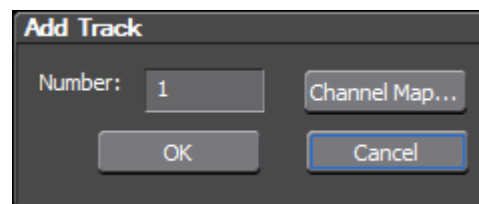
Figure 471. Track Panel Menu - Add Track



The Add Track dialog shown in [Figure 472](#) appears.

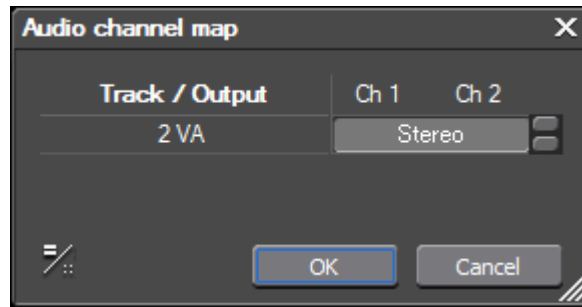
3. Enter the number of tracks of the selected type to be added and click the **OK** button.

Figure 472. Track Panel Add Track Dialog



Note If desired, you may also change the audio channel mapping for the new track by clicking the **Channel Map...** button as shown in [Figure 473](#).

Figure 473. New Track Audio Channel Map Dialog

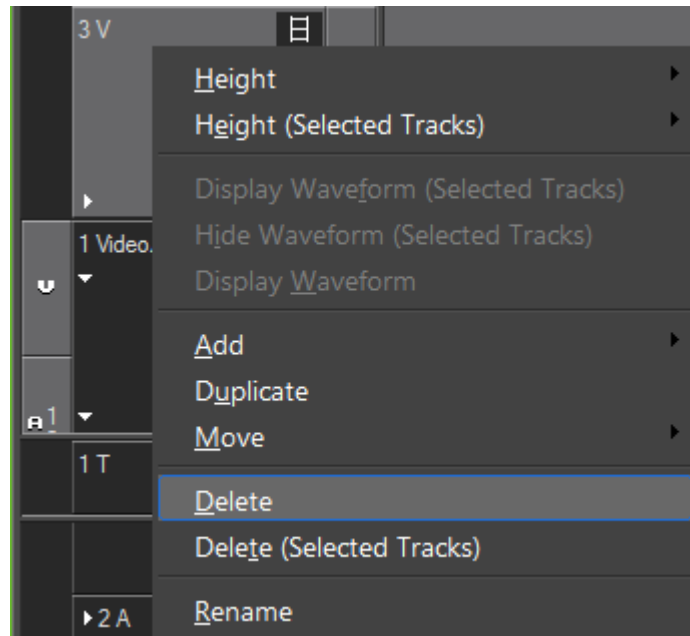


Delete Tracks

To delete a track from the Track Panel, do the following:

1. Right-click on the track to be deleted.
2. Select Delete from the menu as shown in [Figure 474](#).

Figure 474. Track Panel Menu - Delete

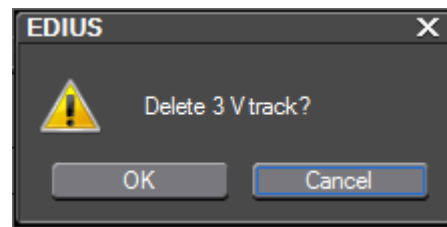


If the track has no clips on it, it is deleted immediately.

If the track has clips on it, the dialog in [Figure 475](#) appears.

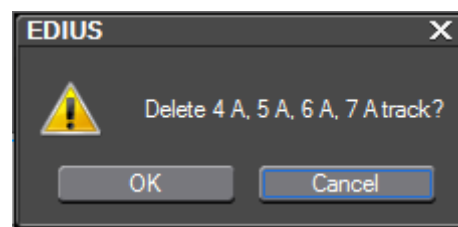
3. Click the **OK** button to delete the track.

Figure 475. Track Delete Confirmation Dialog



Note Select Delete (Selected Tracks) from the menu to delete all selected tracks. The confirmation dialog illustrated in [Figure 476](#) appears when multiple tracks are selected?

Figure 476. Delete Selected Tracks Confirmation



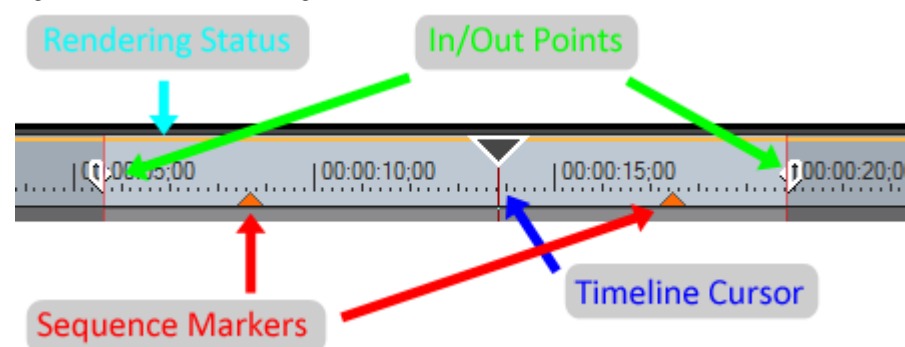
Timeline Scale Settings

This section describes the markings that may appear on the Timeline scale and the Timeline time scale settings.

Timeline Scale Markings

The marking on the Timeline are illustrated in [Figure 477](#).

Figure 477. Timeline Markings



Rendering Status

The rendering status line indicates the rendering requirements or status for a clip on the Timeline. The line color indicates the status as follows:

Blue

The area should play back in real-time (no rendering required).

Aqua Blue

Clip will playback in real-time with no rendering (rendering may be required in certain circumstances).

Green

The area has been rendered to a temporary file.

Orange

The area may not play back in real-time (this area is considered a loaded area).

Red

Real-time playback was attempted for this area but failed (this area is considered an overload area).

See [Rendering Operations on page 626](#) for more information on rendering.

In/Out Points

These points mark the In and Out points of the content that should be included in the project output. They also limit the range over which certain operations are executed.

Markers

Markers serve as chapter points when the project is output using Burn to Disc. Markers are also used to designate points on the Timeline for quick navigation.

Timeline Cursor

The Timeline cursor marks the position on the Timeline of the frame displayed in the Recorder. The cursor may be freely dragged to the left or the right to change its position.

Timeline Time Scale Settings

The time scale on the Timeline can be displayed in units ranging from 1 Frame to 60 minutes. The entire project may also be displayed without scrolling by automatically adjusting the Timeline scale to fit the project.

For information on adjusting the Timeline scale, see [Timeline Scale on page 72](#).

Clip Placement

The various methods for placing clips on the Timeline are discussed in this section.

An EDIUS project is comprised of one or more sequences and a sequence is comprised of one or more clips. A sequence is built by placing related clips on tracks on the Timeline.

There are four track types in EDIUS. They are:

- V Track - Video, still images, titles, color bar clips and matte color clips are placed on this track

Note If video clips with audio are placed on this track, the audio is disabled.

- VA Track - Video, audio, still images, titles, color bar clips and matte color clips are placed on this track
- T Track - Video, still images, titles, color bar clips and matte color clips are placed on this track. Title positions can be adjusted on this track.

Note If video clips with audio are placed on this track, the audio is disabled.

- A Track - Audio clips are placed on this track

Note If video clips with audio are placed on this track, the video is disabled and only the audio is used.

There are several ways to place and position clips on the Timeline.

Add Clips from the Asset Bin

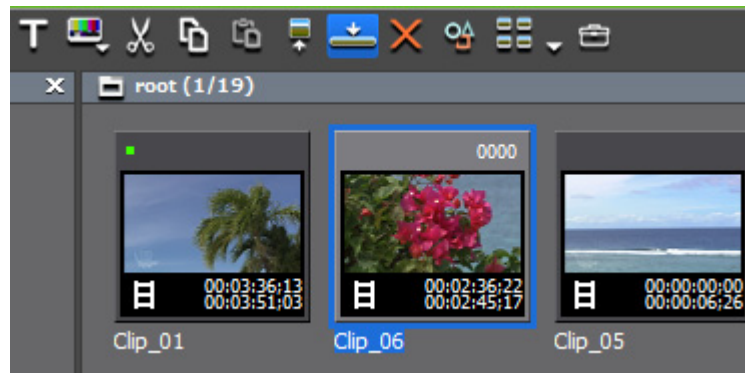
Captured or imported clips in the Asset Bin are placed on the Timeline to build EDIUS projects.

To place clip(s) in the Asset Bin on the Timeline after selecting the clip(s) in the Bin, do one of the following:

Note Clip(s) are placed on the target tracks defined by the track patches according to the source channel connect/disconnect status. See [Video and Audio Track Patches on page 416](#) and [Source Channel Connect/Disconnect on page 426](#) for more information.

- Click the **Add to Timeline** button  in the Asset Bin. See [Figure 478](#).



Figure 478. Asset Bin - Add Clip to Timeline



- Press the **[SHIFT]+[ENTER]** keys on the keyboard.
- Right-click on any selected clip in the Asset Bin and select Add to Timeline from the menu.

The clip is added to the Timeline on the target track(s) at the cursor position.

Alternative Methods:

- Play the clip in the Player and click the **Insert to Timeline**  or **Overwrite to Timeline**  button.
- Add the video displayed in the Player to the Timeline by pressing **[E]** on the keyboard.
- Move the Timeline cursor to the desired clip insertion point. Right-click a track (not the Track Panel) and select Add Clip. An Open dialog appears; navigate to the source location and click the **Open** button. The clip is placed in the Timeline at the cursor position with the cursor position as the insertion point.

Drag and Drop to Place a Clip

The following drag-and drop clip-placement methods are available.

- Drag and drop the clip from the Asset bin to the Timeline.

Note See [Inserting Clips on page 418](#) for more information on the behavior of dragging and dropping clips and track patch connect/disconnect settings.

- Play the clip in the Player and drag and drop it to the Timeline.
- Drag and drop a clip to the Recorder - the clip will also be placed in the Timeline at the cursor position with the cursor position as the insertion point.

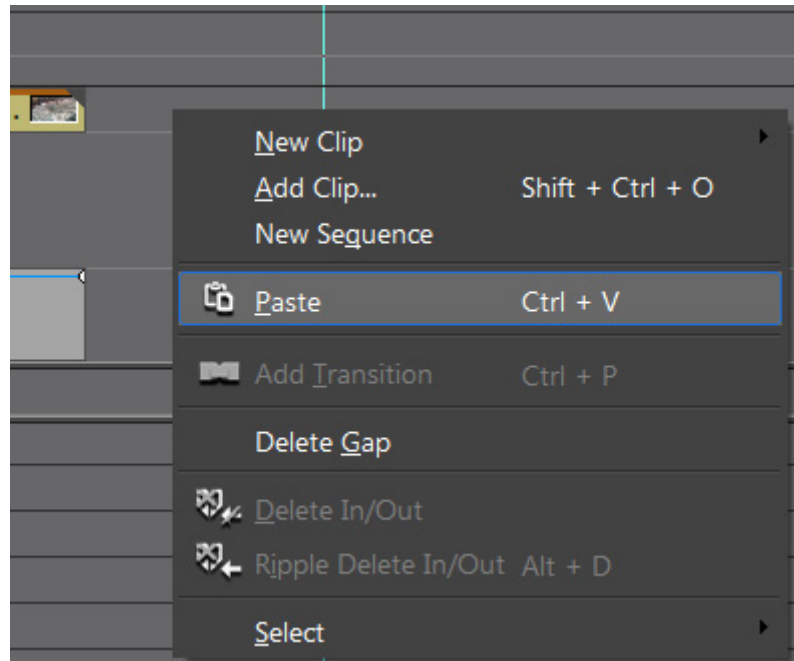
Paste from the Clipboard to Place a Clip

After cutting or copying a clip from any source, it may be pasted to the Timeline.

To paste a clip do one of the following:

- Right-click on the track where you wish to place the clip and select Paste from the menu as illustrated in [Figure 479](#).

Figure 479. Right Click Track to Paste Clip



The clip is pasted to the track which was right-clicked.

Note If the right-clicked track is a target track, clip(s) are placed on the target tracks as defined by the track patches according the source channel connect/disconnect status. See [Video and Audio Track Patches on page 416](#) and [Source Channel Connect/Disconnect on page 426](#) for more information.

- Press the **[CTRL]+[V]** keys on the keyboard.

The clip is placed to the far left of the target tracks and follows the source channel connect/disconnect status.

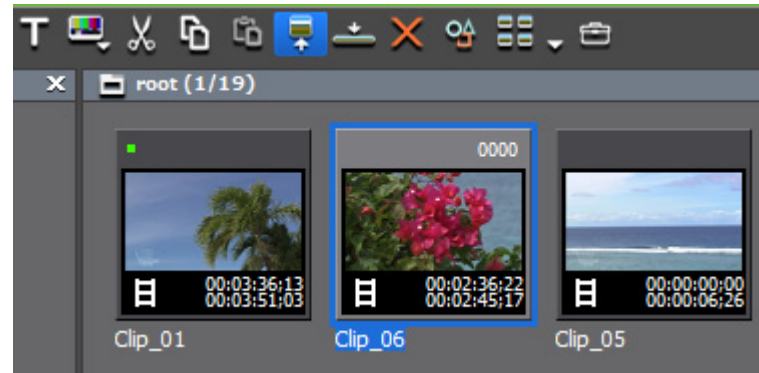
Setting In/Out Points and Placing a Clip



To set In/Out point on a clip and place it on the Timeline at the Timeline In point, do the following:

1. Select the desired clip in the Asset Bin and click the **Show in Player** button (highlighted in blue in [Figure 480](#)).

Note You may also drag and drop a clip from the Asset Bin to the Player

Figure 480. Asset Bin Show in Player Button



2. In the Player, set the desired In and Out points for the clip. See [Setting In/Out Points and Duration on page 315](#) for more information.
3. Move the Timeline cursor to the position at which you wish to place the clip on the target tracks.
4. Depending on the mode in which you wish to insert the clip, click the **Insert to Timeline**  or **Overwrite to Timeline**  button in the Player.

The clip is placed on the Timeline target tracks with the position of the Timeline cursor as the In point.

Alternative Methods:

- After setting clip In and Out points in the Player, drag and drop the clip on the Timeline.
- After setting clip In and Out points in the Player, press the **[E]** key to place the clip on the Timeline.

In and Out Points

When working with clips on the Timeline, it is often desirable to set In and Out points in order to use only a portion of the clip or to limit the range over which certain operations are executed.

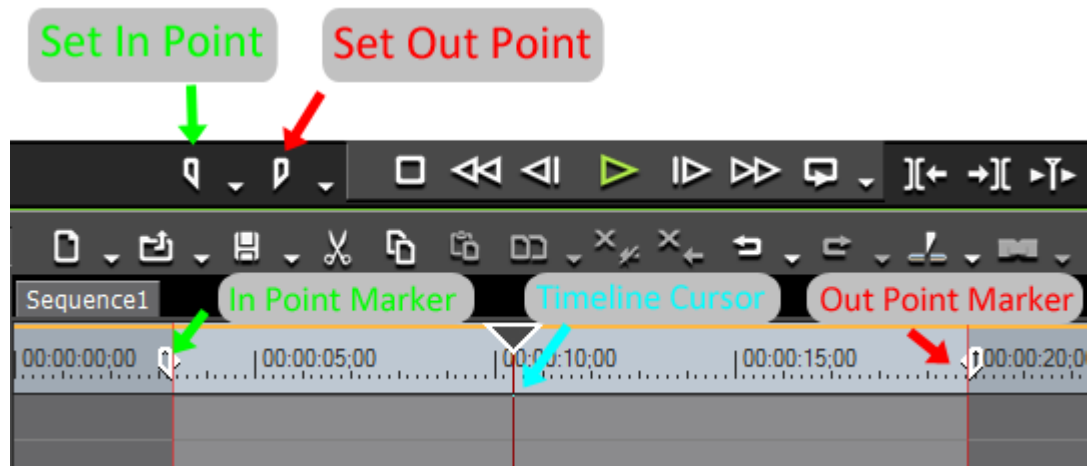
Setting In and Out Points on Timeline

Setting In and Out points on the Timeline allows you to restrict the range in which certain operations will take place, or to position a clip in the Timeline based on the In and Out points.

To set In and Out points on the Timeline, do the following:

1. Move the Timeline cursor to the position at which you wish to set the In point. Refer to [Figure 481](#).

Figure 481. Set In and Out on Timeline



2. Click the **Set In** button in the Recorder.

You may also do one of the following to set the In point.

- Right-click on the time scale, select Set In Point from the menu.
- Select Marker from the Preview window menu bar and select Set In Point from the menu.
- Press **[I]** on the keyboard.

3. Move the Timeline cursor to the position at which you wish to set the Out point.

4. Click **Set Out** in the Recorder.

You may also do one of the following to set the Out point.

- Right-click on the time scale, select Set Out Point from the menu.
- Select Marker from the Preview window menu bar and select Set Out Point from the menu.
- Press **[O]** on the keyboard.

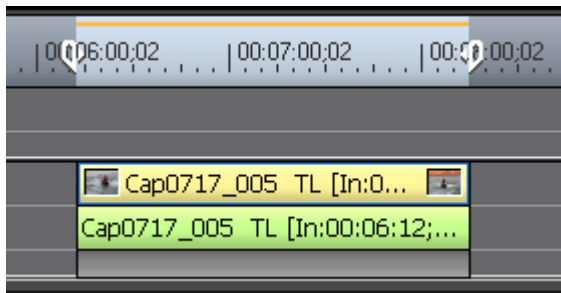
Setting In and Out Points on Ends of Clips

To set In and Out points at the beginning and end of a clip, do one of the following:

- Select a clip and select Marker>Set In/Out to Selected Clip from the Preview window menu bar.
- Select a clip and double click the time scale above the clip.
- Select a clip and press the [Z] key on the keyboard.

In and Out points are set at each end of the clip. See [Figure 482](#).

Figure 482. In and Out at End of Clip

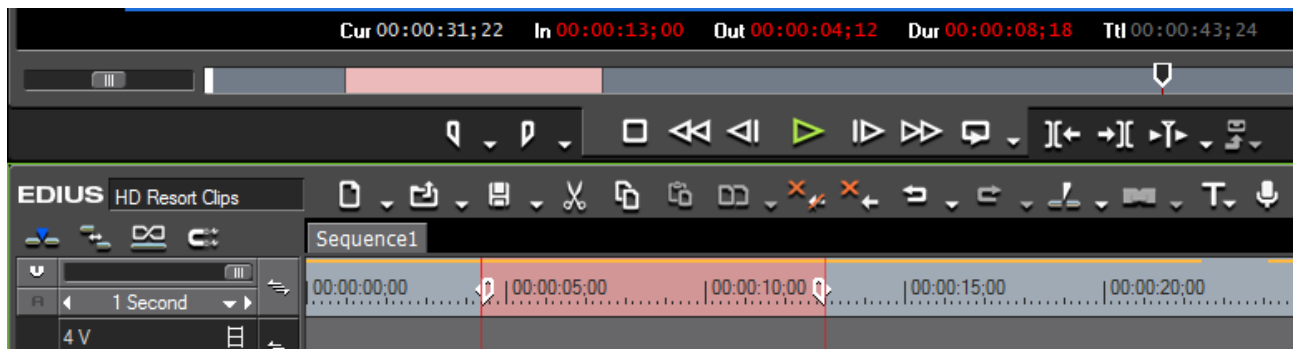


Adjusting In and Out Points

Once In and Out points have been set on the Timeline, they may be adjusted by dragging the In or Out slider to a new location.

Note If the Out point is set or moved to a position before the In point, the Timeline scale between the points is displayed in red as well as part of the timecode in the recorder as depicted in [Figure 483](#).

Figure 483. Out Point Set to Timecode Before In Point



Deleting In and Out Points on the Timeline

To delete In and Out points on the Timeline, do the following:

1. Click the list button (∇) of the **Set In** or **Set Out** button in the Recorder.
2. Select Clear In Point or Clear Out Point respectively from the menu.

Alternative Methods:

- Press the [ALT]+[I] keys to clear the In point.
- Press the [ALT]+[O] keys to clear the In point.
- Right-click on the time scale and select Clear In Point or Clear Out Point from the menu.
- Select Marker on the menu bar and select Clear In Point or Clear Out Point from the menu.

You can delete both In and Out points simultaneously by any of the following methods:

- Right-click on the time scale and select Clear In/Out Point.

Note If you select Delete In/Out Point from the menu, both the In and Out points and the clip between these points is deleted.

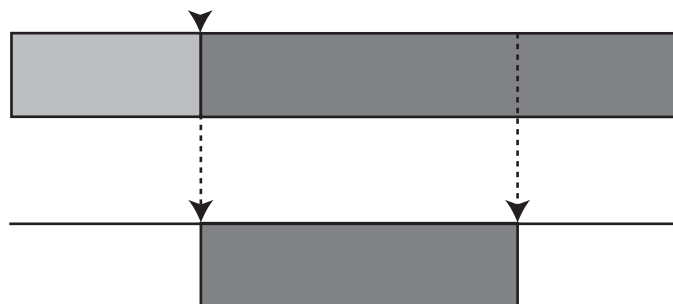
- Select Marker on the menu bar and select Clear In/Out Point.
- Press [X] on the keyboard.

Three-Point Editing

Three-point editing is the placing of a clip between the In and Out points of the Timeline as illustrated in [Figure 484](#) or the placing of a clip with In and Out points at the Timeline In or Timeline Out point.

As long as three of the four possible In and Out points (Clip In/Out and Timeline In/Out) are defined, the fourth is automatically determined as clip speed is constant.

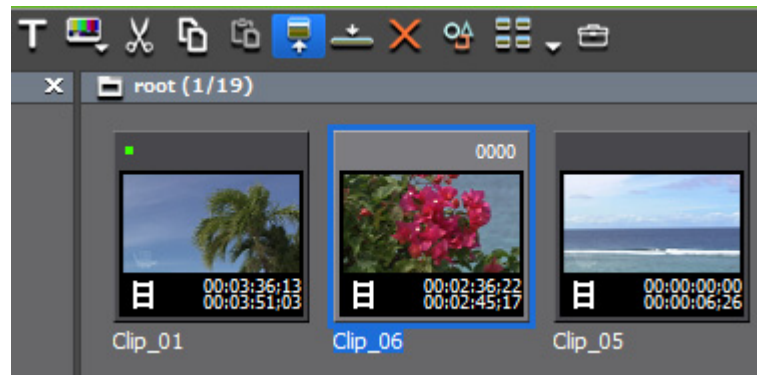
Figure 484. Three-Point Editing




To perform three-point editing, do the following:

1. Select a clip in the Asset Bin and click the **Show in Player** button (see [Figure 485](#)).

Figure 485. Asset Bin - Show in Player



Check the video in the Player and set In and Out points if necessary.

2. Set the In and/or Out points on the Timeline (see [Setting In and Out Points on Timeline on page 451](#)).
3. Click the **Insert to Timeline**  button.

Note Click the **Overwrite to Timeline**  button to replace the clip at the Timeline In/Out position.

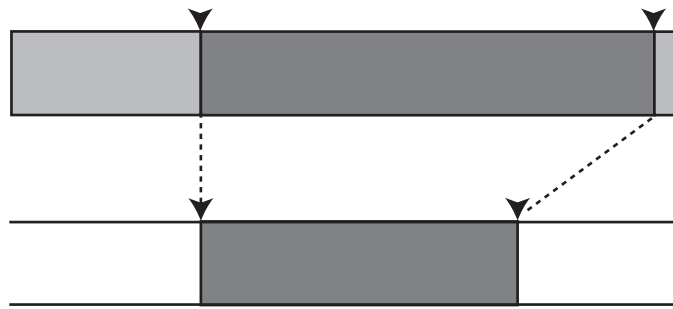
The clip is positioned between the In and Out points on the target track of the Timeline and trimmed in length (if necessary). If only one of the Timeline points was defined, the other is automatically determined based on clip length.

The playback speed of the positioned clip is unchanged.

Four-Point Editing

Four-point editing is placing the In and Out points of a clip between the In and Out points of the Timeline [Figure 486](#).

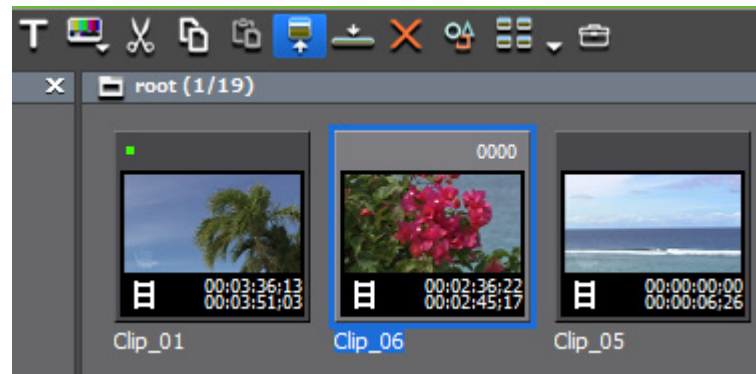
Figure 486. Four-Point Editing




To perform four-point editing, do the following:

1. Select a clip in the Asset Bin and click the **Show in Player** button (see [Figure 487](#)).

Figure 487. Asset Bin - Show in Player



Check the video in the Player and set In and Out points.

2. Set the In and Out points on the Timeline (see [Setting In and Out Points on Timeline](#) on page 451).
3. Click the **Insert to Timeline**  button.

Note Click the **Overwrite to Timeline**  button to replace the clip at the Timeline In/Out position.

The In and Out points of the clip are placed between the In and Out points of the Timeline.

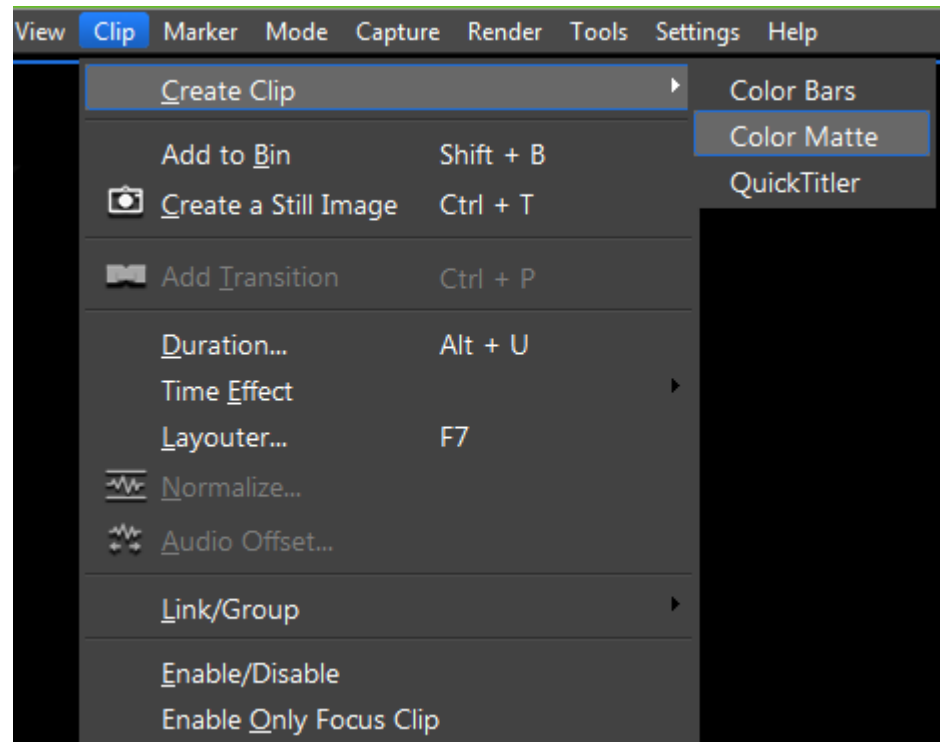
Note The playback speed between In and Out points of the clip is adjusted automatically in order to stay between the In and Out points of the Timeline. The range between In and Out points is maintained.

Placing Special Clips Between In and Out Points of the Timeline

Special clips are clips that can be created as needed and are not already found in the Asset Bin. To create and place a special clip between the Timeline In and Out points, so the following:

1. Set the desired In and Out points on the Timeline (see [Setting In and Out Points on Timeline on page 451](#)).
2. Select Clip>Create Clip from the Preview window menu bar. The menu in [Figure 488](#) appears.

Figure 488. Special Clip Menu



3. From the menu, select the special clip type you wish to create.
 - Color Bars (see [Create a Color Bar Clip on page 354](#) for more information)
 - Color Matte (see [Create a Color Matte Clip on page 357](#) for more information)
 - QuickTitrer (see [Create a Title Clip on page 361](#) for more information)

Note If other EDIUS-compatible titling applications have been installed, they may appear as options as well. Refer to the titling application documentation for information on creating title clips with these applications.

4. Create the special clip and click **Save**, **OK** or **Close** as appropriate in the special clip creation dialog.

The special clip is placed on the Timeline between the In and Out points.

Alternative Method:

1. Right-click on the area between the In and Out points on the desired track.
2. Select New Clip>{Special Clip Type} from the right-click menu to create a new special clip.
3. Create the special clip and click **Save**, **OK** or **Close** as appropriate in the special clip creation dialog.

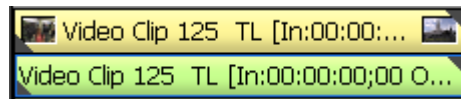
Clip Status Indicators

Clips placed on the Timeline may have the status indicators explained below depending upon editing actions and other operations performed with these clips.

End of Clip Indicator

The triangular marks in the corners at the beginning and ending of the clip (see [Figure 489](#)) indicate the entire source clip is used on the Timeline. These marks disappear when the clip is trimmed.

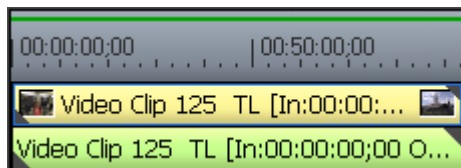
Figure 489. End of Clip Indicator



Rendering Status

The green line above the Timeline scale in [Figure 490](#) indicates the clip has been rendered. For other rendering status indicators, see [Timeline Scale Markings](#) on page 445.

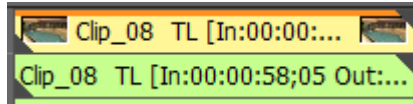
Figure 490. Rendered Clip Indicator



Filter Set

The brown line above the clip in [Figure 491](#) indicates that a video filter has been set for this clip.

Figure 491. Filter Set Indicator

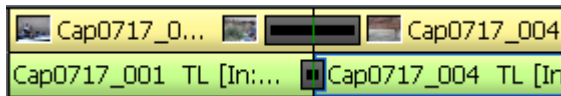


Between-Clip Transition Indicator

When a transition has been added between clips in the Timeline, the between clip indicator shown in [Figure 492](#) appears between the clips.

Note It is possible to set different transition rates for video and audio transitions.

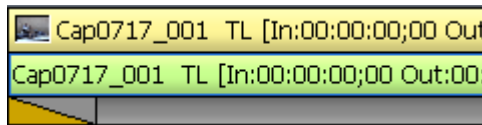
Figure 492. Between-Clip Transition Indicator



Start of Clip Transition Indicator

The yellow triangle shown in [Figure 493](#) in the lower left corner in the mixer area indicates that a transition has been set at the beginning of the clip.

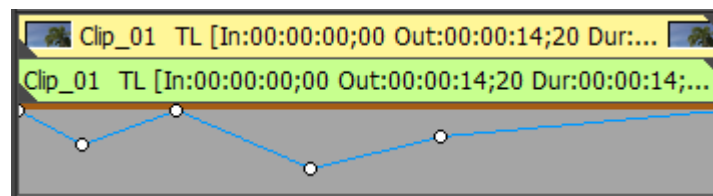
Figure 493. Beginning of Clip Transition Indicator



Transparency Rubber Band

Click the **Expand Mixer** button to display the Transparency adjustment area. Click the **Mix** button to display the Transparency rubber band as shown in [Figure 494](#). See [Transparency Adjustments on page 820](#) for more information.

Figure 494. Transparency Adjustment



Track Selection

The operation of various editing functions is affected by the selection of Timeline tracks. At least one track is usually selected; however any number of tracks up to and including all tracks on the Timeline may be selected.

When a track is selected the track header is highlighted as depicted in [Figure 495](#). In this example, the 1VA track is selected and the others are not.

Figure 495. Selected Track



Select a Single Track

To select a single track, click on the center portion of the track header. This is the part of the track header that contains the track name. The left side of the track header contains the track patches and the right side sets the track ripple sync status.

Note Clicking a track header will deselect all other tracks that may have been selected. Only the clicked track will be selected.

Select Multiple Tracks

To select multiple tracks, hold down the **[CTRL]** key while clicking on the track header of the tracks you wish to select.

To select a range of tracks, click on the first track header and then hold down the **[SHIFT]** key while clicking on another track header. All tracks between and including the two clicked tracks are selected.

To select all tracks, double-click any track header.

Figure 496 shows multiple tracks selected.

Figure 496. Multiple Tracks Selected



Tracks may also be selected or deselected using the keyboard shortcuts shown in Table 6.

Table 6. Track Select/Deselect Keyboard Shortcuts

Shortcut Keys	Track Action
[SHIFT]+[1]	Toggle Track 1A Select/Deselect
[SHIFT]+[2]	Toggle Track 2A Select/Deselect
[SHIFT]+[3]	Toggle Track 3A Select/Deselect
[SHIFT]+[4]	Toggle Track 4A Select/Deselect
[SHIFT]+[5]	Toggle Track 5A Select/Deselect
[SHIFT]+[6]	Toggle Track 6A Select/Deselect
[SHIFT]+[7]	Toggle Track 7A Select/Deselect
[SHIFT]+[8]	Toggle Track 8A Select/Deselect
[SHIFT]+[9]	Toggle All A Tracks Select/Deselect
[SHIFT]+[0]	Toggle All Tracks Select/Deselect
[SHIFT]+[CTRL]+[1]	Toggle Track 1VA/V Select/Deselect
[SHIFT]+[CTRL]+[2]	Toggle Track 2VA/V Select/Deselect
[SHIFT]+[CTRL]+[3]	Toggle Track 3VA/V Select/Deselect
[SHIFT]+[CTRL]+[4]	Toggle Track 4VA/V Select/Deselect

Table 6. Track Select/Deselect Keyboard Shortcuts

Shortcut Keys	Track Action
[SHIFT]+[CTRL]+[5]	Toggle Track 5VA/V Select/Deselect
[SHIFT]+[CTRL]+[6]	Toggle Track 6VA/V Select/Deselect
[SHIFT]+[CTRL]+[7]	Toggle Track 7VA/V Select/Deselect
[SHIFT]+[CTRL]+[8]	Toggle Track 8VA/V Select/Deselect
[SHIFT]+[CTRL]+[9]	Toggle All VA/V Tracks Select/Deselect

Moving Clips on the Timeline

Clips on the Timeline may be moved to a new location on the current track or another track. Functions and behaviors related to the movement of clips on the Timeline are explained in this section.

To move clips, they must first be selected. You can select a single clip by clicking on that clip on the Timeline, or you may select multiple clips by following the procedures explained below.

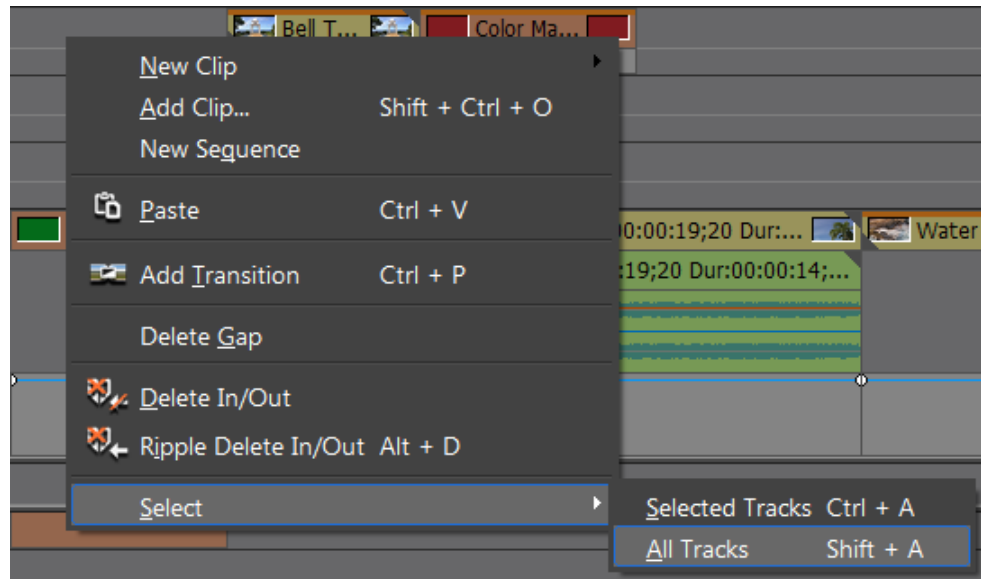
Selecting Multiple Clips

To select multiple clips on the Timeline do any of the following:

- Right-click on a blank area on a track and choose Select>Selected Tracks or Select>All Tracks from the menu (see [Figure 497](#)) depending which clips you wish to select.

Note Selected Tracks selects all clips on the selected track(s) only. All Tracks selects all clips on all tracks regardless of whether or not a track is selected.

Figure 497. Timeline Track Menu - Select All Tracks



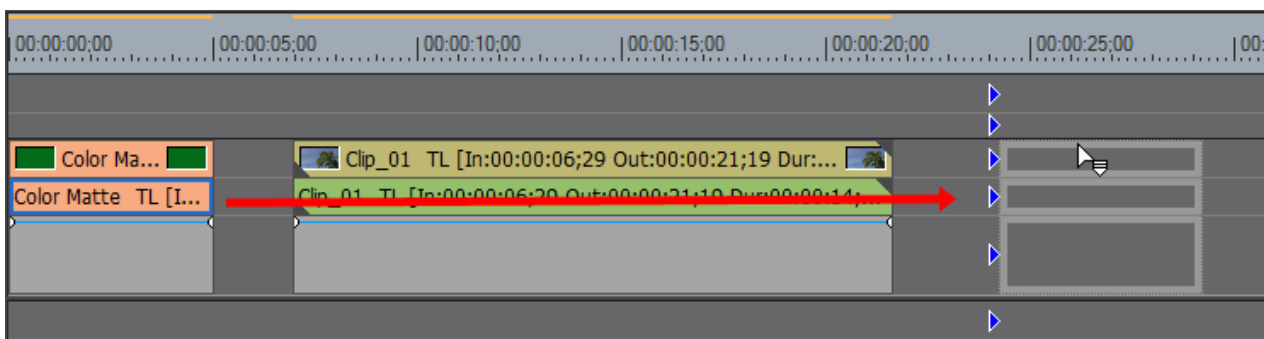
- Select Edit>Select>Select Tracks or Edit>Select>All Tracks from the Preview window menu bar.
- Hold down the [CTRL] key while clicking on clips. They are selected/deselected one by one as you click on the clips.
- Drag the mouse cursor around clip(s) on the Timeline .
- Press [CTRL]+[A] on the keyboard to select all clips on the selected track.
- Press [SHIFT]+[A] on the keyboard to select all clips on the Timeline.

Moving Selected Clip(s)

One or more selected clips may be moved by dragging and dropping the clip(s) to the desired location as illustrated in [Figure 498](#).

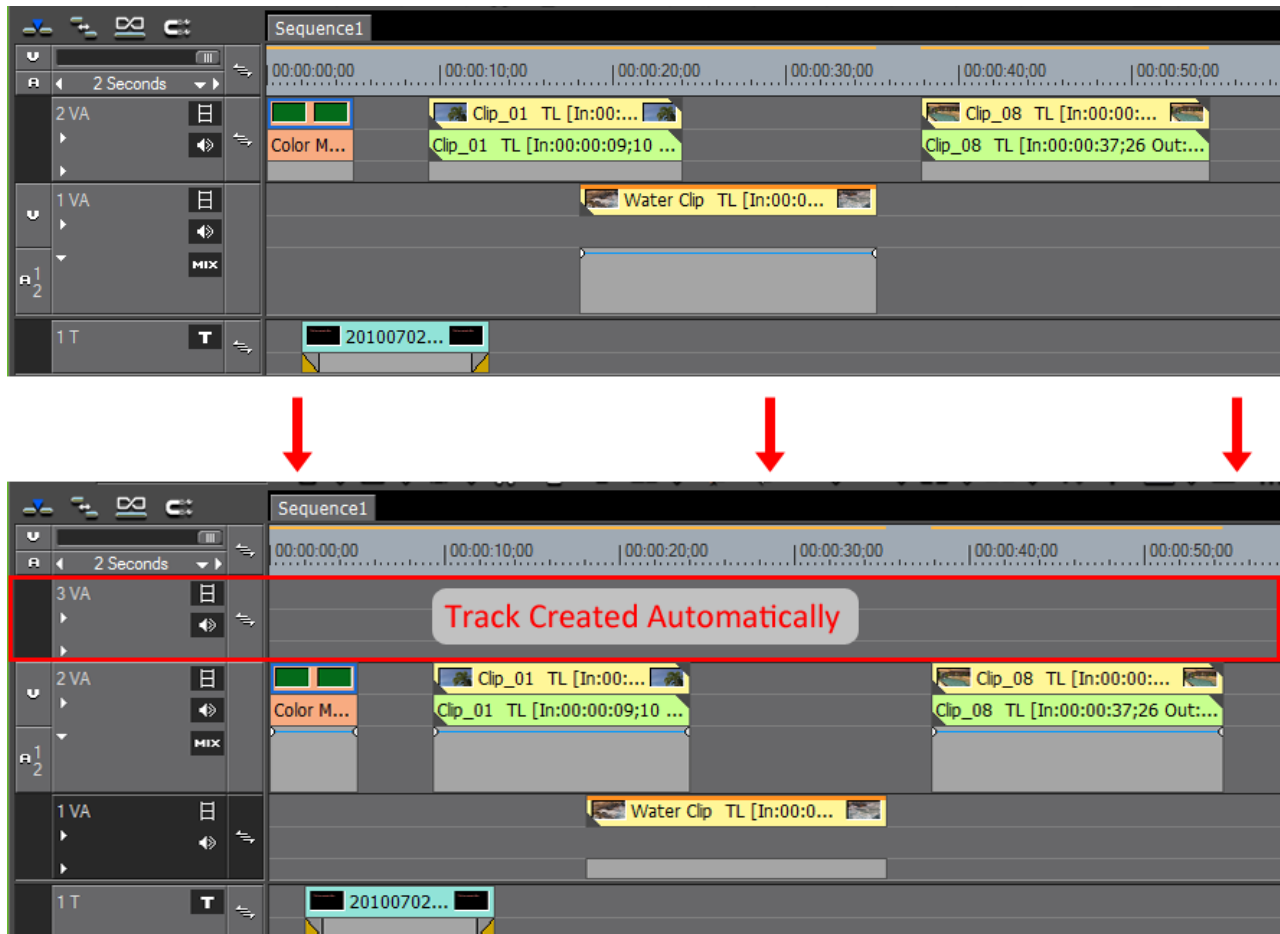
Note When track ripple sync is enabled, clips in different tracks also move in order to maintain their position relative to the selected clip(s). For more information on track ripple sync mode see [Track Ripple Sync on page 408](#).

Figure 498. Move Selected Clip(s)



As illustrated in [Figure 499](#), if you select clips on multiple tracks and move them to a Timeline area where a particular track type in the selection does not exist, the needed track(s) are automatically created.

Figure 499. Automatic Track Creation in Move



Note If you move only one of two clips that have a transition or audio cross fade defined between them, the selected clip is moved and the transition is released (deleted) from both clips.

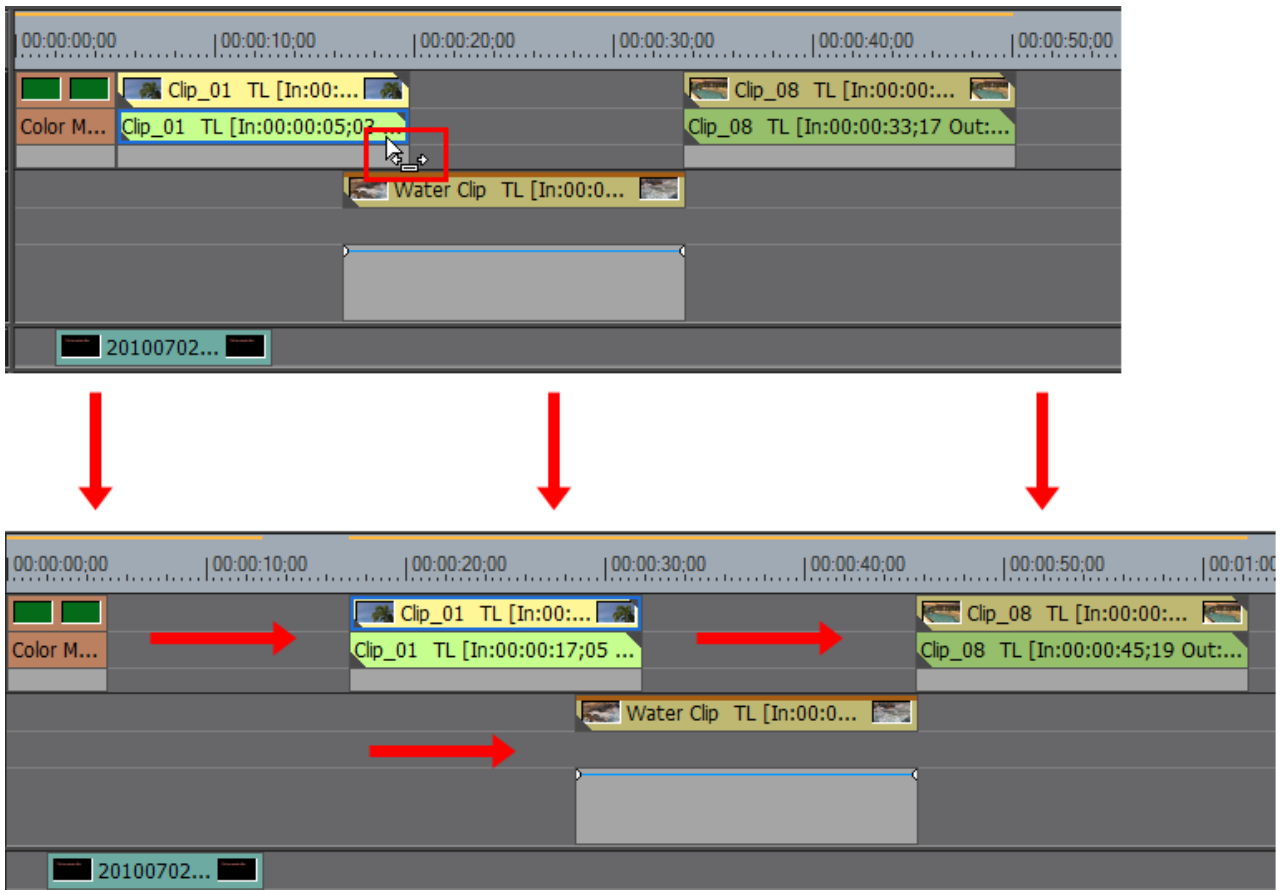
Moving Selected Clip(s) and Subsequent Clips

To move a clip and any clips that follow on the same track, do the following:

1. Select the first clip of the clips to be moved.
2. Press and hold the [SHIFT] and [ALT] keys on the keyboard and drag the clip in the track area.

The mouse cursor changes and all subsequent clips move together with the selected clip as illustrated in [Figure 500](#).

Figure 500. Move Selected and Subsequent Clips



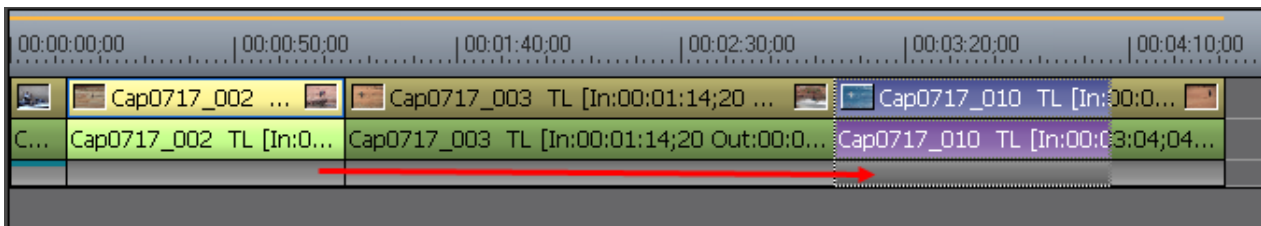
Note As shown in [Figure 500](#), if track ripple sync is enabled on any tracks, subsequent clips in those tracks other than the track in which the selected clip is placed will also move in order to maintain their position relative to the selected clip.

- Drop the selected clip in the desired position on the track.

Changing Clip Order

To change the order of clips, drag and drop the desired clip(s) to the new location on the track as illustrated in [Figure 501](#).

Figure 501. Change Clip Order

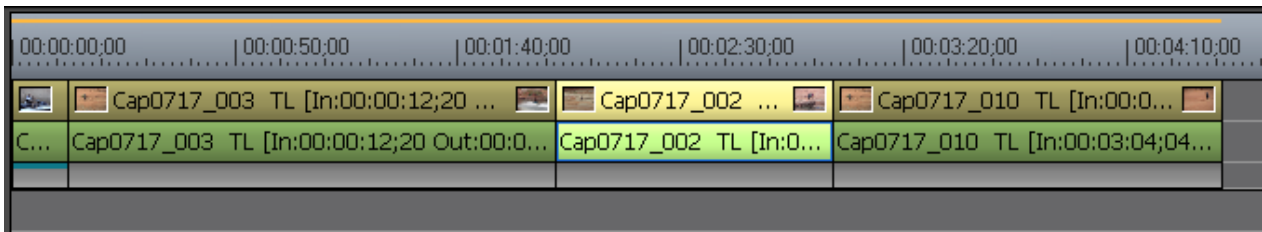


Note If track ripple sync is enabled on other tracks, clips in these tracks will move as well to maintain their position relative to the moved track.

The clip order changed as shown in [Figure 502](#).

Note Insert mode is enabled in this example. See [Insert Mode on page 405](#) and [Overwrite Mode on page 406](#) for more information.

Figure 502. Clip Order Changed with Insert Mode Enabled

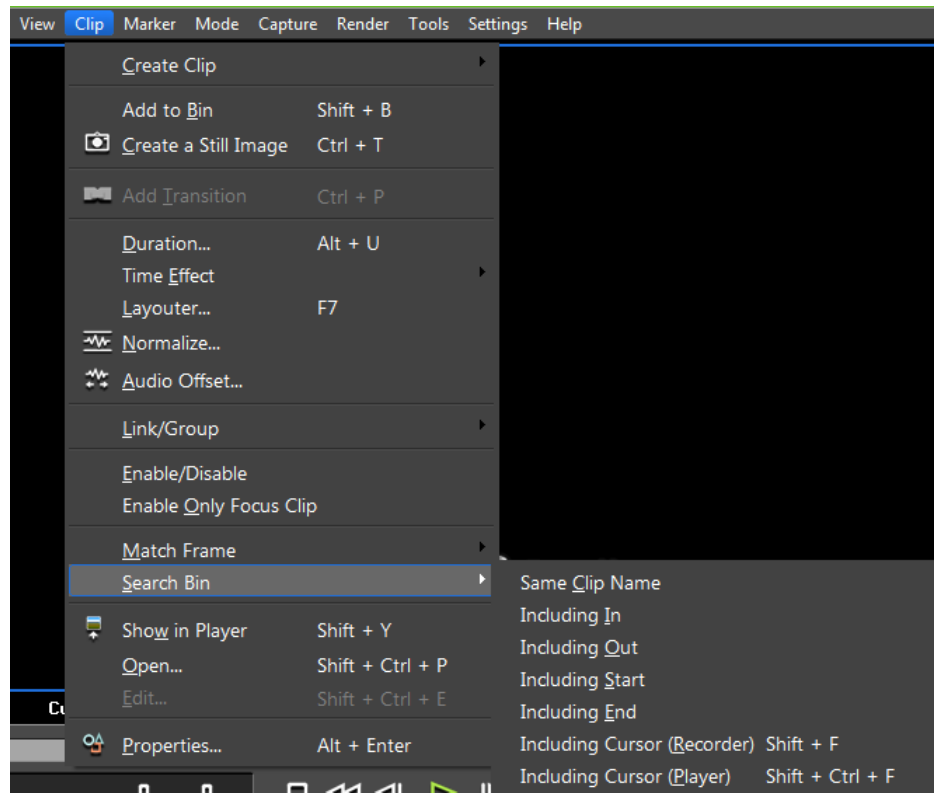


Searching Timeline Clips in the Asset Bin

To search for clips in the Asset Bin that match criteria of clips on the Timeline, do the following:

1. Select a clip in the Timeline to search.
2. Select **Clip>Search Bin** from the Preview window menu bar as shown in [Figure 503](#).

Figure 503. Timeline Clip Search Menu



3. Select a criterion from the menu on which to search clips in the Asset Bin. Available criteria are:

- Same Clip Name
- Including In
- Including Out
- Including Start
- Including End
- Including Cursor (Recorder)
- Including Cursor (Player)

Note Clips newly registered in the Asset Bin are also included in the search target.

All clips in the Asset Bin matching the selected search criterion are displayed in the Search Results folder in the Asset Bin folder view.

Note Search settings can be changed to refine the search results in the search folder. For more information on searching clips in the Asset Bin, see [Searching for Clips in the Asset Bin on page 398](#).

Alternative Method:

Right-click a clip and select Search Bin>{clip criterion} from the menu.

Timeline Clip Operations

The section describes clip-level functions on the Timeline.

Unlink

The video and audio portions of a clip on a VA track can be separated (unlinked) and treated as independent clips when moving, deleting, etc.


To change the group/link status of all clips on all VA tracks do the following:


- Click the **Group/Link Mode** toggle button (highlighted in blue in [Figure 504](#)) above the Timeline Scale Controller.

Note The Group/Link status does not affect the moving of clips on the same VA track. Both the audio and video portions of clips on the same VA track are moved together even if the Group/Link mode is disabled. Clips must be unlinked individually before their video and audio channels can be moved independently.

Figure 504. VA Track Group/Link Mode Button



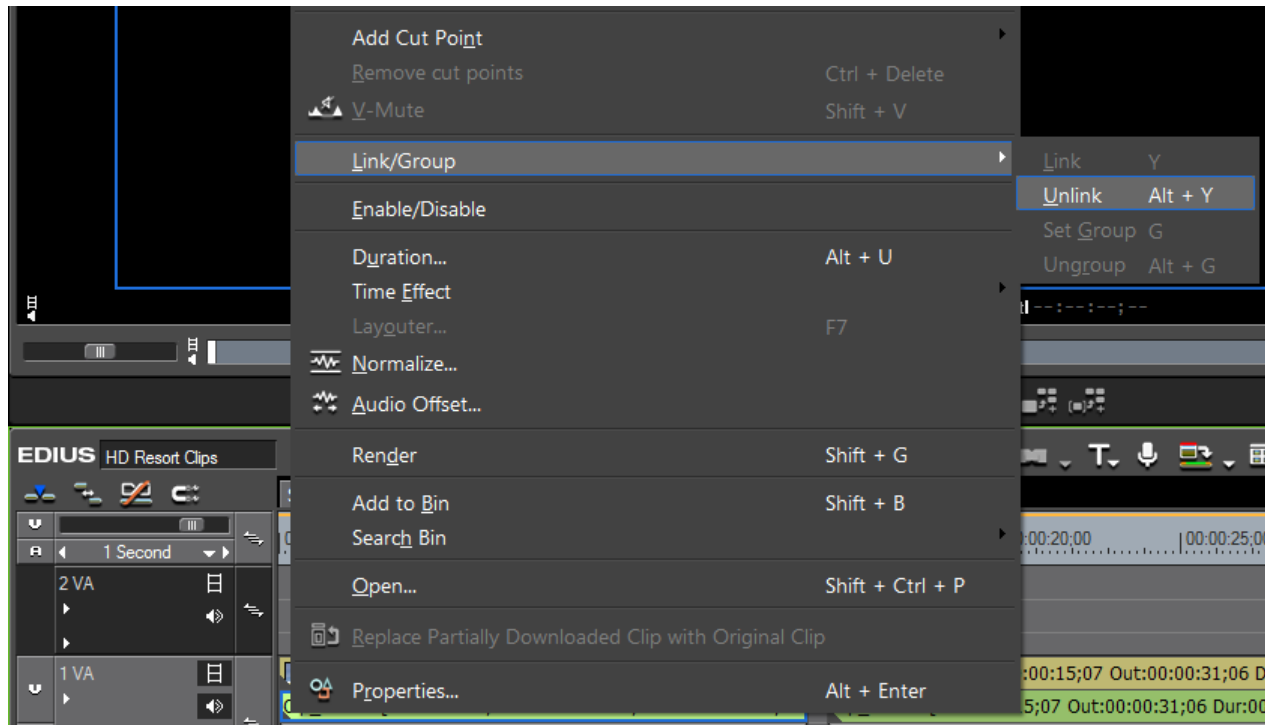
 - Group/Link Mode enabled for all VA tracks

 - Group/Link Mode disabled for all VA tracks

To unlink a specific clip, do any of the following after selecting a clip:

- Right-click on the clip to be unlinked and select Link/Group>Unlink from the menu (see [Figure 505](#)).

Figure 505. Clip Menu - Unlink



- Select Clip>Link/Group>Unlink from the Preview window menu bar.
- Press [ALT]+[Y] on the keyboard.

Link

Video and audio clips that have been unlinked individually may be relinked. In order to link separate video and audio clips, they must meet the following criteria:

- Clips must be placed on the same track
- Clips must overlap on the track
- Clips must refer to the same source

To link separate audio and video clips, do the following:

1. Select the video and audio tracks to be linked.
2. Right-click either the audio or video clip and select Link/Group>Link from the menu.

Note You may also select Clip>Group/Link>Link from the Preview window menu bar or press [Y] on the keyboard to relink selected clips.

The clips are relinked and can be treated as a single clip.

If there is an offset between the starting points of a video channel and its associated audio channel(s) when they are re-linked, a red square appears at the beginning of each clip indicating the length of the offset expressed in frames. See [Figure 506](#) for an example.

Figure 506. Linked Clips with Video/Audio Start Gap

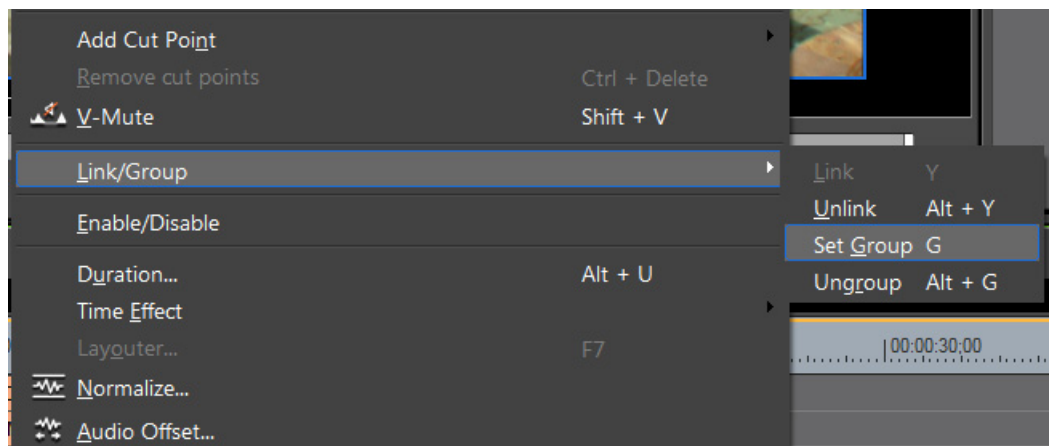


Group

Multiple clips may be grouped together and treated as a single clip. Clips on multiple tracks may be grouped. To create a clip group, follow these steps:

1. Select the clips to be grouped.
2. Right-click on a selected clip and select Link/Group>Set Group from the menu as illustrated in [Figure 507](#).

Figure 507. Clip Menu - Set Group



Alternative Methods:

- Select Clip>Link/Group>Set Group from the Preview window menu bar.
- Press [**G**] on the keyboard.

Ungroup (Remove Group)

To remove a clip grouping, do any of the following after selecting a clip in the group:

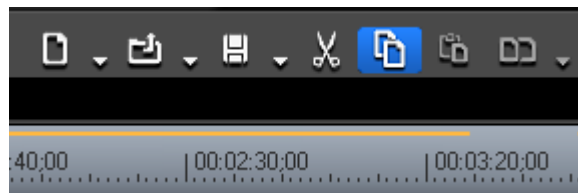
- Right-click on a grouped clip and select Link/Group>Ungroup from the menu.
- Select Clip>Link/Group>Ungroup from the Preview Window menu bar.
- Press **[ALT]+[G]** on the keyboard.

Copy

To copy a clip on the Timeline, do any of the following after selecting the clip:

- Select a clip and click the **Copy to Clipboard** button (highlighted in blue in [Figure 508](#)) on the Timeline.

Figure 508. Timeline Copy to Clipboard Button



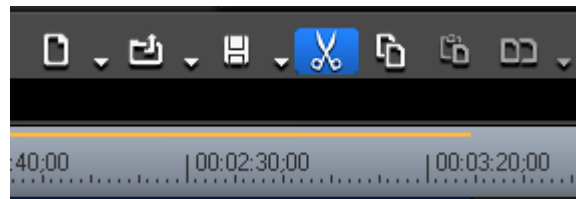
- Right-click a clip and select Copy from the menu.
- Select Edit>Copy on the Preview window menu bar.
- Press **[CTRL]+[Insert]** on the keyboard.

Cut

To cut a clip from the Timeline, do any of the following after selecting the clip:

- Select a clip and click the **Cut to Clipboard** button (highlighted in blue in [Figure 509](#)) on the Timeline.

Figure 509. Timeline Cut to Clipboard Button



- Right-click a clip and select Cut from the menu.
- Select Edit>Cut on the Preview window menu bar.

Ripple Cut

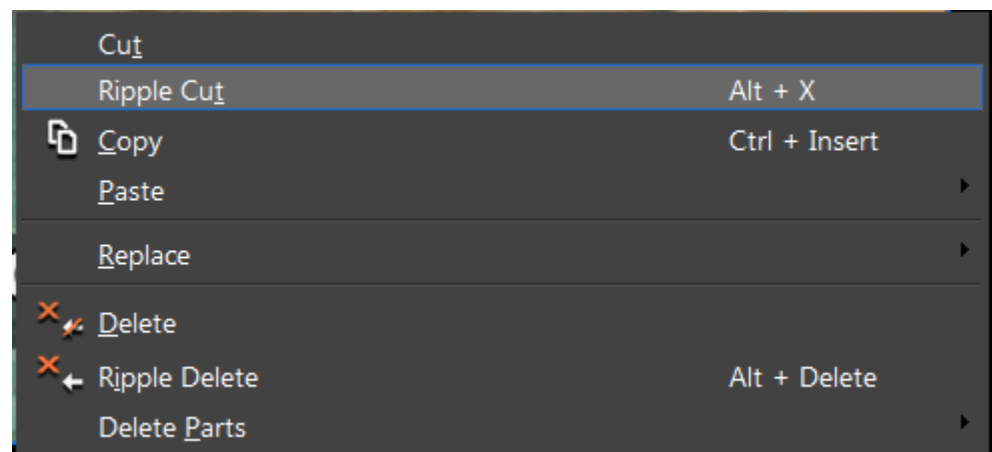
In a ripple cut, when the selected clip is deleted, the next clip on the same track moves forward to fill in the gap created by the deleted clip.

To ripple cut a clip from the Timeline, do any of the following after selecting the clip:

- Right-click on a clip and select Ripple Cut from the menu as shown in [Figure 510](#).

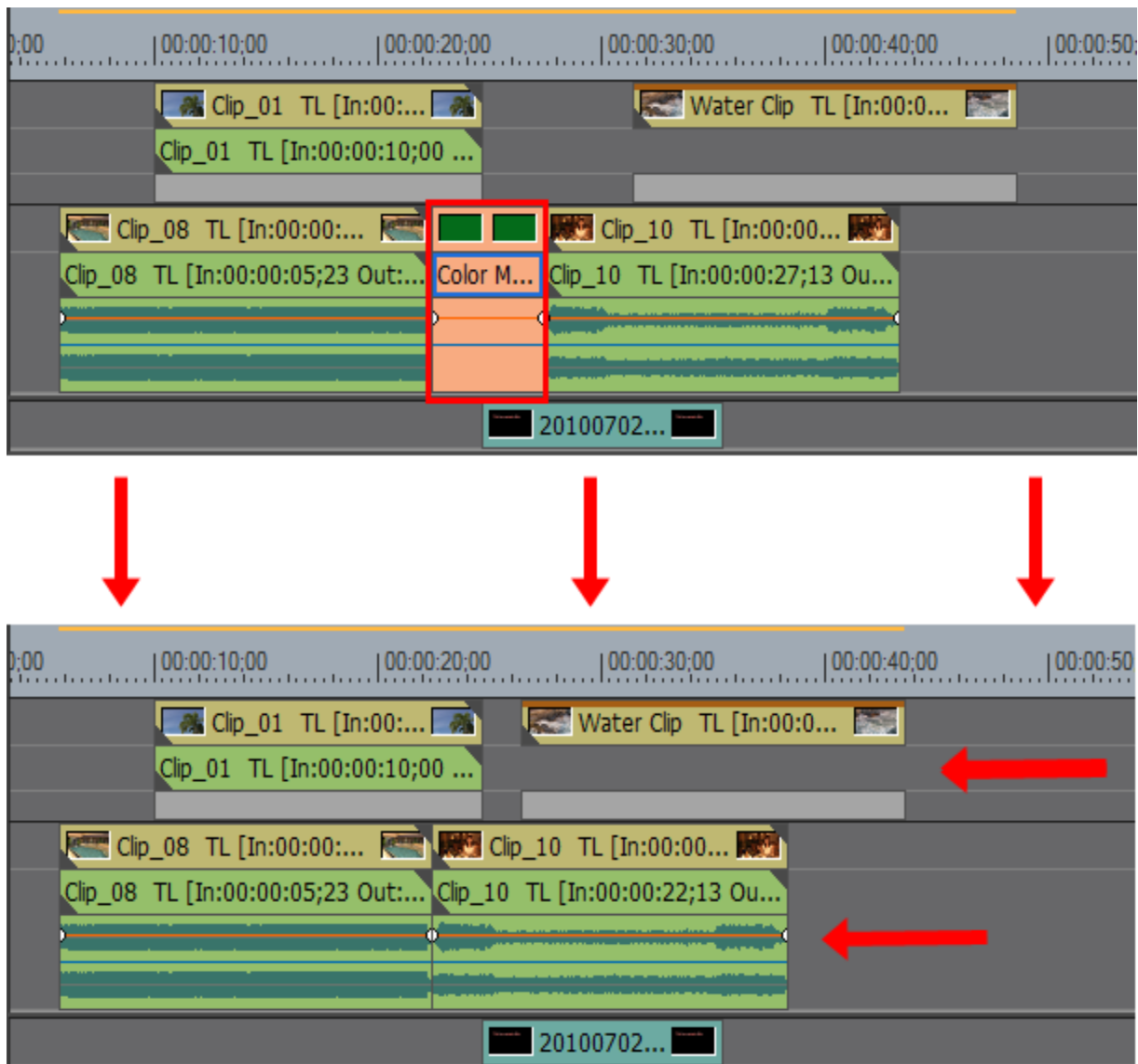
Note An alternative is to select Edit>Ripple Cut from the Preview window menu or press the **[ALT]+[X]** keys on the keyboard.

Figure 510. Clip Menu - Ripple Cut



Note If track ripple sync is enabled on other tracks, clips on those tracks may also move in order to maintain their positions relative to the ripple cut clip and to fill in the gap created by the ripple cut. An example is illustrated in [Figure 511](#).

Figure 511. Ripple Cut with Sync Mode Enabled



Paste

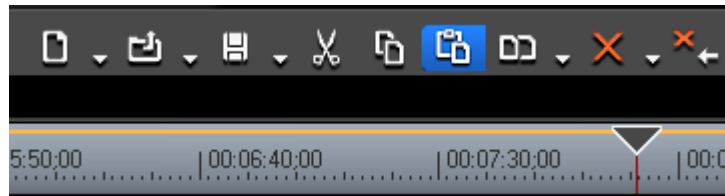
A paste operation is performed after a clip has been copied or cut to the clipboard using the copy, cut or ripple cut procedures explained on the preceding pages.

To paste a clip on the Timeline, do the following:

1. Select a clip and copy, cut or ripple cut it to the clipboard.
2. Select the track on which you wish to paste the clip.
3. Move the Timeline cursor to the position at which you wish to paste the clip.

4. Click the **Paste to Current Location** button (highlighted in blue in [Figure 512](#)) on the Timeline.

Figure 512. Timeline Paste to Cursor Location Button



The clip is pasted to the Timeline with the position of the Timeline cursor set as the In point.

Alternative Methods:

- Right click on an empty location in the track on which you wish to paste the clip and select Paste from the menu.
- Select Edit>Paste>Cursor from the Preview window menu bar.
- Right-click on any clip on the track on which you wish to paste the clip and select Paste>Cursor from the menu.
- Press the **[CTRL]+[V]** keys on the keyboard.

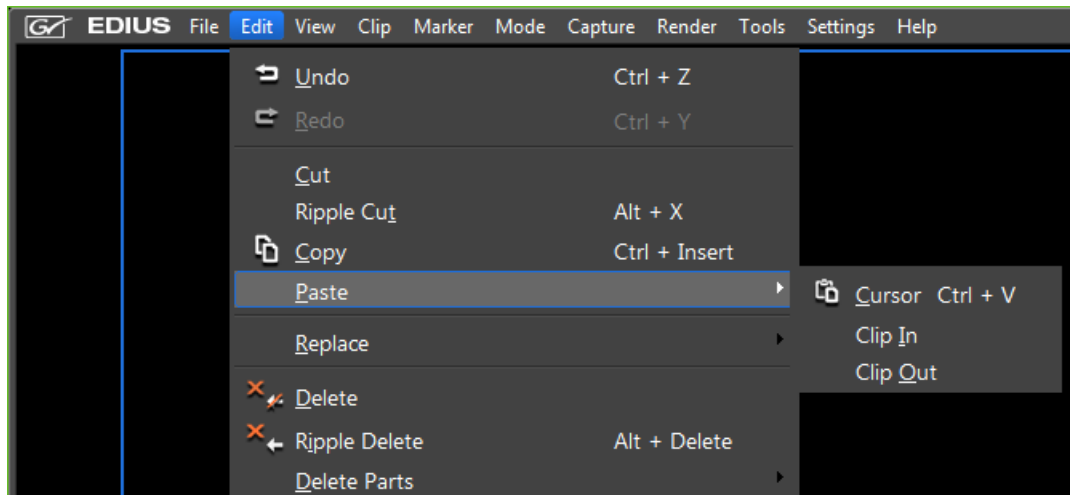
Note If a clip already exists at the destination location, it is divided at the point of the Timeline cursor and the pasted clip overwrites the existing clip at the cut point or is inserted between the divided clips depending upon the Insert/Overwrite setting.

Paste at In/Out Points of Existing Clip

To paste a clip at the In or Out point of an existing clip in the Timeline, follow these steps:

1. Select a clip and copy, cut or ripple cut it to the clipboard.
2. Select the clip to be the base point of the paste operation.
3. Select Edit>Paste>Clip In or Edit>Paste>Clip Out from the Preview window menu bar based on the desired paste location. See [Figure 513](#).
 - Clip In - Insert the clip before the In point of the selected base clip.
 - Clip Out - Insert the clip after the Out point of the selected base clip.

Figure 513. Paste In/Paste Out Menu



Alternative Method:

Right-click on the clip you desire to be the base point for the paste operation and select Paste>Clip In or Paste>Clip Out from the menu.

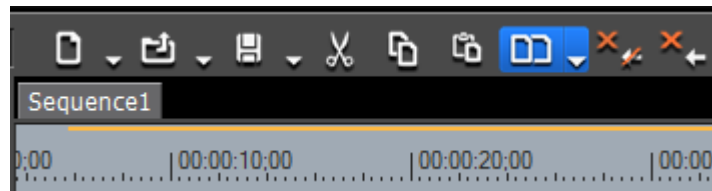
Replace

You can replace a clip on the Timeline with a clip that has been copied, cut or ripple cut to the clipboard.

To replace a clip, do the following:

1. Select a clip that will be the replacement source and copy, cut or ripple cut it to the clipboard.
2. Select the clip to be replaced and click the **Replace Clip** button (highlighted in blue in [Figure 514](#)) on the Timeline.

Figure 514. Timeline Replace Clip Button



Note All of the mixers and filters associated with the replaced clip are also replaced.

Alternative Methods:

- Click the list button [∇] on the **Replace Clip** button and select All from the menu.
- Right-click the clip to be replaced and select Replace>All from the menu.
- Select Edit>Replace>All from the Preview window menu bar.
- Press the [CTRL]+[R] keys on the keyboard.

Note The length of the replacement clip is automatically adjusted based on the In point of replaced clip. The playback speed does not change.

Replace Clip Elements

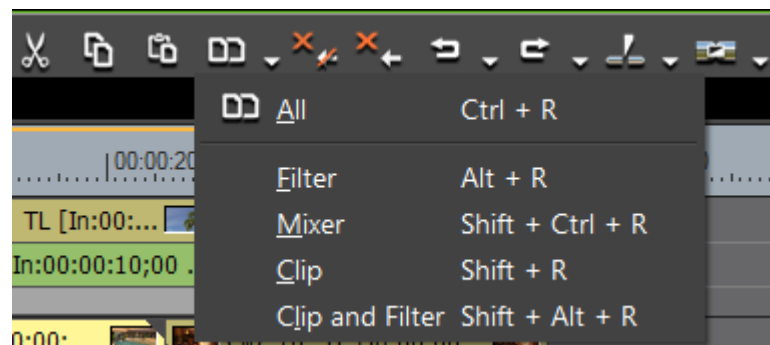
Certain elements of the clip may be replaced without replacing the entire clip and all clip elements. The elements that can be replaced are:

- Filter
- Mixer
- Clip
- Clip and Filter

To select the elements of a clip to be replaced, follow these steps:

1. Select a clip that will be the replacement source and copy, cut or ripple cut it to the clipboard.
2. Select the clip for which you wish to replace clip elements.
3. Click the list button [∇] on the **Replace Clip** button and select the element(s) to be replaced as illustrated in [Figure 515](#).

Figure 515. Timeline Replace Clip Menu



Alternative Methods:

- Select Edit>Replace>{element to replace} from the Preview window menu bar.
- Right-click the clip on which you wish to replace an element and select Replace>{element to replace} from the menu.
- Replace the Filter: Press the **[ALT]+[R]** keys on the keyboard.
- Replace the Mixer: Press the **[SHIFT]+[CTRL]+[R]** keys on the keyboard.
- Replace the Clip: Press the **[SHIFT]+[R]** keys on the keyboard.
- Replace the Clip and the Filter: Press the **[SHIFT]+[ALT]+[R]** keys on the keyboard.

Set Clip Color on Timeline

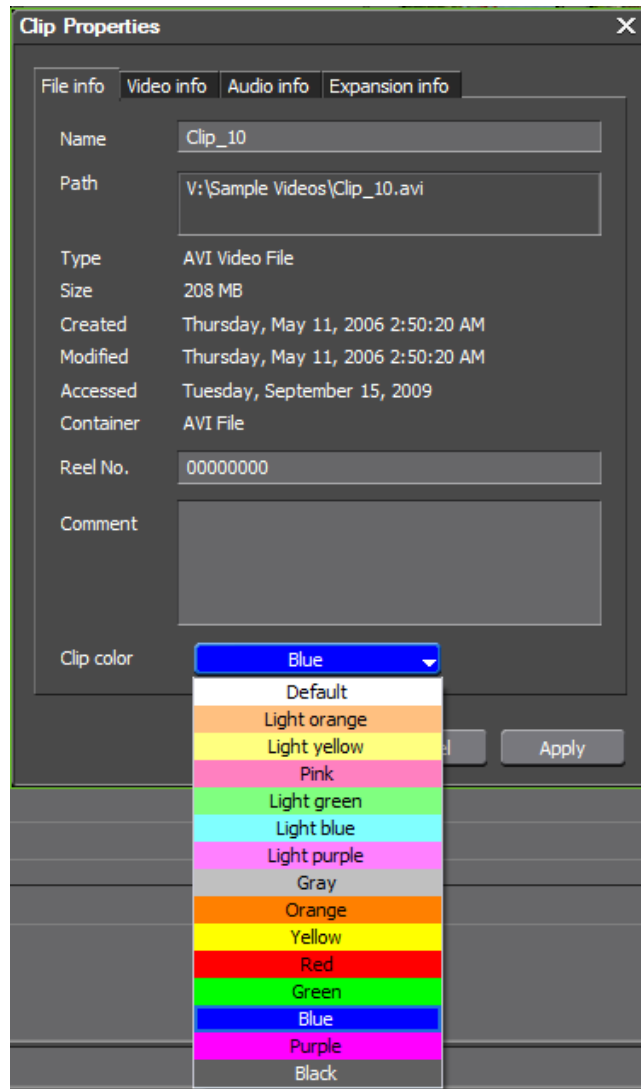
To set the display color of a clip on the Timeline do the following:

1. Right-click on a clip and select Properties from the menu.

The Clip Properties dialog appears.

2. Select the File Info tab and click on the Clip Color drop-down list as illustrated in [Figure 516](#).

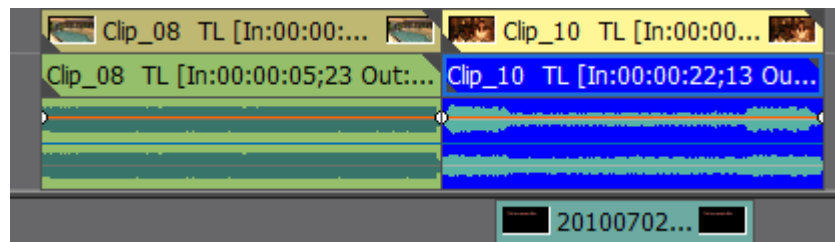
Figure 516. Clip Properties - Clip Color



3. Select the color for the clip from the drop-down list.

The selected clip on the Timeline is displayed in the selected color as depicted in [Figure 517](#).

Figure 517. Clip Color Set to Blue



Alternative Methods:

Use one of the following methods to open the Properties dialog for the selected clip.

- Select Clip>Properties on the Preview window menu bar.
- Press the [ALT]+[ENTER] keys on the keyboard.

Dividing Clips at Cursor Position

Clips may be divided at the Timeline cursor position. This will create separate clips that may be treated separately on the Timeline.

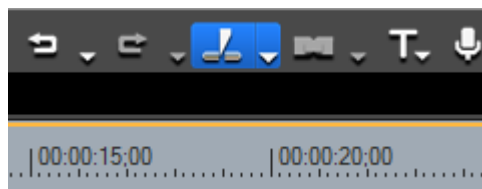
To divide clips at the Timeline cursor position, execute the following steps:

1. Do one of the following:
 - Select all the tracks containing clips you wish to cut at the Timeline cursor position.
 - Select the clip(s) you wish to cut (regardless of whether or not the tracks are selected) at the Timeline cursor position.

Note If tracks are selected, clips do not need to be selected. If clips are selected, tracks do not need to be selected.

2. Position the Timeline cursor at the point in the clip at which it will be divided.
3. Click the **Add Cut Point (Selected Tracks)** button (highlighted in blue in [Figure 518](#)) on the Timeline.

Figure 518. Timeline Add Cut Point Button



The clip(s) at the cursor position on selected track(s) or the selected clip(s) at the cursor position are divided as illustrated in [Figure 519](#).

Figure 519. Clip Divided at Cursor Position



Alternative Methods:

To divide clips at the Timeline cursor position on the selected tracks only, do one of the following:

- Click the list button [▽] on the **Add Cut Point (Selected Tracks)** button and select Selected Tracks from the menu.
- Right-click on the clip to be divided and select Add Cut Point>Selected Tracks from the menu.
- Select Edit>Add Cut Point>Selected Tracks from the Preview window menu bar.
- Press the [C] key on the keyboard.

To divide all clips at the Timeline cursor position on all tracks, do any of the following:

- Click the list button [▽] on the **Add Cut Point (Selected Tracks)** button and select All Tracks from the menu.
- Right-click on any clip and select Add Cut Point>All Tracks from the menu.
- Select Edit>Add Cut Point>All Tracks from the Preview window menu bar.
- Press the [SHIFT]+ [C] key on the keyboard.

Dividing Clips at In/Out Points

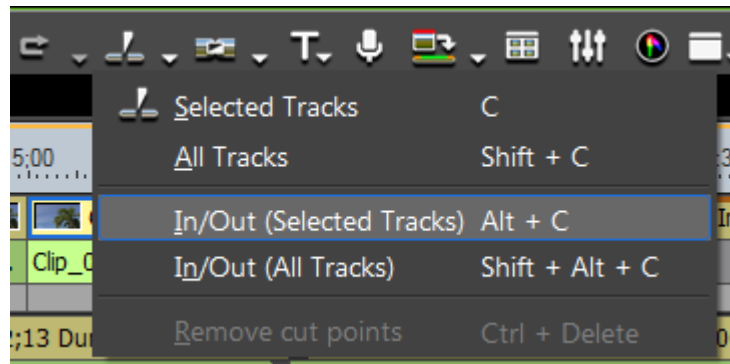
To divide a clip at the In/Out points on the Timeline, do the following:

1. Do one of the following:
 - Select all the tracks containing clips you wish to divide at the Timeline In/Out points.
 - Select the clip(s) you wish to divide at the In/Out points (regardless of whether or not the tracks are selected).

Note If tracks are selected, clips do not need to be selected. If clips are selected, tracks do not need to be selected.

2. If In/Out points on the Timeline are not already defined, define them now. See [Setting In and Out Points on Timeline on page 451](#).
3. Click the list button [▽] on the **Add Cut Point (Selected Tracks)** button and select In/Out (Selected Tracks) from the menu as shown in [Figure 520](#).

Figure 520. Add Cut Point Menu - In/Out -Selected Tracks



Alternative Methods:

- Right-click on a clip and select Add Cut Point>In/Out (Selected Tracks) from the menu.
- Press the [ALT]+[C] keys on the keyboard.

To divide all clips on all tracks at the Timeline In/Out points, do any of the following:

- Click the list button [▽] on the **Add Cut Point (Selected Tracks)** button and select In/Out (All Tracks) from the menu.
- Right-click on any clip and select Add Cut Point>In/Out (All Tracks) from the menu.
- Select Edit>Add Cut Point>In/Out (All Tracks) from the Preview window menu bar.
- Press the [SHIFT]+ [ALT]+[C] key on the keyboard.

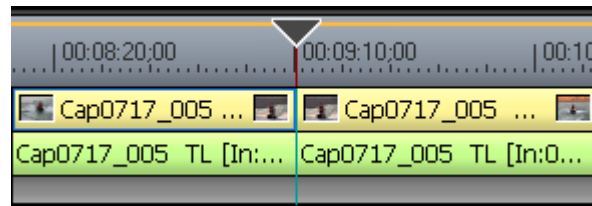
Combining a Divided Clip

To combine divided parts of a clip that refer to the same source, follow these steps:

1. Select the clips to be combined (see [Figure 521](#)).

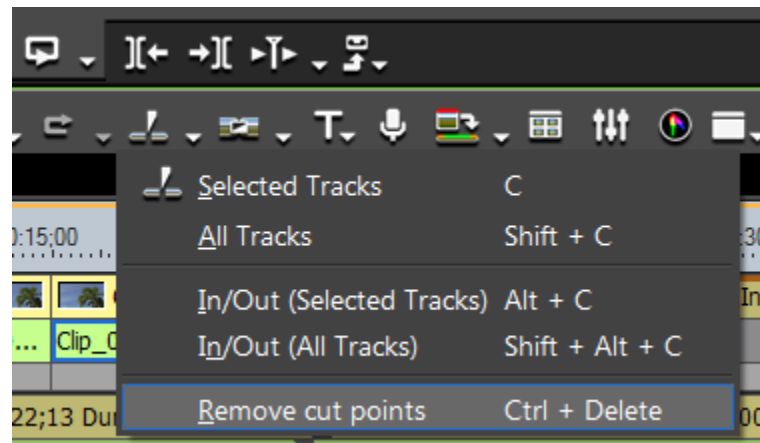
Note Two or more clips can be combined with the same operation as long as they refer to the same source and are neighboring clips on the same track. The timecode across the clips to be joined must also be continuous with no timecode gaps or timecode overlaps at the cut point(s).

Figure 521. Clips Selected to be Combined



- Click the list button [▽] on the **Add Cut Point (Selected Tracks)** button and select Remove Cut Points from the menu as illustrated in [Figure 522](#).

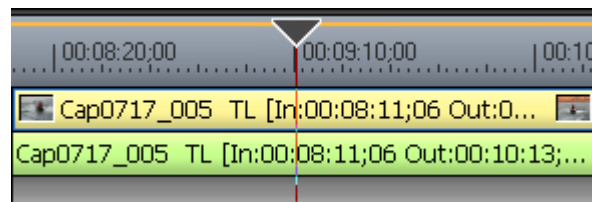
Figure 522. Add Cut Point Menu - Remove Cut Points



The clips are combined and can be treated as a single clip as shown in [Figure 523](#).

Note When clips are combined, all effects and rubber band settings return to their pre-division status.

Figure 523. Divided Clips Combined as One



Alternative Methods:

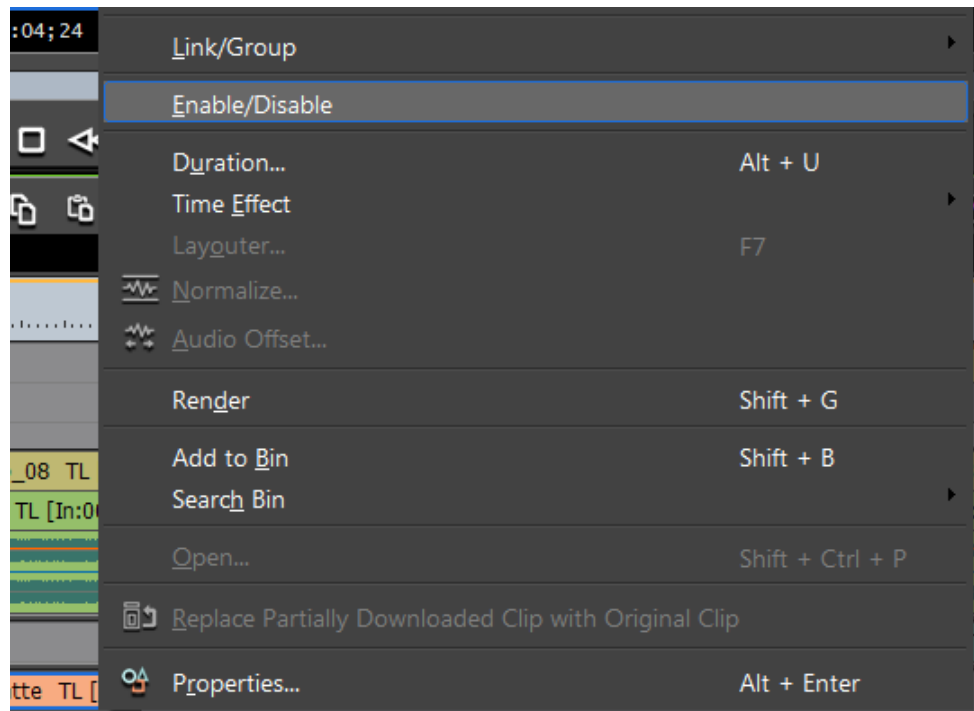
- Right-click on a clip and select Remove Cut Points from the menu.
- Select Edit>Remove Cut Points from the Preview window menu bar.
- Press the [CTRL]+[DELETE] keys on the keyboard.

Enable/Disable Clips

Disabling clips on the Timeline prevents them from being played. Enabling or disabling a clip is a toggle operation performed in the same manner. If the clip is currently enabled, it will be disabled. If it is currently disabled, it will be enabled.

To disable (or enable) a clip on the Timeline, right-click on the clip and select Enable/Disable from the menu as illustrated in [Figure 524](#).

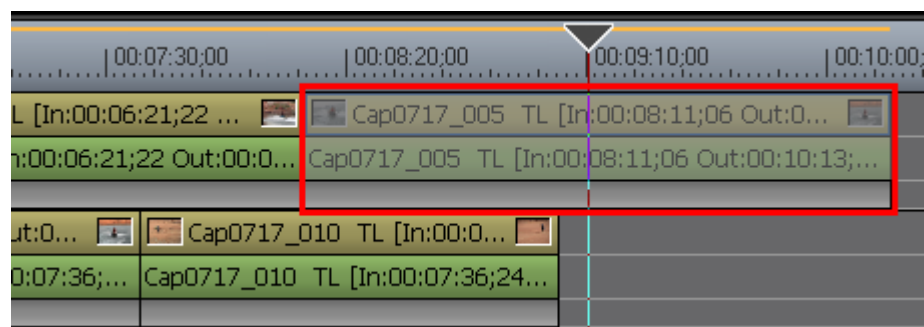
Figure 524. Clip Menu - Enable/Disable



Note Pressing the [0] (Zero) key on the keyboard will also toggle the enable/disable status of the selected clip.

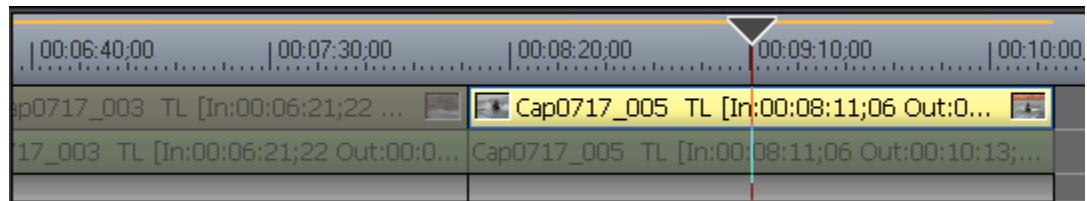
The clip that is disabled will not play (see [Figure 525](#)).

Figure 525. Disabled Clip on the Timeline



Note If a clip is linked or grouped with other clips, you may choose to enable/disable only the selected clip or to enable/disable only the video or audio portion of a clip with both video and audio. To enable only a single clip or a portion of a clip, select the portion of the clip/group to be enabled, right-click on the selected portion and select Enable/Disable from the menu. All other clips or portions of the clip are disabled. [Figure 526](#) shows an example of only the video portion of one clip in a group enabled.

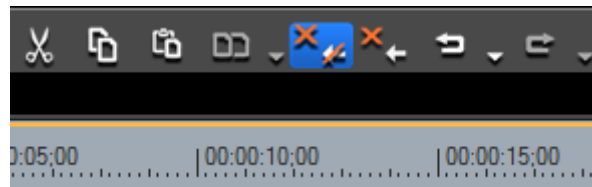
Figure 526. Video Only Enabled in a Clip Group



Deleting a Clip

To delete a clip from the Timeline, select the clip and click the **Delete** button (highlighted in blue in [Figure 527](#)) on the Timeline.

Figure 527. Timeline Delete Button



Note The result of the delete operation by any method differs depending upon the editing mode. For more information see [Ripple Mode on page 407](#).

Alternative Methods:

- Right-click a clip to delete and select Delete from the menu.
- Select Edit>Delete from the Preview window menu bar.
- Press the **[Delete]** key on the keyboard.

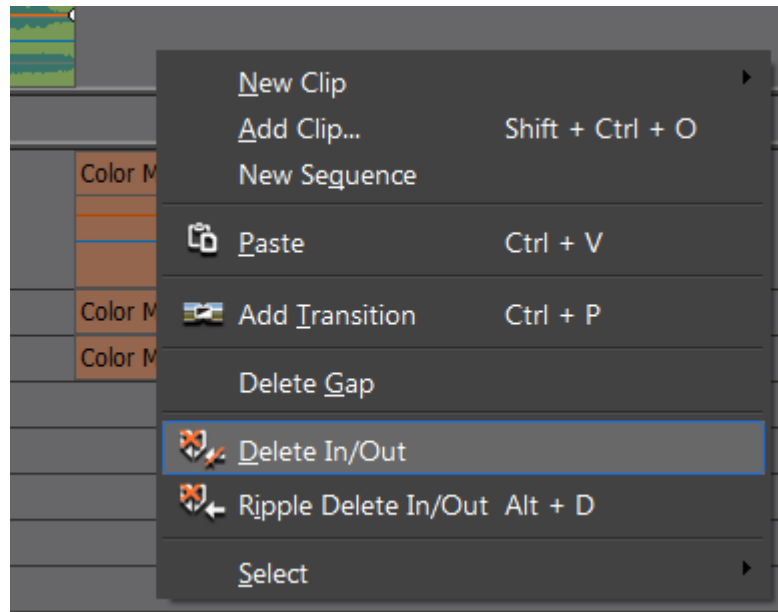
Deleting Between In/Out Points on Timeline

The portion of a sequence that exists between the In and Out points on the Timeline may be deleted. This includes any portion of one or more clips that are between the In and Out points.

To delete clips between the In and Out points on the Timeline, do the following:

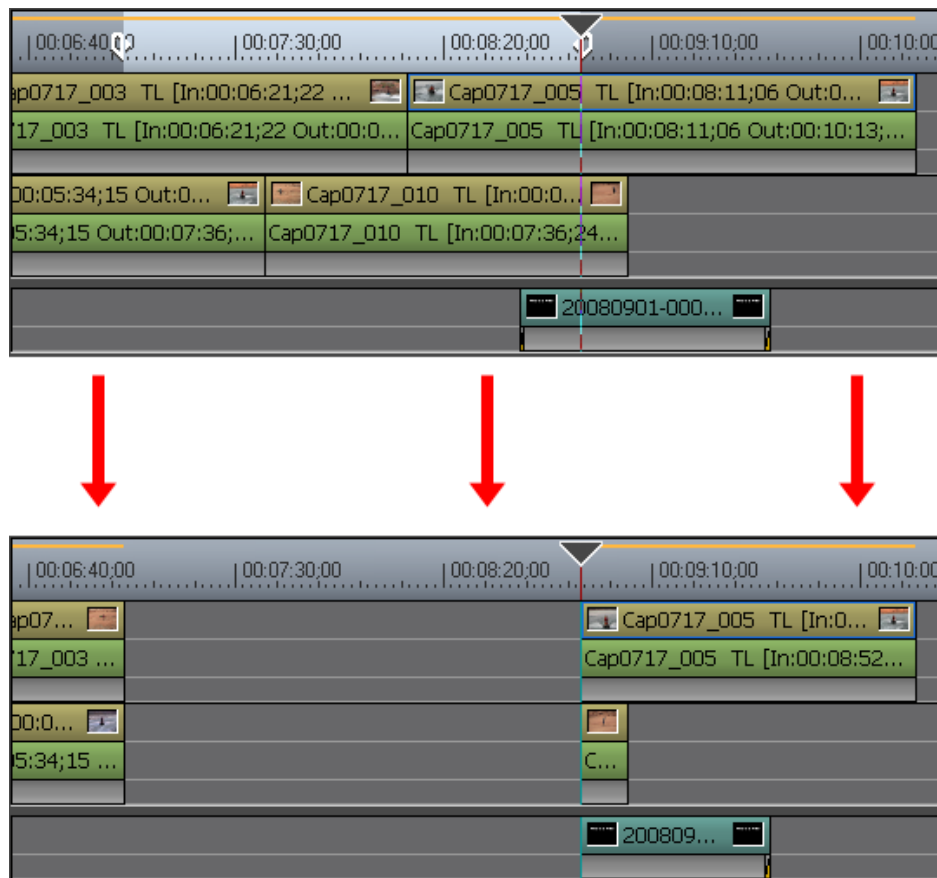
1. If not already defined, set In and Out points on the Timeline. See [Setting In and Out Points on Timeline on page 451](#) for more information.
2. Right-click an unoccupied area of a track and select Delete In/Out from the menu, as shown in [Figure 528](#).

Figure 528. Timeline Delete Button Menu - Delete In/Out



All clips, or portions thereof, between the In and Out points are deleted as illustrated in [Figure 529](#).

Figure 529. Clips Between In and Out Points Deleted



Alternative Methods:

- Select Edit>Delete In/Out from the Preview window menu bar.
- Right-click the time scale and select Delete In/Out Point from the menu.

Note If only an In point is set, the clip(s) - or portions of clips - after the In point are deleted. When only an Out point is set, the clip(s) - or portions of clips - from the beginning of the Timeline to the Out point are deleted.

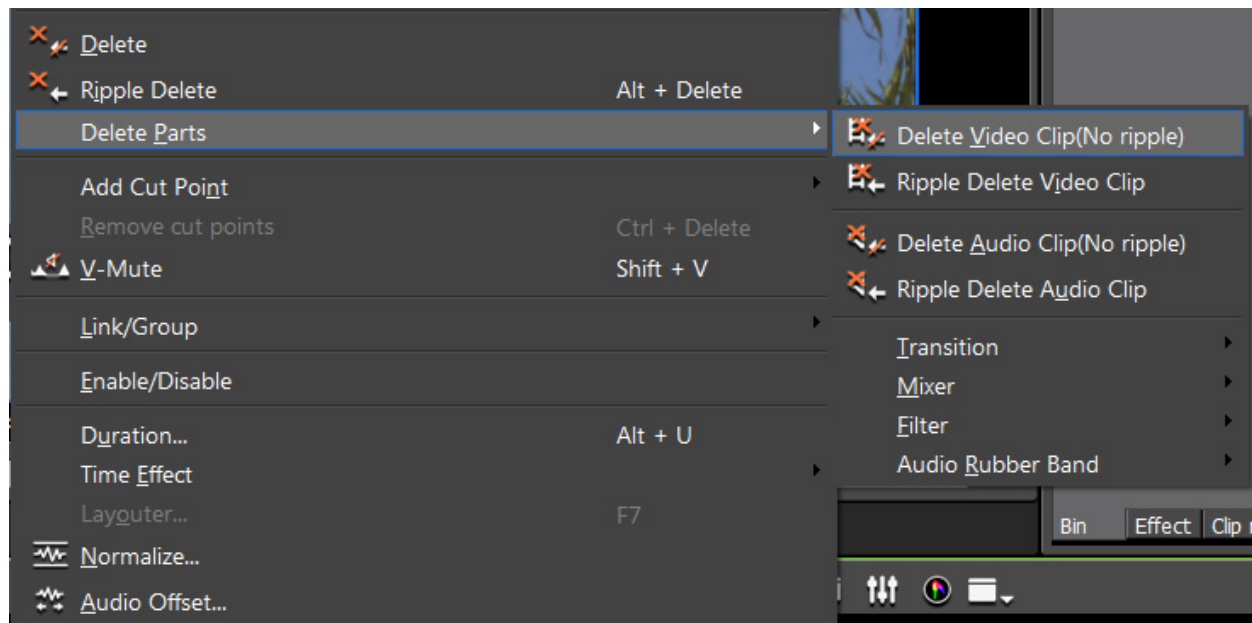
Deleting Only the Video or Audio Portion of a Clip

It is possible to delete only the video or the audio portion of clips with both video and audio on a VA track. See [Figure 531](#) for an example.

To delete only the video or audio portion of a clip, do any of the following after selecting a clip:

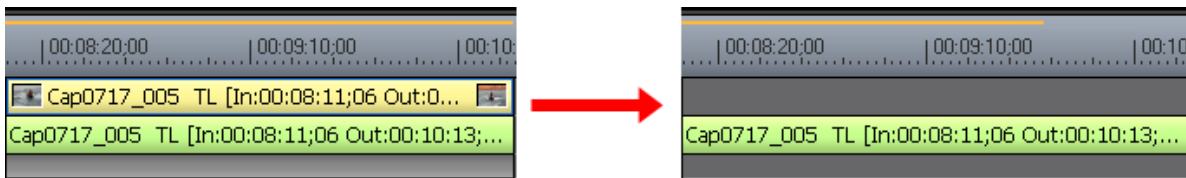
- Right-click a clip and select Delete Parts>Delete Video Clip (No Ripple) or Delete Parts>Delete Audio Clip (No Ripple) from the menu. See [Figure 530](#).

Figure 530. Delete Parts - Delete Video Clip (No Ripple) Menu



- Select Edit>Delete Parts>Delete Video Clip or Edit>Delete Parts>Delete Audio Clip from the menu.
- Unlink the clip, select only the video portion or the audio portion and click the Timeline **Delete** button. See [Unlink on page 467](#) for more information.
- Drag a clip and place it on either a V (video only) track or an A (audio only) track. The other portion is deleted.

Figure 531. Delete the Video Portion of a Clip



Ripple Deleting Clips

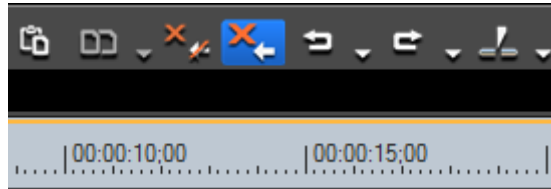
Ripple deleting a clip causes subsequent clips to move to fill in the space formerly occupied by the deleted clip. See [Figure 533](#).

Note All ripple delete functions are available regardless of the ripple mode setting. See [Ripple Mode on page 407](#) for more information.

To ripple delete a clip, do any of the following after selecting the clip to delete:

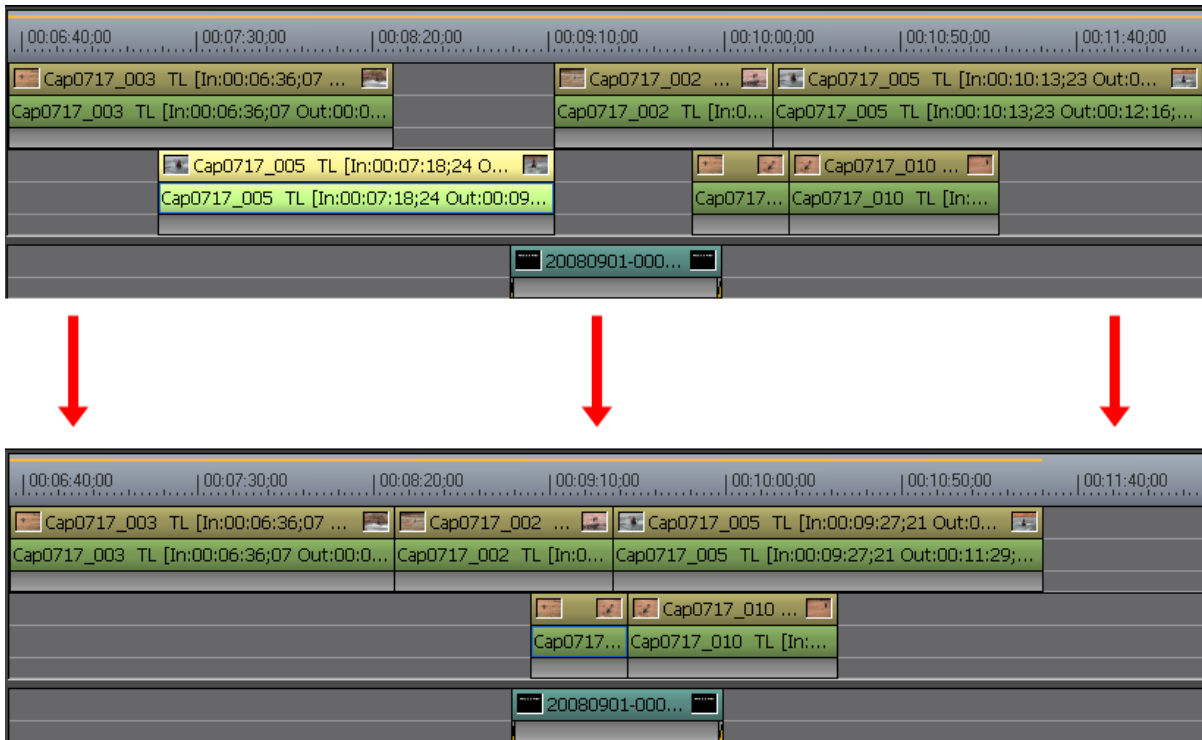
- Click the **Ripple Delete** button (highlighted in blue in [Figure 532](#)) on the Timeline.

Figure 532. Timeline Ripple Delete Button



- Right-click a clip and select Ripple Delete from the menu.
- Select Edit>Ripple Delete from the Preview window menu bar.
- Press the [ALT]+[DELETE] keys on the keyboard.

Figure 533. Ripple Delete a Clip



Note When track ripple sync is enabled (as it is in the example above) on other tracks, clips on those other tracks also move to maintain their spacing relative to the remaining clips. See [Ripple Mode on page 407](#) for more information on sync mode.

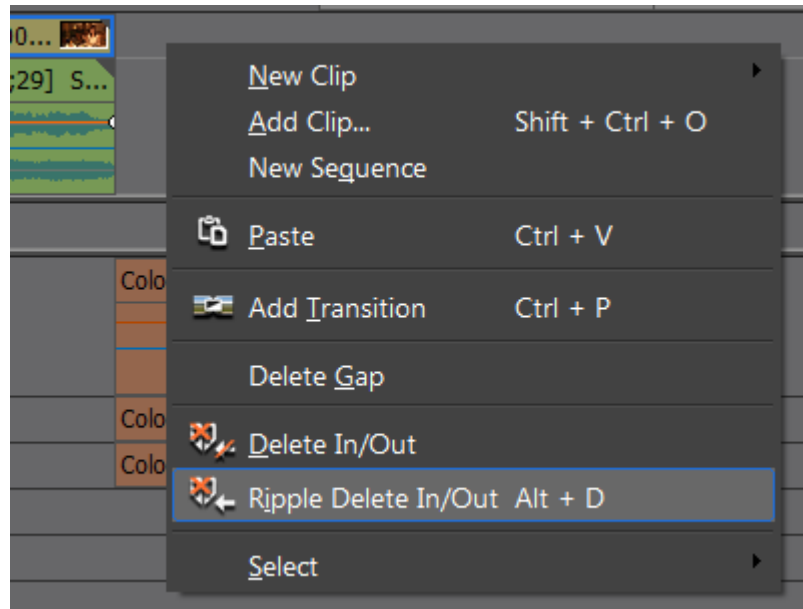
Ripple Deleting Between In/Out Points on Timeline

The portion of a sequence that exists between the In and Out points on the Timeline may be ripple deleted. This includes any portion of one or more clips that are between the In and Out points.

To ripple delete clips between the In and Out points on the Timeline, do the following:

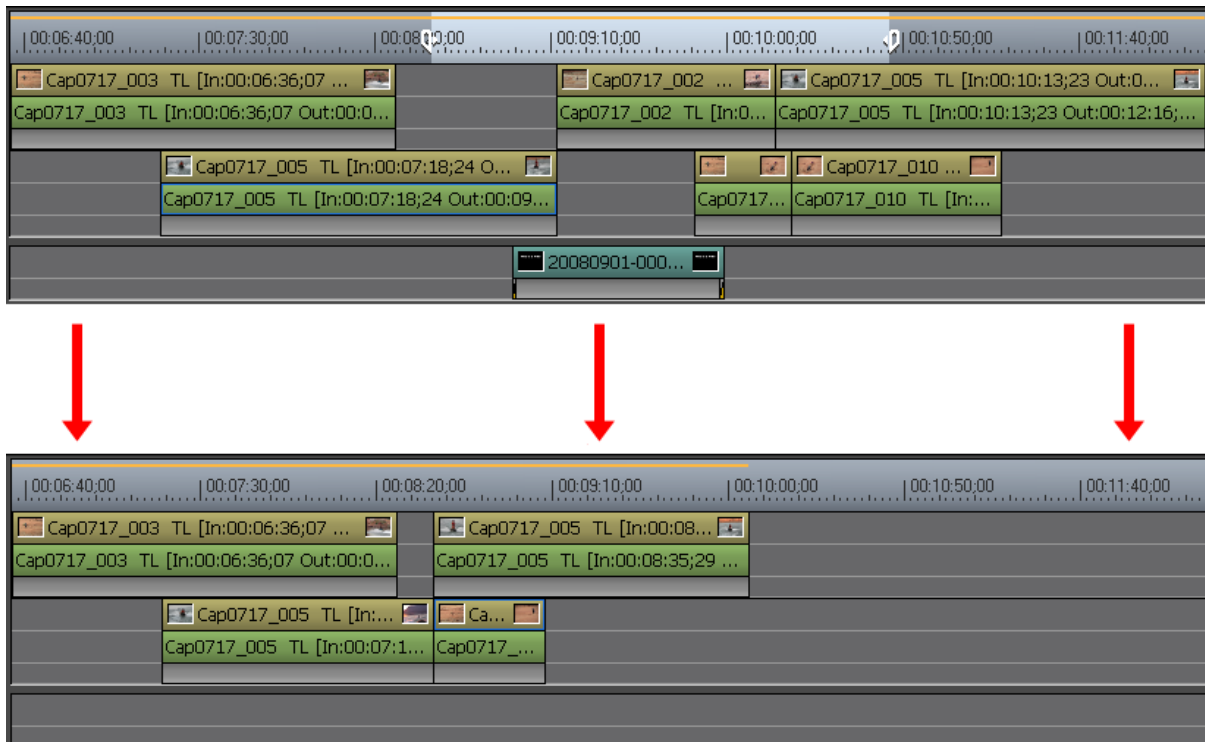
1. If not already defined, set In and Out points on the Timeline. See [Setting In and Out Points on Timeline on page 451](#) for more information.
2. Right-click a blank area of a Timeline track and select Ripple Delete In/Out from the menu as shown in [Figure 534](#).

Figure 534. Timeline Delete Button Menu - Ripple Delete In/Out



All clips, or portions thereof, between the In and Out points are ripple deleted as illustrated in [Figure 535](#).

Figure 535. Clips Between In and Out Points Ripple Deleted



Alternative Methods:

- Right-click the time scale and select Ripple Delete In/Out from the menu.
- Select Edit>Ripple Delete In/Out from the Preview window menu bar.
- Press the [ALT]+[D] keys on the keyboard.

Note If only an In point is set, the clip(s) - or portions of clips - after the In point are deleted. When only an Out point is set, the clip(s) - or portions of clips - from the beginning of the Timeline to the Out point are deleted.

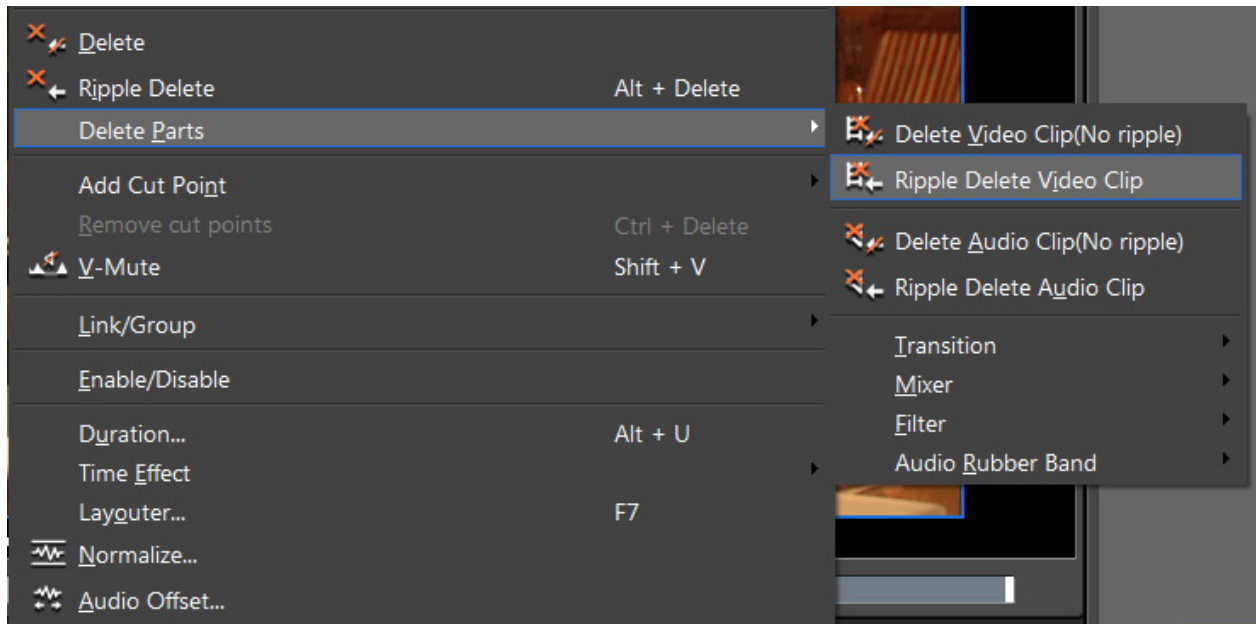
Ripple Deleting Only the Video or Audio Portion of a Clip

It is possible to ripple delete only the video or the audio portion of clips with both video and audio on VA tracks.

To ripple delete only the video or audio portion of a clip, do any of the following after selecting a clip:

- Right-click a clip and select Delete Parts>Ripple Delete Video Clip or Delete Parts>Ripple Delete Audio Clip from the menu. See [Figure 536](#).

Figure 536. Delete Button Menu - Ripple Delete Video Clip



- Select Edit>Delete Parts>Delete Video Clip or Edit>Delete Parts>Delete Audio Clip from the menu.

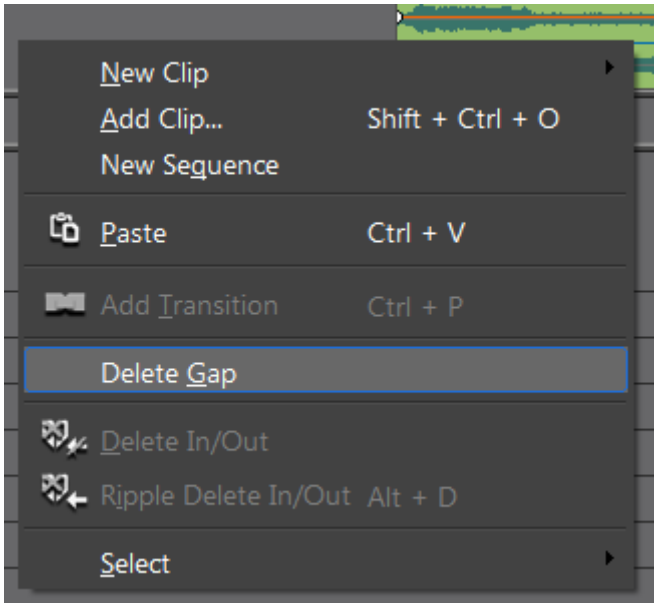
Note When track ripple sync is enabled on other tracks, clips on those other tracks also move. See [Ripple Mode on page 407](#) for more information on sync mode.

Delete Timeline Gaps

To delete the gap between clips in a Timeline track, do any of the following after selecting the clip after the gap to be deleted:

- Right-click a blank space on the Timeline and select Delete Gap from the menu as illustrated in [Figure 537](#).

Figure 537. Timeline Menu - Delete Gap

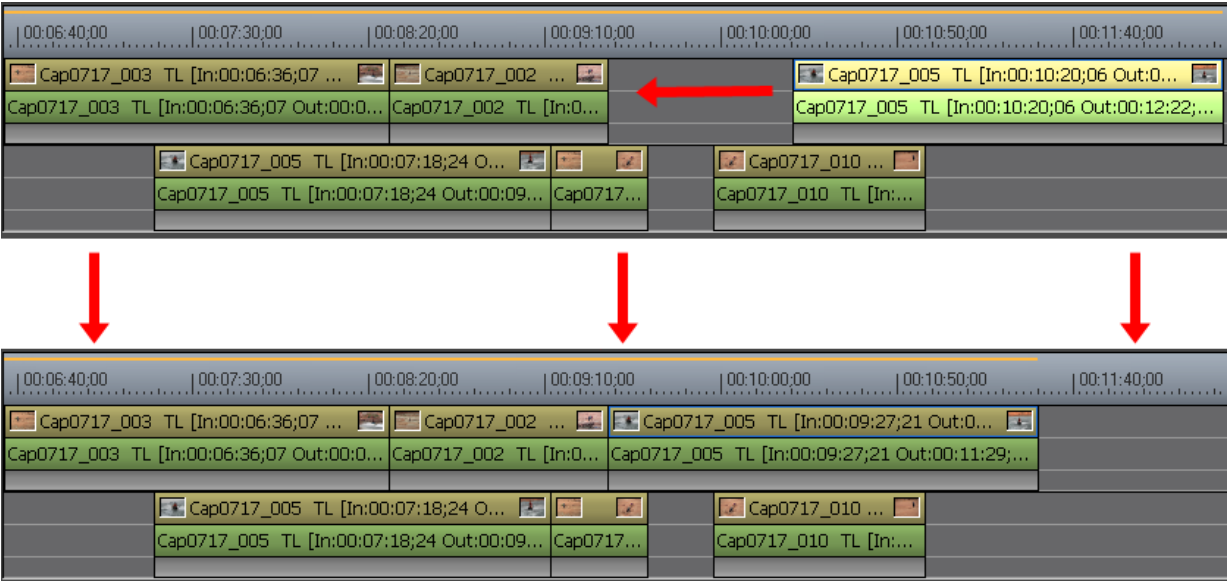


- Select Edit>Delete Gap>Selected Clip from the Preview window menu bar.
- Press the [Backspace] key on the keyboard.

Note The gap at the position of the Timeline cursor may be deleted whether or not a clip is selected by selecting Edit>Delete Gap>Cursor from the Preview window menu bar.

The gap is deleted as shown in [Figure 538](#).

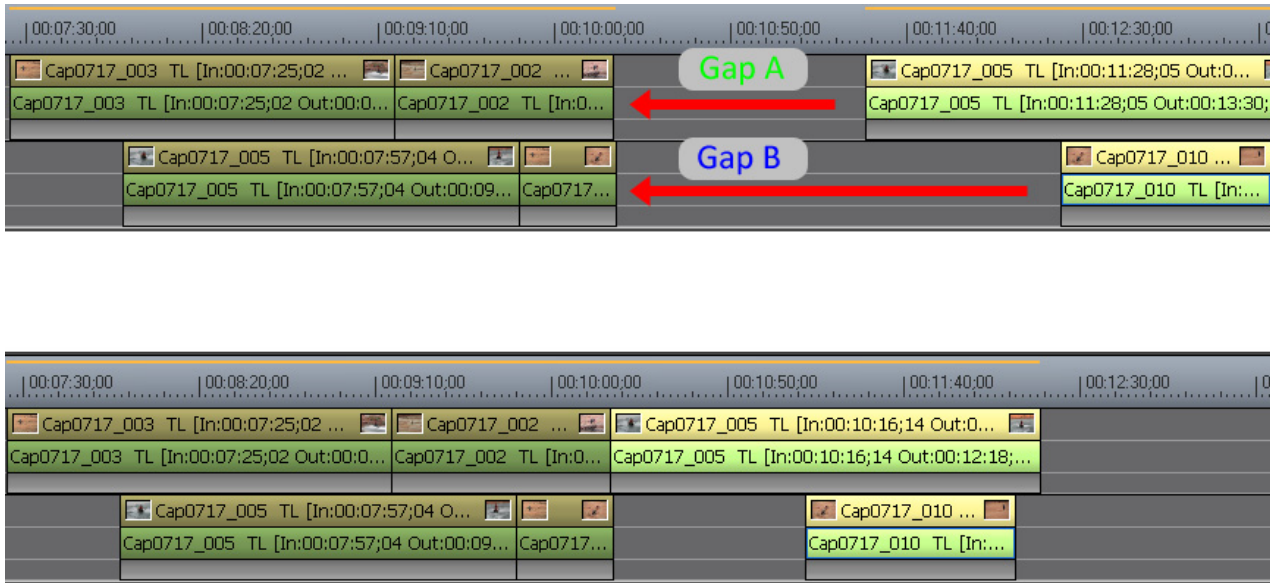
Figure 538. Gap Delete



To delete multiple gaps simultaneously, select the clips after all the gaps to be deleted before performing one of the operations above. See [Figure 539](#) for an example.

Note When track ripple sync is enabled on one or more tracks, all gaps will close by the length of the shortest gap in order to maintain the relative position of moved clips with respect to each other. This is shown in [Figure 539](#) in which gap A is closed completely and gap B is closed only by an amount equal to the length of gap A.

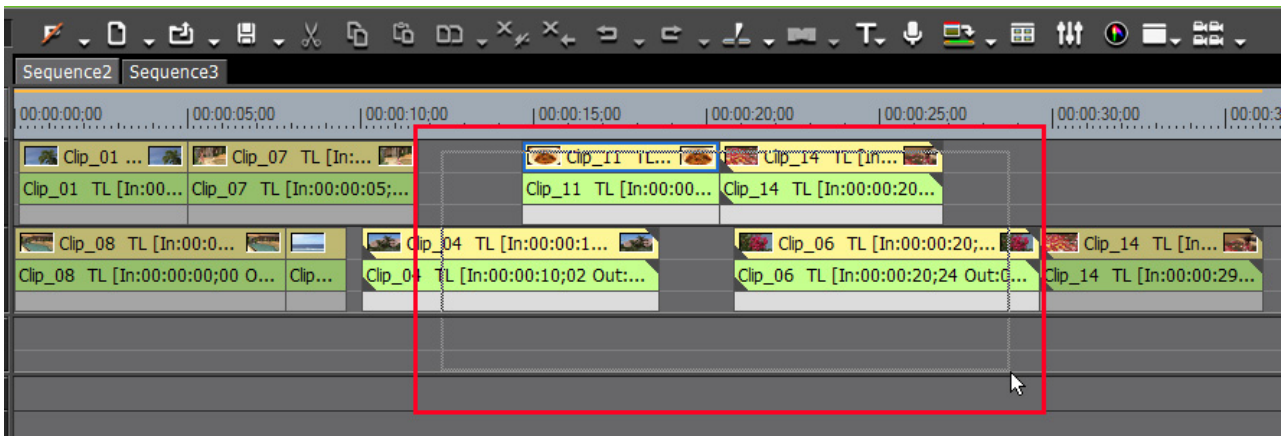
Figure 539. Delete Multiple Gaps Simultaneously



Selecting Multiple Clips

Multiple clips can be selected on the Timeline by dragging the mouse cursor to include the desired clips. As the cursor is dragged while holding down the left mouse button, all clips that are at least partially within the area drawn by the cursor are selected. This is illustrated in [Figure 540](#).

Figure 540. Left Mouse Drag to Select Multiple Clips

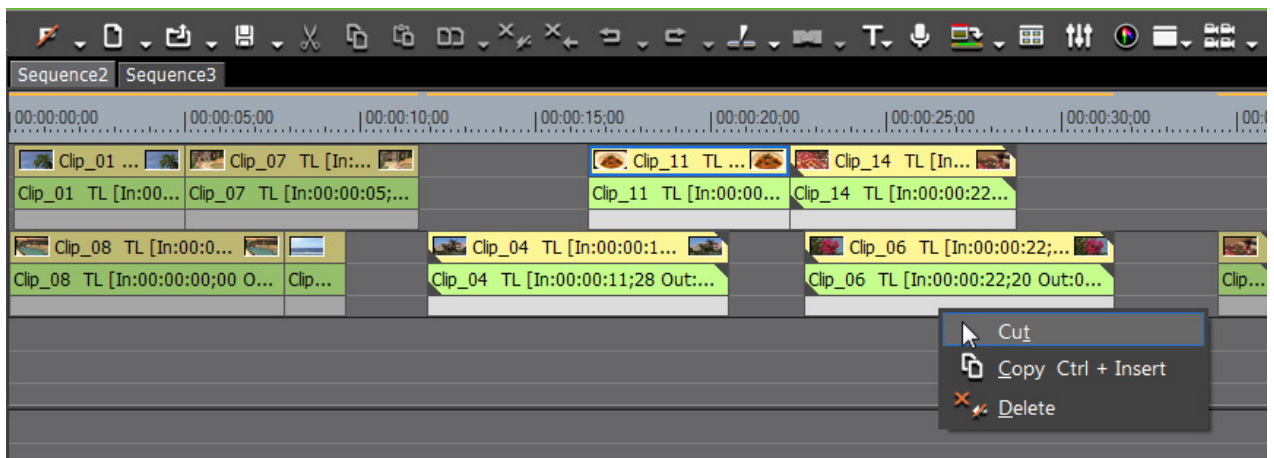


Many of the operations that can be performed with single selected clips may also be performed with multiple clips selected.

Right Mouse Select Clips

If clips are selected by dragging the mouse cursor while holding down the right mouse button, a menu appears when the mouse button is released. This menu is shown in [Figure 541](#).

Figure 541. Right Mouse Drag to Select Multiple Clips

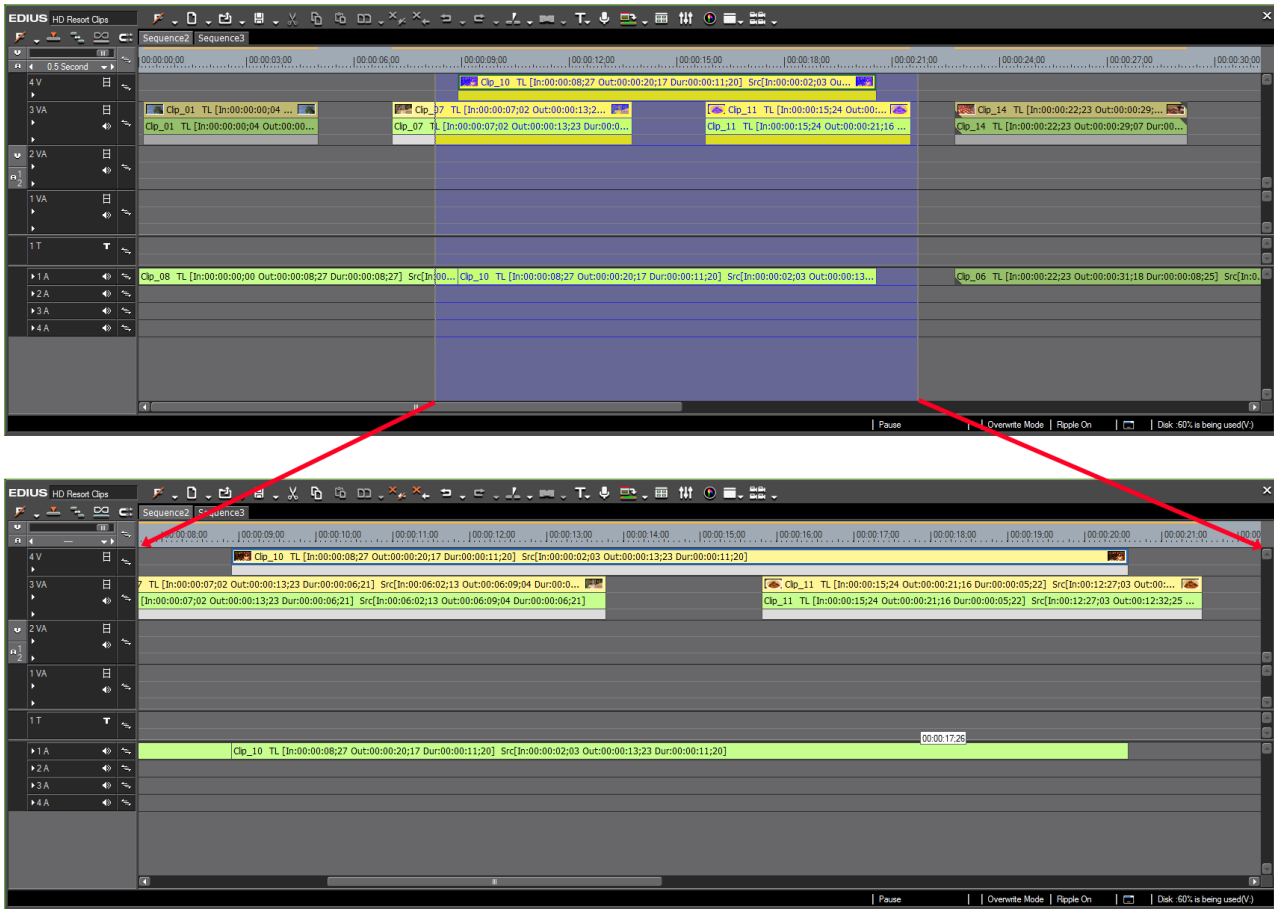


Cut, Copy or Delete may be selected from the menu. The selected operation is performed on all selected clips.

Select a Range of Clips to Fill Timeline Window

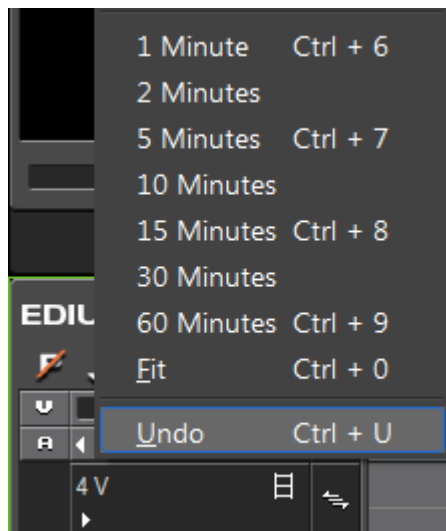
If the **[SHIFT]** key is held down while dragging the mouse cursor with the right mouse button, the clips in the selected range will fill the Timeline window by an automatic Fit adjustment in the Timeline scale. See [Figure 542](#).

Figure 542. Clips Selected to Fill Timeline



When Undo is selected from the Timeline Scale Controller (see [Figure 543](#)), the Timeline window returns to its prior Timeline scale status.

Figure 543. Timeline Scale Controller Undo



Exporting Still Image Clips from the Timeline

Any frame in any clip may be exported as a still image. To export a frame as a still image, do the following:

1. In the Recorder or Player, display the frame to export as a still image.
2. Press the **[CTRL]+[T]** keys on the keyboard.

The frame is saved as a still image clip in the Asset Bin.

Note Images from an external deck can be exported as still images.

Alternative Methods:

- Use the Still Image Exporter. For more information, see [Export Still Images on page 994](#).
- If the **Create a still image** button has been added to the Timeline, click on this button.

Note Still image export settings are modified in the Settings>System Settings>Importer/Exporter>Still Image dialog. See [Still Image Settings on page 145](#) for more information.

Changing Clip Playback Speed

The playback speed of a clip may be changed to accommodate a particular time requirement or to slow down or speed up a clip.

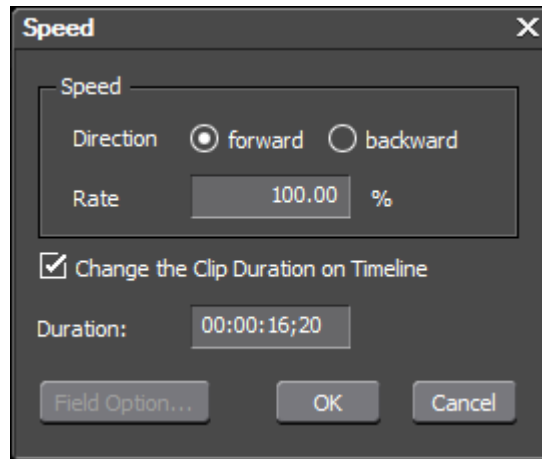
Note Playback speed cannot be changed for clips in a VA track that have been split trimmed. See [Ripple Trim on page 561](#) for more information.

To change the clip playback speed, do the following:

1. Do one of the following:
 - Right-click a clip and select Time Effect>Speed from the menu.
 - Select Clip>Time Effect>Speed from the Preview window menu bar.
 - Press the **[ALT]+[E]** keys on the keyboard.

The Speed dialog illustrated in [Figure 544](#) appears.

Figure 544. Clip Speed Dialog



2. In the Speed dialog, set the speed and duration options as desired:

Direction

Sets the playback direction of the clip to forward or backward.

Rate

Enter a rate (expressed as a percentage) of the original speed. For example, 90 plays back the clip at 90% of the original speed which results in a longer playback time for the clip.

If the direction is set to backward, the playback rate is entered as a negative value (e.g. -50) which plays back the clip at 50% of the original playback speed but in the reverse direction.

Change the Clip Duration on Timeline

If this option is selected, the duration adjusts automatically to reflect the specified rate.

If this option is not selected, the clip duration is unchanged regardless of the selected rate.

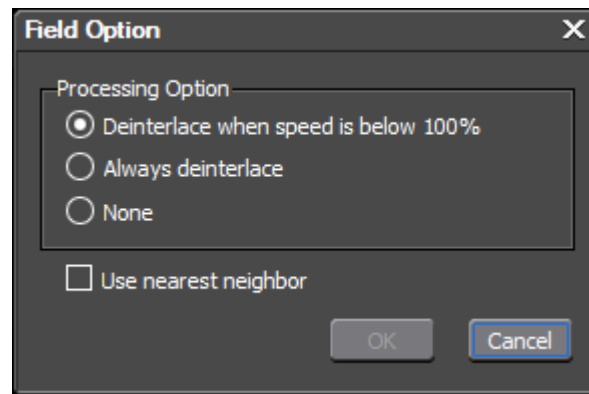
Note When the playback rate is changed and the duration is unchanged, only the portion of the source is used which corresponds to the current duration at the selected playback rate. If the clip is not long enough to accommodate the current duration at the selected playback speed, the Change the Clip Duration on Timeline option will be greyed out and cannot be altered.

Duration

Enter the desired clip duration. The rate adjusts automatically to reflect the specified duration.

3. If the **Field Option...** button is active, click it to display the Field Option dialog depicted in [Figure 545](#).

Figure 545. Clip Speed Filed Option Dialog



Processing Options

If desired, select one of the Processing Options for reducing video flicker in slow motion scenes.

- Deinterlace when speed is below 100%
- Always Deinterlace
- None

Use Nearest Neighbor

Select the Nearest Neighbor option, if desired, to interpolate the length of a slow motion clip by displaying the same frame as needed.

4. Click the **OK** button to close the Field Option dialog.
5. Click the **OK** button to close the Speed dialog.

Changing Speed of Multiple Clips

The playback speed can be changed simultaneously for multiple selected clips if the following conditions apply to all selected clips:

- Clips have the same start point
- Clips have the same length
- Clips have the same playback speed
- Clips have no transitions or audio cross fades applied
- The Duration on Timeline is changed option is deselected (Off)

Note If an attempt is made to change the playback speed of multiple selected clips with the Change Clip Duration on the Timeline option selected, an error dialog appears indicating which conditions above do not match the requirements.

Time Remap

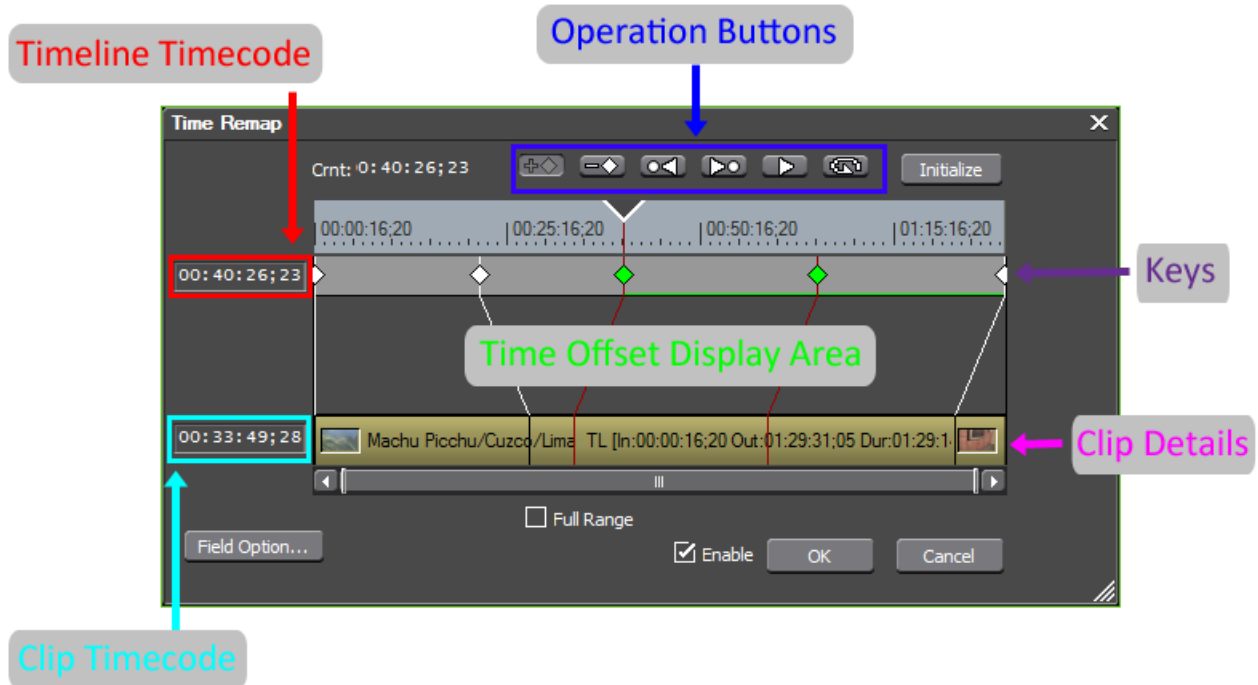
Time remapping is the process of changing the playback speed of clips by specifying the desired Timeline position of one or more keys which correspond to frames in the clip. The positions of the remaining frames in the clip are automatically interpolated and the speed adjusted in order to match the Timeline position of the key frames.

Note The In and Out points and the total length of the clip remain unchanged.

Time Remap Dialog Details

Time Remap dialog details are illustrated in [Figure 546](#).

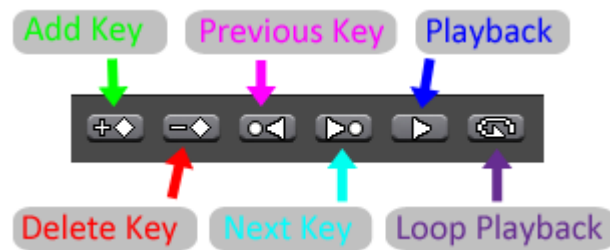
Figure 546. Time Remap Dialog Detail



Operation Buttons

The Time Remap operation buttons and their function are shown in detail in [Figure 547](#).

Figure 547. Time Remap Operation Buttons

**Add Key**

Adds a remapping key at the position of the Timeline cursor.

Alternative method: Right-click the Time Remap dialog and select Add Key to add a key at the position of the Timeline cursor.

Shortcuts: [INSERT] or [V].

Note A clip with no keys added has keys at the beginning and end of the clip.

Delete Key

Deletes the remapping key at the position of the Timeline cursor.

Alternative method: Right-click the Time Remap dialog and select Delete Key to delete the key at the position of the Timeline cursor.

Shortcut: [DELETE]

Previous Key

Moves the Timeline cursor to the previous key.

Shortcuts: [PAGE UP], [A], [CTRL]+[←]

Next Key

Moves the Timeline cursor to the next key.

Shortcuts: [PAGE DOWN], [S], [CTRL]+[→]

Play/Pause

Plays the video from the position of the Timeline cursor. If clicked while playing, playback pauses.

Loop Playback/Pause

Repeatedly plays the clip. If clicked while playing, playback pauses.

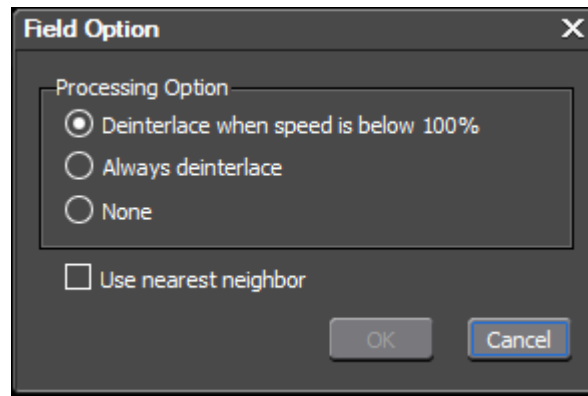
Initialize Button

To delete all keys and restore the clip to the defaults, click the **Initialize** button and click **Yes** at the prompt.

Field Option Button

To define deinterlacing and interpolation options for field-based processing, click the **Field Option...** button.

Figure 548. Clip Speed Filed Option Dialog



Processing Options

If desired, select one of the Processing Options for reducing video flicker in slow motion scenes.

- Deinterlace when speed is below 100%
- Always Deinterlace
- None

Use Nearest Neighbor

Select the Nearest Neighbor option, if desired, to interpolate the length of a slow-motion clip by displaying the same frame as needed.

Timeline Timecode

The Timeline timecode is displayed when the cursor is on a remapping key. Entering a timecode creates a key at that timecode location.

Clip Timecode

Displays the clip timecode at the cursor location. Entering a timecode creates a key at that timecode location.

Keys

The area in which defined key markers appear.

Time Offset Display Area

This area displays lines connecting the timecode value of the keys and the timecode value of the associated frame in the clip. This is a visual represen-

tation of the time offset between the keys and the clip frames with which the keys are associated.

Clip Details

Displays details of the clip being remapped. Also displays a line that connects the clip frame to its remapped key Timeline position.

Full Range

The full range option, when enabled, displays the entire original range of a clip if In points and Out points have been adjusted on a clip or it has been cut after time remap settings were applied to the clip.

Enable this option so that additional time remap editing is available over the full original range of a clip. See [Full Range Remapping on page 509](#) for more information.

Enable

When selected, this option enables the defined time remap. When disabled, time remap settings are not active for the specified clip.

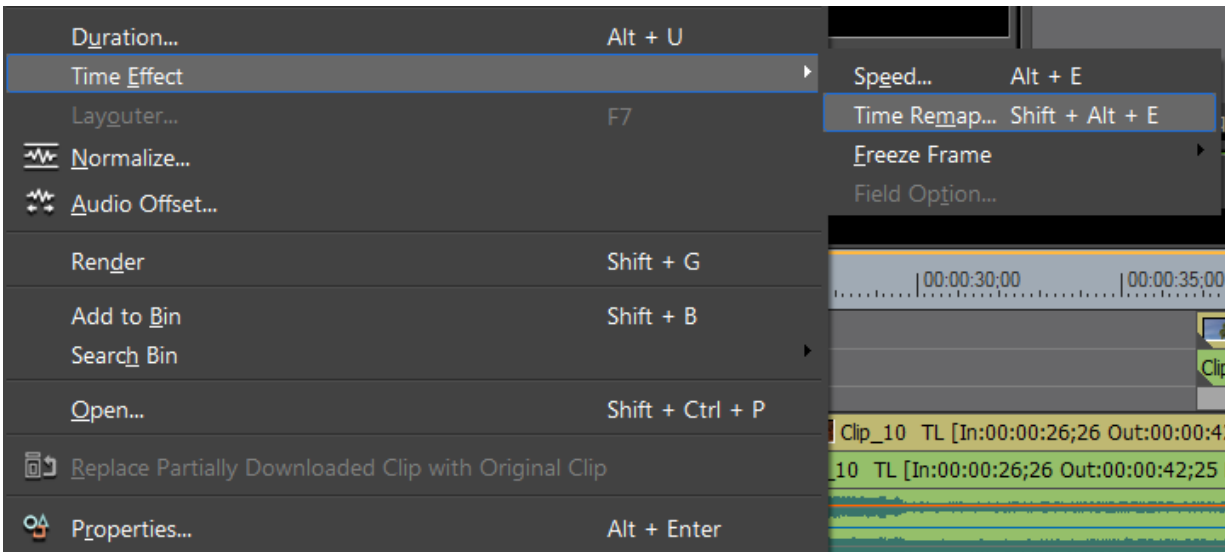
Time Remap Procedures

To time remap a clip, execute the following steps:

Note To preserve normal playback speed in a portion of a clip and time remap another portion, it is often useful to create separate clips by using the **Add Cut Point** button on the Timeline to split the clip. Apply the time remap to the new clip in which you wish to alter the playback speed. See [Dividing Clips at Cursor Position on page 478](#) for more information.

1. Do one of the following:
 - Right-click the clip to be remapped and select Time Effect>Time Remap from the menu as illustrated in [Figure 549](#).

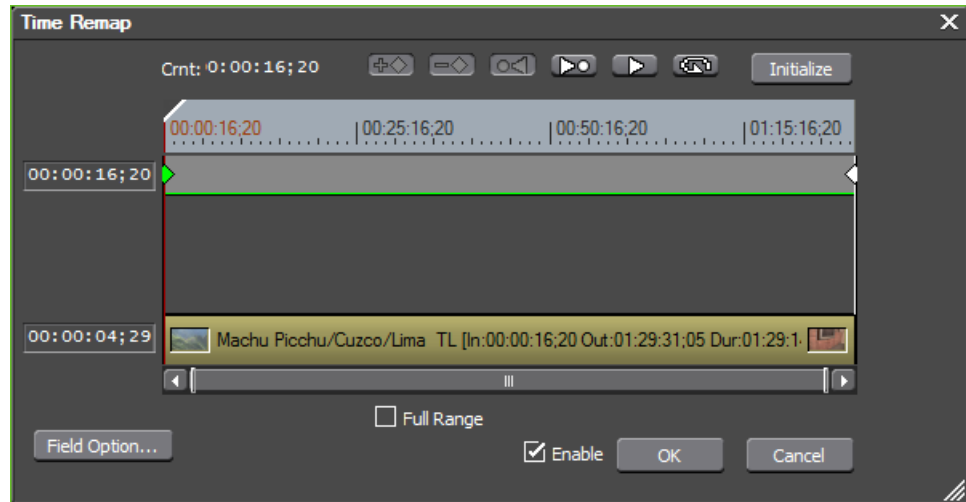
Figure 549. Clip Menu - Time Remap



- Select Clip>Time Effect>Time Remap from the Preview window menu bar.
- Press the [SHIFT]+[ALT]+[E] keys on the keyboard.

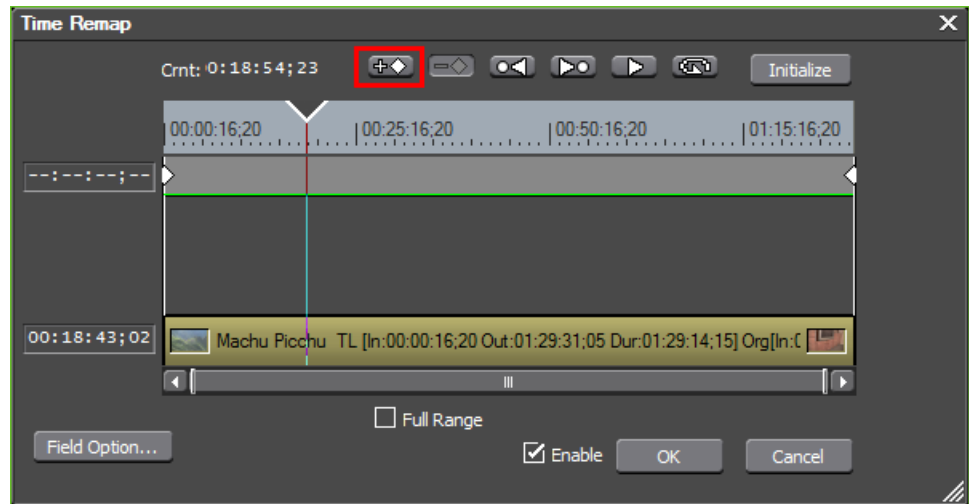
The Time Remap dialog appears as shown in [Figure 550](#).

Figure 550. Time Remap Dialog



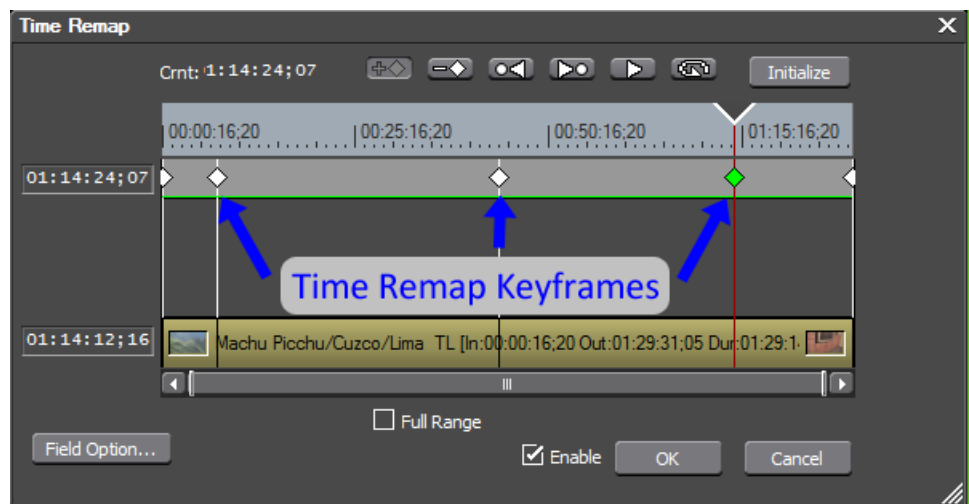
2. Drag the Timeline cursor to the position at which you want to set a key frame.
3. Click the **Add Key** button (highlighted in [Figure 551](#)) to add a key at the cursor position.

Figure 551. Add Time Remap Keyframes



Note As illustrated in Figure 7, as many keyframes as needed may be added to the Time Remap Timeline. Repeat Step 2 and Step 3 for each additional keyframe you wish to add.

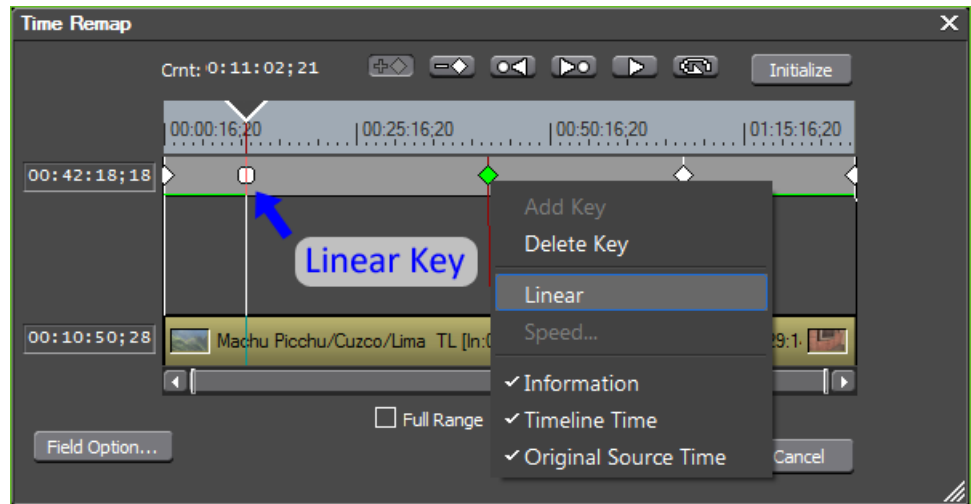
Figure 552. Remapping Keys



4. To set a key to linear interpolation instead of the default Bezier interpolation, right click on the key and select Linear from the menu as illustrated in Figure 553.

CAUTION When switching from Bezier to Linear interpolation, speed changes may be drastic and could result in undesirable audio noise.

Figure 553. Keyframe Right-Click Menu - Linear



Note If a key frame is added between two linear keyframes, the new keyframe will be set to linear interpolation by default.

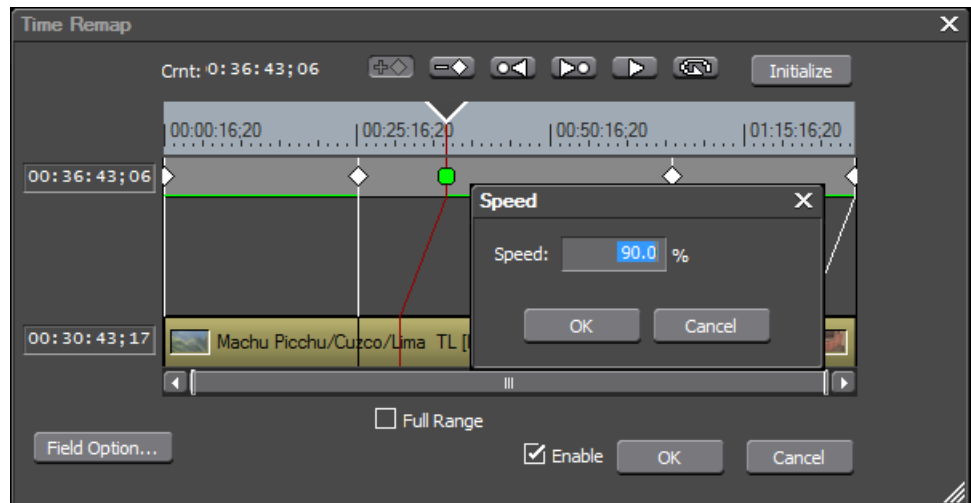
As illustrated in [Figure 553](#), Linear keys have a square shape. The default Bezier keys are diamond shaped.

If one or more keys are linear, the speed between keys may be set as desired.

5. Set the speed for linear keys by right-clicking on the key and selecting Speed from the menu.

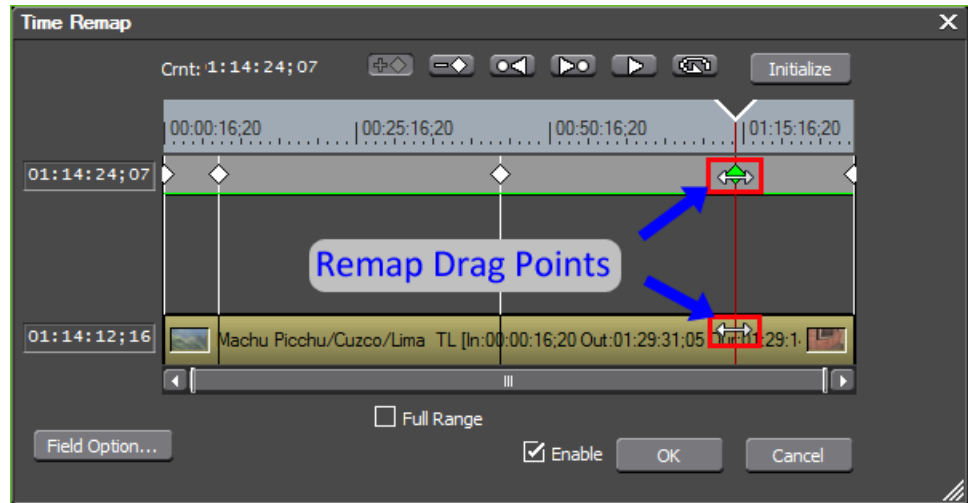
The Speed dialog illustrated in [Figure 554](#) appears.

Figure 554. Linear Key Speed Dialog



6. Enter the desired speed (as a percentage of the default speed) for the portion of the clip between the linear key and the next key. See [Time Remap Examples on page 506](#) for more details.
7. Position the mouse cursor on either the key drag point or the clip drag point and drag it to the left or the right to reposition the frame at the key location. See [Figure 555](#) for drag point locations. See [Time Remap Examples on page 506](#) for more details.

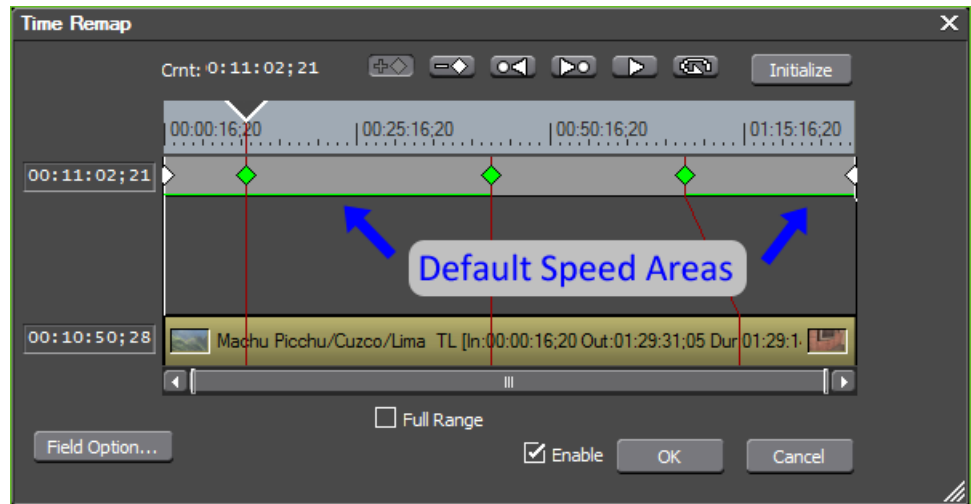
Figure 555. Time Remap Drag Points



Note Dragging the key remap point repositions the keyframe relative to the original clip frame. Dragging the clip remap point repositions the clip frame relative to the keyframe.

[Figure 556](#) illustrates the result of repositioning a keyframe. In this example, the third key was moved to the left (as indicated by the angle of the red line connecting the key with the clip). Also indicated in this example are the areas on the timeline where the original clip speed has not changed. These areas are indicated by the horizontal green lines.

Figure 556. Time Remap Indicators



Other frames in the clip are automatically interpolated to match the new positions of the key frames and maintain the original clip length.

8. Click the **Playback** button or **Loop Playback** button (see [Figure 9](#)) to review the remapped clip. The clip is displayed in the Recorder.
9. After reviewing the clip, make any necessary adjustments.

Note To disable the remapping, de-select the Enable option.

10. Click the **OK** button to close the Time Remap dialog.

Time Remap Examples

The following examples show how remapping changes as keys or clip frames are adjusted:

Adjusting Keys

[Figure 557](#) shows three keys which have been added. None have been adjusted and are in their original positions.

Figure 557. Original Key Positions

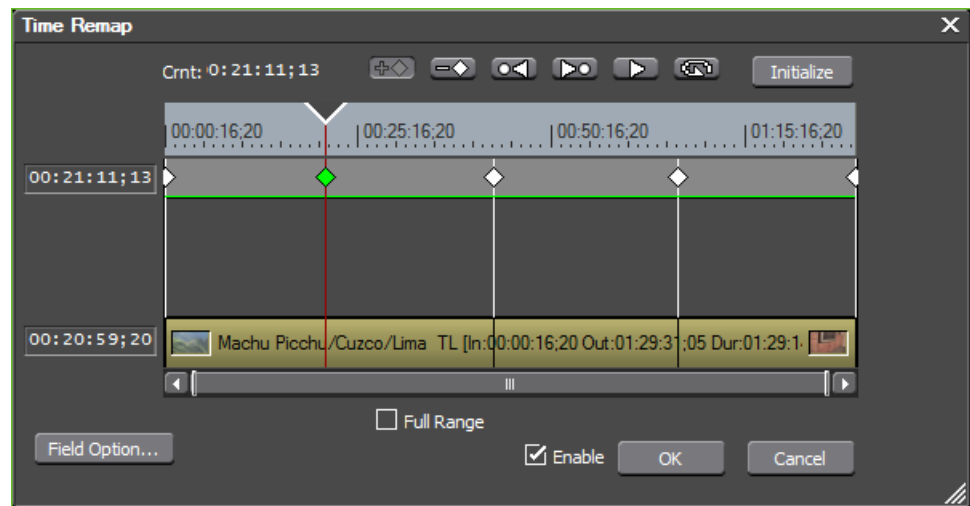
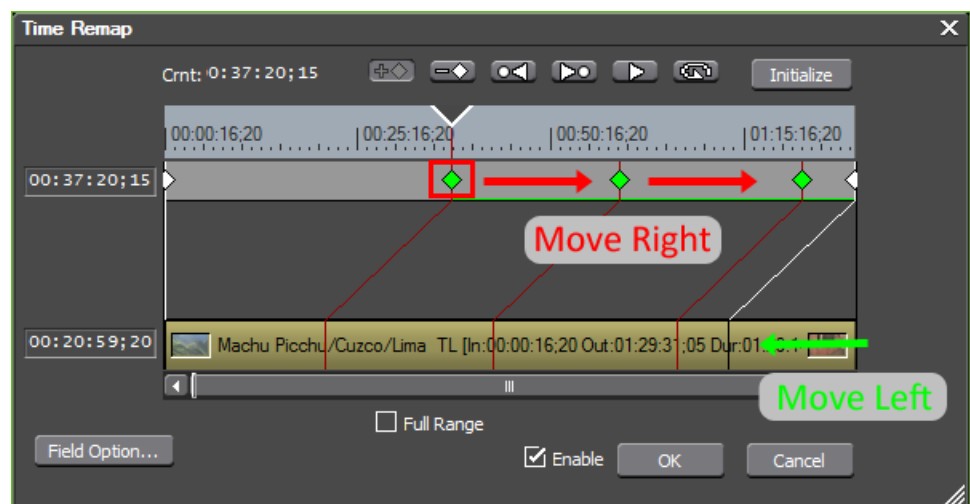


Figure 558 shows what happens when the first key is moved to the right to slow down the clip between the beginning of the clip and the first key frame timecode.

- The second and third key also shift to the right to maintain their relationship to the first key
- The end of clip frame moves to the left on the timeline in order to maintain the speed to the end of the clip and original clip duration.
- As indicated by the green line under the keys, the original speed is maintained from the first key to the end of the clip.

Figure 558. Move First Key to the Right



Of course, keys two and three can be adjusted as needed as well. This example shows what happens when adjusting the first key only.

Adjusting Clip Frames

Figure 559 illustrates the addition of three keys. None have been moved from their original positions.

Figure 559. Move Clip Frame to Left

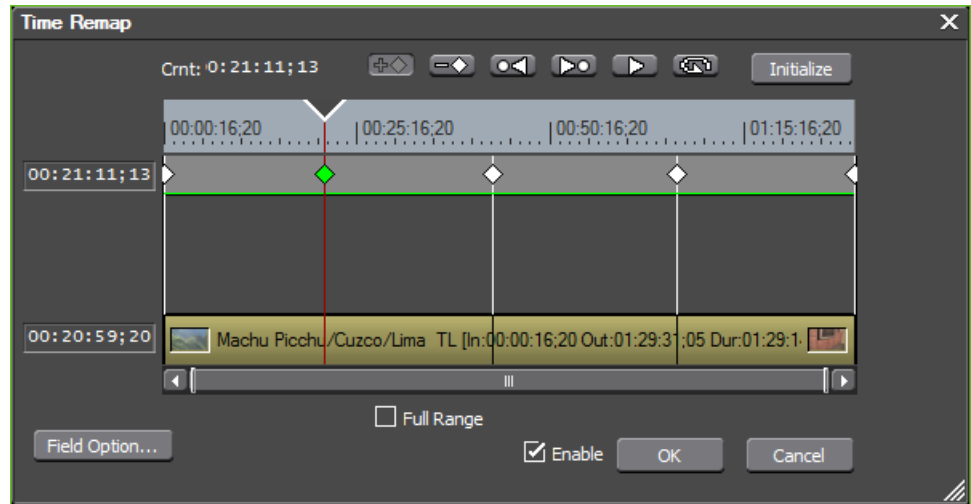
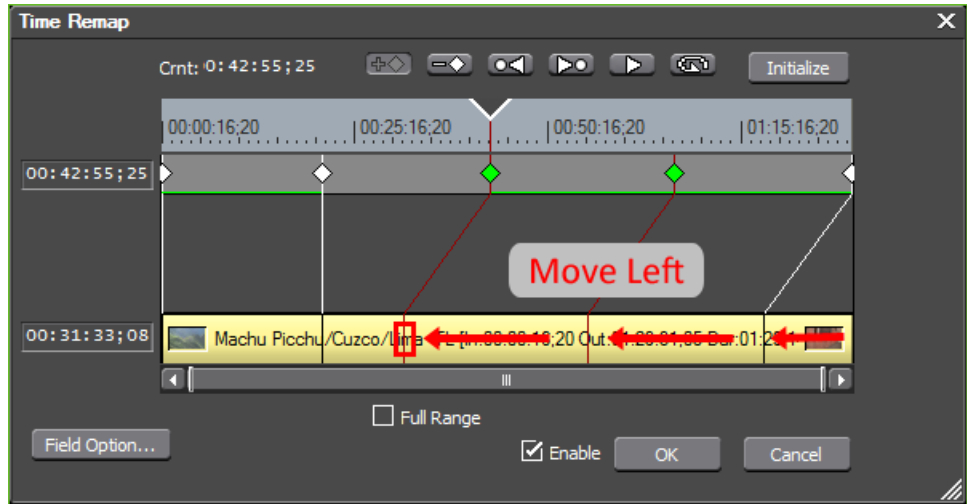


Figure 560 depicts the movement in the Time Remap dialog of clip frames associated with keys. In this example, the clip frame associated with the second key is moved to the left.

- The clip frame associated with the third key is also moved to the left to maintain its relationship with the second clip frame/key.
- The end of clip frame moves to the left on the timeline in order to maintain the speed to the end of the clip and original clip duration.
- As indicated by the green lines under the keys, the original speed is maintained from the beginning of the clip to the first clip frame/key and from the second clip frame/key to the end of the clip.

Figure 560. Last Clip Frame Moved to the Left



Of course, clip frames one and three can be adjusted as needed as well. This example shows what happens when adjusting the second clip frame only.

Full Range Remapping

Figure 561 illustrates the appearance of the Time Remap dialog after the original clip has been cut twice resulting in three separate clips. Only one of the original keys falls within the range of the currently selected clip. In order to see all keys and the full range of the original clip when time remap was applied to this clip, enable the Full Range option. The other clips that were part of the original clip are highlighted in red in Figure 561.

Figure 561. Time Remap Dialog After Cutting Original Clip

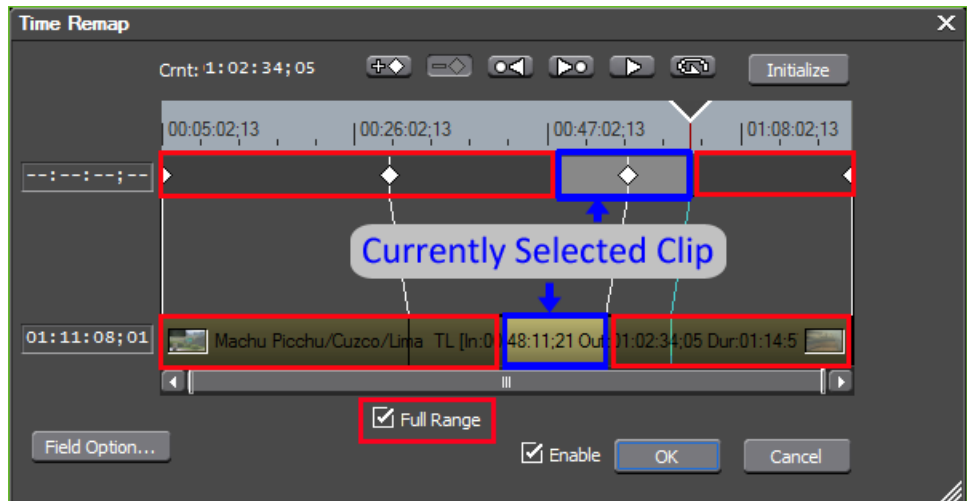
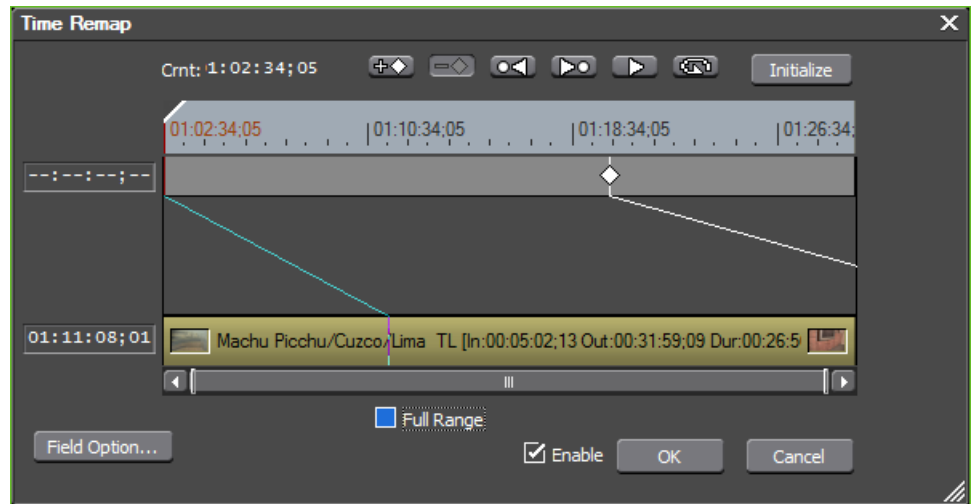


Figure 562 shows the Time Remap dialog when the second clip is selected and the Full Range option is not enabled.

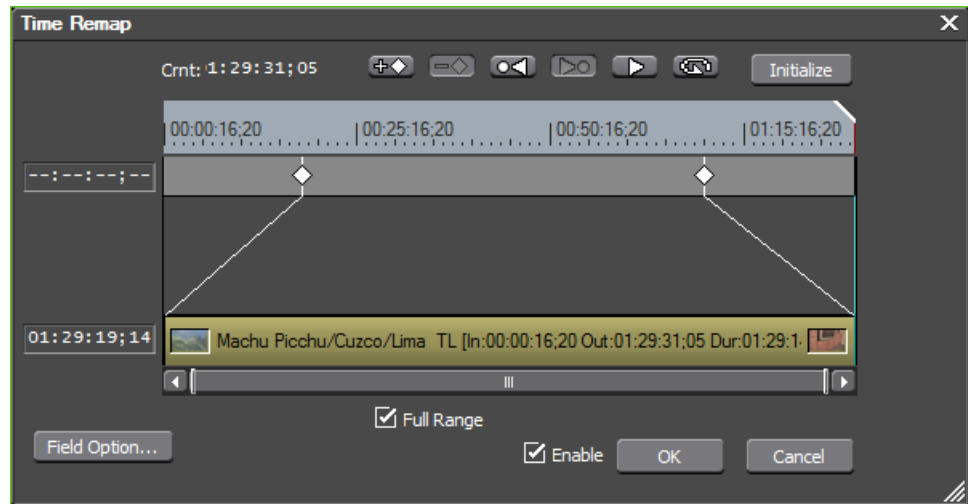
Figure 562. Cut Clip without Full Range Enabled



Other Time Remap Dialog Functions

- Right-click on the Time Remap dialog and select Timeline Time from the menu to reset the first frame timecode to 00:00:00:00 (the check mark on the Timeline Time option is removed).
- Right-click on the Time Remap dialog and select Information to hide the thumbnail displayed at the beginning and ending of the clip, the clip name and the clip timecode information in the Clip Area (the check mark on the Information option is removed).
- Right-click on the Time Remap dialog and select Original Source Time from the menu to reset the clip In point timecode to 00:00:00:00 (the check mark on the Original Source Time option is removed).
- To apply a fixed duration to the first or last frame in a clip, drag the preset key (always present) at the beginning or end of the clip to the timecode position that sets its duration (see [Figure 563](#)). The playback speed of the remaining frames between the first and last frame is faster.

Figure 563. First or Last Frame Fixed Duration



Keyboard Navigation:

- Press the **[Home]** key to move the cursor to the first frame of the clip.
- Press the **[End]** key to move the cursor to the last frame of the clip.
- Press the **[←]** key to move to the previous frame.
- Press the **[→]** key to move to next frame.
- Press the **[↑]** key to move the focus to the Keys area.
- Press the **[↓]** key to move the focus to the Clip area.
- Press the **[,]** key to move the key/frame forward one frame.

Note This action is available only when the Timeline cursor is on a key/frame or when the focus is in the Keys or Clip Details area

- Press the **[.]** key to move the key/frame backward one frame.

Note This action is available only when the Timeline cursor is on a key/frame or when the focus is in the Keys or Clip Details area.

Video Display Layouter

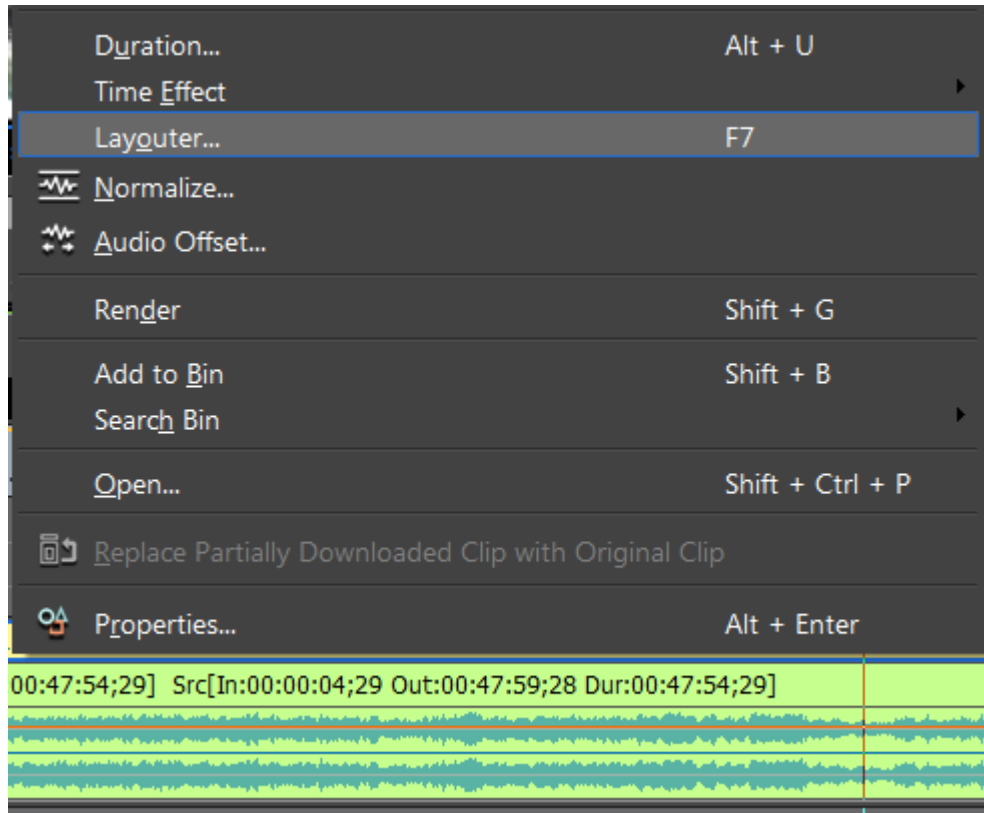
The layout of video clips can be adjusted in many ways with the Layouter tools.

To change the video layout, do the following:

1. Right-click the video portion of a clip on a V or VA track on the Timeline.
2. Select Layouter... from the menu as shown in [Figure 564](#).

Note Pressing the [F7] on the keyboard also displays the Layouter dialog for the currently-selected clip.

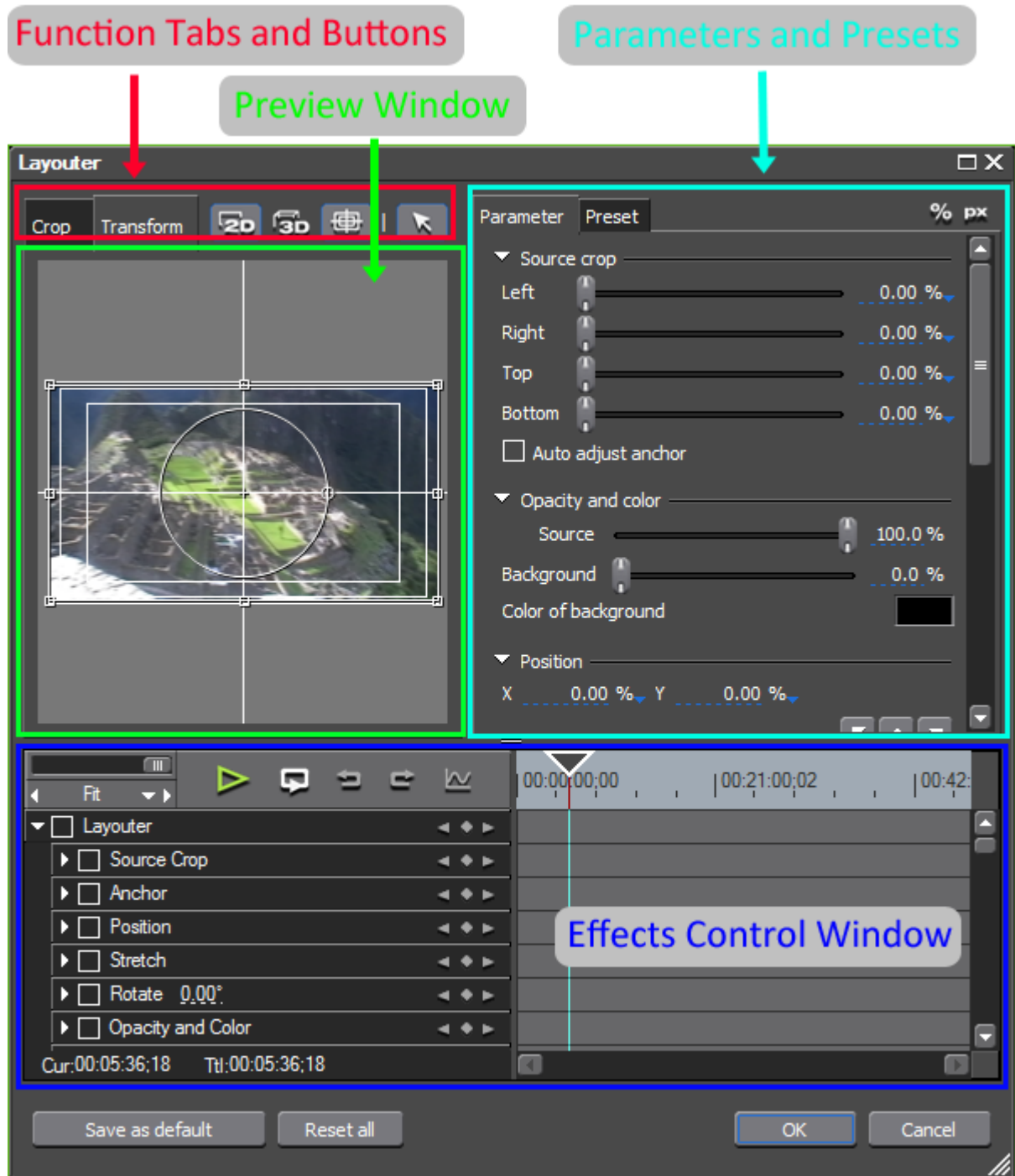
Figure 564. Clip Menu - Layout



The Video Layouter dialog illustrated in [Figure 565](#) appears.

3. Adjust the video layout as desired by referring to the descriptions below of the Video Layouter dialog functions.
4. Click the **OK** button on the Video Layout Dialog.

Figure 565. Video Layout Dialog



Many of the controls and functions in the Layouter dialog accomplish the same tasks, but, in a different manner. Some work in conjunction with others and not all need to be used in order to modify the video layout.

Function Tabs and Buttons

The function tabs and buttons are used to select crop and transform functions. If the Crop tab is selected, only image cropping functions are available and the **2D Mode**, **3D Mode** and **Show Guide** buttons are greyed out.

Note There are more function buttons that are not displayed in [Figure 565](#) due to the size of the Layouter dialog. See [Function Buttons on page 515](#) for more information on all available function buttons in the Layouter dialog.

Preview Window

Displays the source video and shows changes made to the source in the Layouter.

Parameters and Presets

Displays parameters which can be adjusted in the Layouter and presets which are used to set certain parameters to predetermined values.

Effects Control Window

Specific layout parameters which can be defined and adjusted by keyframes controlled in the Effects Control Window.

See [Effects Control Window on page 698](#) for more information regarding key frame parameter controls.

Resizing Layouter Dialog

For convenience in working with the Layouter dialog, there are several methods available for resizing the dialog and the display areas within the dialog. These are illustrated in [Figure 566](#).

 - **Maximize/Minimize Buttons**

These buttons maximize (if the window is minimized) and minimize (if the window is maximized) the Layouter dialog. When maximized, it fills the entire screen. When minimized, it returns to its previous minimized dimensions.

 - **Corner Drag Resize**

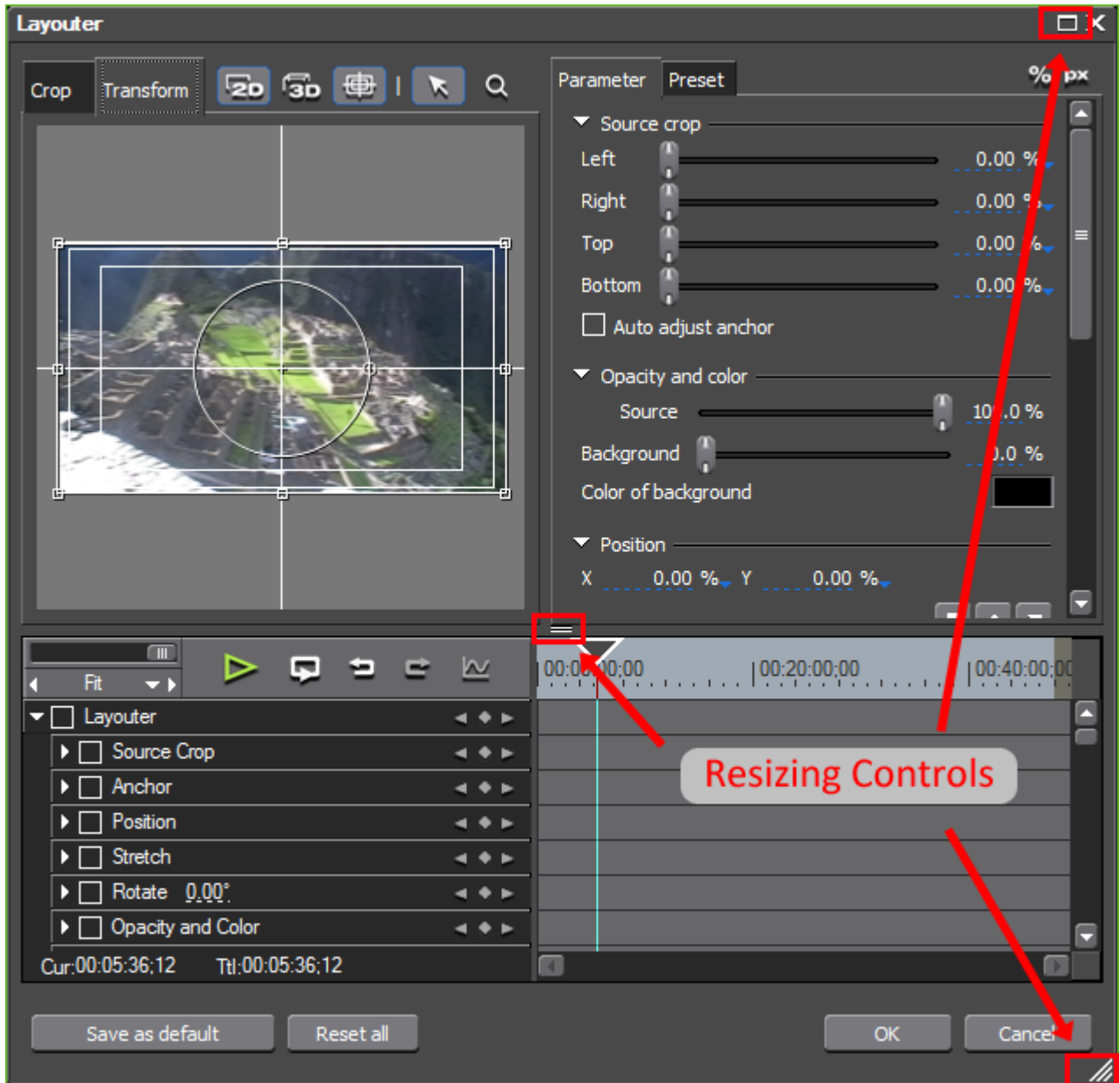
Drag this button in the lower right corner of the dialog to change the vertical and horizontal size of the minimized Layouter dialog.

 - **Window Splitter Resize**

Drag this splitter vertically to change the amount of the Layouter dialog that displays the Preview and Parameters/Presets information or the Effects Control Window. Dragging it towards the top of the dialog makes the Effects Control Window larger and the Preview/Parameters area

smaller. Dragging it toward the bottom makes the Preview/Parameters area larger and the effects control window smaller.

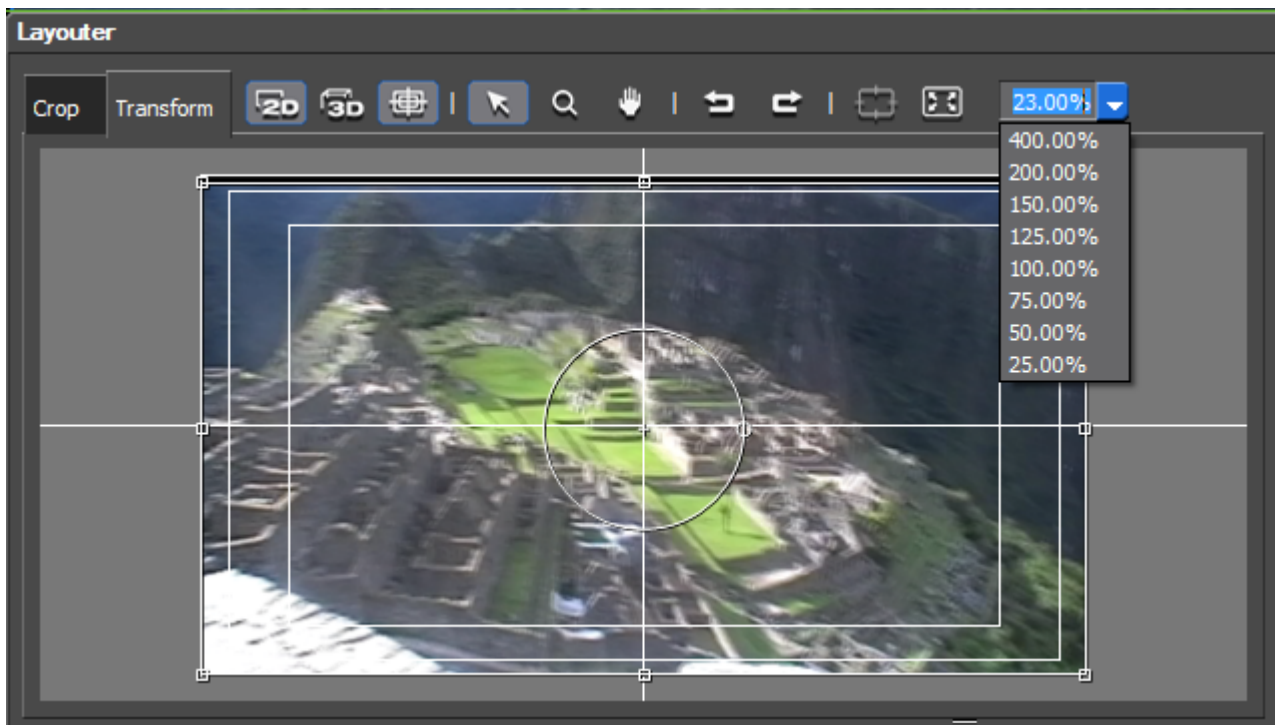
Figure 566. Layouter Display Dialog Resizing




Function Buttons

If the Layouter dialog size is large enough all available function buttons will appear above the Preview window as depicted in Figure 567.

Figure 567. Layout Dialog All Function Buttons



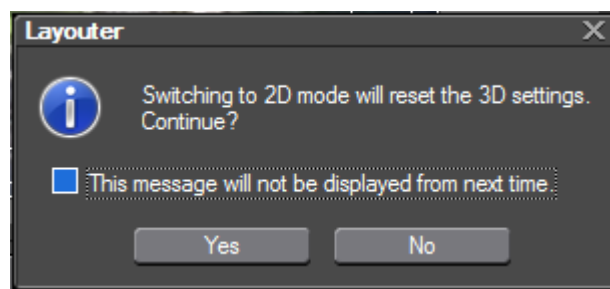
The function of each of these buttons is as follows:

 - **2D Mode.** Sets the display to 2D mode for transform operations as shown in [Figure 567](#).


See [2D Transform Operations on page 522](#) for more information.

Note When switching to 2D mode from 3D mode, the warning dialog depicted in [Figure 568](#) will appear.

Figure 568. 3D Settings Reset Warning

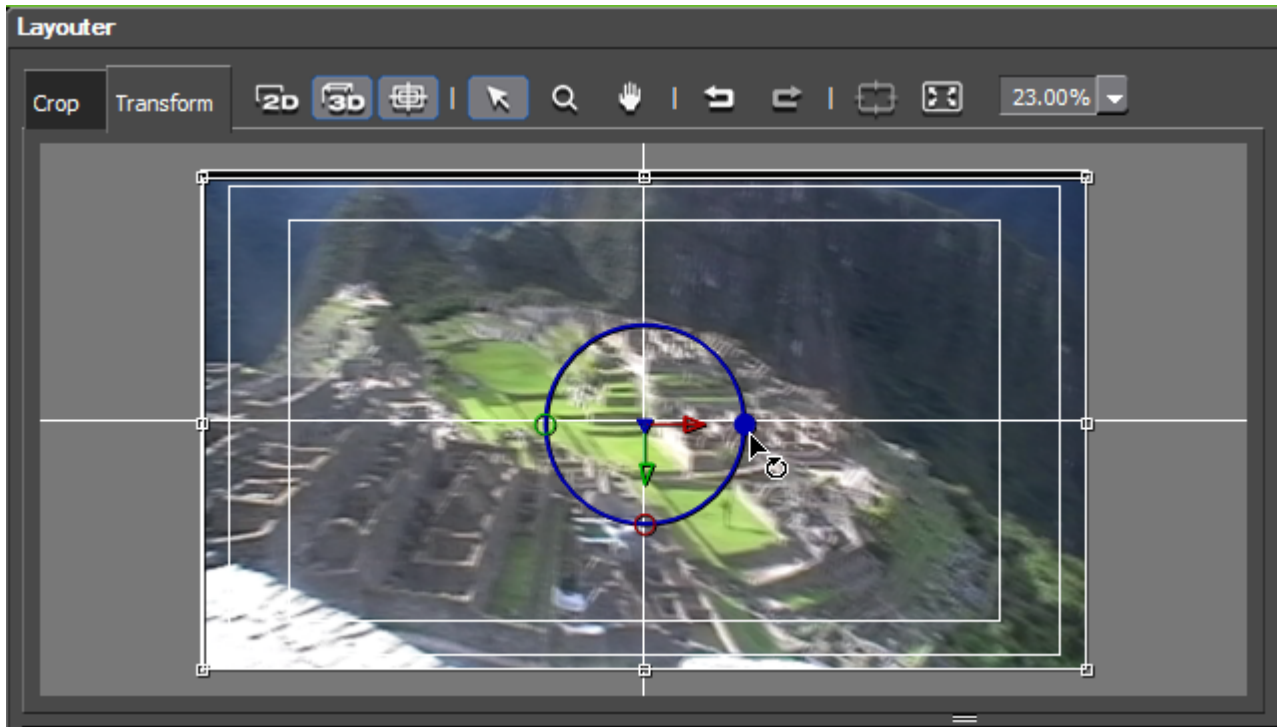


Select the “This message will not be displayed next time” option if you do not wish to see this warning each time you switch from 3D mode to 2D mode.

 - **3D Mode.** Sets the display to 3D mode for transform operations.


The Preview display is as shown in [Figure 569](#) when in 3D mode.

Figure 569. Preview Display in 3D Mode




See [3D Transform Operations](#) on page 532 for more information.

 - **Show Guide.** Toggles the display of the underscan, overscan and title safe guides. These guides are enabled in [Figure 569](#).

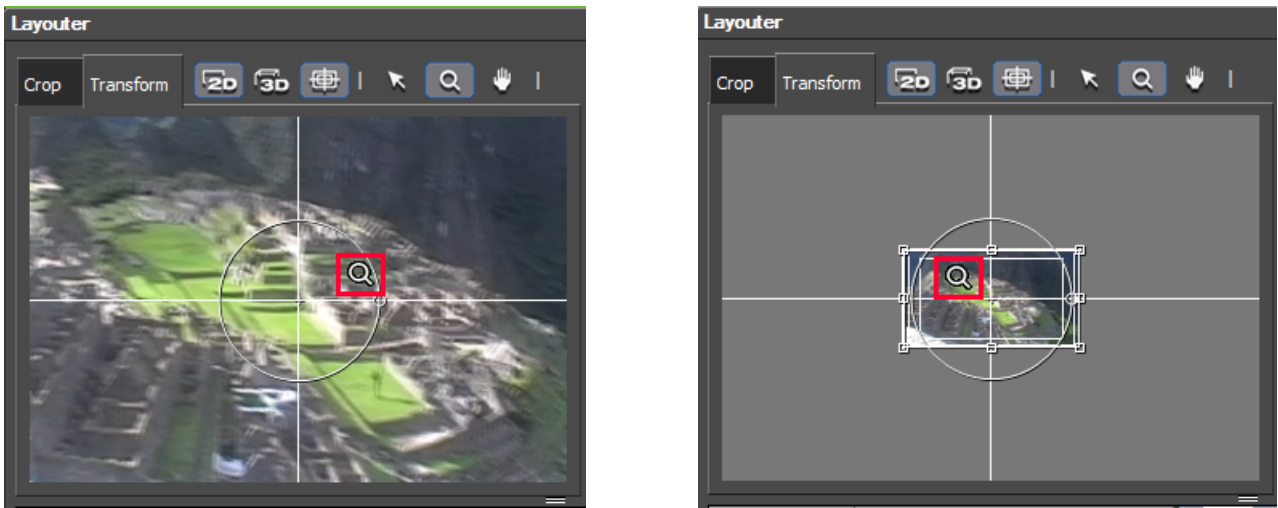
 - **Select Tool.** Enables the Select tool.


Note The Select tool, Zoom tool and Pan tool are mutually exclusive. When one is enabled, the other two are disabled.

 - **Zoom Tool.** Enables the zoom tool.

As depicted in [Figure 570](#), the zoom tool is dragged on the image to zoom in (left side) or zoom out (right side) on the image in the Preview window.

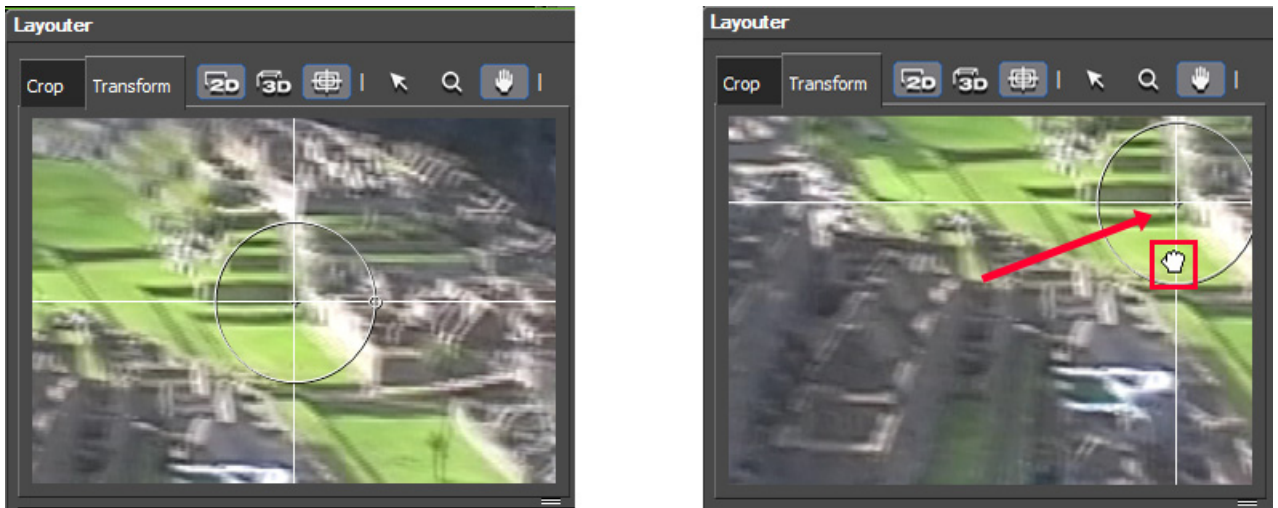
Figure 570. Zoom In and Zoom Out in Layouter Preview



 - **Pan Tool.** Enables the Pan tool.


The pan tool is used to move around an area on which you have zoomed in as illustrated in [Figure 571](#).


Figure 571. Panning a Zoomed Image in the Layouter Preview Window



In this example, the image has been zoomed. The pan tool is used to move the focus to another part of the zoomed image by dragging the centering target so that the desired portion of the image appears in the Preview window.

 - **Undo.** Reverses the most recent operation. There are 10 levels of undo.

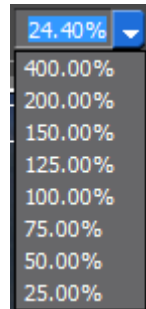
 - **Redo.** Reverses the most-recent undo operation. There are 10 levels of redo.

 - **Centering**. Re-center an image that has been moved by panning.

 - **Fit**. Fits the Preview to the current size of the Preview window in the Layouter.

Display Magnification. As illustrated in [Figure 572](#), the desired display magnification may be entered directly or selected from the drop-down list.

Figure 572. Layouter Display Magnification Drop-Down List



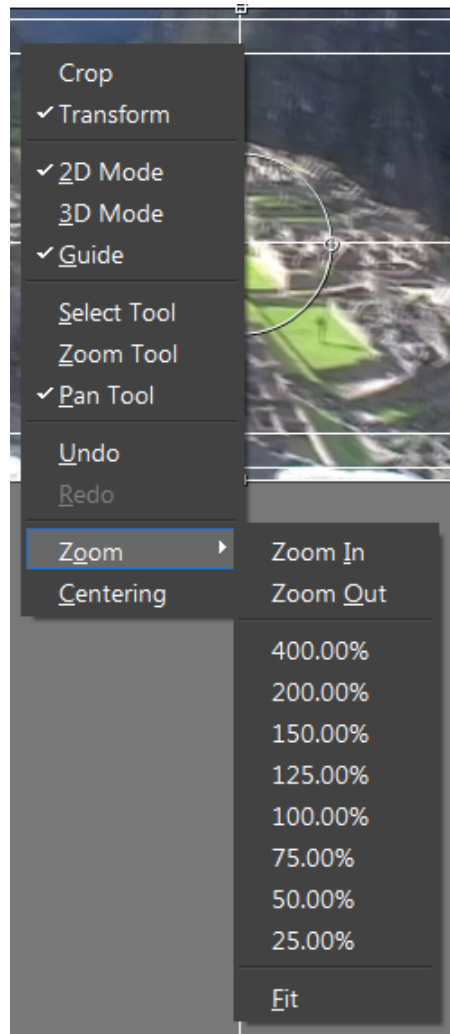
When the **Fit** button is selected, the amount of magnification needed to fit the current video source in the Preview window is automatically calculated. Fit is the default magnification setting.

Right-Click Menu

All of the functions accessible with the function buttons are also available from a right-click menu even if the buttons are not visible in the Layouter.

Right-clicking anywhere in the Preview window displays the menu illustrated in [Figure 573](#).

Figure 573. Layouter Preview Right-Click Menu



Cropping the Source Image

The source image can be cropped as needed.

Click the Crop tab in the Function Tabs and Buttons areas of the Layouter Dialog. Select the Parameters tab in the Parameters and Presets.

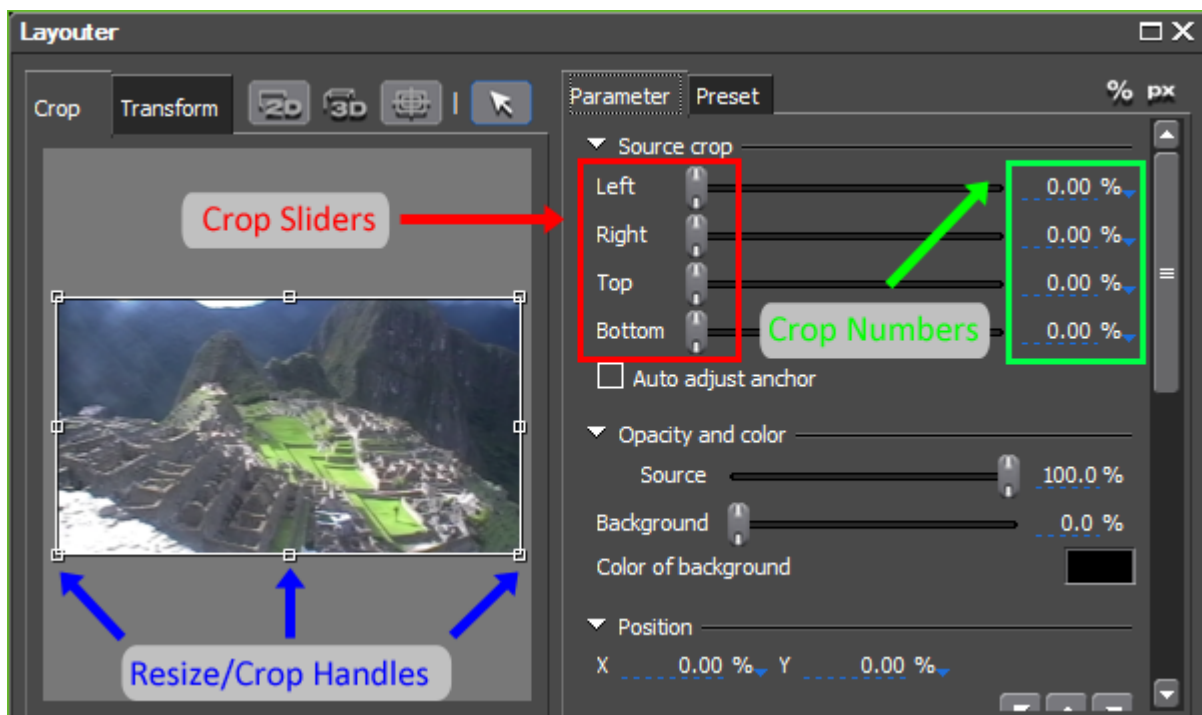
Note Crop operations display the video source material in 2D only. Transform operations may be done in 3D, but, cropping is limited to 2D.

The original video can be cropped in one of three ways as shown in [Figure 574](#).

- Grab one of the eight resize/crop handles and drag to adjust the video crop.
- Use the Left, Right, Top and Bottom crop sliders to adjust the crop parameters.
- Directly enter the desired left, right, top and bottom crop numbers. See [Entering Numeric Data on page 21](#) for more information on the various numeric data entry methods.

Note Clicking on the blue [∇] symbol next to the crop value toggles the numeric entry for that value between percentage and a fixed number of pixels. See [Figure 575](#) in which the Left and Top numbers are in pixels and the Right and Bottom numbers are in percentages. Clicking the % or px symbol in the upper right above the numbers sets display and entry of all crop numbers to percentage or pixels respectively.

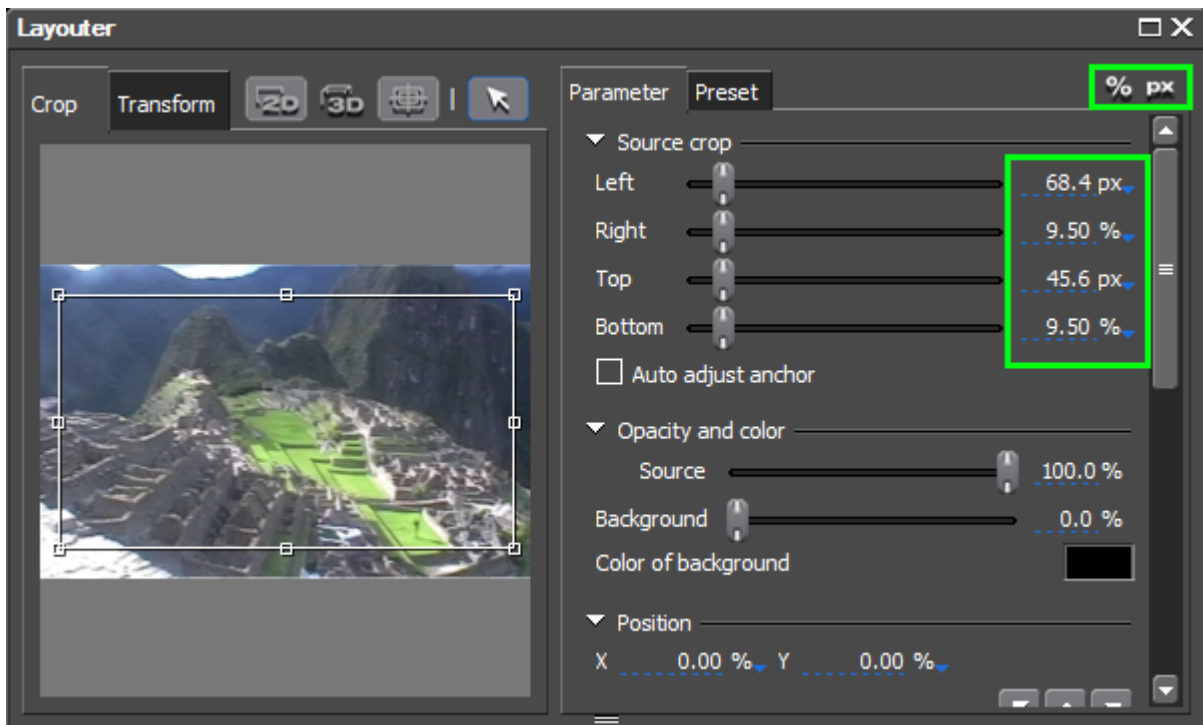
Figure 574. Layouter Dialog Crop Controls



The image cropping effect is shown in the Preview window and, regardless of the cropping method used, the current crop parameters are displayed in the Preview window (resize/crop handle position) and the Parameters tab (slider position and numeric values). See [Figure 575](#).

As the crop values are adjusted in the Layouter dialog, the cropped image also appears in the Recorder.

Figure 575. Cropped Image Display in Layouter Dialog



2D Transform Operations

Any operation other than cropping the image is considered a transform operation. These operations include the following:

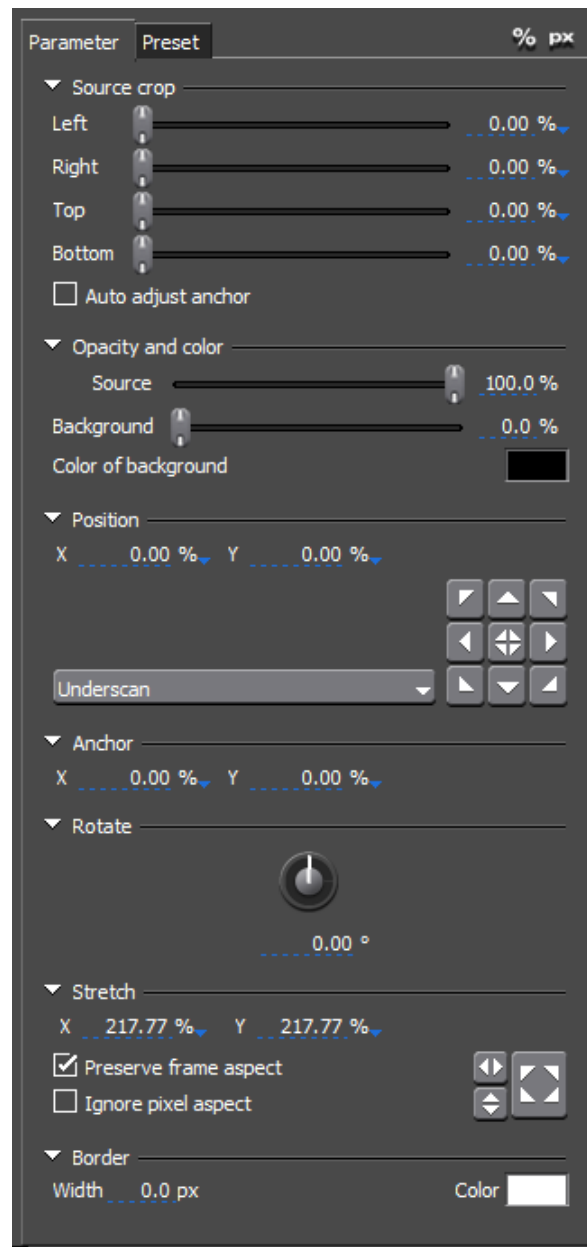
- Changing the opacity of the source video and the color and opacity of the background (if any)
- Repositioning the image
- Changing the anchor point
- Rotating the image
- Stretching the image
- Defining image borders

All transform operations can be defined in the Parameters tab and some can be performed in the Preview window.

Note With the exception of Position, Anchor and Rotate which have an additional axis (Z), 2D and 3D transform operations are identical.

Figure 576 depicts the Parameters tab with all available options expanded.

Figure 576. Transform Parameters in the Layouter Dialog



Note All Parameters sections will display a symbol [▷/▽] next to the parameter name that indicates if the section is collapsed or expanded. If the section is collapsed, the [▷] symbol appears. Click this symbol to expand the parameter section. If the [▽] symbol appears next to the parameter name, the section is expanded. Click this symbol to collapse the section.

Opacity and Color

The opacity of the source video is adjusted with the Source slider or by direct numeric entry in the opacity value.

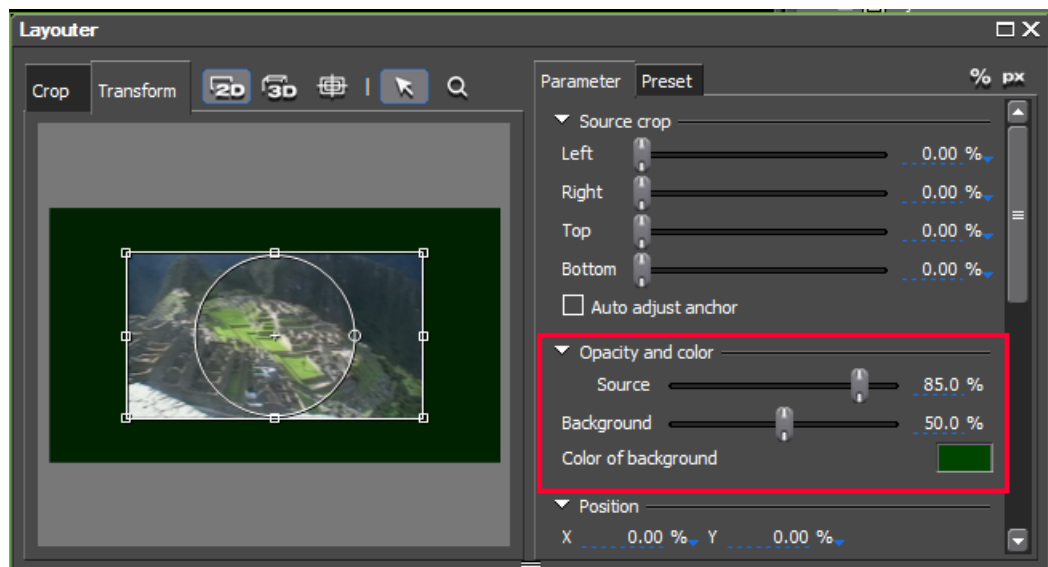
If the source has been resized so that it no longer fills the frame, a background color and opacity can be set.

To select the desired background color, click the Color of background color patch and selected the desired color from the ColorSelect dialog.

Set the background opacity with the Background slider or via direct numeric entry in the opacity value.

In [Figure 577](#), the image has been resized, the source video set to 85% opacity and the background color set to a dark green with 50% opacity.

Figure 577. Source and Background Color and Opacity in the Layouter



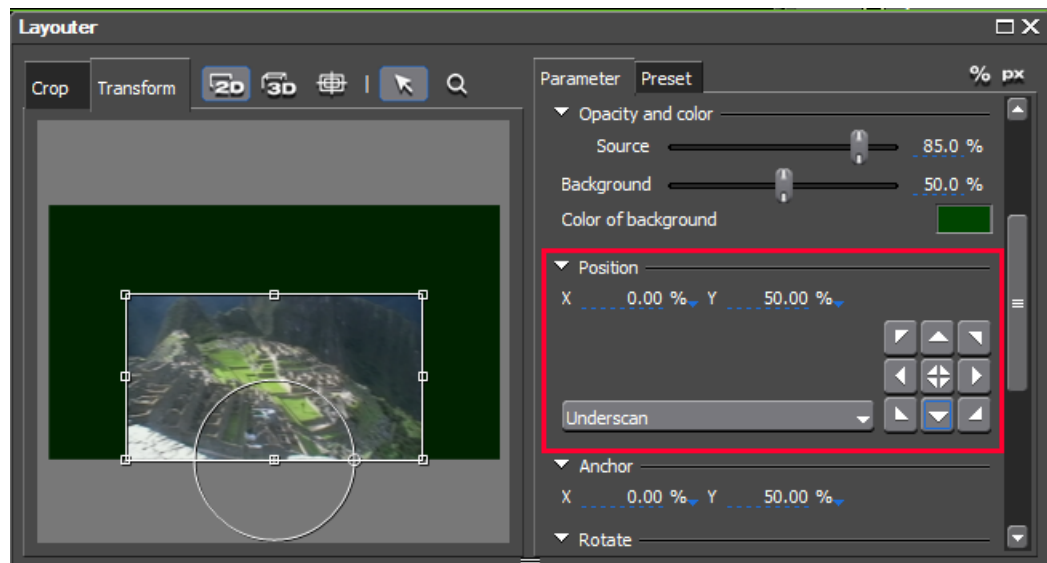
Position

The position of the source image within the frame is controlled by the positioning controls.

Of course, dragging and dropping the image within the frame is one way to position an image. Other methods are available in the Position section of the Parameters tab as illustrated in [Figure 578](#).

An image may be repositioned by directly entering the desired X and Y coordinates of the center of the image, or by using one of the position control buttons.

Figure 578. Source Position in Layouter



The nine (9) position control buttons specify fixed anchor positions within the specified area selection. The button positions are Upper Left, Upper Center, Upper Right, Center Left, Center, Center Right, Lower Left, Lower Center and Lower Right.

In the example in [Figure 578](#), the source image has been positioned by clicking the lower center button.

Note Only one position is active. Selecting another position changes the active position to the new selection.

If the Center position is selected, the display remains centered even when the Source Crop or Stretch settings are modified. If a different position control is selected, the position may also be modified with X and Y values.

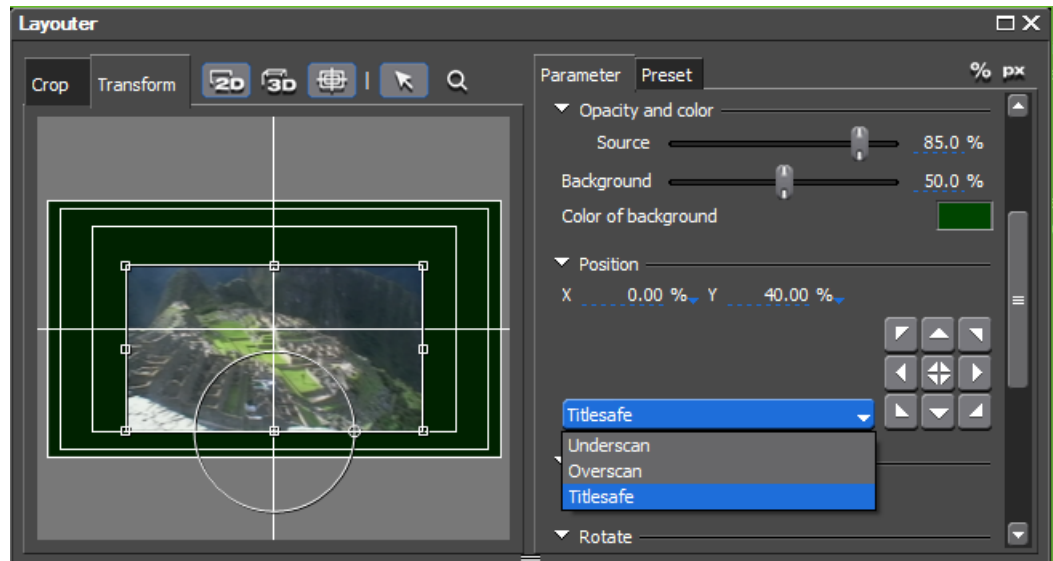
The position controls also work in conjunction with the designated image display area.

From the drop-down list, select the desired display area as indicated in [Figure 579](#):

- Underscan Area
- Overscan Area
- Title Safe Area

The position selection button (or X, Y coordinates) in this example positions the image in the lower center of the Titlesafe image display area.

Figure 579. Layouter Image Display Area Selection



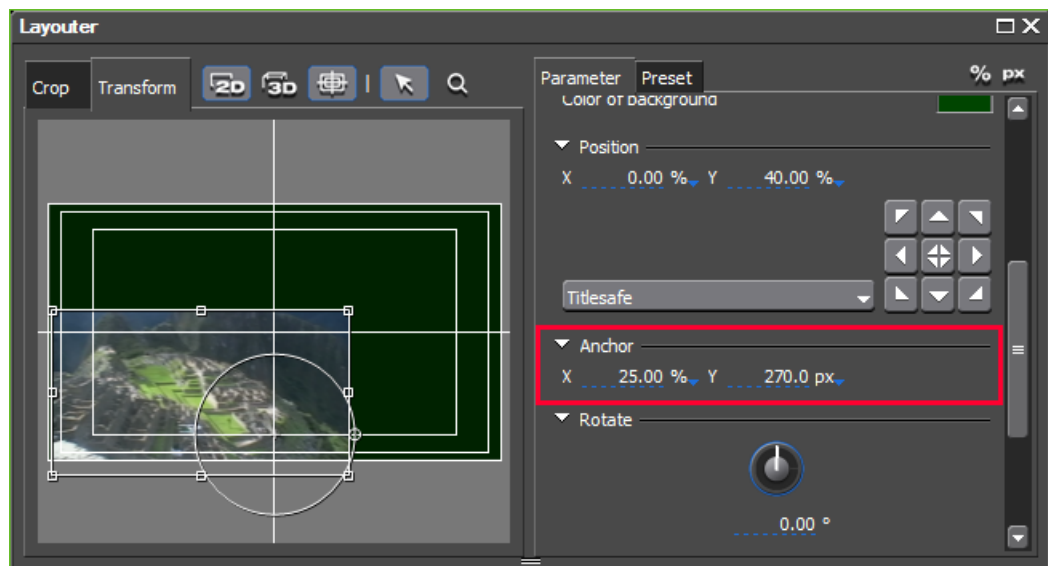
The circle circumscribes the position location.

Anchor Point

The anchor values designate the X,Y position of the anchor point of the image display in the Preview window relative to its position coordinates.

In Figure 580, the anchor point has been adjusted by 25% on the X axis and 25% (270 pixels in this case) on the Y axis.

Figure 580. Layouter Anchor Point



Although the anchor point has shifted, the circle still circumscribes the position location.

Note Clicking on the blue [▽] symbol next to the anchor coordinates toggles the numeric entry for that value between percentage and a fixed number of pixels. In [Figure 580](#), the X coordinate is in percentage and the Y coordinate is in pixels. Clicking the % or px symbol in the upper right of the Layouter dialog sets display and entry of both coordinate values to percentage or pixels respectively.

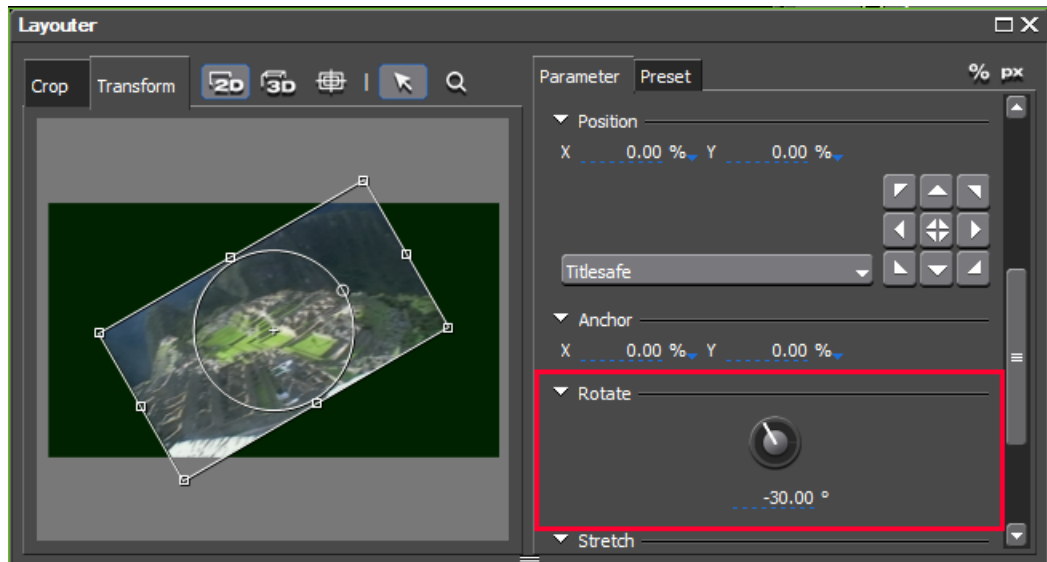
Rotate

The source image may be rotated by entering a value (in degrees) by which the image should be rotated from a horizontal position (0 degrees) or by placing the cursor over the control knob and dragging the mouse to change the angle of the line on the knob.

Images tilted to the left will have a negative value while those tilted to the right will have a positive value. Any value may be entered, but a value of -360 or 360 results in the image being in its original horizontal position as 360 degrees is a complete rotation.

[Figure 581](#) shows the rotate controls and an image rotated to the left by a value of -30 degrees.

Figure 581. Layouter Rotate Transformation2D Transform



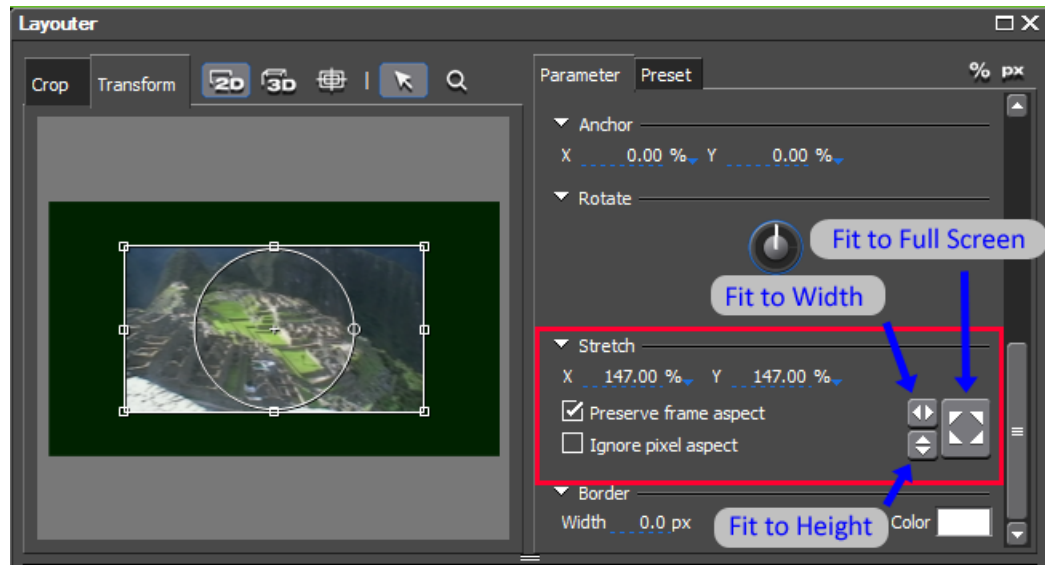
Stretch

Stretch controls allow for quick adjustment of aspect ratio.

The image may be stretched by entering X and Y values or by grabbing and dragging the resize handles on the image in the Preview window.

[Figure 582](#) illustrates the available stretch controls.

Figure 582. Layouter Stretch Controls



Preserve Frame Aspect

If this option is selected, when one dimension is changed by any means, the other is automatically adjusted to preserve the current aspect ratio. If this option is not selected, both dimensions may be changed independently.

Ignore Pixel Aspect

If this option is selected, pixel magnification mapping is allowed without regard for the native pixel aspect ratio.

Fit Full Image

Clicking this button sets the maximum image size so that the image fills both the full width and height of the Preview window.

Fit to Width

Clicking this button sets the image size to fill the full width of the Preview window.

Fit to Height

Clicking this button sets the image size to fill the full height of the Preview window.

Border

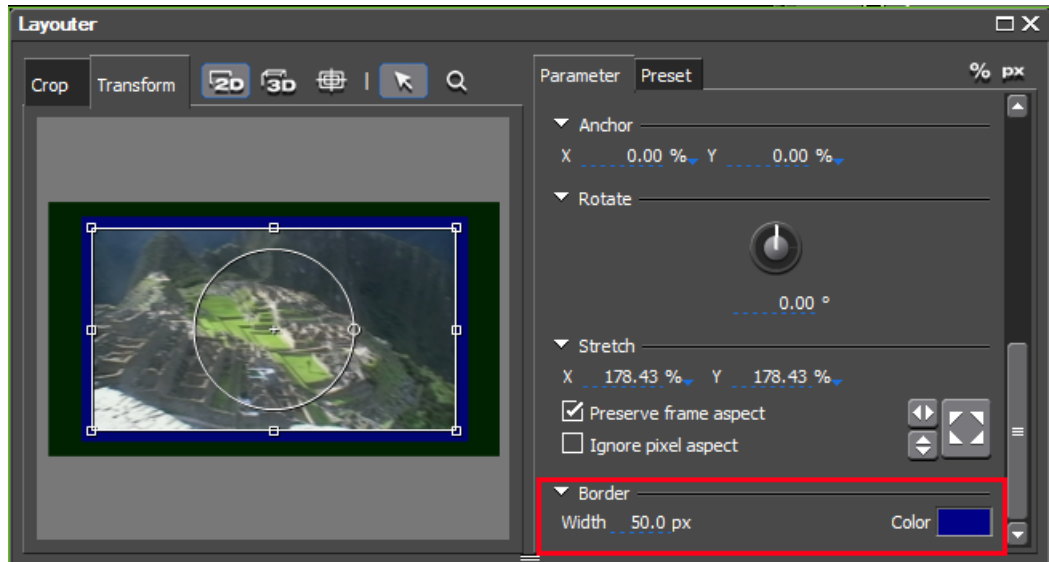
The border controls provide tools for designating a border color and the width of the border that frames the source image.

Select the border color by clicking on the color patch and selecting the desired color from the ColorSelect dialog.

Set the desired border width by entering the desired width in pixels.

Figure 583 depicts a 50 pixel blue border around the image.

Figure 583. Layouter Border Controls



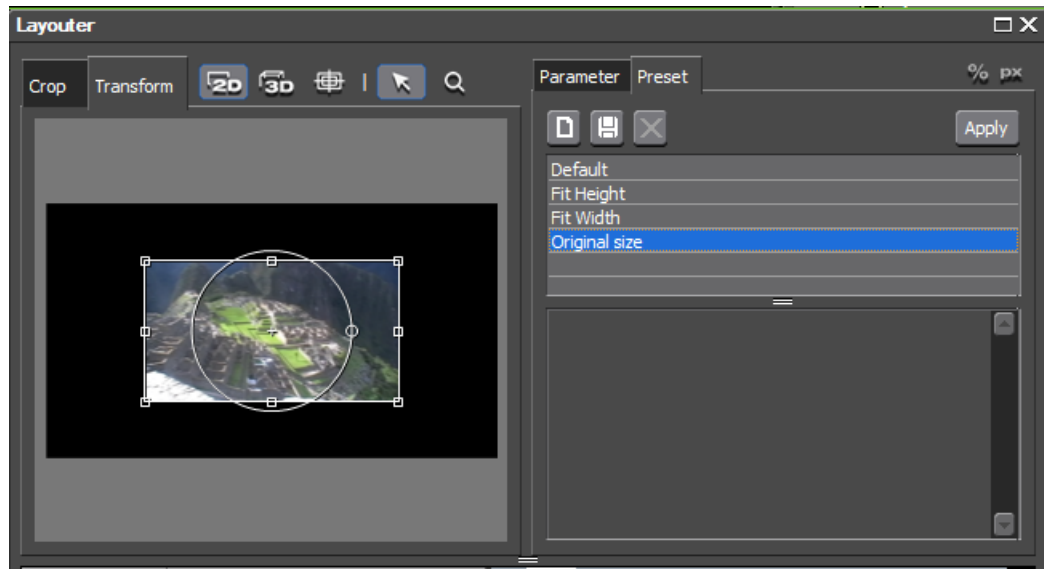
Presets

Click the Preset tab to select a preset from the list. Standard presets are:

- Default
- Fit Height
- Fit Width
- Original Size

To apply a preset, select it from the list and click the **Apply** button.

Figure 584. Layouter Preset Tab



In addition to the standard presets, user-defined presets may be created and saved for future use.

The following buttons and procedures are used to save Layouter settings in the Presets list.

Save as Default -

The current settings may be saved as the new default settings by clicking the **Save as Default** button. The current settings will be saved to the Default preset.

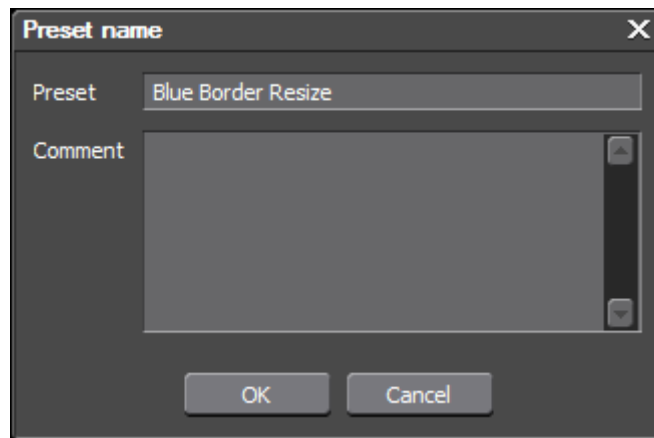
Note The original Default preset saves the entire image at maximum size and the aspect ratio is preserved.

Save -

Click the **Save** button to save the current settings as a preset. The Preset name dialog appears as shown in [Figure 585](#).

Enter the desired name and comments for the preset settings to be saved and click the **OK** button.

Figure 585. Layouter Preset Name Dialog



Once saved, the preset will appear in the presets list.

Save as Default -

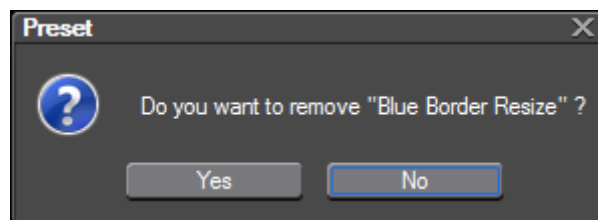
The current settings may be saved as the new default settings by clicking the **Save as Default** button. The current settings will be saved to the Default preset.

Note The original Default preset saves the entire image at maximum size and the aspect ratio of the original is preserved.

Delete -

Presets may be deleted from the Preset list by selecting the preset and then clicking the **Delete** button. The confirmation dialog illustrated in [Figure 586](#) appears.

Figure 586. Layouter Preset Delete Confirmation



Click the **Yes** button to confirm deletion of the preset.

Note Standard presets may not be deleted.

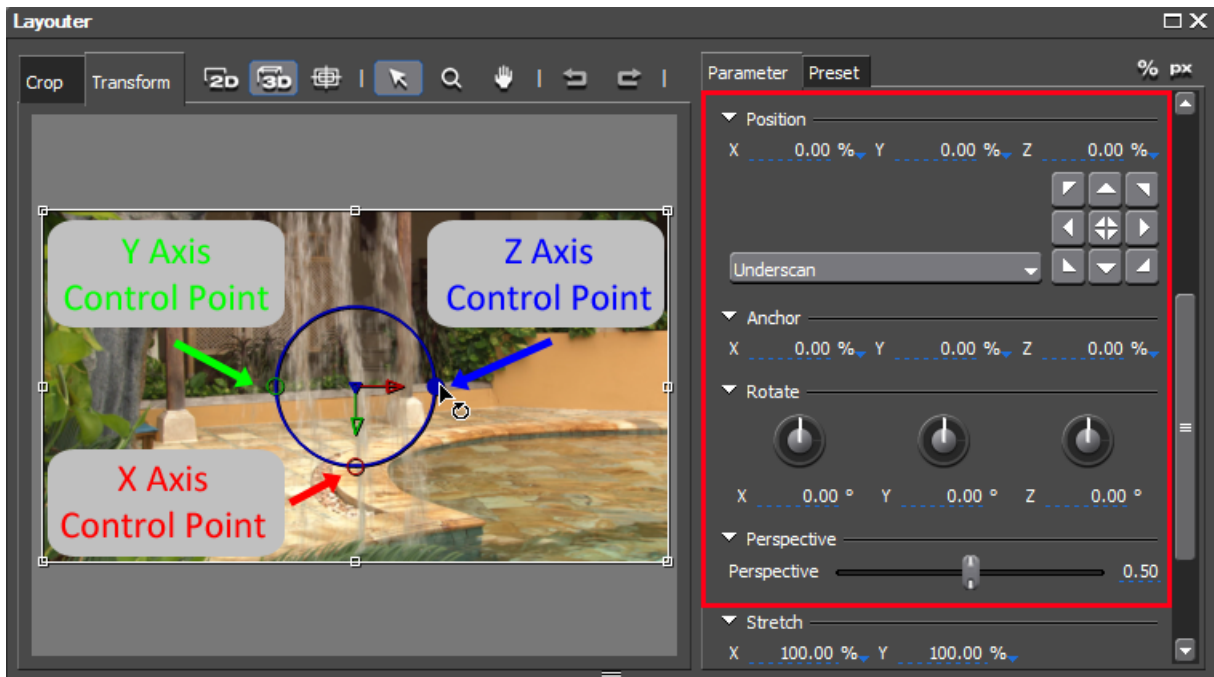
3D Transform Operations

3D transform operations are identical to the 2D transform operation except that the Position, Anchor and Rotate operation have a Z axis in addition to X and Y.

Figure 587 shows the 3D transform parameters.

Note Select the **3D** button in the Function Tabs and Buttons area to perform 3D transform operations.

Figure 587. 3D Transform Parameters in the Layouter



Note the three (3) small color circles; green, red and blue. These correspond to the control points for the Y axis (green), X axis (red) and Z axis (blue).

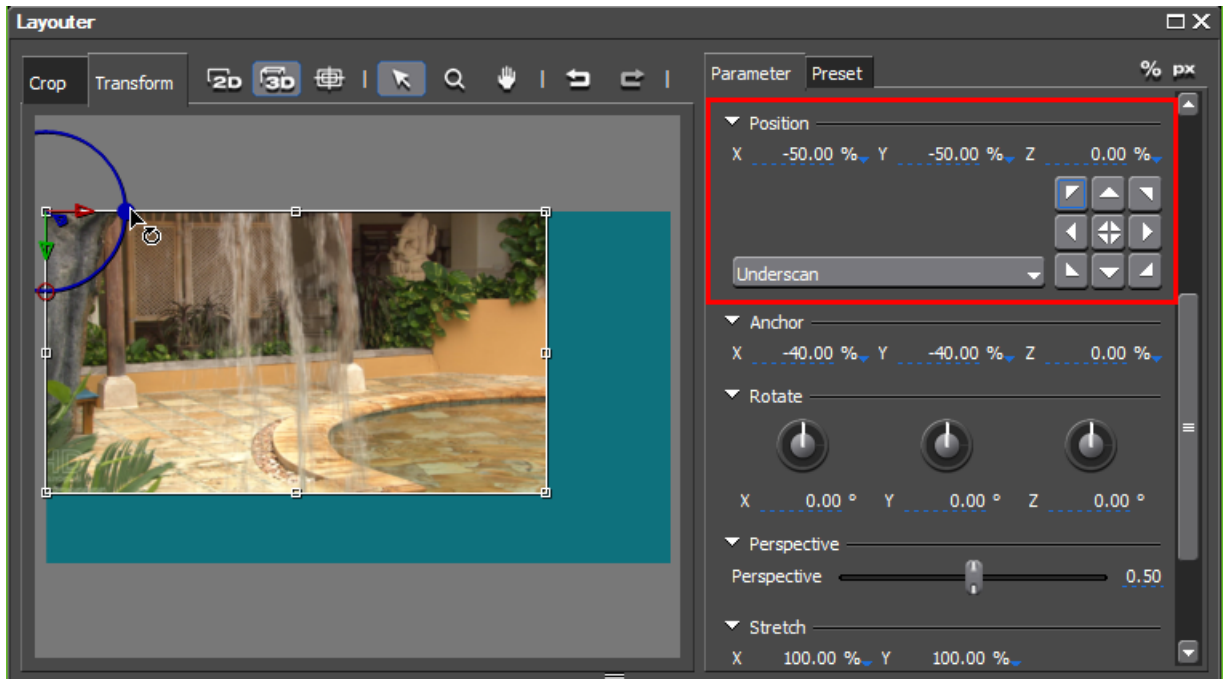
3D Position

The position of the source image within the frame is controlled by the positioning controls.

Of course, dragging and dropping the image within the frame is one way to position an image. Other methods are available in the Position section of the Parameters tab as illustrated in Figure 588.

An image may be repositioned by directly entering the desired X, Y and Z coordinates of the center of the image, or by using one of the position control buttons.

Figure 588. Source Position in Layouter



The nine (9) position control buttons specify fixed anchor positions within the specified area selection. The button positions are Upper Left, Upper Center, Upper Right, Center Left, Center, Center Right, Lower Left, Lower Center and Lower Right.

In the example in [Figure 578](#), the source image has been positioned by clicking the upper left button.

Note Only one position is active. Selecting another position changes the active position to the new selection.

If the Center position is selected, the display remains centered even when the Source Crop or Stretch settings are modified. If a different position control is selected, the position may also be modified with X, Y and Z values.

Note In a 3D transform, modifying the Z value modifies the size of the image by moving it back on the Z axis (a positive value makes the image smaller and appear farther away) or bringing it forward on the Z axis (a negative value makes the image larger and appear closer).

The position controls also work in conjunction with the designated image display area.

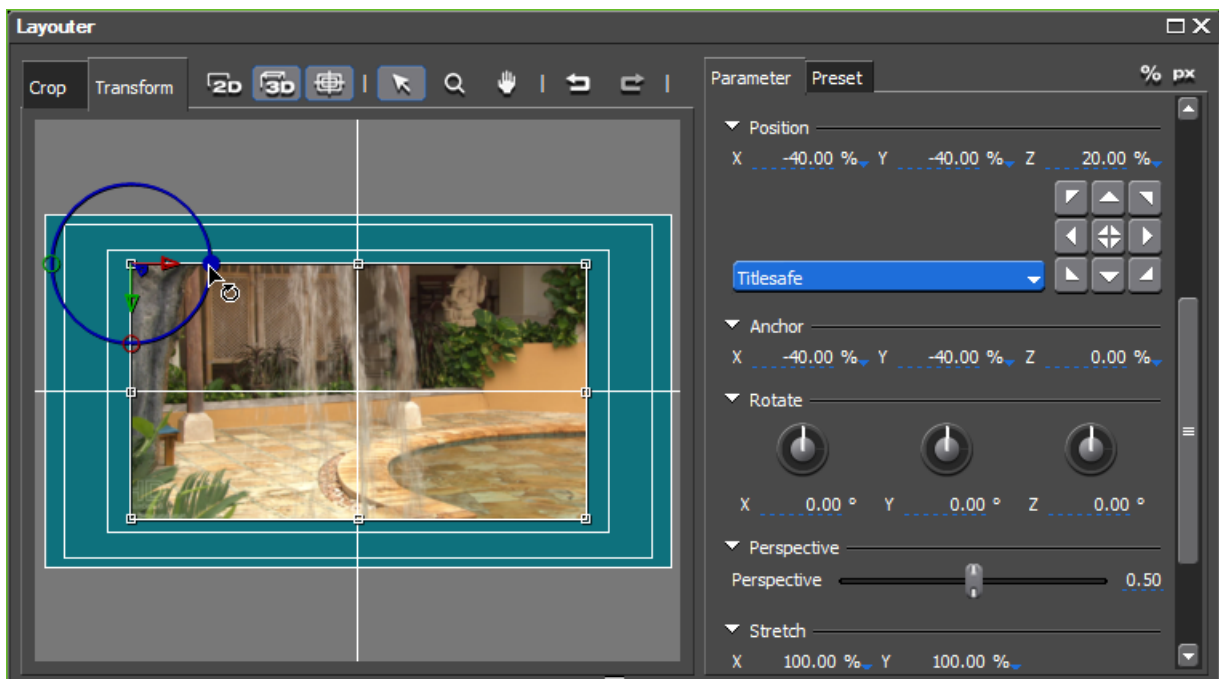
From the drop-down list, select the desired display area as indicated in [Figure 589](#):

- Underscan Area
- Overscan Area
- Title Safe Area

The position selection button (or X, Y and Z coordinates) in this example positions the image in the upper left of the Titlesafe image display area.

Note The image does not fill the titlesafe area as the Z value has been set to 20 which makes the image appear farther away on the Z axis.

Figure 589. Layouter Image Display Area Selection 3D Position



The circle circumscribes the position location.

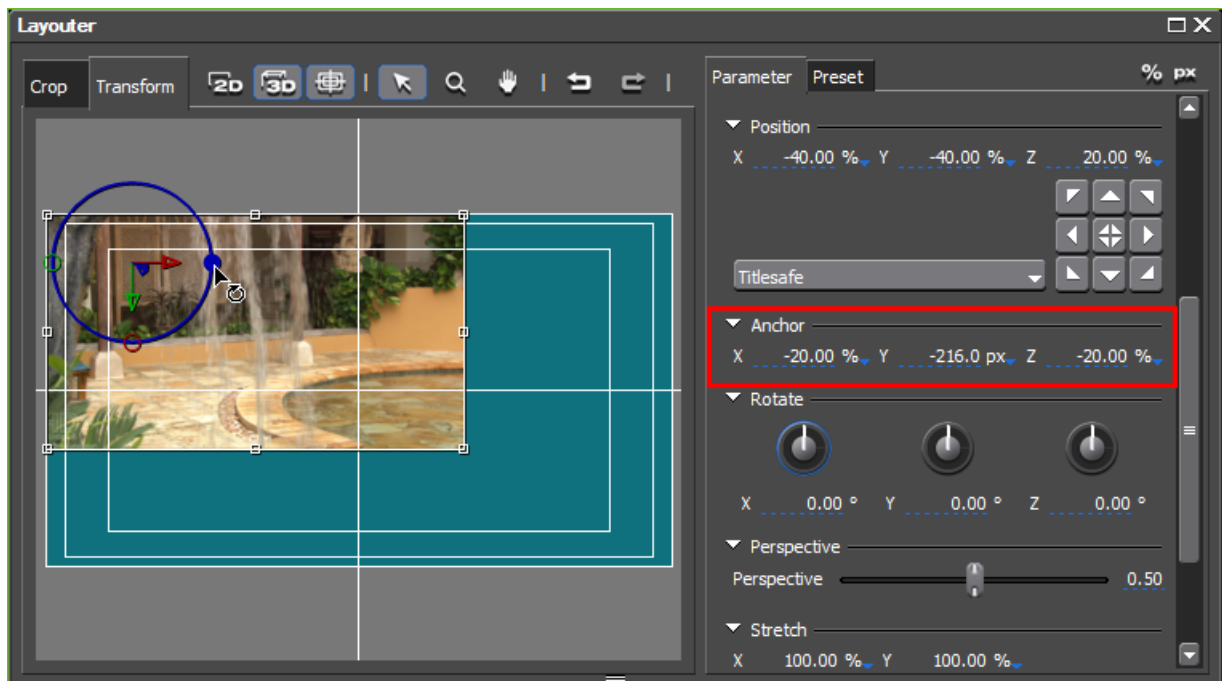
Note The blue circle only appears when the cursor is placed on the blue Z Axis control point.

3D Anchor Point

The anchor values designate the X,Y and Z position of the anchor point of the image display in the Preview window relative to its position coordinates.

In [Figure 590](#), the anchor point has been adjusted by -20% on the X axis, -20% (216 pixels in this case) on the Y axis and -20% on the Z axis.

Figure 590. Layouter 3D Transform Anchor Point



Although the anchor point has shifted, the circle still circumscribes the position location.

Note Clicking on the blue [▽] symbol next to the anchor coordinates toggles the numeric entry for that value between percentage and a fixed number of pixels. In Figure 590, the X and Z coordinate are in percentage and the Y coordinate is in pixels. Clicking the % or px symbol in the upper right of the Layouter dialog sets display and entry of all coordinate values to percentage or pixels respectively.

3D Rotate

The source image may be rotated by entering a value (in degrees) by which the image should be rotated around any or all of the three axes (X, Y or Z) or by placing the cursor over the control knob and dragging the mouse to change the angle of the line on the knob.

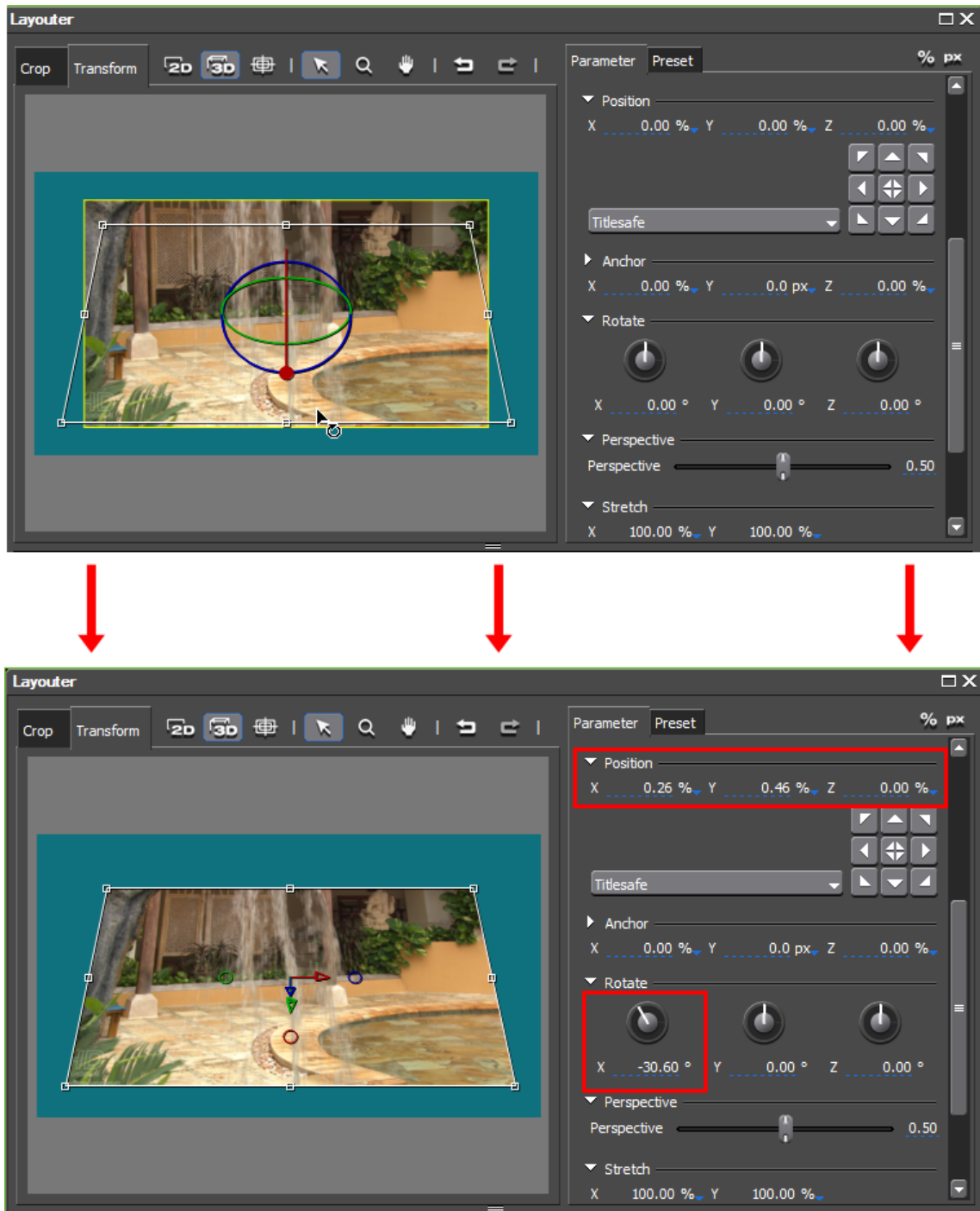
Any value may be entered, but a value of -360 or 360 results in the image being in its original position on the axis as 360 degrees is a complete rotation.

Images are rotated by placing the cursor on the control point for the axis around which you wish to rotate the image.

In the examples which follow, the image has been centered and the position and anchor values have been reset to 0 for all three axes.

Figure 591 shows the rotation of the image on the X (red) axis by grabbing the red control point and dragging the mouse cursor.

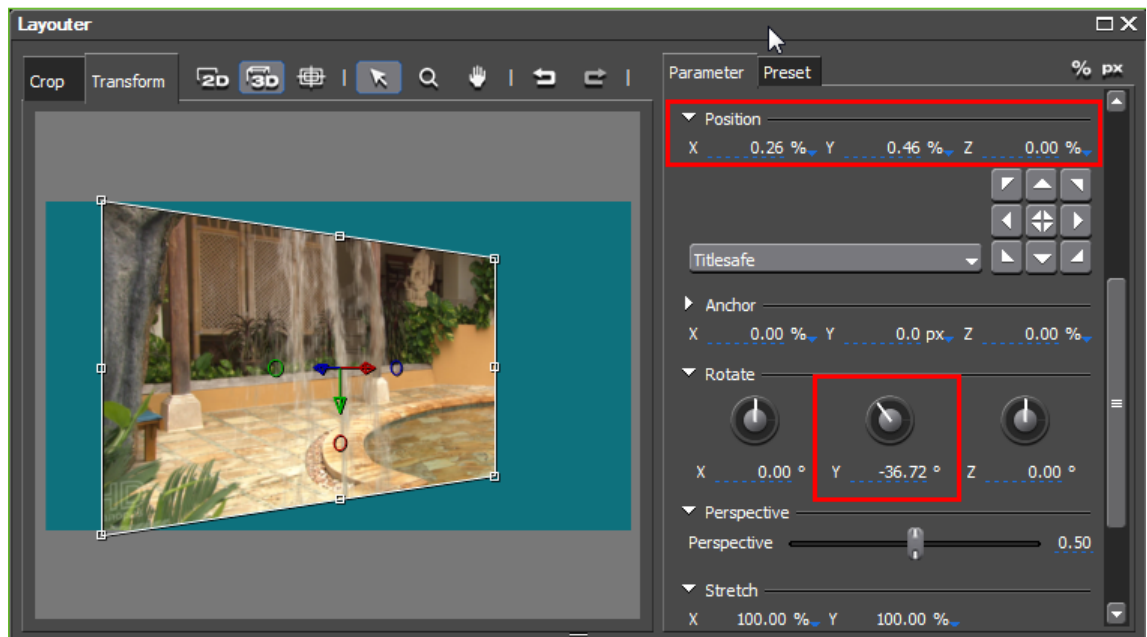
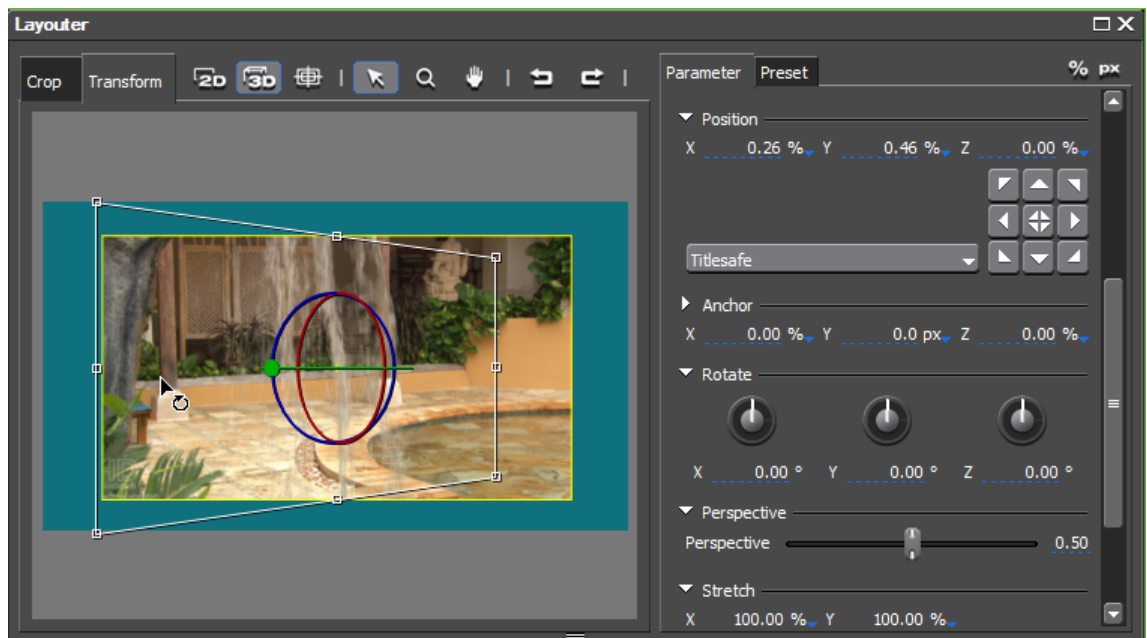
Figure 591. 3D Transform - Rotate on X Axis



When the left mouse button is released, the X axis image rotation is set. Note the change in the X and Y position values as well as the X axis Rotate control knob value.

Figure 592 shows the rotation of the image on the Y (green) axis by grabbing the green control point and dragging the mouse cursor.

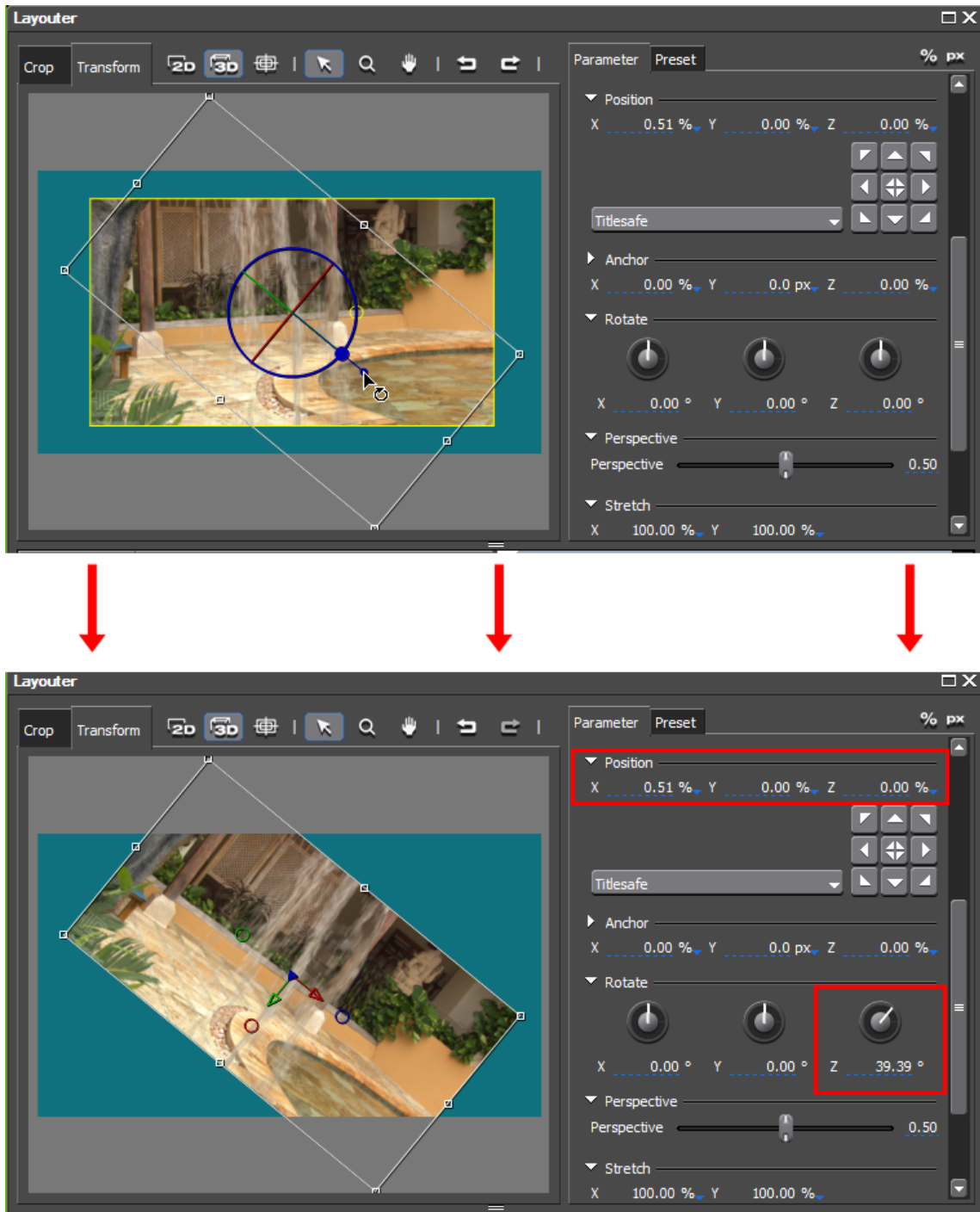
Figure 592. 3D Transform - Rotate on Y Axis



When the left mouse button is released, the Y axis image rotation is set. Note the change in the X and Y position values as well as the Y axis Rotate control knob value.

Figure 593 shows the rotation of the image on the Z (blue) axis by grabbing the blue control point and dragging the mouse cursor.

Figure 593. 3D Transform - Rotate on Z Axis

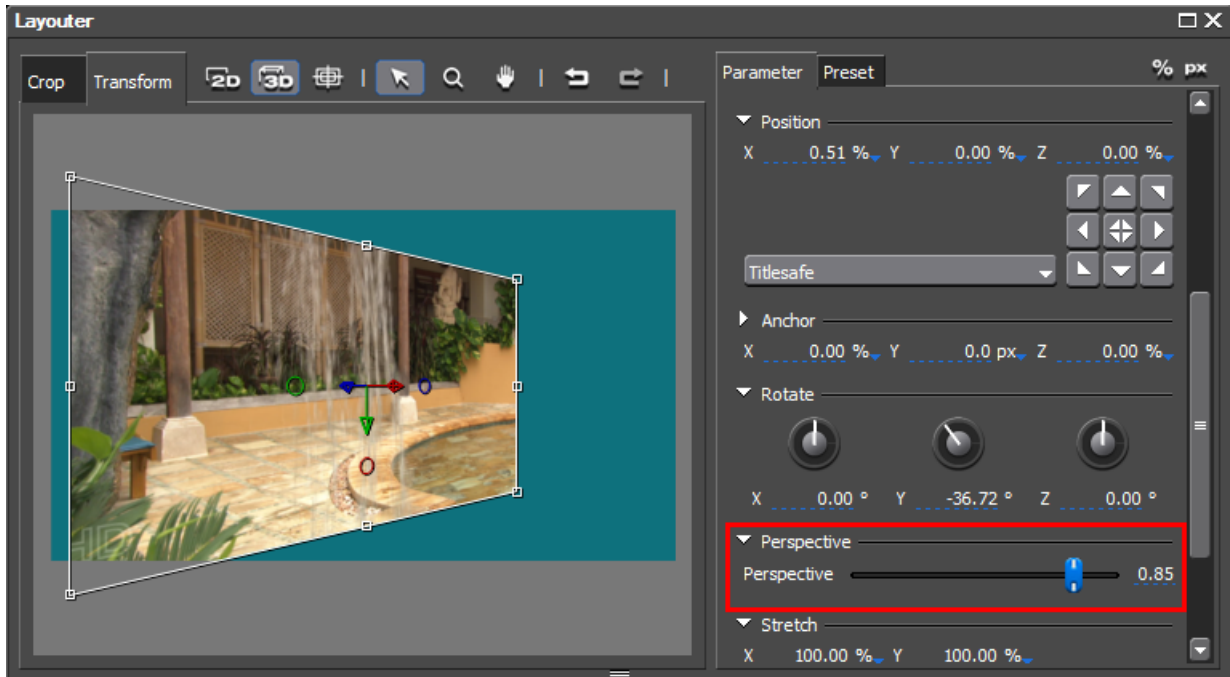


When the left mouse button is released, the Z axis image rotation is set. Note the change in the X position values as well as the Z axis Rotate control knob value.

3D Perspective

The perspective of an image can be changed by using the Perspective slider as illustrated in [Figure 594](#).

Figure 594. 3D Transform Perspective



The perspective slider does not change the rotation of the image around the axis. Moving the Perspective slider changes the angle of view on the image.

Effects Control Window

The Effects Control Window provides keyframe control of all parameters in the Layouter dialog. With keyframes, cropping, position, rotation, background color and other parameters may have different values at different points in the video source.

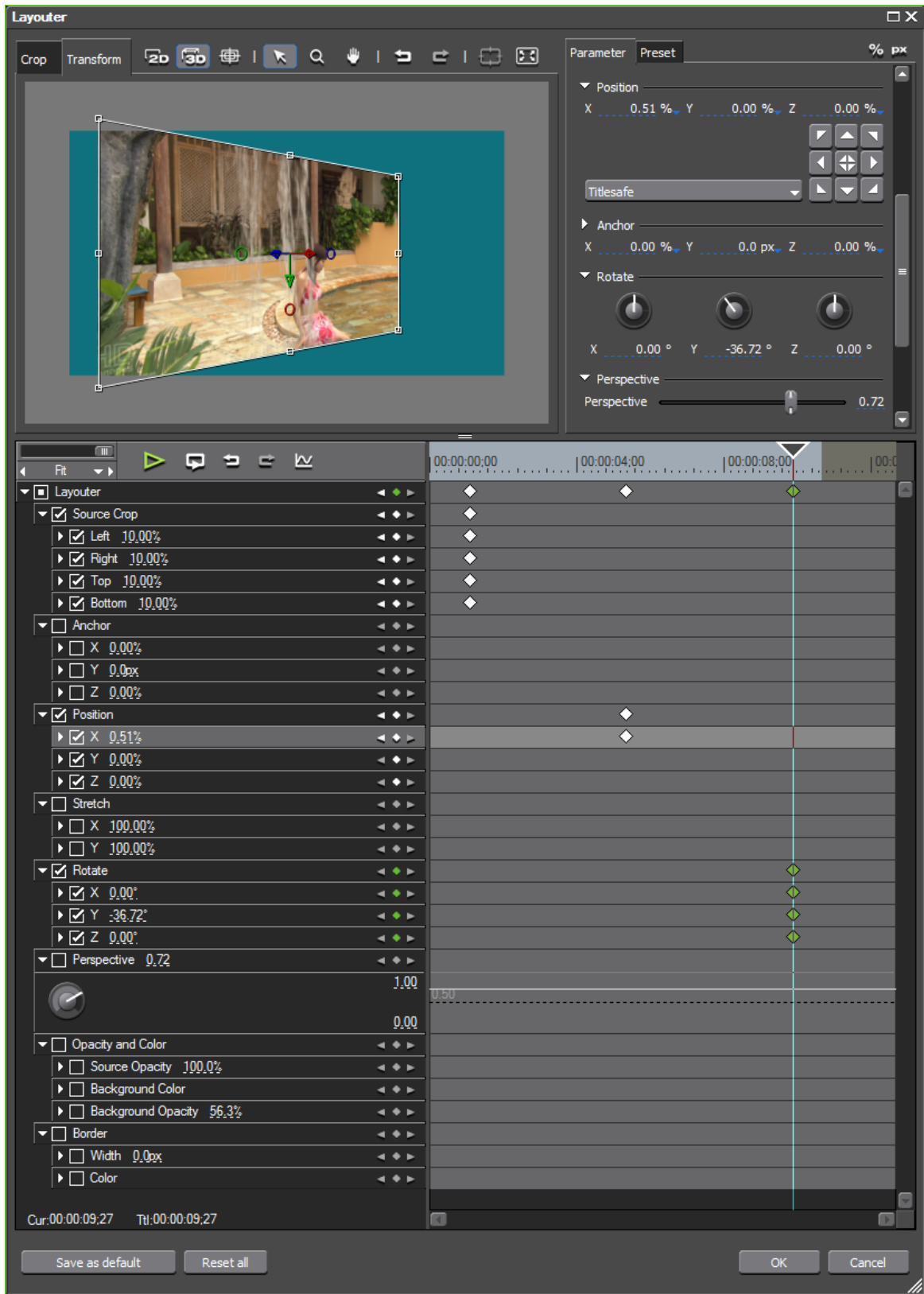
[Figure 595](#) depicts the Layouter dialog with the Effect Control Window expanded to show all available parameters.

Note Some of these parameters are available only when in 3D mode.

If a parameter section is collapsed, click the [▷] button next to the parameter name to expand that parameter section.

A check mark next to a parameter indicates that keyframes for that parameter are active.

Figure 595. Layouter Effects Control Window



Key frames can be designated on the Keyframe Timeline for any of the parameters listed in the Layouter Effects Control Window. These parameters are:

- Source Crop Left
- Source Crop Top
- Source Crop Right
- Source Crop Bottom
- Anchor X
- Anchor Y
- Anchor Z (3D Mode only)
- Position X
- Position Y
- Position Z (3D Mode only)
- Stretch X
- Stretch Y
- Rotate X
- Rotate Y
- Rotate Z (3D Mode only)
- Perspective (3D mode only)
- Source Opacity
- Background Color
- Background Opacity
- Border Width
- Border Color

For detailed information on creating and deleting keyframes and modifying key frame parameters and effects, see [Effects Control Window on page 698](#).

Trimming Clips

Trimming is the process of changing the clip length in order to fit a particular Timeline length or to remove unwanted portions of the clip.

Trimming operations can be performed in Normal Mode or Trimming Mode. See [Trimming Mode on page 549](#) for more information on Trimming Mode operations.

Note In all clip trimming operations, clip selection takes precedence over track selection and track ripple sync status. If a particular clip or clips are selected, only those clips are trimmed regardless of the track selection and track ripple sync status. If no clips are selected, trimming operations are governed by track selection status.

Edit Point Selection

Edit point selection differs depending upon the current mode and track selection.

Edit point selection considerations are as follows:

Track Edit Points

- On a single track, one clip In point and/or one clip Out point may be selected for editing. Multiple In/Out edit points on a single track are not allowed.

Note Depending upon the trimming mode, selection of an In and Out point pair may be required.

- Multiple transitions may be selected within a single track or multiple tracks.

Normal Mode Edit Points

- Multiple edit points cannot be selected in Normal Mode.
- Special trimming types may be selected while in Normal Mode as illustrated in [Table 7](#).

Table 7. Trimming Type Selection in Normal Mode

Trimming Type	Mode Selection Method
Split Trimming	[ALT]+Click Edge of Clip
Ripple Trimming	[SHIFT]+Click Edge of Clip
Ripple Trimming (Split)	[ALT]+[SHIFT]+Click Edge of Clip
Slide Trimming	[CTRL]+[SHIFT]+Click Edge of Clip
Slide Trimming (Split)	[CTRL]+[ALT]+[SHIFT]+Click Edge of Clip
Slip Trimming	[CTRL]+[ALT]+Click Center of Clip
Roll Trimming	[CTRL]+[SHIFT]+Click Center of Clip
Transition Trimming (both sides)	[SHIFT]+Click Edge of Transition
Joint Movement	[ALT]+[SHIFT]+Click Center of Clip (no edit point selection)

Note See [Trimming Mode on page 549](#) for more information about how these trimming modes function.

- Clicking the edge of a clip (beginning of first clip in a track or end of last clip in a track) without also pressing a split trimming key combination selects all clip edit points in a clip group on the clicked edge.

Trimming Mode Edit Points

- Multiple edit points can be selected across multiple tracks in Trimming Mode by one of the following methods:
 - Select multiple tracks before selecting edit points.
 - Hold down the [ALT] or [CTRL] key while clicking on the edge of a clip.

Normal Mode Operations

End-of-clip trimming operation can be performed in Normal Mode without selecting a special Trimming Mode.

Trimming at Ends of Clips

These trimming actions are described with ripple mode disabled. By default, ripple mode is enabled. See [Ripple Mode on page 407](#).

All trimming actions can be monitored in the Preview window.

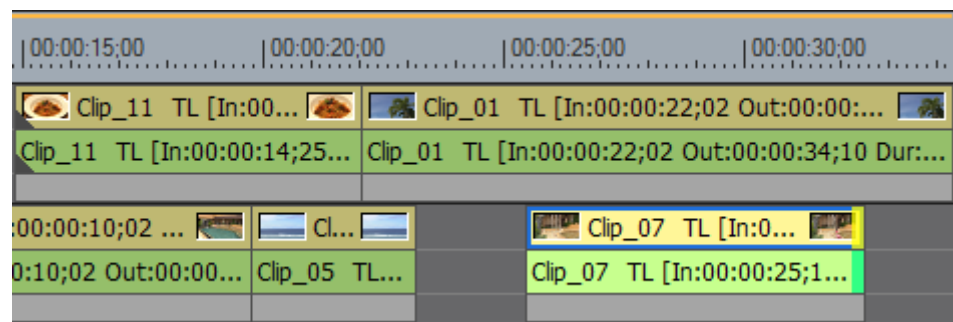
To trim clips at their end points, do the following:

1. Click at the beginning (In point) or the end (Out point) of a clip.

Trim handles appear at the selected edit point as illustrated in [Figure 596](#) and trimming is enabled. The yellow trim handle is the currently-selected trim handle.

Note The examples below show clips in VA tracks which have both a video and an audio component.

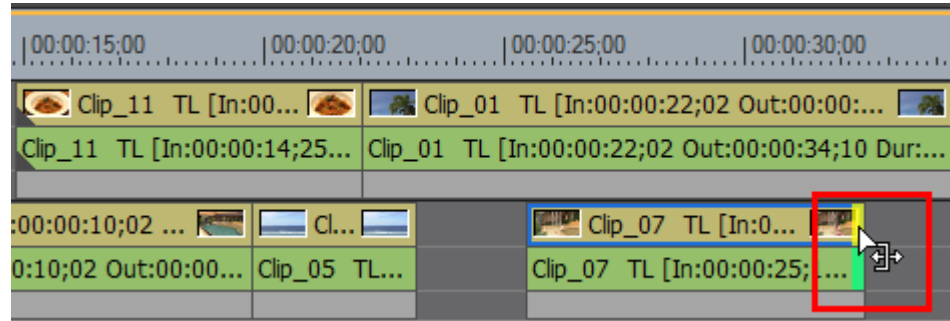
Figure 596. *Trimming at Ends of Clips*



2. Move the cursor to the edit point over the selected trim handle.

The cursor changes to a trimming cursor as shown in [Figure 597](#).

Figure 597. End Point Trim Cursor

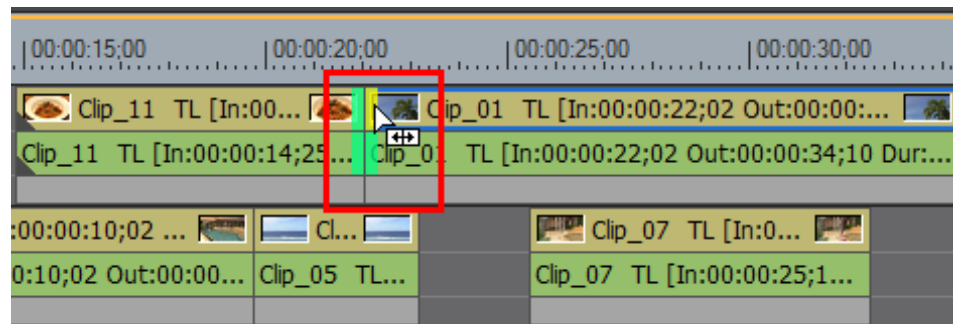


3. Drag the cursor to the left (trim) or right (lengthen) to adjust the clip at the end point.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons on page 552](#) for more details.

When selecting an edit point that is at the end of one clip and the beginning of another, two sets of trim handles appear as illustrated in [Figure 598](#). Click the trim handle to be active for trimming. The active trim handle is yellow.

Figure 598. Edit Points Between Clips

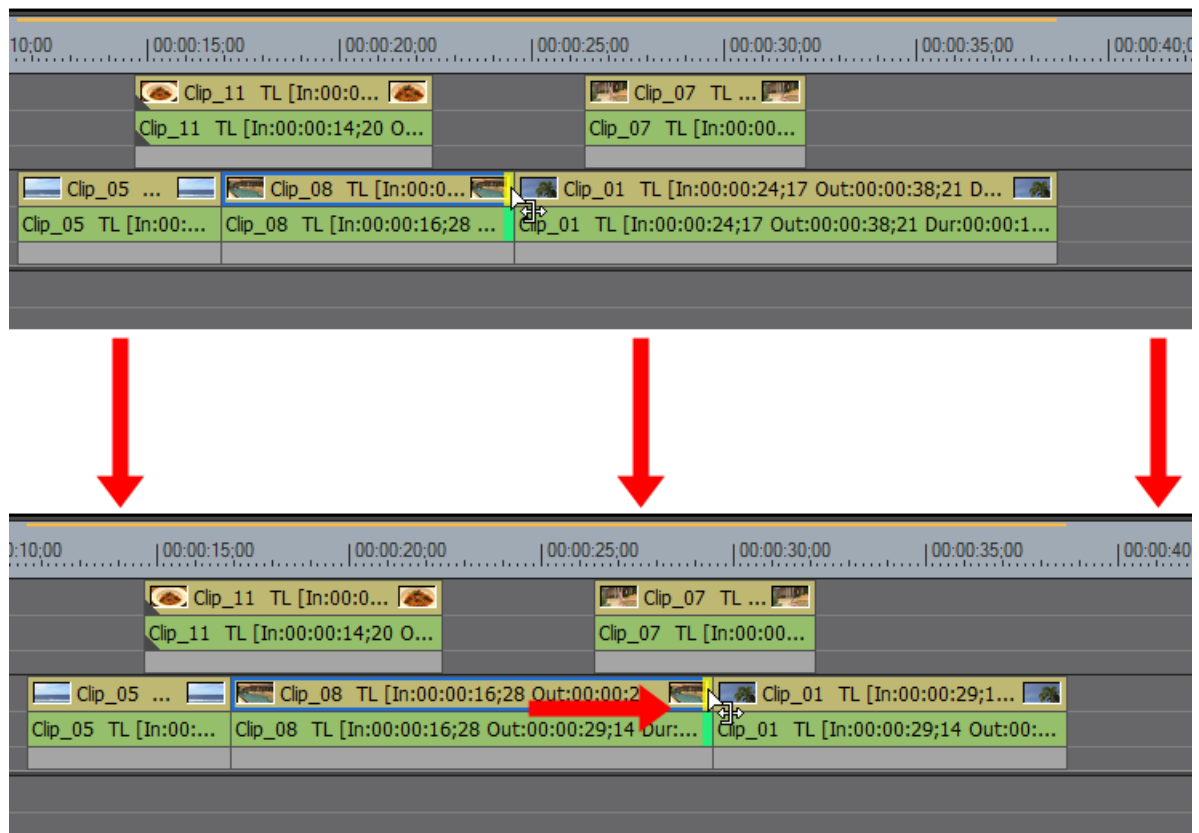


Note When an Out point on one clip and an In point on the adjoining clip are both selected, trimming operations affect both clips.

When lengthening clips, the result will be different based on the Overwrite/Insert mode setting. Examples appear below in [Figure 599](#) and [Figure 600](#).

Overwrite Mode Trimming

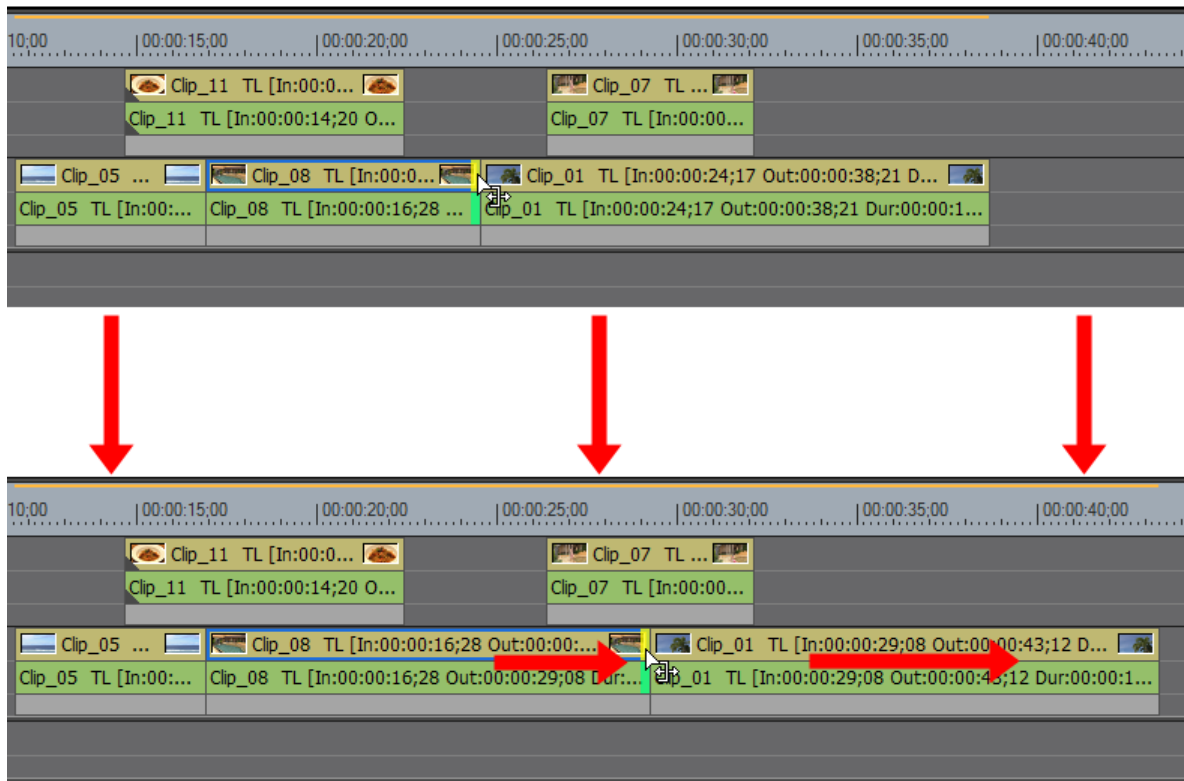
Figure 599. Overwrite Mode Lengthening



With overwrite mode enabled, as the trim cursor is moved to the right to lengthen the clip, the adjoining clip on the Timeline is overwritten and the overall Timeline length is unchanged. The adjoining clip is trimmed by the same amount by which the edited clip is lengthened.

Insert Mode Trimming

Figure 600. Insert Mode Trimming



With insert mode enabled, as the trim cursor is moved to the right to lengthen the clip, the adjoining clip on the Timeline is shifted to the right and the overall Timeline length is increased by the amount by which the edited clip is lengthened.

Trimming by Timeline Cursor Position

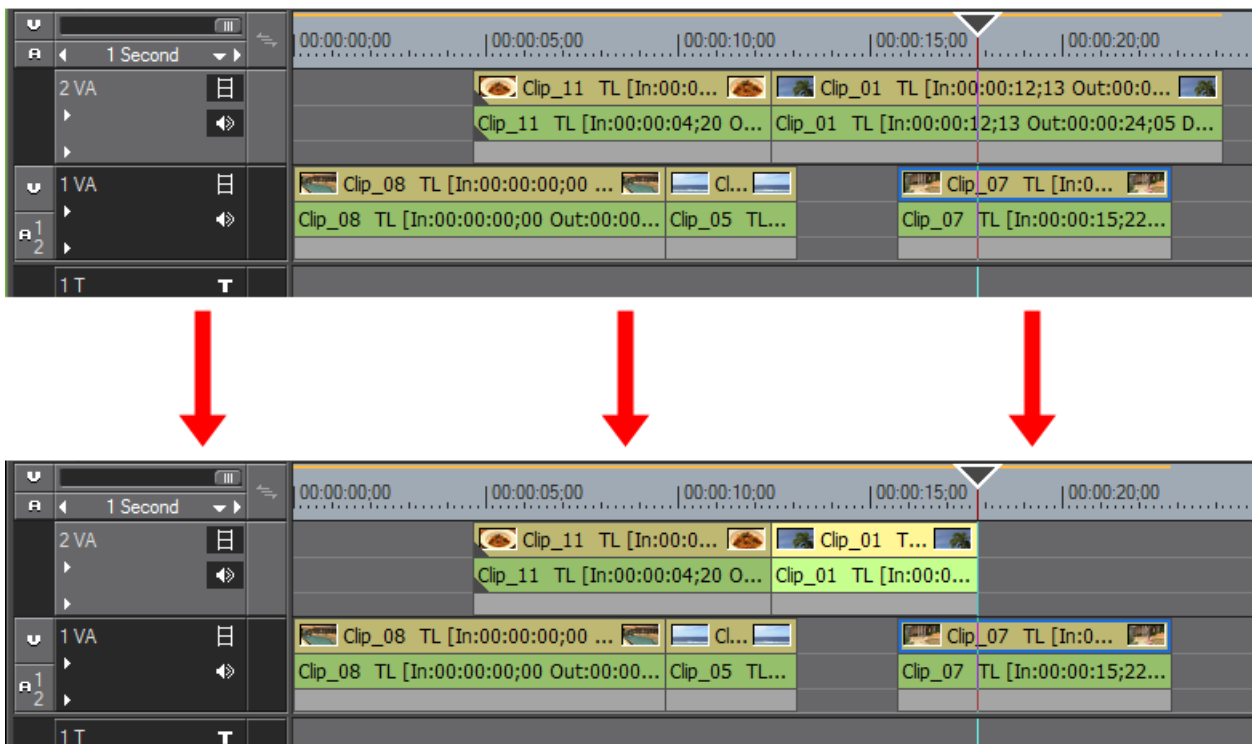
To trim clips based on the Timeline cursor position, do the following:

1. Select the track(s) where the clip(s) to be trimmed are placed.
- Note** Clip selection takes precedence over track selection. If clip(s) are selected, only those clips will be trimmed regardless of track selection status.
2. Move the Timeline Cursor to the point to which the clip(s) should be trimmed.

3. Press the appropriate shortcut key to trim from the beginning of the clip(s) to the cursor position or from the end of the clip(s) to the cursor position:
 - [N] - trim from the beginning of the clip to the cursor position.
 - [M] - trim from the end of the clip to the cursor position.

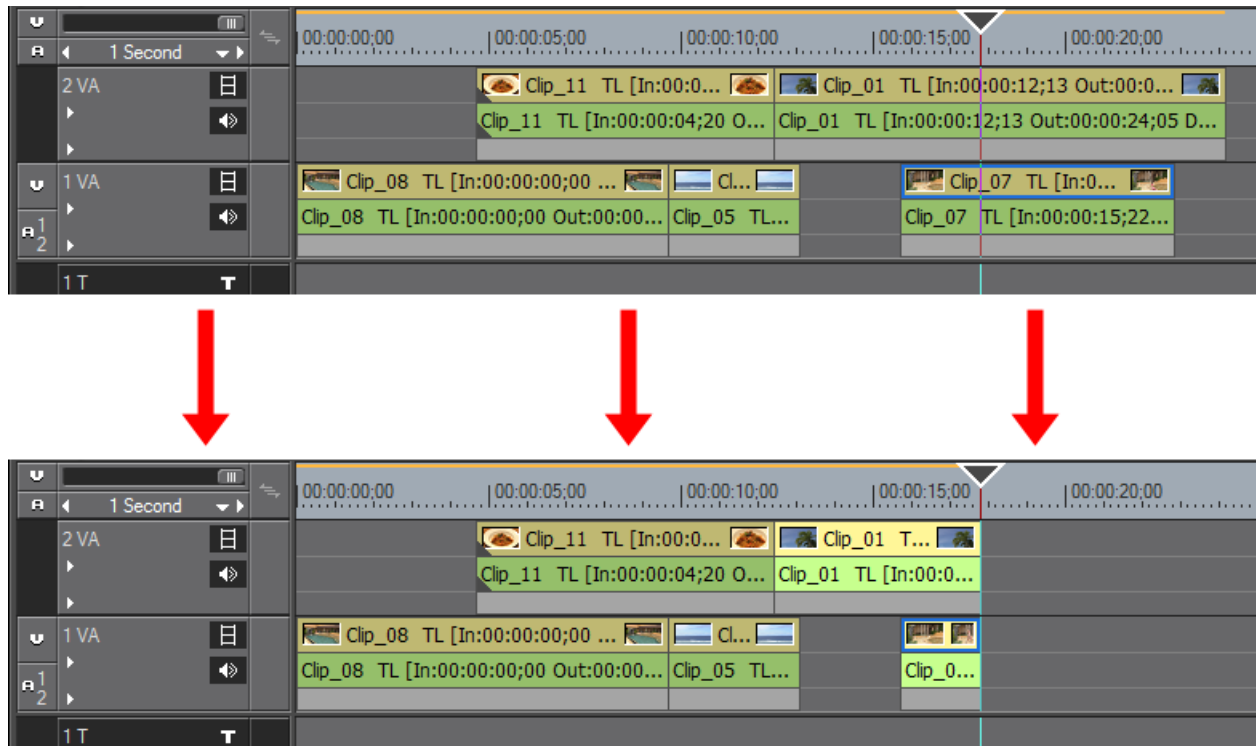
See [Figure 601](#) for an example of the trim from cursor to end of clip action with only track 2VA selected. Only the clip on track 2VA is trimmed from the end of the clip to the cursor position.

Figure 601. Trim from Clip End to Cursor - Single Track



See [Figure 602](#) for an example of the trim from cursor to end of clip action with tracks 2VA and 1VA selected. The clip on both tracks at the cursor position is trimmed from the end of the clip to the cursor position.

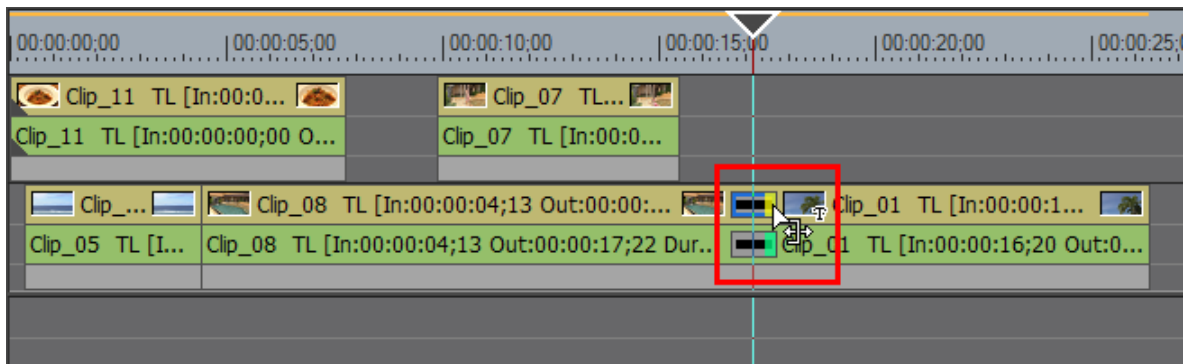
Figure 602. Trim from Clip End to Cursor - Multiple Tracks



Transition Trim Mode

When a transition is selected, the In side of the transition or the Out side of a transition is selected depending upon what point of the transition was clicked. When the cursor is placed on the transition, the trim cursor displays a T to indicate it is in transition trim mode (see [Figure 603](#)).

Figure 603. Transition Trim Mode



Moving the transition trim cursor left or right shortens or lengthens the transition at the In point or Out point depending on where the active trim handle is.

In [Figure 603](#), the trim handle is active on the transition Out point; therefore, moving the trim cursor to the right would lengthen the transition and moving it to the left would shorten the transition on the Out side.

Trimming Notes:

- Transitions can be trimmed in the same way described above with clips.
- Set the Timeline cursor on the trim to point in advance to trim more precisely.
- While trimming, the image of the In (beginning) frame is displayed in the Recorder and the image of the Out (end) frame is displayed in the Player.

Note In some trimming operations, there may be four displays; two for the Recorder and two for the Player.

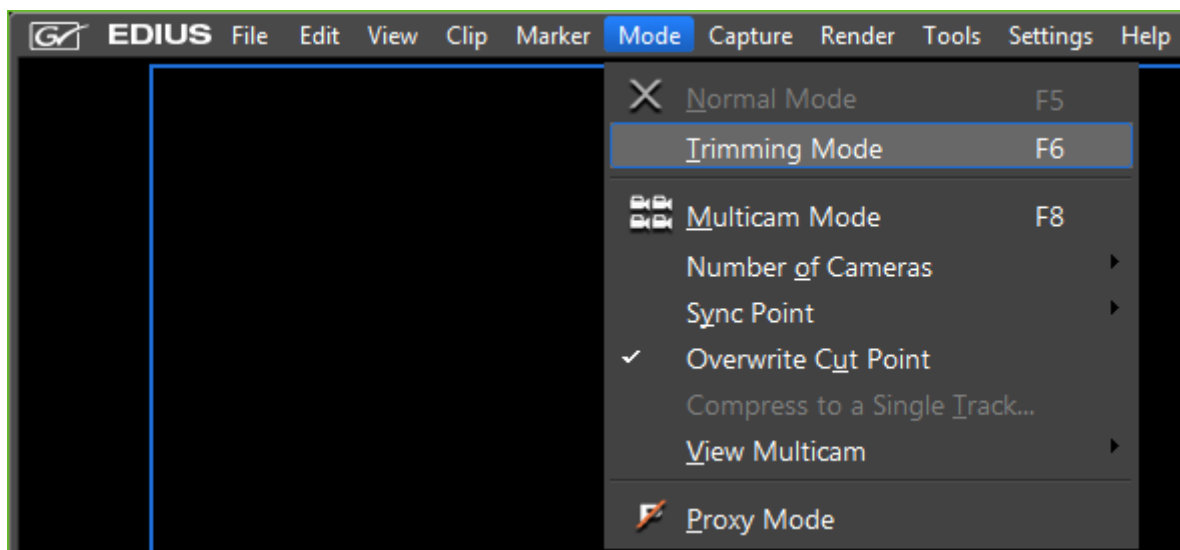
- In Single Mode, the Recorder shows the images at the edit point on two displays.
- Select a clip and press the **[ALT]+[U]** keys to display the Duration dialog box; enter the desired duration - the playback speed will be maintained. The In (beginning) point does not change, but the Out (end) point will be trimmed.

Trimming Mode

To enter trimming mode, select **Mode>Trimming Mode** on the Preview window menu bar as illustrated in [Figure 604](#).

Note You may also press the **[F6]** key on the keyboard to enter trimming mode.

Figure 604. Trimming Mode Selection



The Preview window switches from the normal mode to the Trim window mode as shown in [Figure 605](#) (Dual-Mode display) and [Figure 606](#) (Single-Mode display).

Figure 605. Dual-Mode Trim Window

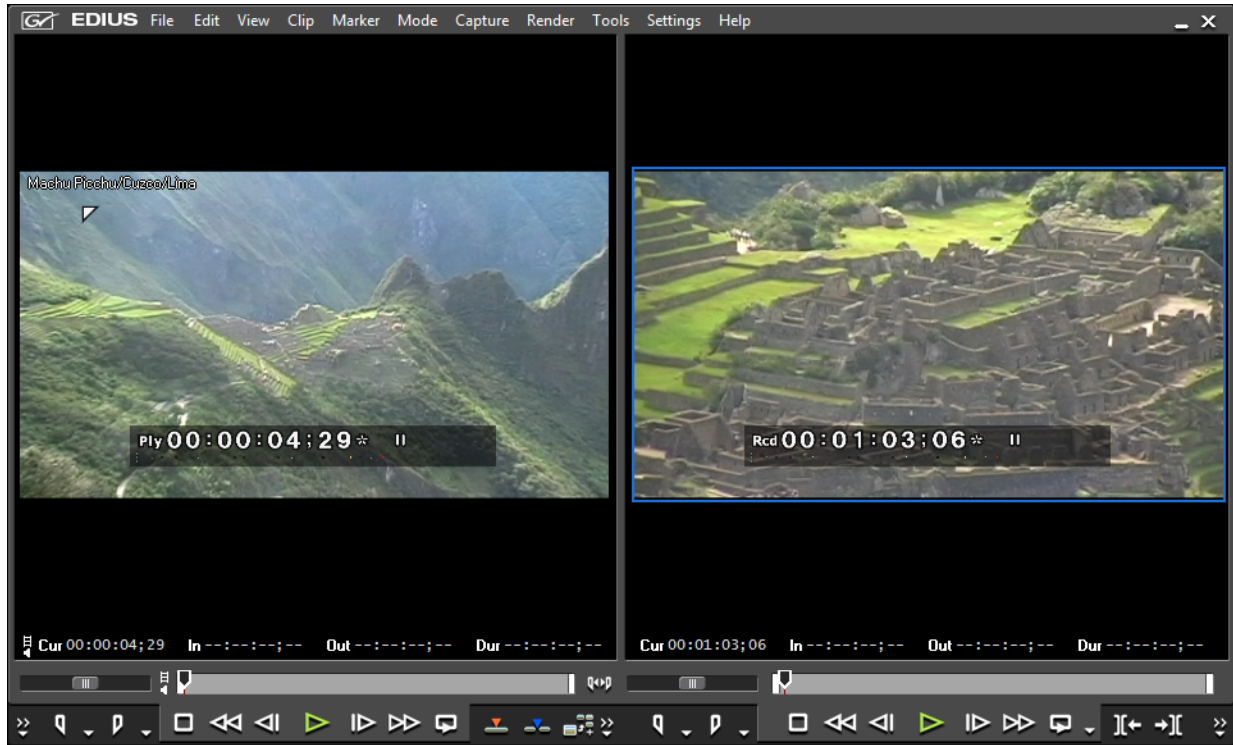


Figure 606. Single-Mode Trim Window



Note Depending upon the screen layout, display mode, project aspect ratio, overlay settings and other factors, your Trim Mode display may not appear exactly as represented here.

Alternative Methods:

- Double-click the In or Out point of a clip.

Any of the following will switch the display from Trim Mode to Normal Mode:

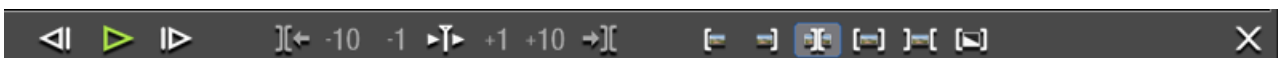
- Select Mode>Normal Mode or Mode>Trimming Mode from the Preview window menu bar.
- Click the [X] in the lower right corner of the Trim Mode window.
- Press the [F6] key on the keyboard.

Note [F6] toggles Trim Mode on and off.

- Press the [F5] key to switch to Normal Mode.













Figure 607 shows the Trim Mode operation buttons. This tool bar is visible only while in trim mode.

Figure 607. Trim Mode Operation Buttons



Trim Mode operation button details are provided in [Table 8](#)

Table 8. Trim Mode Operation Buttons

Button	Function	Description	Keyboard Shortcut
	Previous Frame	Move to the previous frame	[<-]
	Profile (Play/Pause)	Play the Timeline in the normal direction. When clicked during playback, playback is paused.	[SPACE]
	Next Frame	Move to the next frame.	[->]
	Move to Previous Edit Point - Trim	The focus and the Timeline cursor move to the edit point (cut point) to the left of the current cut point. When no cut point is selected, the focus and the Timeline cursor move to the edit point to the left of the current position.	[Page Up]
	Trim -10 Frames	Adjust the trim position by -10 frames from the current position.	[SHIFT]+[,]
	Trim -1 Frame	Adjust the trim position by -1 frame from the current position.	[,]
	Play the Event Area	Repeatedly play the video around the selected cut point. Click again to stop.	[/]
	Trim 1 Frame	Adjust the trim position by +1 frame from the current position	[.]
	Trim 10 Frames	Adjust the trim position by +10 frames from the current position	[SHIFT]+[.]
	Move to Next Edit Point - Trim	The focus and the Timeline cursor move to the edit point (cut point) to the right of the current cut point. When no cut point is selected, the focus and the Timeline cursor move to the edit point to the right of the current position.	[Page Down]
	Trim - IN Point Mode	Select the IN point of the clip nearest to the Timeline cursor on the selected track.	
	Trim - OUT Point Mode	Select the OUTpoint of the clip nearest to the Timeline cursor on the selected track.	
	Trim - Slide Mode	When slide trim is enabled, select the cut point of the clip nearest to the Timeline cursor on the selected track	
	Trim - Slip Mode	When slip trim is enabled, select the cut point of the clip nearest to the Timeline cursor on the selected track.	
	Trim - Roll Mode	When rolling trim is enabled, select the cut point of the clip nearest to the Timeline cursor on the selected track.	
	Trim - Transition Mode	When transition trim is enabled, transitions between clips and transitions between tracks can be trimmed.	
	Normal Mode	Switches the display from Trim Mode to Normal Mode	[F5]

Note Some of the functions above may be disabled when an edit point is selected while trimming is disabled, or, when no edit point exists to which to move on the selected track(s).

Trimming Mode Considerations

The following apply to all trimming modes:

- Trimming Mode status is displayed in the Timeline notification area (see [Figure 608](#)).

Figure 608. Trimming Mode Status in Timeline Notification Area



- When shifting from Normal Mode to Trimming Mode, the trimming mode that is automatically selected is the mode EDIUS determines is most appropriate based on the currently-selected edit point(s).

Note If no edit point(s) are selected, the last-used trimming mode is automatically selected and edit points are selected based on that mode.

- When a Timeline clip is selected, the edit point closest to the clicked point is also automatically selected.
- When a transition between clips is selected, the In point, Out point or both may be selected depending upon the clicked position.
- Edit points are selectable only in combinations allowed by the selected trimming mode.
- When a trimming mode is selected, the edit point closest to the Timeline cursor position is also selected.

Note If the trimming mode button for the current trimming mode is clicked, the edit point closest to the Timeline cursor position is reselected.

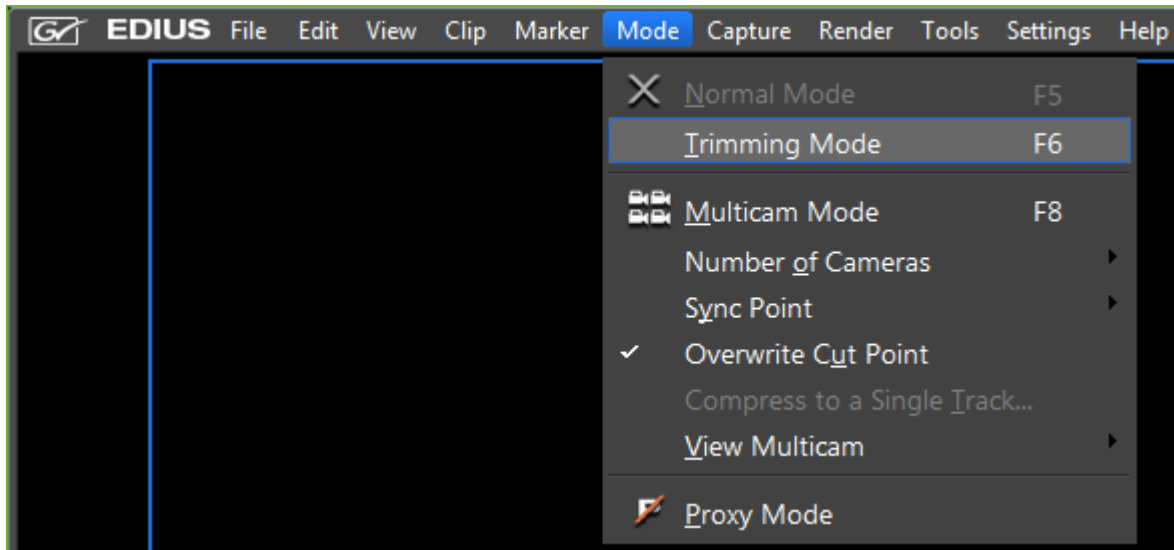
- If a transition is the closest edit point to the Timeline cursor, the In point, Out Point or both may be selected depending upon the relative positions of the Timeline cursor and the transition.
- When the Move to Next Edit Point or Move to Previous Edit Point functions are selected, the edit point selection changes in a manner that maintains the edit point combination for the current trimming mode.

Trimming from the Preview Window

Trimming by dragging the mouse in the Preview window is another available trimming method. To trim in the Preview window, do the following:

1. Select Mode>Trimming Mode from the Preview window menu bar as shown in [Figure 609](#).

Figure 609. Trimming Mode Selection



The Preview window switches from normal mode to trim mode.

2. Click in the In (beginning) point or Out (end) point of a clip to trim.

The color of the trim handle at the edit point changes to green or yellow and trimming is enabled. The yellow trim handle is the active trim handle.

3. Select the appropriate trim mode button in the Trim window according to the desired trimming type. See [Table 8 on page 552](#) for more information on Trim mode buttons.

The trimming mode changes according to the selected In and Out points. For more information on trimming modes, see the following references:

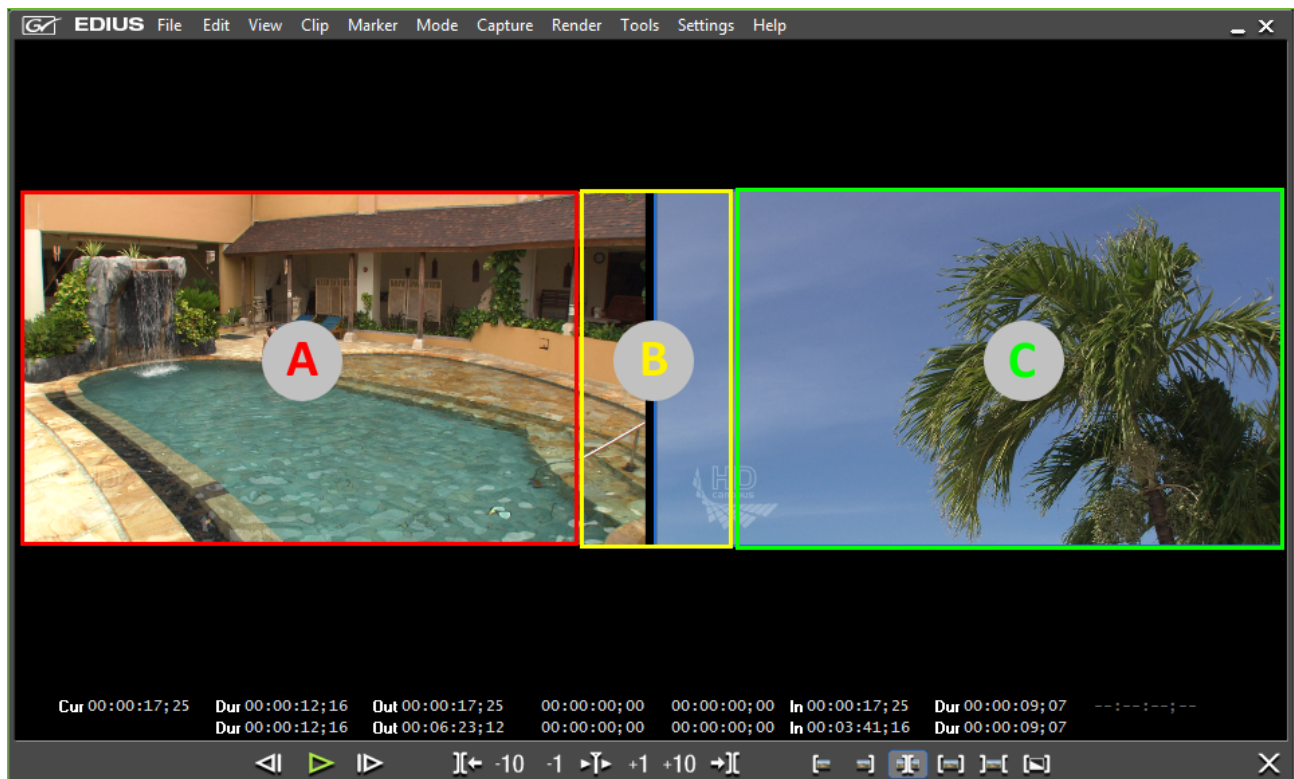
- [Ripple Trim on page 561](#)
- [Split Trim on page 565](#)
- [Slide Trim on page 567](#)
- [Slip Trim on page 569](#)
- [Rolling Trim on page 570](#)

4. Position the mouse cursor on the Preview window and drag to the right or to the left when the mouse cursor changes to the appropriate trimming cursor as explained below in the section titled *In Point, Out Point or Slide Point Trim* and *Slip Trim or Rolling Trim*.
5. Trim the clip as desired while monitoring and verifying the trim operations in the Preview window.

In Point, Out Point or Slide Point Trim

Figure 610 shows the frames and trimming areas around an edit point between two clips.

Figure 610. Edit Point Trimming Areas



The trimming mode changes based upon the area in which the cursor is positioned when a trimming drag begins.

A: Out Point Trim 

Trims the Out point side of the clip on the left of the selected edit point.

B: Slide Trim 

Trims the Out point side of the clip on the left of the selected edit point and the In point side of the clip on the right of the edit point.

C: In Point Trim

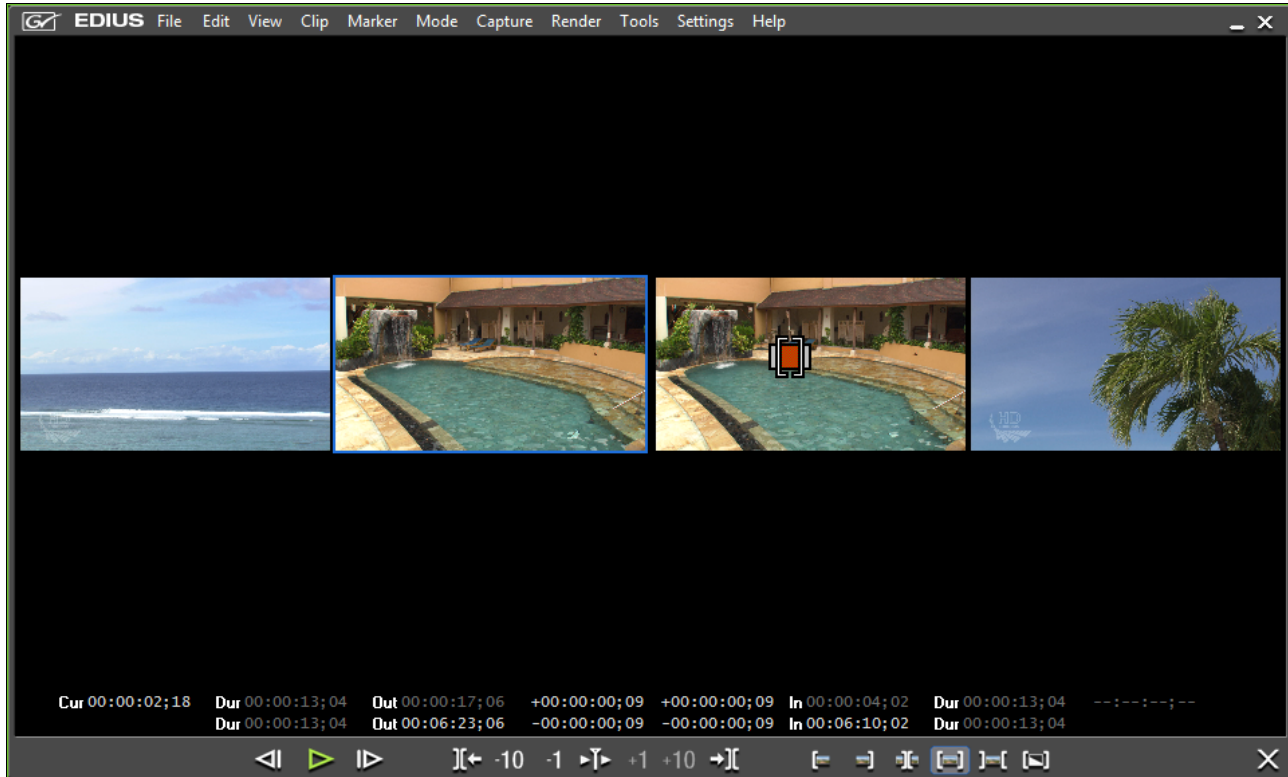


Trims the In point side of the clip on the right of the selected edit point.

Slip Trim or Rolling Trim

For slip or rolling trim, each frame of the edit point is displayed in the Preview window as illustrated in [Figure 611](#).

Figure 611. Edit Point Frames - Slip Trim



The Out point frame of the previous edit point, the In point frame of the previous edit point, the Out point frame of the next edit point and the In point frame of the next edit point are all displayed from left to right.

Note The four frames mentioned above are displayed only if the Preview window is set to dual mode. If the Preview window is set to single mode, only two frames are displayed; the Out point of the first clip at the edit point and the In point of the second clip.

Slip Trim



Trims portions of the clip between the In and Out points.

Rolling Trim

Trims from the Out point side of the clip before the selected edit point and extends the clip after the selected edit point from the In side as the mouse cursor is dragged to the left.

If the cursor is dragged to the right, the previous clip is extended from the Out point and the subsequent clip is trimmed from the In side.

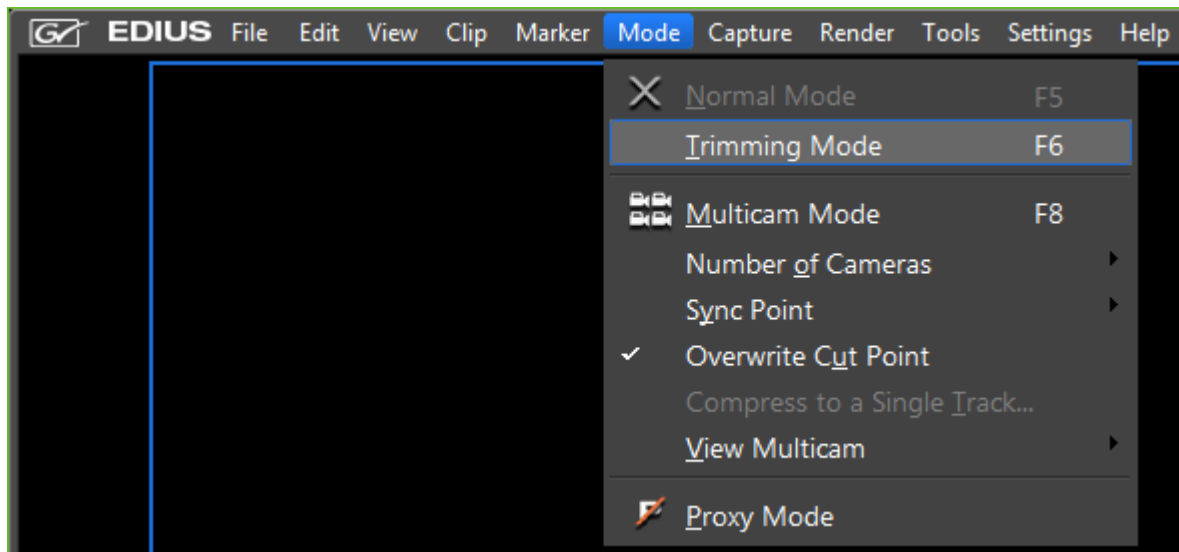
Trimming by Value

In Trim mode, the sequence timecode is displayed in the Preview window and you can trim by entering a new timecode value.

To trim a clip by value, do the following:

1. Select Mode>Trimming from the Preview window menu bar as shown in [Figure 612](#).

Figure 612. Trimming Mode Selection



The Preview window switches from normal mode to trim mode.

2. Click in the In (beginning) or Out (end) point of a clip to trim.

The color of the trim handle at the edit point changes to green or yellow and trimming is enabled. The yellow trim handle is the active trim handle at the edit point.

Select the appropriate trim mode button in the Trim window according to the desired trimming type. See [Table 8 on page 552](#) for more information on Trim mode buttons.

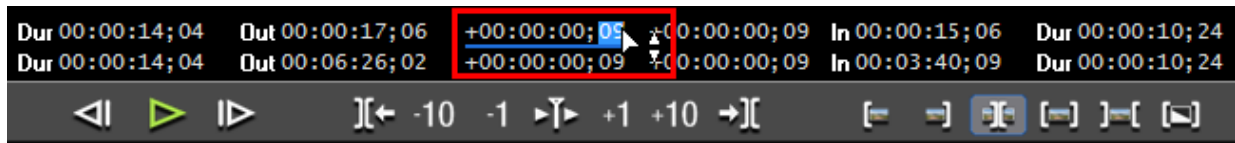
The trimming mode changes according to the selected In and Out points. For more information on trimming modes, see the following references:

- [Ripple Trim on page 561](#)
- [Split Trim on page 565](#)
- [Slide Trim on page 567](#)
- [Slip Trim on page 569](#)
- [Rolling Trim on page 570](#)

3. Enter the desired timecode to trim and press the [ENTER] key.

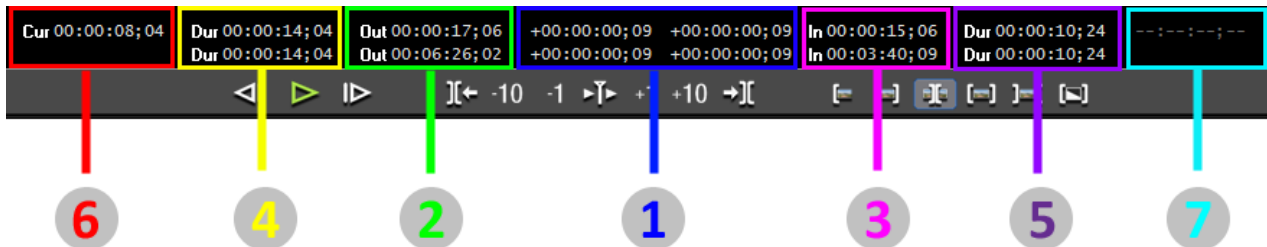
Move the mouse cursor to the timecodes at the bottom of the Preview window. The mouse cursor shape changes. Click on the timecode to change and a blue line appears under the timecode allowing entry of values. See [Figure 613](#) or an example.

Figure 613. Timecode Trim Entry



The Trim window may contain any of the timecodes shown in [Figure 614](#).

Figure 614. Trim Window Timecodes



The upper row displays the sequence timecodes and the lower row displays the clip timecodes. Trimming can be performed by entering timecodes in either row.

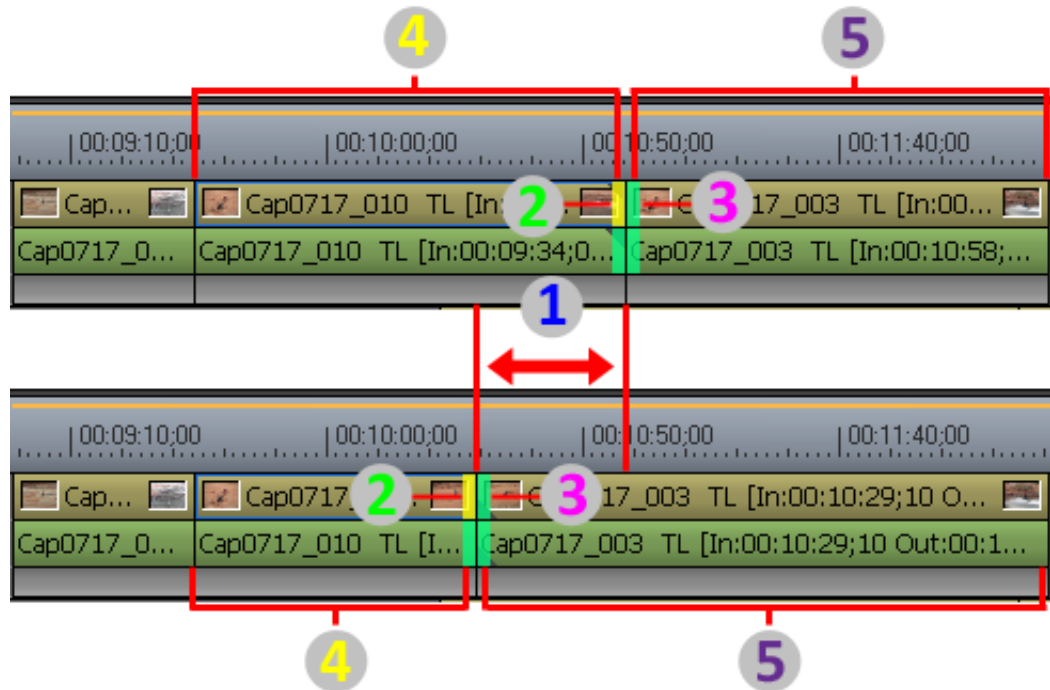
- 1 - Frame timecode with focused edit point moved.
- 2 - Timeline timecode of the focused edit point - Out point side of the clip.
- 3 - Timeline timecode of the focused edit point - In point side of the clip.
- 4 - The length of the clip to be trimmed - Out point side of the clip.
- 5 - The length of the clip to be trimmed - In point side of the clip.
- 6 - Timeline code of the Timeline cursor.

7 - The length of the Transition/audio cross fade to be trimmed.

Note The timecodes displayed may differ from the above depending upon the Preview window view mode and size of the Preview window.

The example in [Figure 615](#) shows the timecodes as explained in [Figure 614](#).

Figure 615. Slide Trimming Timecodes

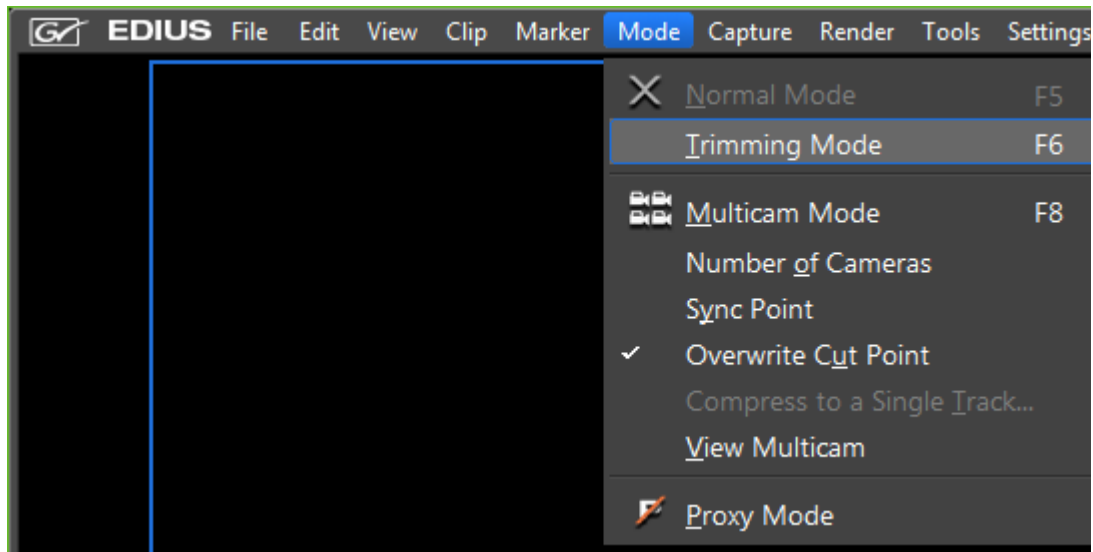


Trimming with Shortcuts

To use keyboard shortcuts in trimming operations, do the following:

1. Select Mode>Trimming Mode from the Preview window menu bar as shown in [Figure 616](#).

Figure 616. Trimming Mode Selection



The Preview window switches from normal mode to trimming mode.

2. Click in the In (beginning) or Out (end) point of a clip to trim.

The color of the trim handle on the edit point changes to green or yellow and trimming is enabled. The yellow trim handle is the active trim handle at the focussed edit point.

Select the appropriate trim mode button in the Trim window according to the desired trimming type. See [Table 8 on page 552](#) for more information on Trim mode buttons.

The trimming mode changes according to the selected In and Out points. For more information on trimming modes, see the following references:

- [Ripple Trim on page 561](#)
- [Split Trim on page 565](#)
- [Slide Trim on page 567](#)
- [Slip Trim on page 569](#)
- [Rolling Trim on page 570](#)

3. Use these shortcuts to trim the clip:

- [.] - Trim +1 frame (one frame after the current frame).
- [SHIFT]+[,] - Trim +10 frames (10 frames after the current frame).
- [,-] - Trim -1 frame (one frame before the current frame).
- [SHIFT]+[,] - Trim -10 frames (ten frames before the current frame).

Ripple Trim

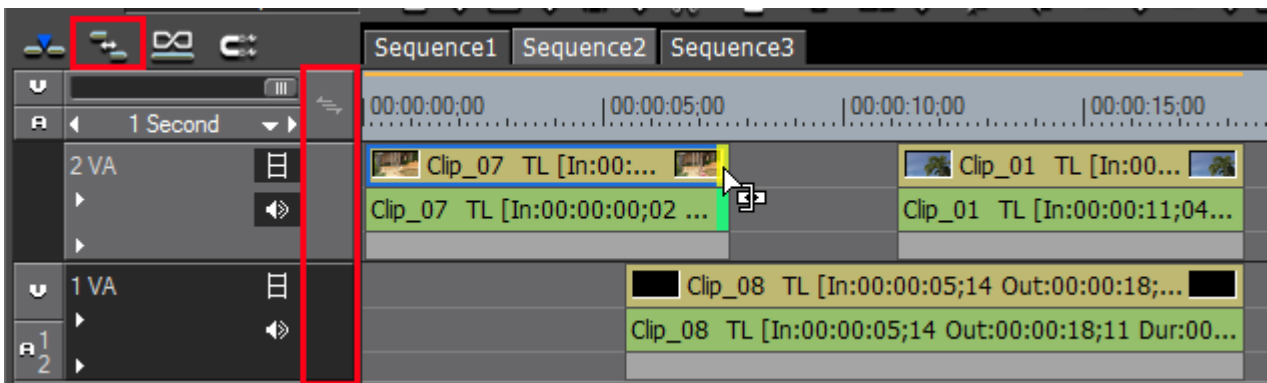
When Ripple mode is On, trimming clips produces the results shown in this section. For more information on ripple mode, see [Ripple Mode on page 407](#).

1. Click at the beginning (In point) or the end (Out point) of a clip.

The color of the trim handle at the edit point changes to green or yellow as illustrated in [Figure 617](#) and trimming is enabled. The yellow trim handle is the currently-selected trim handle at the edit point.

Note An edit point may also be selected by clicking the **Trim - Select IN point** or **Trim - Select OUT point** buttons in the Trim Window.

Figure 617. Ripple Mode Trimming at Ends of Clips



2. Move the mouse cursor to the trim point.

The cursor changes to a trim cursor as shown in [Figure 617](#).

Note In this example, Ripple Mode is on but Track Ripple Sync is off. See [Track Ripple Sync on page 408](#) for more information on this setting.

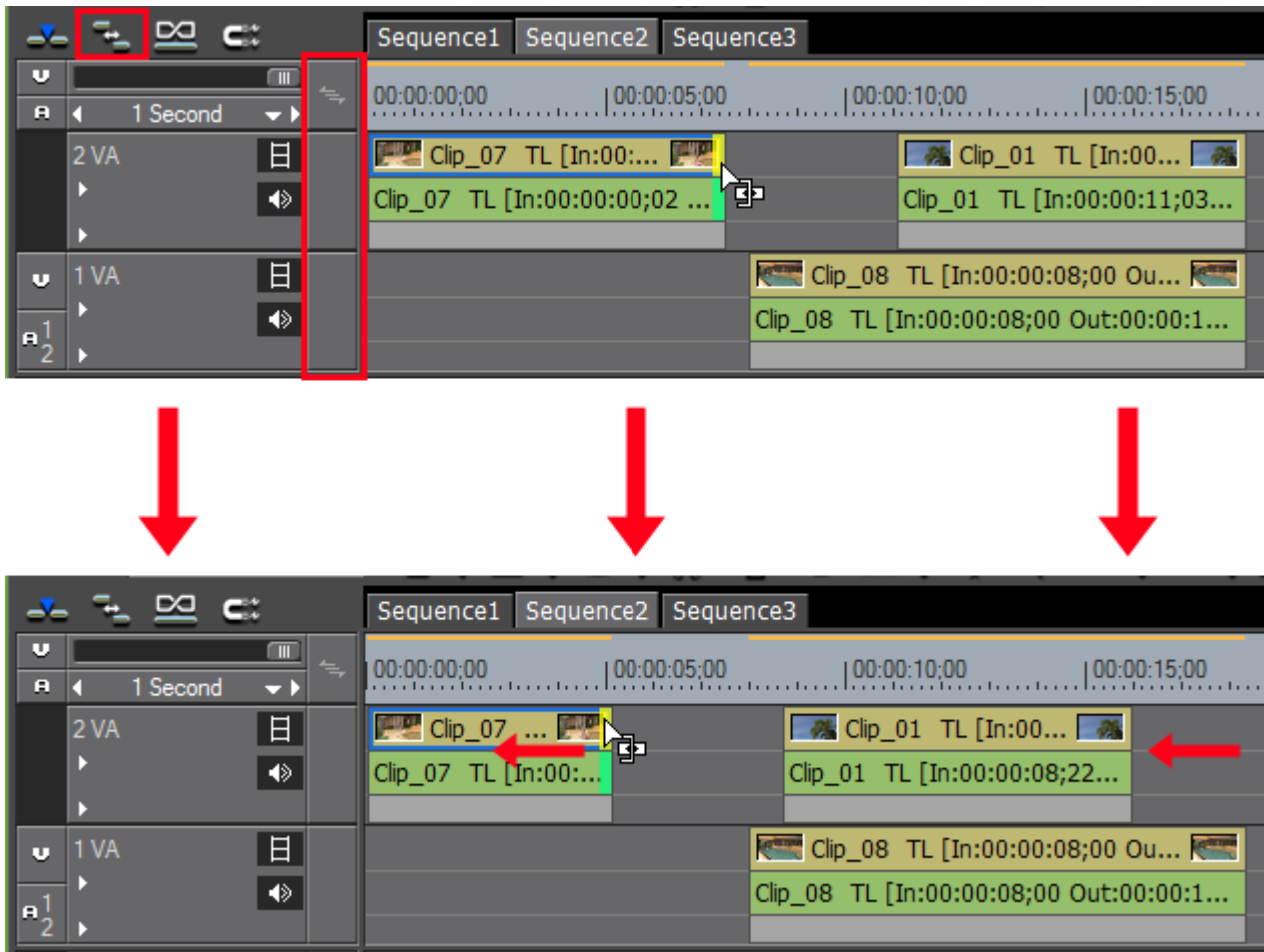
3. Drag the cursor to the left or right to trim the clip at the end point.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons on page 552](#) for more details.

With Track Ripple Sync Off

[Figure 618](#) illustrates a ripple trim with ripple mode on and track ripple sync off.

Figure 618. Ripple Mode Trim with Track Ripple Sync Off

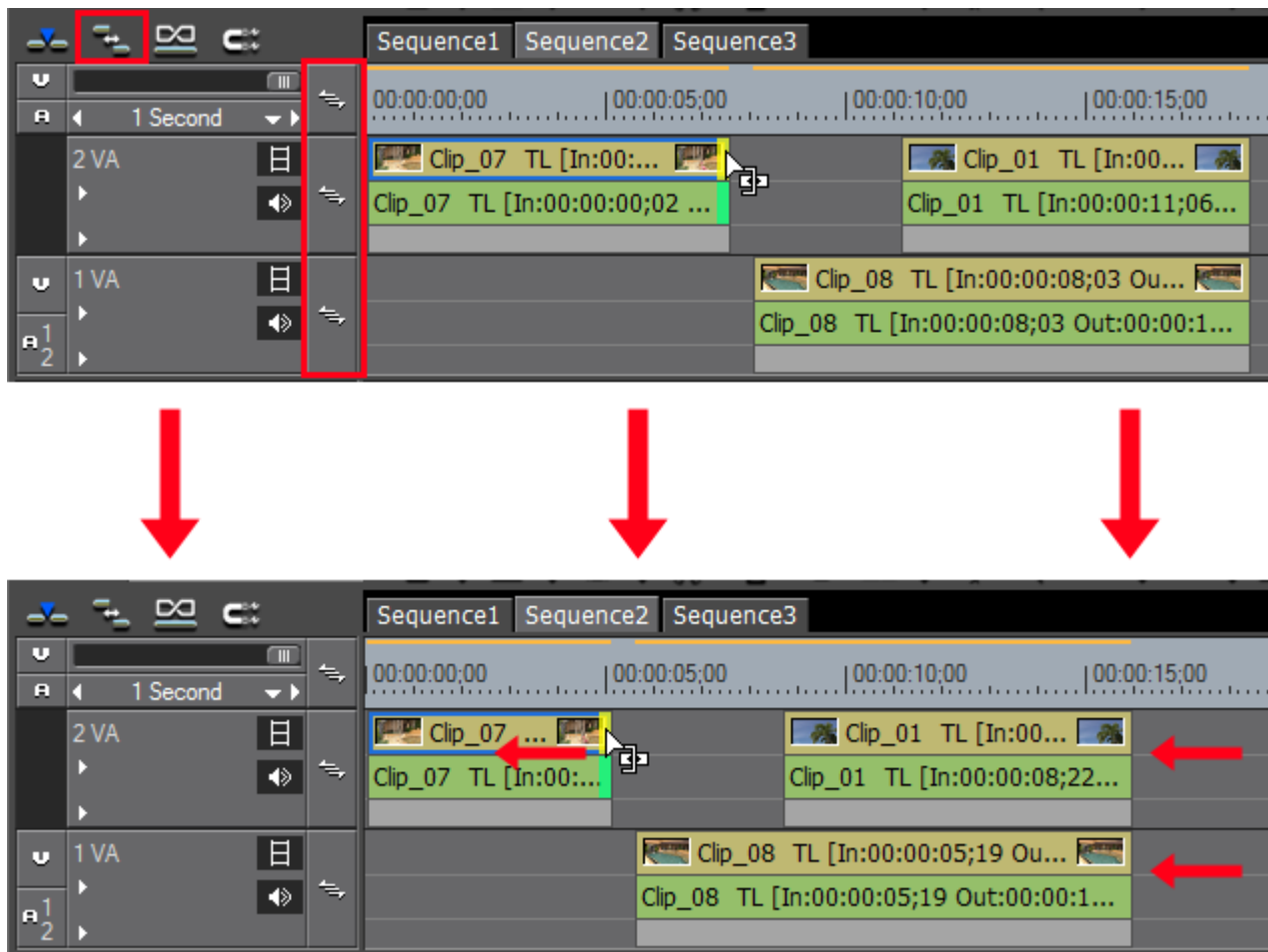


Note Clips in the same track are linked with Ripple mode on and they move to maintain their relative positions when clips before them are trimmed. Clips in other tracks do not move as Track Ripple Sync is not enabled.

With Track Ripple Sync On

Figure 619 illustrates a ripple trim with ripple mode on and track ripple sync on.

Figure 619. Ripple Mode Trim with Track Ripple Sync On



Note Clips in the same track are linked with Ripple mode on and they move to maintain their relative positions when clips before them are trimmed. Clips in other tracks (as long as their In point is after the Out point of the clip being trimmed) for which Track Ripple Sync is enabled also move to maintain their position relative to the trimmed clip.

Trimming by Timeline Cursor Position:

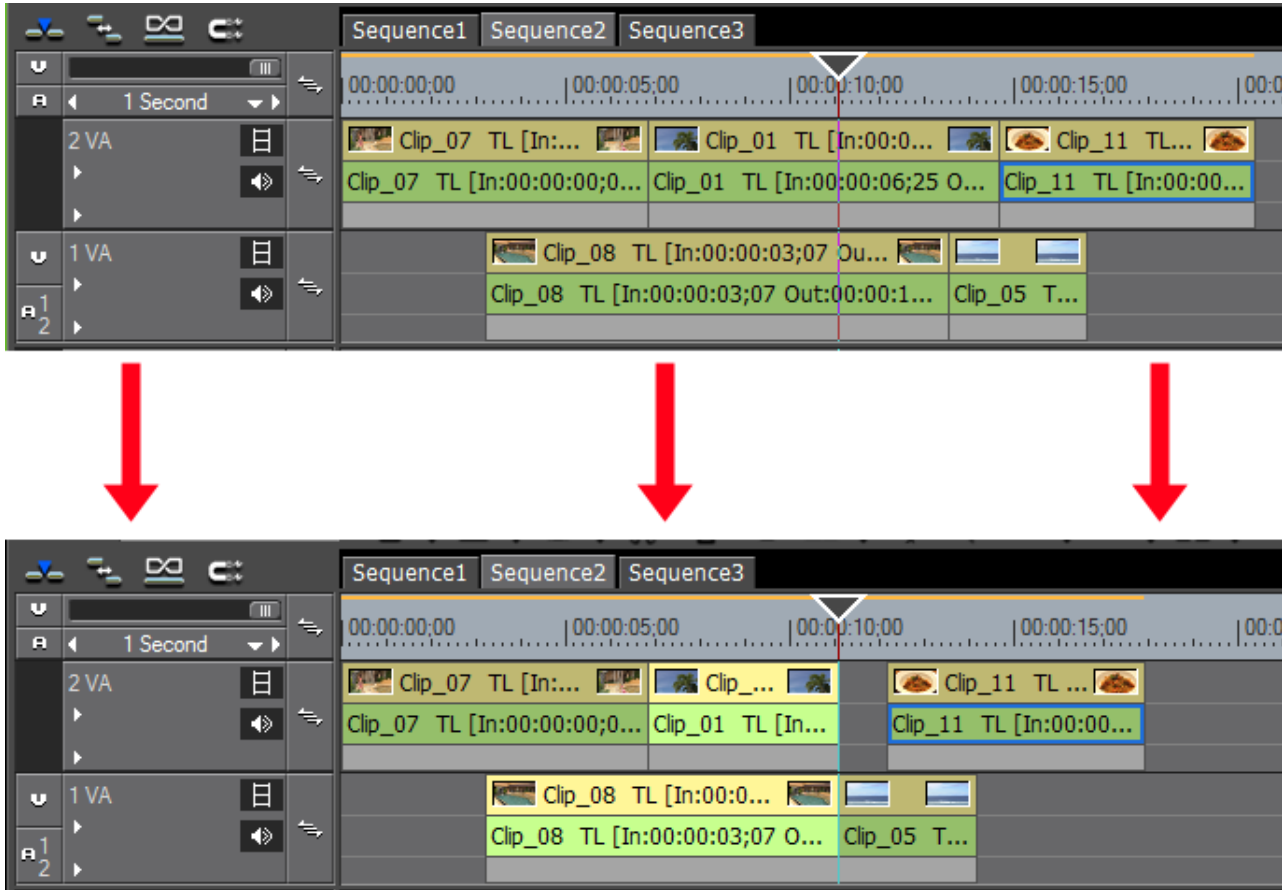
1. Click the track(s) where the clip(s) to be trimmed are placed.

Note Clip selection takes precedence over track selection. If clip(s) are selected, only those clips will be trimmed regardless of track selection status.

2. Move the Timeline Cursor to the point to which the clip(s) should be trimmed.

3. Press the appropriate shortcut key to ripple trim from the beginning of the clip to the cursor position or from the end of the clip to the cursor position:
 - [ALT]+[N] - ripple trim from the beginning of the clip to the cursor position.
 - [ALT]+[M] - ripple trim from the end of the clip to the cursor position. See [Figure 620](#) for an example of this action.

Figure 620. Ripple Trim from Clip End to Cursor

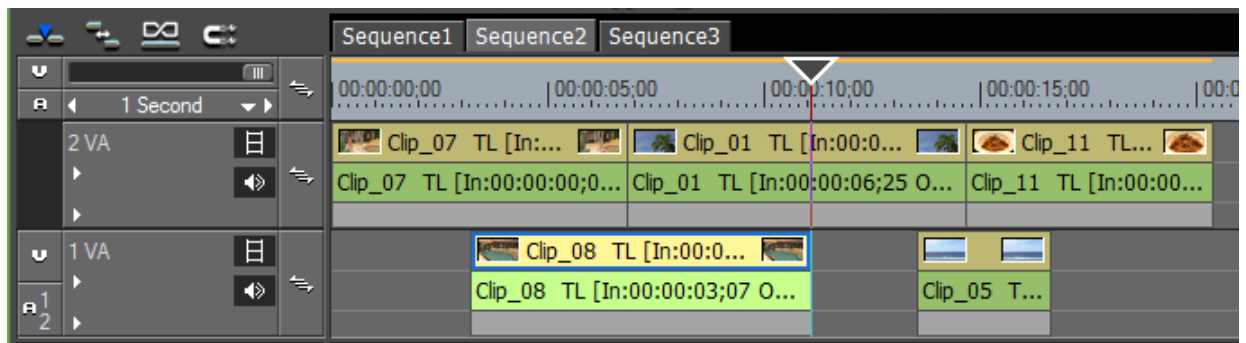


As illustrated in [Figure 620](#), since tracks 2VA and 1VA are both selected, trimming from the end of the clip to the cursor position trims the clips in both tracks that are at the cursor position.

Note There is a gap between the trimmed clip on track 2VA and the subsequent clip. The gap is present in order to maintain the relative positions of the clips following the trimmed clips on both tracks.

[Figure 621](#) depicts the result of trimming from the end of a selected clip to the cursor position.

Figure 621. Trim From End of Clip to Cursor - Selected Clip



In his example, even though both the 2VA and 1VA tracks are selected, the first clip on the 1VA track was also selected; therefore, the trim operation affected that clip only. Even though ripple mode is enabled, the next clip on the 1VA track was unaffected (did not move to close the gap) since the trim operation affected the selected clip only.

Split Trim

Split trim allows you to trim only the video portion or the audio portion of a video with audio.

Note When Ripple Mode is On, split trimming is not allowed if there is no margin between the clip to be trimmed and adjacent clips. When trimming clips with a margin, trimming can only be done up to the length of the margin.

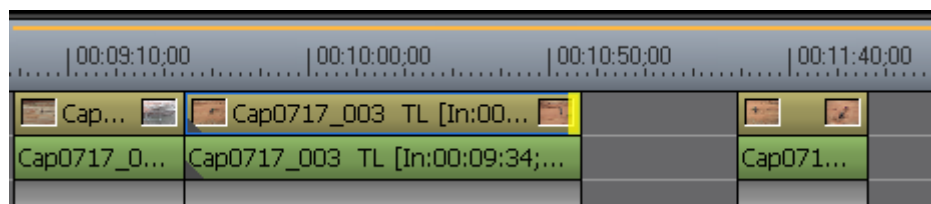
To perform a split trim, execute the following steps:

1. While holding down the **[ALT]** key, click the beginning (In point) or end (Out point) point of the video or audio portion of a clip.

The color of the trim handle at the edit point is yellow and trimming is enabled. See [Figure 622](#).

Note Click the In and Out points for each clip while holding down the **[ALT]** key to select the end points of clips next to each other on the Timeline.

Figure 622. Split Trim at End of Clip



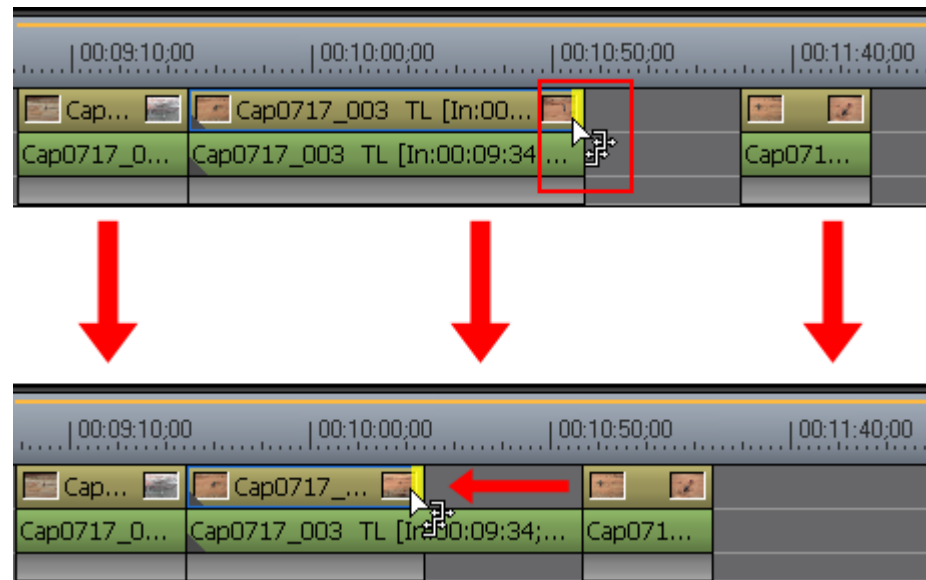
2. Move the cursor to the edit point.

The cursor changes shape as shown in [Figure 618](#).

3. Drag the cursor to the left or right to trim the clip at the end point.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons](#) on page 552 for more details.

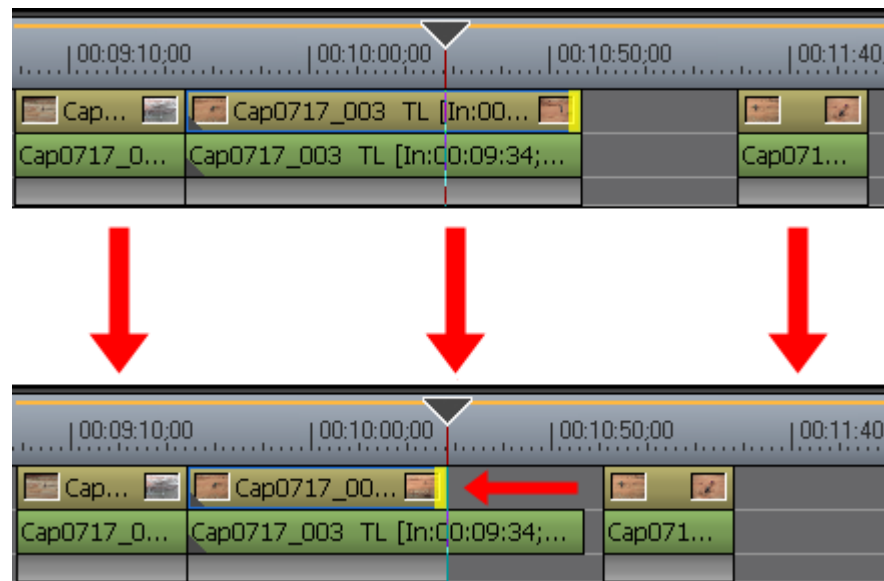
Figure 623. Split Trim



Alternative Method:

1. While holding down the **[ALT]** key, click the beginning (In point) or end (Out point) of the video or audio portion of a clip.
2. Move the Timeline Cursor to the point to which the clip should be trimmed.
3. Press the appropriate shortcut key to split trim from the beginning of the clip to the cursor position or from the end of the clip to the cursor position:
 - **[SHIFT]+[N]** - Split trim from the In point side of the clip.
 - **[SHIFT]+[M]** - Split trim from the Out point side of the clip. See [Figure 624](#) for an example.
 - **[SHIFT]+[ALT]+[N]** - Split ripple trim from the In point side of the clip.
 - **[SHIFT]+[ALT]+[M]** - Split ripple trim from the In point side of the clip
 - **[SHIFT]+[CTRL]+[ALT]+[N]** - Split slide trim from the In point side of the clip.
 - **[SHIFT]+[CTRL]+[ALT]+[M]** - Split slide trim from the Out point side of the clip to the cursor position.

Figure 624. Split Trim to Cursor Position from Clip End



Slide Trim

As a clip is trimmed, slide trimming shifts forward or backward the start and end points of the neighboring clip. The total length of the clips does not change.

Note When Ripple Mode is On, slide trimming is not allowed if there is no margin between the clip to be trimmed and adjacent clips. When trimming clips with a margin, trimming can only be done up to the length of the margin.

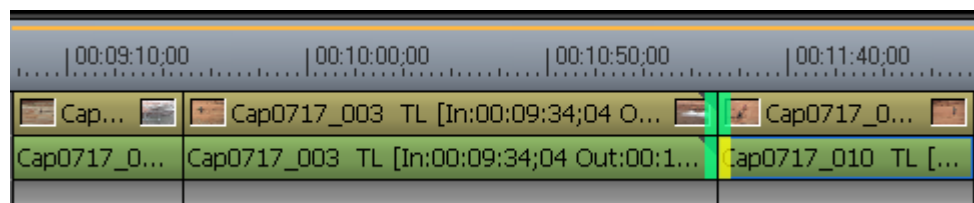
To slide trim a clip do the following:

1. Click the border between two clips.

The color of trim handle at the edit point change to green or yellow and trimming is enabled. The yellow trim handle is the active trim handle. See [Figure 625](#).

Note You may also select the slide trim edit point nearest to the Timeline cursor on the selected track by clicking the **Trim Mode (Slide)** button while in Trimming Mode.

Figure 625. Slide Trim Clip Select



2. Move the cursor to the edit point.

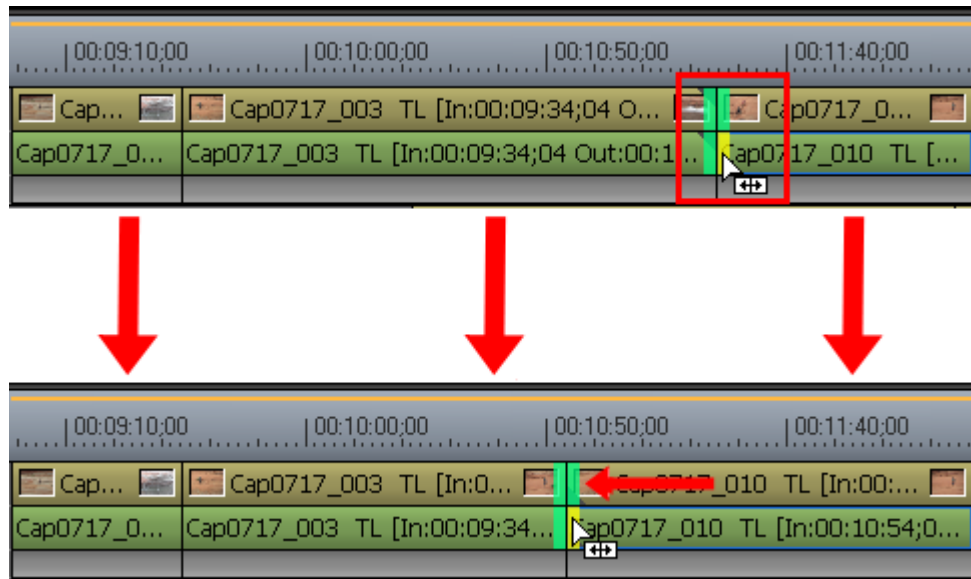
The cursor changes shape as shown in [Figure 626](#).

3. Drag the cursor to the left or right to trim the clip at the end point.

The length and position of the clips before and after the two clips at the slide trim edit point are not affected.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons on page 552](#) for more details.

Figure 626. Slide Trim



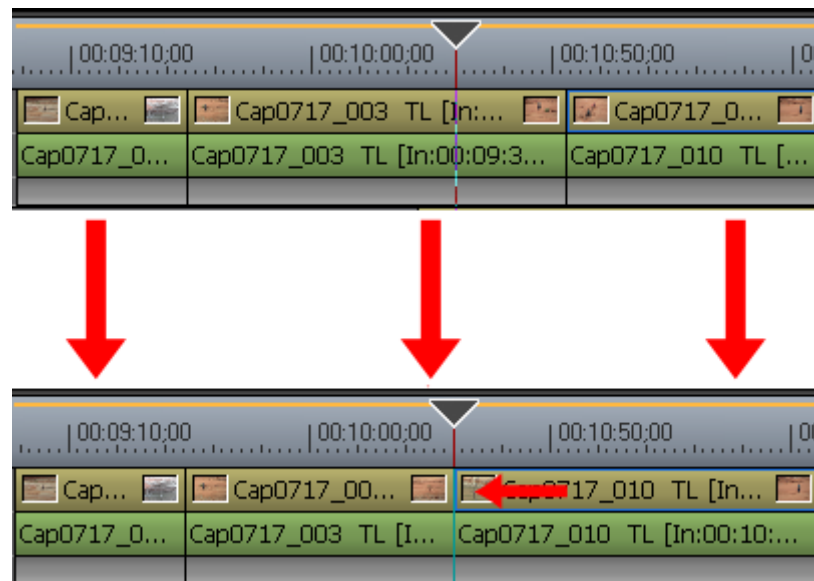
Trimming by Timeline Cursor Position:

1. Click the track(s) where the clip(s) to be trimmed are placed.

Note Clip selection takes precedence over track selection. If clip(s) are selected, only those clips will be trimmed regardless of track selection status.

2. Move the Timeline Cursor to the point to which the clip should be trimmed.
3. Press the appropriate shortcut key to slide trim from the beginning of the clip to the cursor position or from the end of the clip to the cursor position:
 - **[CTRL]+[ALT]+[N]** - Slide trim from the In point side of the clip.
 - **[CTRL]+[ALT]+[M]** - Slide trim from the Out point side of the clip

Figure 627. Slide Trim to Cursor Position from Clip End



Slip Trim

Slip trimming changes the section of the clip to be used without changing the length or position of the clip. The length and position of neighboring clips do not change.

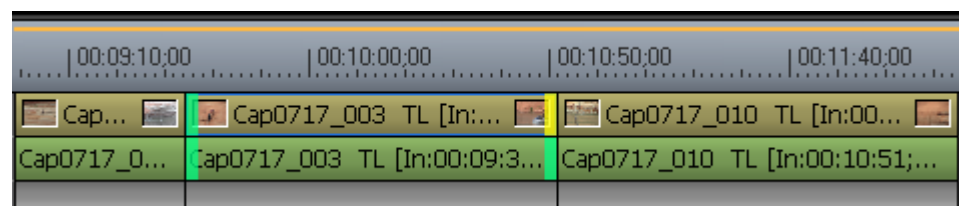
Note When Ripple Mode is On, slip trimming is not allowed if there is no margin between the clip to be trimmed and adjacent clips. When trimming clips with a margin, trimming can only be done up to the length of the margin.

1. While holding down the **[CTRL]** key, click on the beginning (In point) and end (Out point) of the clip to be trimmed.

The color of the edit handle at the edit point is yellow and trimming is enabled. See [Figure 628](#).

Note You may also select the edit points of the clip nearest to the Timeline cursor on the selected track by clicking the **Trim Mode (Slip)** button while in Trimming Mode.

Figure 628. Slip Trim Clip Select



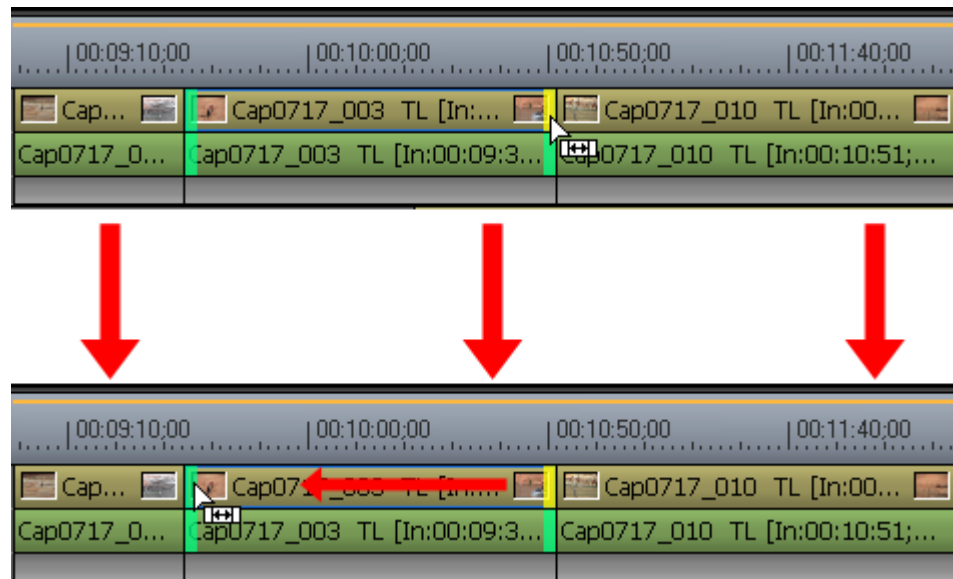
2. Move the cursor to the edit point.

The cursor changes shape as shown in [Figure 626](#).

3. Drag the cursor to the left or right to change the section of the clip that is used.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons on page 552](#) for more details.

Figure 629. Slip Trim



Rolling Trim

Rolling trim shifts the start and end points of clips before and after the selected clip. The length of the selected clip is not changed nor is the overall length of all the clips.

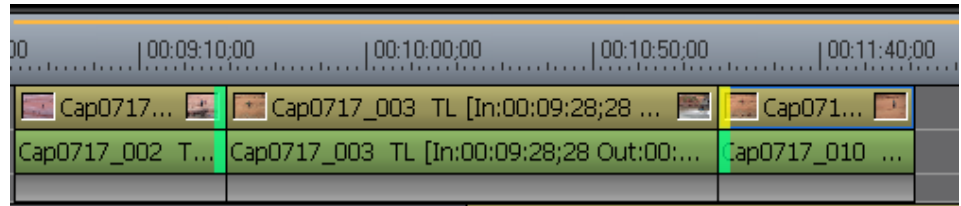
Note When Ripple Mode is On, rolling trim is not allowed if there is no margin between the clip to be trimmed and adjacent clips. When trimming clips with a margin, trimming can only be done up to the length of the margin.

1. While holding down the **[CTRL]** key, click the end (Out point) of the clip before the clip to be trimmed and the beginning (In point) of the clip after the clip to be trimmed.

The color of the trim handle at the edit point changes to green or yellow and trimming is enabled. See [Figure 630](#).

Note You may also select the edit points at the ends of the clip nearest to the Timeline cursor on the selected track by clicking the **Trim Mode (Roll)** button in the Trim window.

Figure 630. Rolling Trim Clip Select



2. Move the cursor to the In or out point of the clip to roll trim.

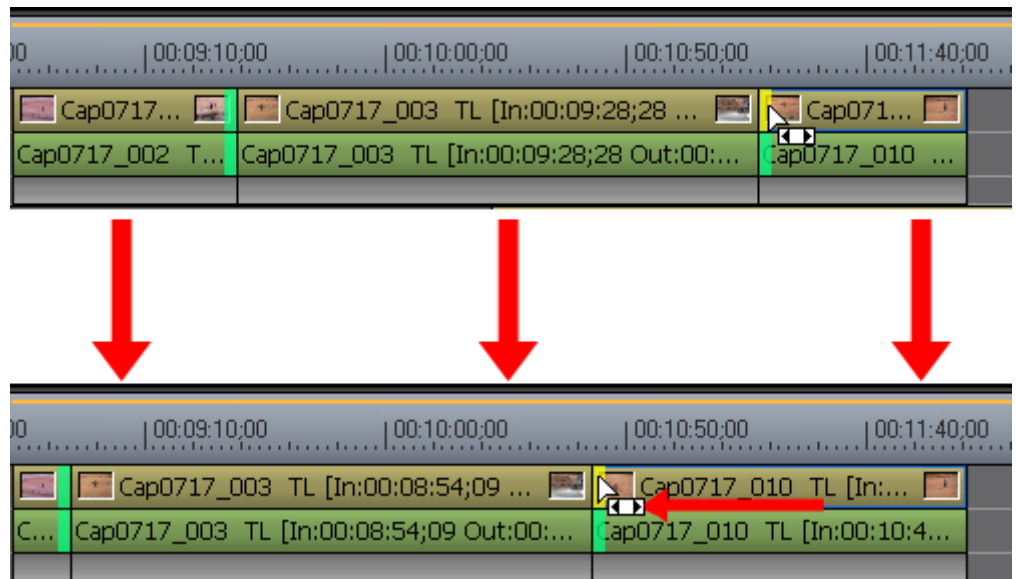
The cursor changes shape as shown in [Figure 631](#).

3. Drag the cursor to the left or right to change the position of the clip.

As the clip is dragged, the neighboring clips are shortened or lengthened but the overall length of all the clips remains unchanged.

Note You can fine tune trimming by 1-frame or 10-frame units by using the trim buttons in the trim window or the corresponding keyboard shortcuts. See [Trim Mode Operation Buttons on page 552](#) for more details.

Figure 631. Rolling Trim



Field Editing/Proxy Workflow

Often, projects that were initiated on one EDIUS computer need to be edited or finalized on another. In the broadcast environment this is particularly true due to the need to do field editing on a laptop.

Frequently, these scenarios involve working with proxy files. High-resolution high-definition clips can be very, very large which may, depending

upon the specifications of the EDIUS computer, significantly impact editing operations. Proxy clips are low-resolution representations of the high resolution material. These proxy clips can be edited on the Timeline more quickly and efficiently than the high-resolution material. On project output or conversion, any edits made to the proxy clip are applied to the high-resolution clip it represents.

Proxies may be created in EDIUS or imported with the original high-resolution source material if they were created by external applications such as XDCAM or K2.

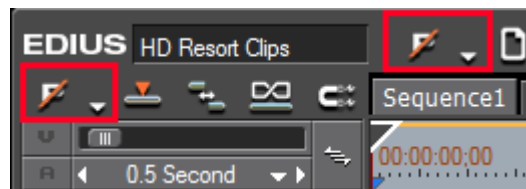
Proxy Mode

Proxy mode uses existing proxy files for editing if they exist. If no proxy files exist, they are created.

To enter proxy editing mode and create proxy files if they do not exist, do one of the following:

- Select Mode>Proxy Mode from the Preview window menu bar.
- Click the **Proxy Mode** button on the track header mode bar (see [Figure 632](#)).
- Click the **Proxy Mode** button on the Timeline (see [Figure 632](#)).

Figure 632. Proxy Mode Button on Mode Bar and Timeline



Note The **Proxy Mode** button does not appear on the track header mode bar or the Timeline by default. See [Button Settings on page 211](#) for more information on customizing operation buttons in EDIUS.

If proxy files do not already exist for clips currently on the Timeline, clicking the **Proxy Mode** button results in proxy files being created in both the Asset Bin and on the Timeline.

When proxy mode is active, a Proxy Mode indicator appears on the Timeline status bar and the **Proxy Mode** button icon changes to a P as depicted in [Figure 633](#).

Figure 633. Proxy Mode Indicator on Timeline Status Bar

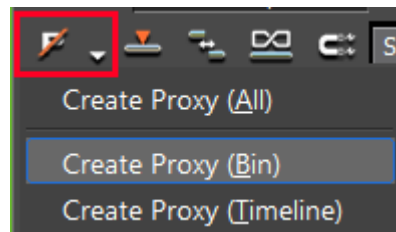


Create Proxy Files

Proxy files may be created in the Asset Bin, on the Timeline or in both locations without simultaneously enabling proxy mode with one of the following methods:

- Click the list button [∇] on the **Proxy Mode** button and select Create Proxy (All), Create Proxy (Bin) or Create Proxy (Timeline) from the menu as illustrated in [Figure 634](#).

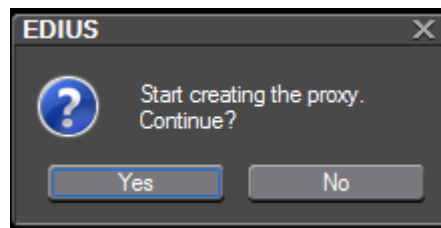
Figure 634. Proxy Mode Button Menu



- Select File>Create Proxy>All, File>Create Proxy>Bin or File>Create Proxy>Timeline from the Preview window menu bar.

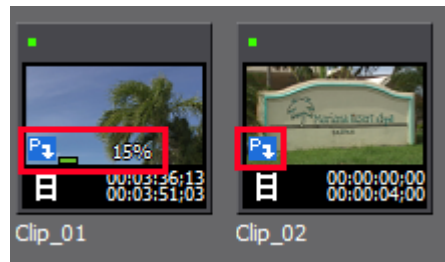
When a proxy menu selection is made, the confirmation dialog shown in appears. Click the **Yes** button continue with the creation of proxy files.

Figure 635. Create Proxy Files Confirmation Dialog



Proxy files are created as a background process. While proxy files are being created in the Asset Bin, the corresponding clip thumbnails have the proxy creation indicator on them as depicted in [Figure 636](#).

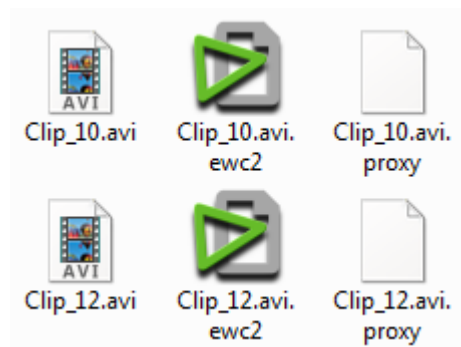
Figure 636. Clip Thumbnail Proxy File Creation Indicator



In the example above, the proxy file for Clip_01 is 15% through the creation process and the proxy file creation process for Clip_02 has yet to begin. When the proxy file is created, this indicator no longer appears on the clip thumbnail.

Proxy files are stored in the same directory as the high-resolution source clip and have a .proxy extension as shown in Figure 637.

Figure 637. Proxy Files in Source Clip Directory

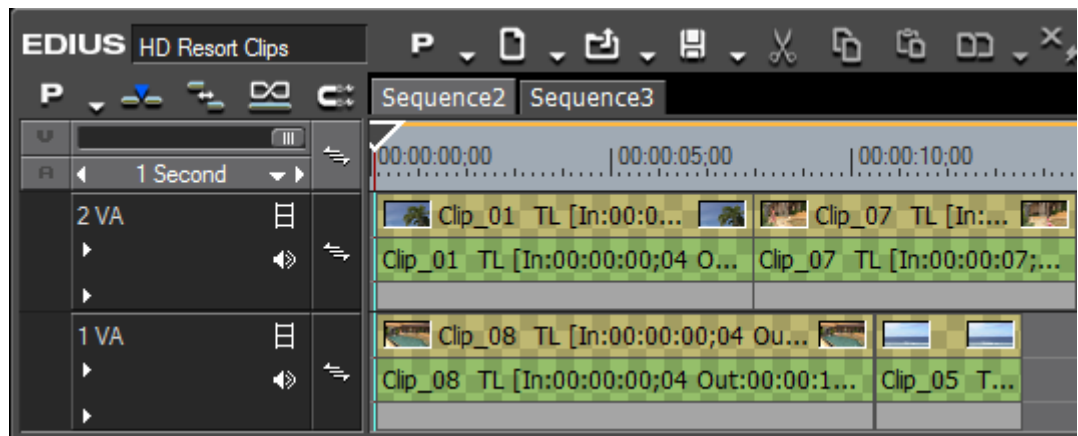


In this example, the source .avi files have audio waveform cache (.ewc2) and proxy files (.proxy) that were created by EDIUS.

When editing proxy files on the Timeline, the clips display the checkerboard pattern illustrated in Figure 638.

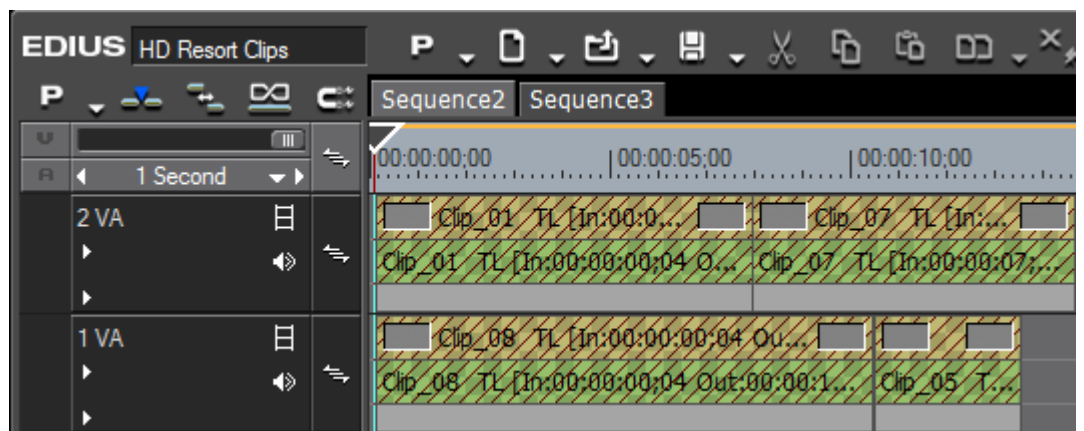
If you wish to use proxy mode after creating proxy files, use one of the methods described in *Proxy Mode* on page 572.

Figure 638. Proxy Clips on the Timeline



If proxy files are moved or deleted after they are created, they become offline clips as illustrated in [Figure 639](#). Offline proxy clips may be restored using the procedures documented in [Offline Clip Restoration Methods on page 335](#).

Figure 639. Offline Proxy Clips



Field Editing

EDIUS supports two workflow scenarios to accommodate the need to edit the same project material on multiple computers while maintaining the integrity of the edits on both systems.

Desktop to Laptop to Desktop

In this scenario, a project is created on a desktop machine, transferred to a laptop for field editing and, finally, returned to the originating desktop for final edits and output.

Note The procedures described in this section pertain to the check out and check in processes for moving the same project between two computers for editing. Although common field editing scenarios may involve a desktop and laptop computer, these procedures are equally useful between two desktop computers or two laptop computers.

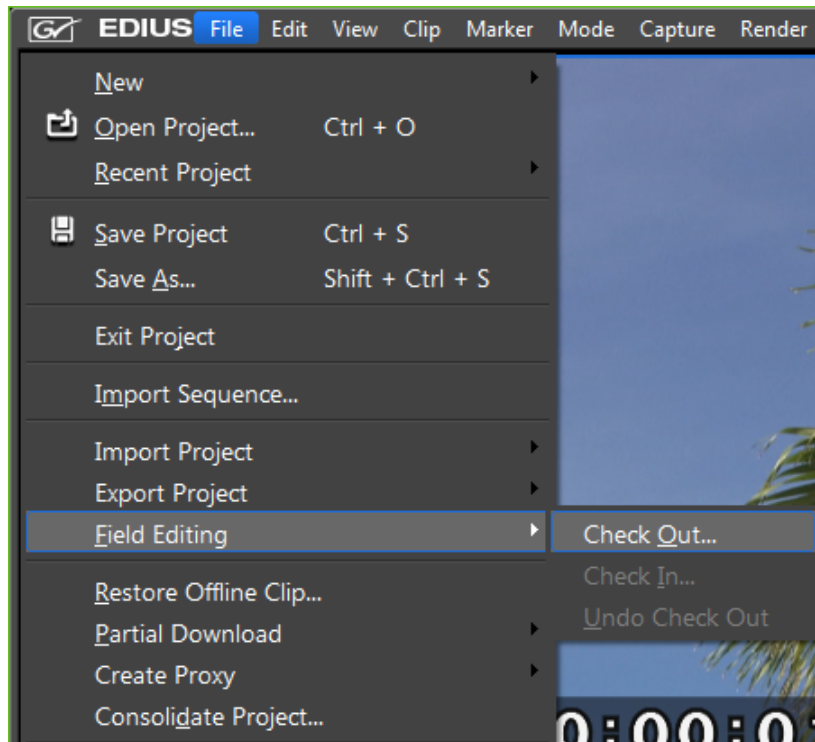
Check Out Project

Checking out a project marks that project on the originating computer so that it cannot be edited without changing the project name.

To check out a project that was initially created on a desktop machine for editing on a laptop, do the following:

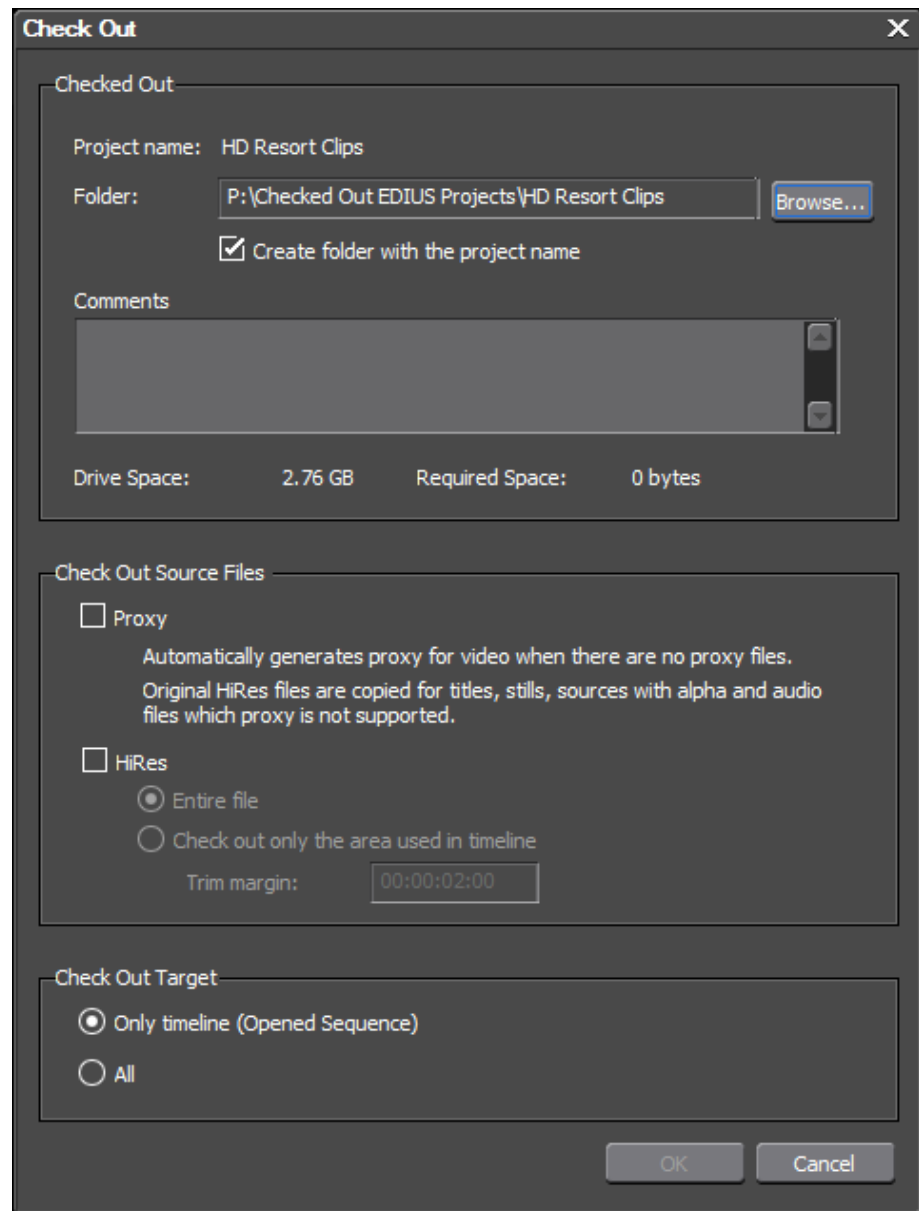
1. Select File>Field Editing>Check Out from the Preview window menu bar (see [Figure 640](#)).

Figure 640. Field Editing Check Out Menu Option



The Check Out dialog illustrated in [Figure 641](#) appears.

Figure 641. Field Editing Check Out Dialog



2. Browse to and select the removable USB drive folder to which you wish to check out the project files.

Note The same folder as the parent project may not be selected.

3. By default, the Create folder with the project name option is selected. Deselect this option if you do not want a subfolder of the selected location created for the project.
4. Enter any desired comments that describe this project, its intend use, etc.

Note There is a 1023 character limit for comments.

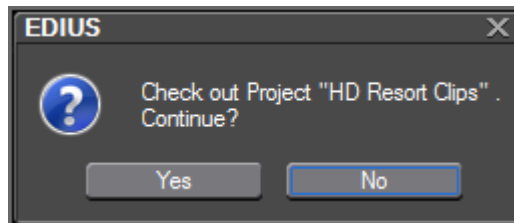
5. Select the desired Source File Check Out options (both may be selected, if desired).
 - Proxy - If this option is selected, proxy files for video clips will be checked out, if they exist. If proxy files do not exist, they will be created.

Note The original high-resolution files are copied to the check out location for titles, still images, sources with an alpha channel and audio files which do not support proxy data.

- HiRes - If this option is selected, the radio buttons are active which allow the selection of the entire high-resolution clip or just the portion of the clip used in the Timeline.
6. Select the desired check out target.
 - Only Timeline (Opened Sequence) - Copies only the files in the active sequence in the Timeline.
 - All - Copies all files in all sequences in the Timeline.
 7. Click the **OK** button to begin copying the selected files to the designated check out location.

The Check Out confirmation dialog illustrated in [Figure 642](#) appears.

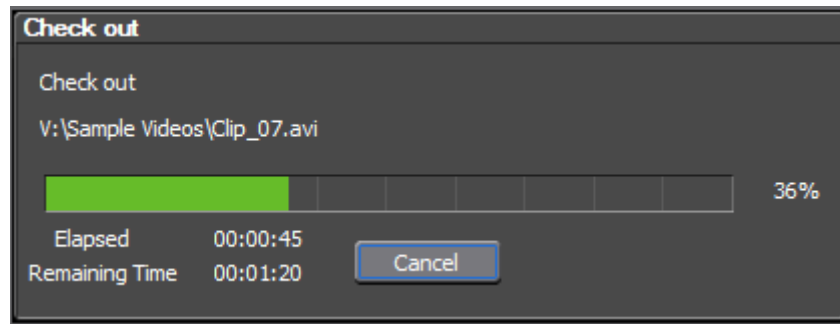
Figure 642. Check Out Confirmation Dialog



8. Click the **Yes** button to continue.

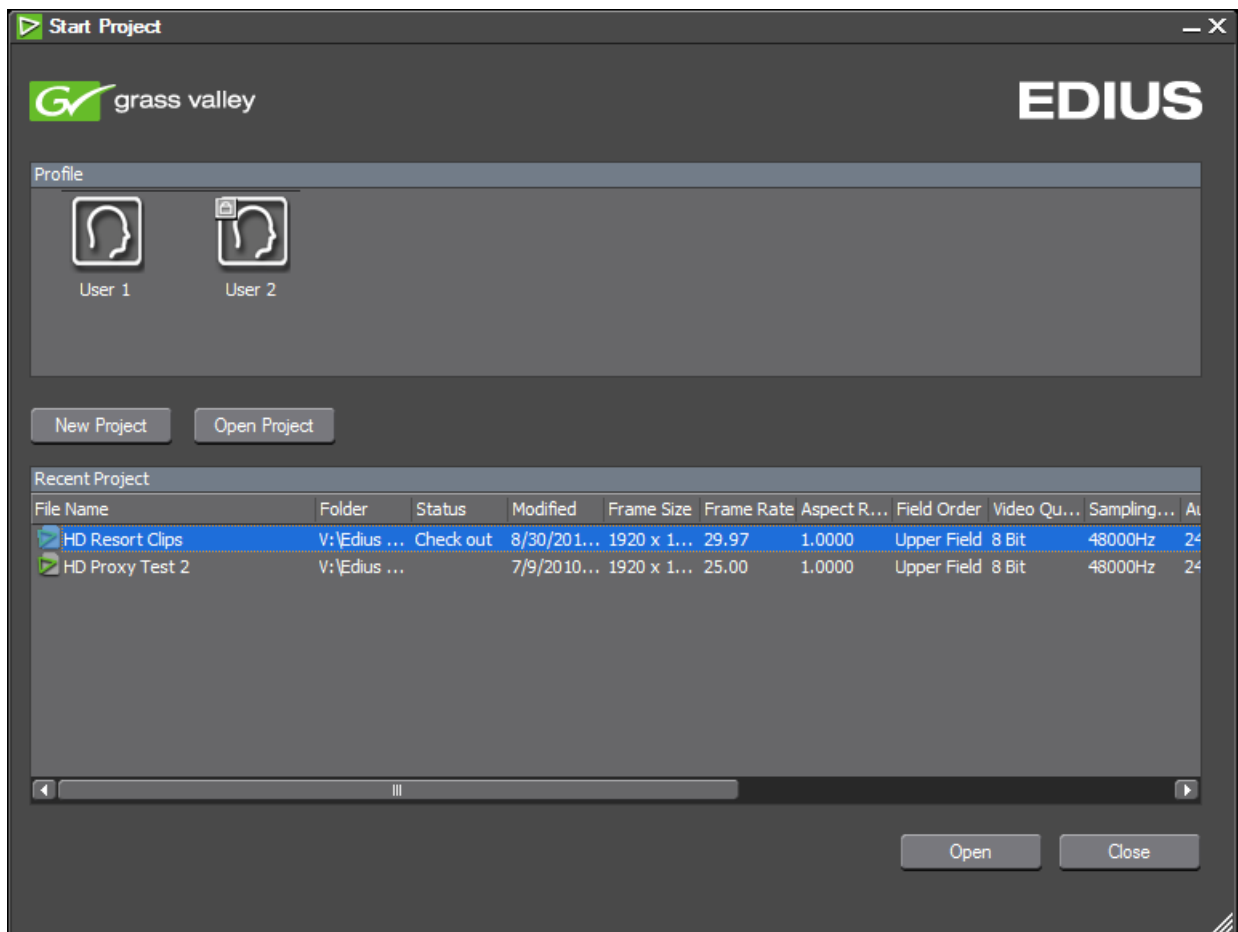
The Check Out progress dialog shown in [Figure 643](#) appears.

Figure 643. Check Out Progress Dialog



The current project is closed and the startup screen appears allowing the selection of another project to edit. The project status displays as Check out (see [Figure 644](#)).

Figure 644. Check Out Project in Startup Screen



The following information is recorded to the checked out project on the origination computer:

- Check out destination location and project name
- Unique ID number for the checked out project
- EDIUS User profile name
- Windows user name
- Time of check out
- Comments
- Status flag

Editing Checked Out Project on Another Computer

A checked out project is opened like any other EDIUS project.

Note A checked out project is not checked in on another computer. It is opened like any other project. A checked out project is checked in only on the originating computer once edits have been made from another computer.

1. Attach the removable drive containing the checked out project to the computer on which you wish to edit the project.
2. If EDIUS is not running on the computer, start EDIUS and click the **Open Project** button from the startup screen.
3. If EDIUS is already running on the computer, do one of the following from within the editor:
 - Select File>Open Project from the Preview window menu bar.
 - Click the **Open Project** button on the Timeline.
 - Press the **[CTRL]+[O]** keys on the keyboard.
4. Browse to the location on the removable drive in which the checked out project is located and select the project file (.ezp extension) to be opened.
5. Make any desired edits to the project.

Note You may add additional clips, make edits to existing clips, remove clips from the project, etc.

6. Save the project when edits are complete.

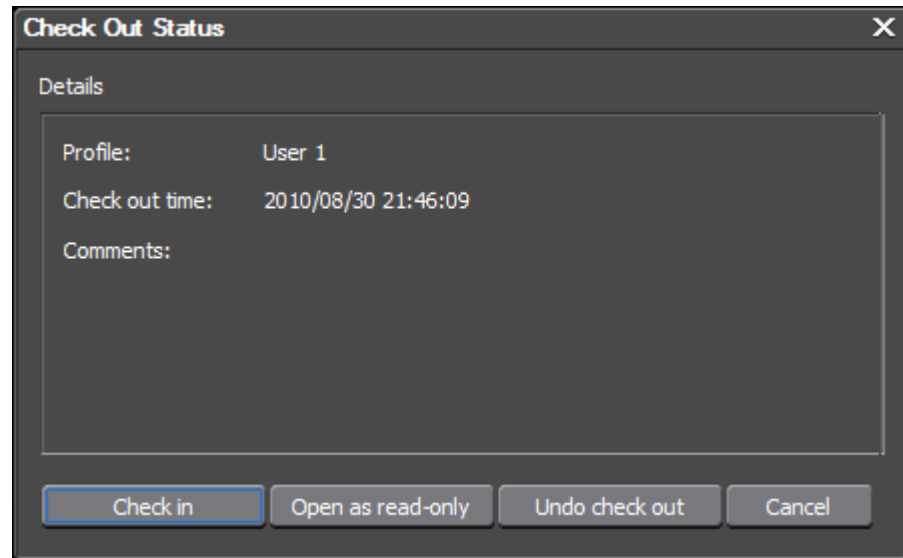
All changes are saved in the check out location on the removable disk.

Note If the check out location is a USB flash drive or some other device with slower write access, make sure that all writing to the drive is complete before removing the device from the computer.

Check In a Checked Out Project

As long as the project remains checked out on the originating computer, the Check Out Status dialog depicted in [Figure 645](#) will appear on any request to open the project whether from the startup screen or within the editor.

Figure 645. Check Out Status Dialog



From this dialog, the following options are available:

- Check In - Copies the edited project files from the check out location to the project location on the originating computer and marks the project as checked in.
- Open as a Read-Only Project - Open the original project files on the originating computer as a read-only project. Any changes to the project must be saved with a different project name.

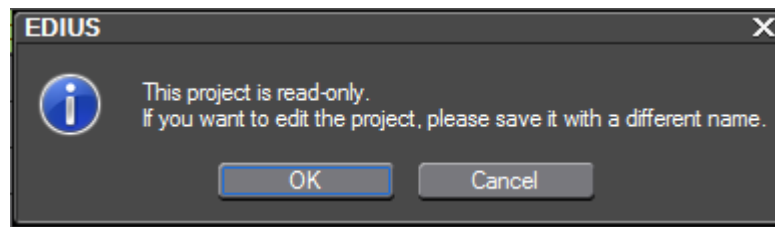
When a project is opened in read-only mode, the read-only indicator appears in the Timeline status bar as indicated in [Figure 646](#).

Figure 646. Status Bar Read-Only Indicator



The confirmation dialog shown in [Figure 647](#) appears when saving a project opened as read-only.

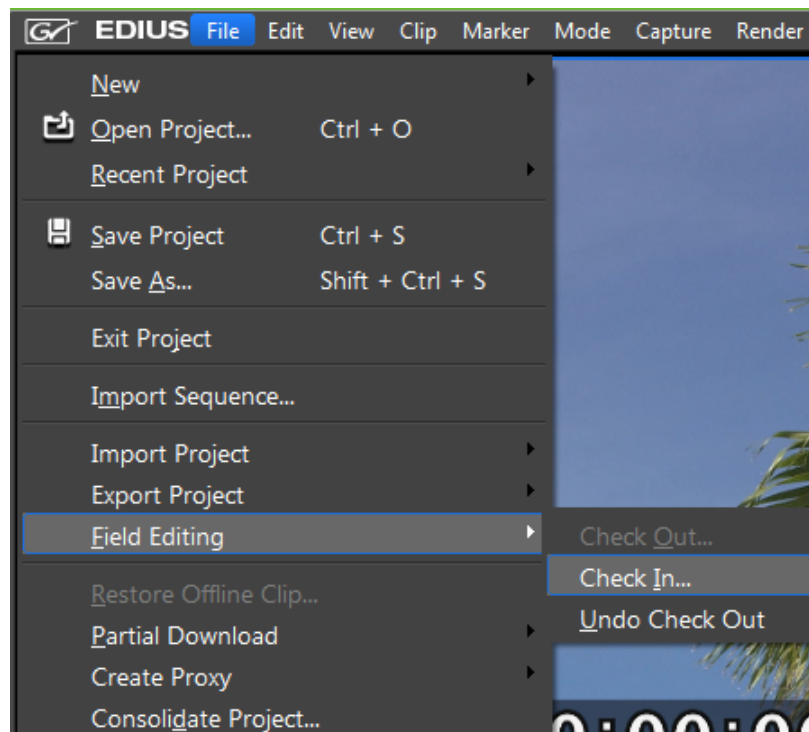
Figure 647. Read Only Save Dialog



Click the **OK** button to open a Save As dialog to save the project with a new name.

If a checked out project is opened as a read-only project, it may also be checked in or the check out cancelled by selecting File>Field Editing>Check In or File>Field Editing>Undo Check Out respectively from the Preview window menu bar. See [Figure 648](#).

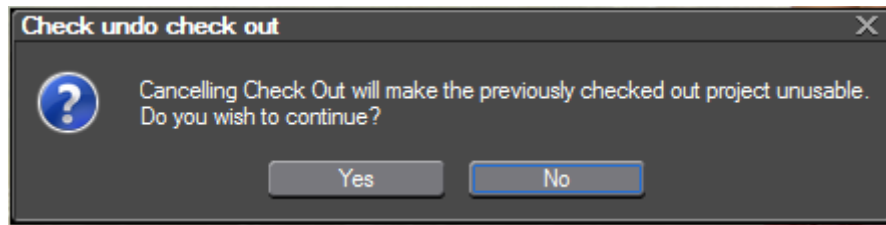
Figure 648. Field Editing Check In and Undo Check Out Menu Options



- **Undo Check Out** - If this option is selected, the undo check out dialog depicted in [Figure 649](#) appears.

Note If the **Yes** button is clicked, the checked out project becomes unusable. The original project in the original location may be edited and is no longer a checked out project. The checked out files on the removable drive become unusable.

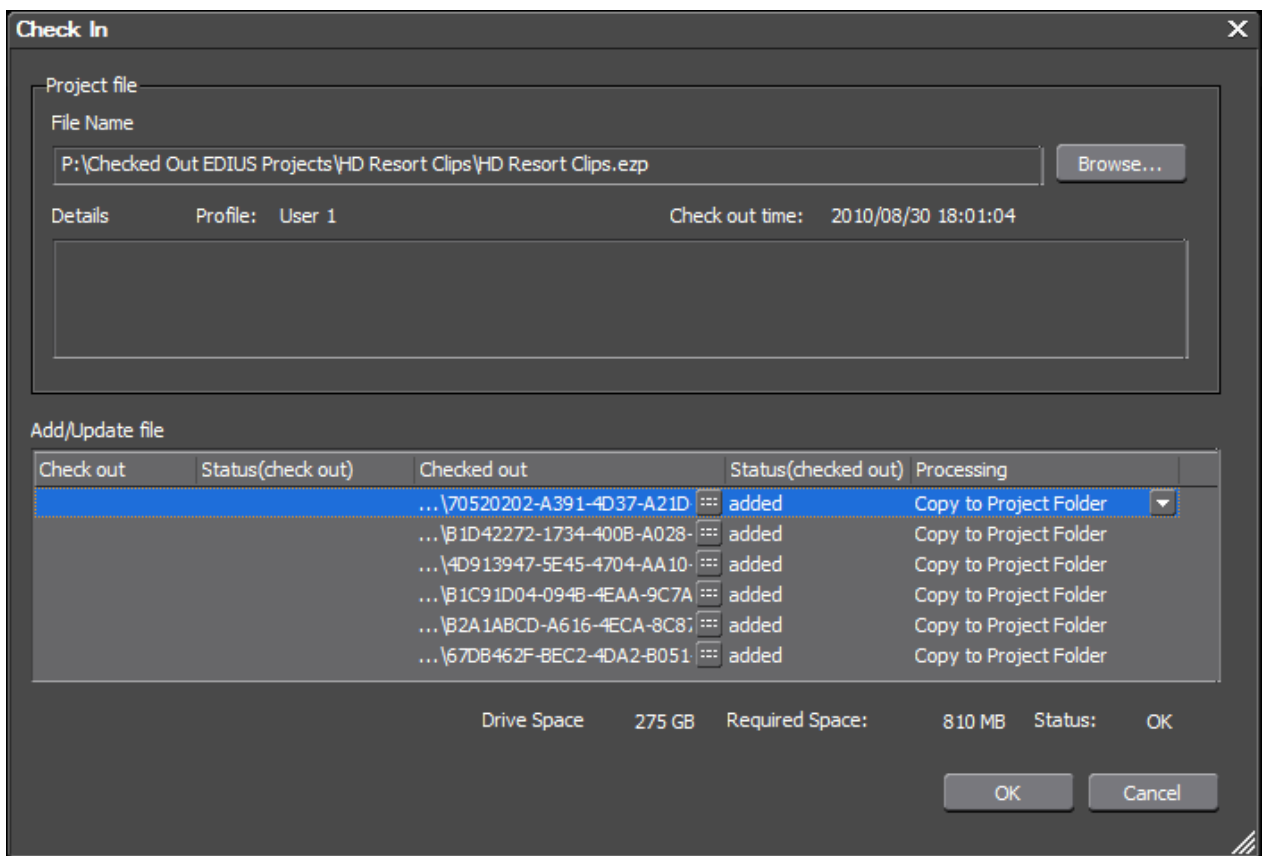
Figure 649. Undo Check Out Confirmation Dialog



- Cancel - Cancels and closes the dialog.

If Check In is selected, the Check In dialog illustrated in [Figure 650](#) appears.

Figure 650. Check In Dialog



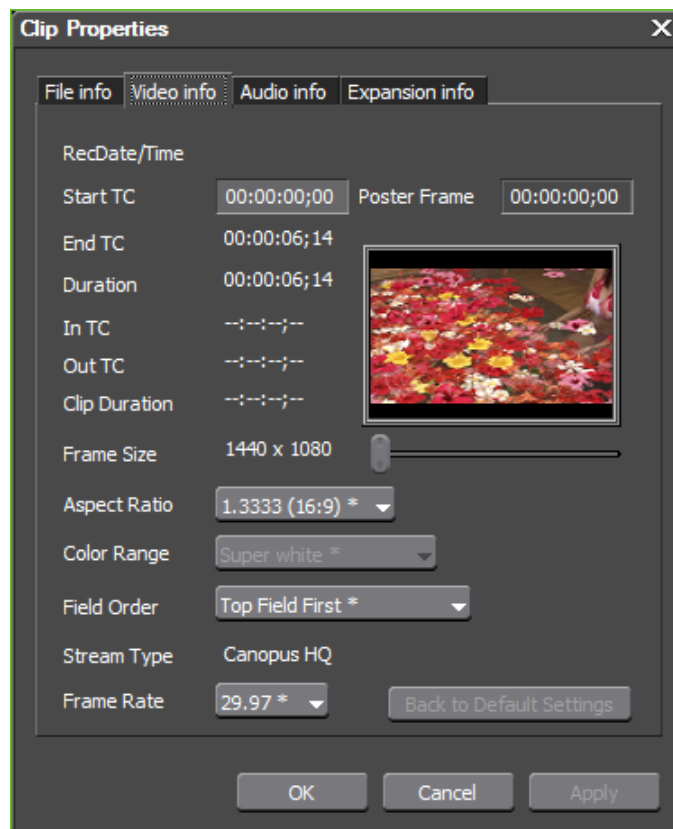
The Check In dialog contains the following information:

- Project file name to be checked in

Note You may browse for and select any checked out project although the checked out project selected from the startup screen or from within the editor will be the project file initially displayed.

- The EDIUS user profile name and check out time for the selected project
- Added/Updated files - this is a list of files that were updated or added to the project on another computer since it was checked out on the originating computer. If a ::: button appears by any entry, it can be clicked to display a Clip Properties dialog (see [Figure 651](#)) to view information about the updated or added file.

Figure 651. Clip Properties Dialog



- Processing options - Depending upon the status of the file, processing options include:
 - Use the original source file
 - Use the source file modified on the second computer
 - Copy to project folder
 - Do nothing (select this if the source is offline)
- Available storage space in the original project location on the source computer and the required space to check in the project.

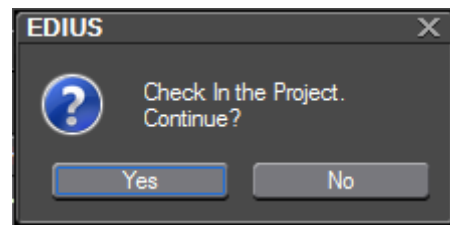
Note If there is insufficient space in the original project storage location, the OK button on the Check In dialog will be greyed out. In order to proceed with check in, space will need to be created by deleting unnecessary files from the source drive or by changing the processing options in the Check In dialog so the project requires less space.

To check in a project, do the following:

1. Browse for the project file to be checked in.
2. If any files have been updated or added, select the desired processing option.
3. Click the **OK** button to check in the project.

The Check In confirmation dialog shown in [Figure 652](#) appears

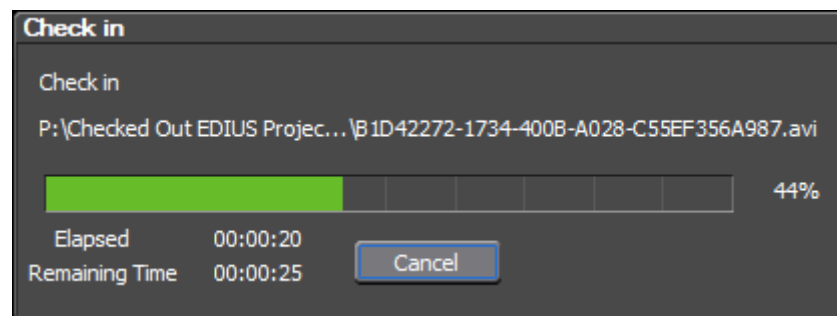
Figure 652. Check In Confirmation Dialog



4. Click the **Yes** button to check in the selected project.

The Check In progress dialog depicted in [Figure 653](#) appears.

Figure 653. Check In Progress Dialog



When project check in is complete, the project appears in the editor with any additions or edits made to the project while it was checked out.

Laptop to Desktop

In this scenario, a project is initiated on a laptop and then transferred to a desktop machine for final editing and output.

Note The procedures described in this section pertain to the process of moving a project from one computer to another when the project will not be again edited on the originating computer. Although common field editing scenarios may involve a laptop as the originating computer and a desktop for final edits and production, these procedures are equally useful between two desktop computers or two laptop computers.

This workflow does not involve the use of the Check Out and Check In procedures outlined above as the project will not be returned to the originating computer.

There are three or four steps involved in this workflow:

- Consolidate the project
- Copy the consolidated project folder to a removable USB drive

Note This step may not be necessary if the a directory on a removable USB drive is specified during project consolidation.

- Copy the consolidated folder from the USB drive to the desktop computer
- Open the project from EDIUS on the desktop computer

Consolidate Project

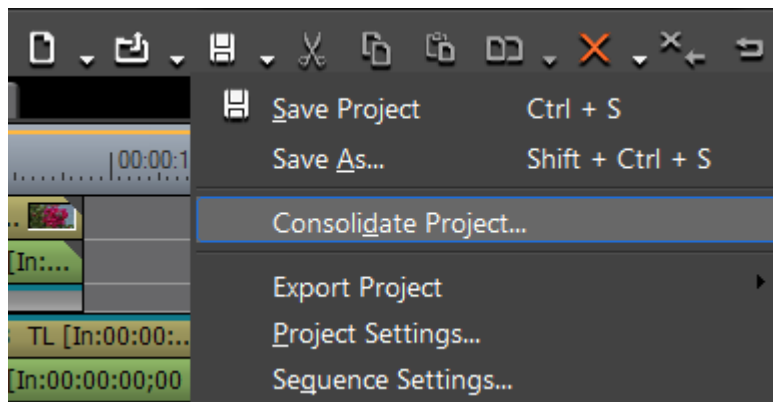
Since it is possible that the material included in a project may be in several locations on the laptop hard drive, the project must first be consolidated before it is copied to a removable USB drive.

To consolidate a project, do the following:

1. Click the list button [▽] of the **Save Project** button and select Consolidate Project... from the menu as illustrated in [Figure 654](#).

Note An alternative method is to select File>Consolidate Project... from the Preview window menu bar.

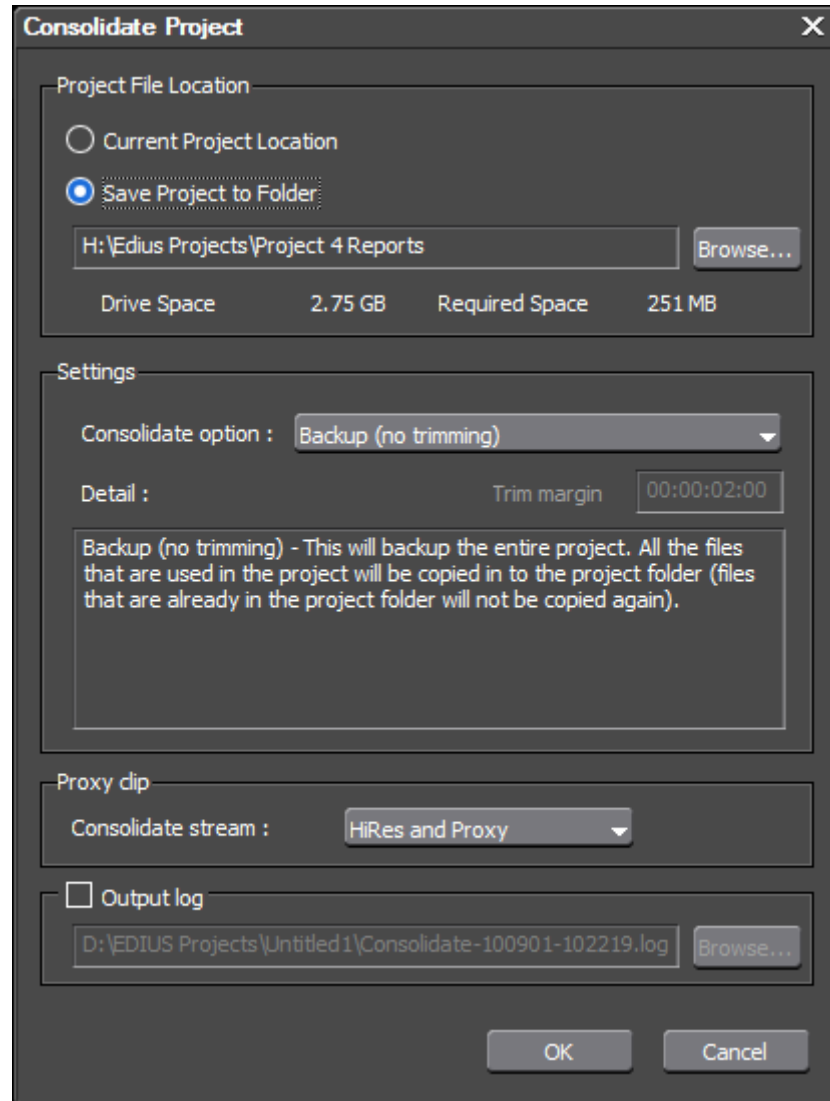
Figure 654. Timeline Save Project Menu - Consolidate Project



The Consolidate Project dialog appears as shown in [Figure 655](#).

Note If the message Not enough disk space for consolidating appears, change the save project destination to a drive with more available space.

Figure 655. Consolidate Project Dialog



2. Select the desired consolidation settings according to the following explanations:

Project File Location

Select the location to which to save the consolidated project.

Current Project Location

If this location is selected, the current project files are overwritten with the consolidated project files.

Save Project to Folder

Designate a new folder location to which to save the consolidated project files. If this option is selected, enter or browse to the folder location to which to save the files.

Note If consolidating the project for the purpose of transferring it to another computer, you may wish to specify a project folder location on a removable USB drive. When a project folder is selected, the available drive space and required drive space for the consolidated files is displayed. If the required space exceeds the available space, the required space is displayed in red.

Settings

From the Consolidate option drop-down list, select the desired consolidation method. Consolidation method details are displayed in the Detail window as each option is selected.

Cleanup

This will clean up the hard disk drive. Files that are not used in the project will be deleted. Once you delete the files, they will be permanently erased from the hard disk drive.

Backup

This will backup the project together with all files in the Asset Bin. All files in the Asset Bin will be copied. Files in the Timeline but not in the Asset Bin will be trimmed (only the used area of the files are copied) and copied to the project folder.

A trim margin can be set for this option. The allowable trim margin range is from 00:00:00;00 to 00:01:00;00. The trim margin is the area between clips that can be used for adding transitions and audio cross fades or for fine-tuning the clip trimming.

Backup (no trimming)

This will backup the entire project. All the files that are used in the project will be copied into the project folder (files that are already in the project folder will not be copied again).

Backup and Cleanup

This will backup the project with trimming and also clean up the hard disk drive. Files that are used in the project will be trimmed (only the used area of the files are copied) and copied to the project folder. Files that are not used in the project will be deleted. This operation will allow you to save disk space, but the deleted files can not be recovered.

A trim margin can be set for this option. The allowable trim margin range is from 00:00:00;00 to 00:01:00;00. The trim margin is the area between clips that can be used for adding transitions and audio cross fades or for fine-tuning the clip trimming.

Backup and Cleanup (no trimming)

This will backup the project and clean up the hard disk drive. Files that are used in the project will be copied in their entirety without trimming. Files that are not used in the project will be deleted.

Custom

If Custom is selected, the following options are available:

- Remove unused clips in Timeline - removes clips from the Asset Bin that are not used in the Timeline.
- Leave only areas used in the Timeline - saves as another file the clip areas in the Timeline that are used in the project. These new file(s) then replace(s) the file(s) currently on the Timeline.

Note This option is available for AVI files only. The new file(s) are saved in a folder created in the project folder.

- Copy used files to Project Folder - copies all the clips used in the project to the designated project folder.
- Delete unused files in Project - Delete all unused clips from the project folder.

Note This option is available only when one of the other custom options is selected. Even if the delete unused files option is selected, files may not be deleted if user access rights to the project folder do not allow delete operations.

Proxy Clip

If proxy clips are used in the project, select from the drop-down list whether to include HiRes and Proxy clips in the consolidation stream or HiRes clips only.

Output Log

Select this option and enter or browse to the location in which to save a log file containing the details of the consolidation operation.

3. Click the **OK** button to consolidate the project according to the selected settings.

Note If the Delete unused files in Project option was selected, a confirmation message is displayed. Click the **Yes** button to continue.

Copy Consolidated Project Folder to Removable USB Drive

After the project has been consolidated, all material pertaining to that project will be located in the project folder specified in the consolidation operation.

Copy the project folder to a removable USB drive.

Note If the folder specified for project consolidation is on a removable USB drive, manually copying the folder to the USB drive is not necessary.

CAUTION It is important to close the project by exiting EDIUS or opening another project on the originating computer. If the project is still open on the originating computer when the removable USB drive is disconnected, the project will be marked read-only when opened on the destination computer.

Copy the Project Folder to Desktop and Open Project

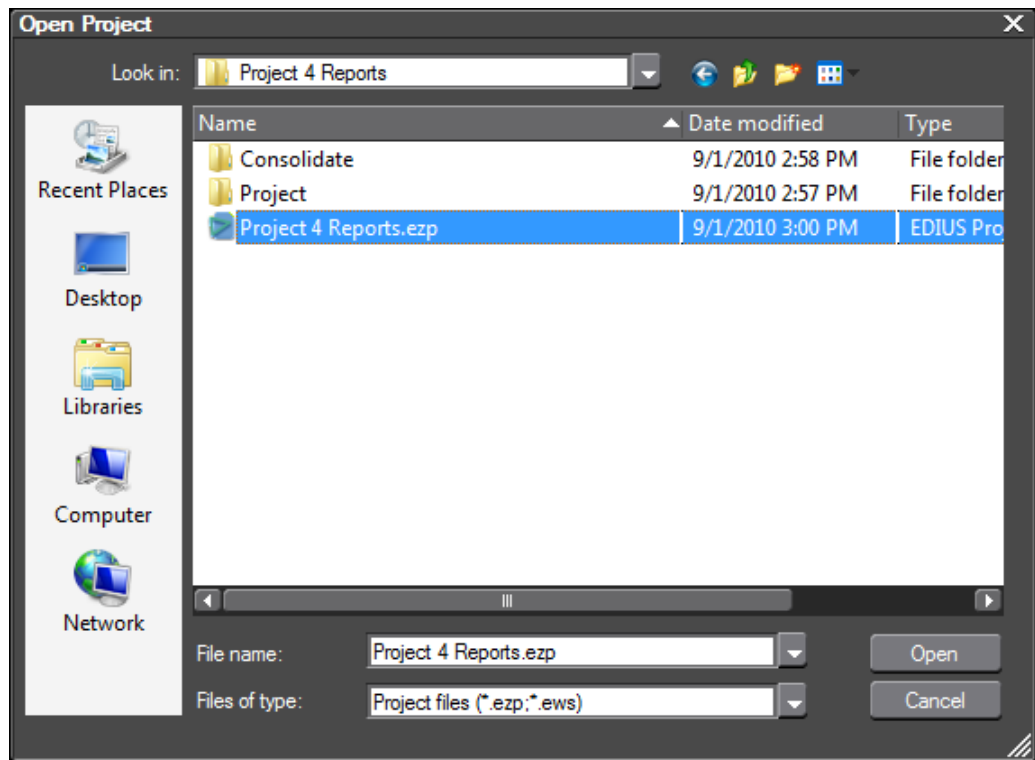
Attach the removable drive to the destination computer via a USB port and copy the project directory to the desired location on the destination computer.

Open the project in EDIUS using any of the following methods:

- Select File>Open project from the Preview window menu bar.
- Click the **Open Project** button on the Timeline.
- Press the **[CTRL]+[O]** keys on the keyboard.

The Open Project dialog illustrated in [Figure 656](#) appears.

Figure 656. Open Consolidated Project



Browse to the location on the computer to which you copied the consolidated project folder and open the project.

Sequence and Clip Markers

Markers are set primarily for the following purposes;

- To designate chapter points when exporting the project with Burn to Disc.
- To enable quickly moving to a marked location on the Timeline or in a particular clip.
- To mark particular points or sections of a clip for use in Timeline or clip operations.

There are two different Marker Palettes; the Sequence Marker Palette and the Clip Marker Palette. A toggle button is used to switch between the two when the market Palette is displayed.

Sequence Markers

Sequence markers are markers that are placed on the Sequence Timeline. They have no association with a particular clip. If a clip is moved on the Timeline, Sequence markers may or may not refer to a point in the clip depending upon the position of the clip on the Timeline relative to any Sequence markers. Any clips placed on the Timeline are marked by Sequence markers.

Clip Markers

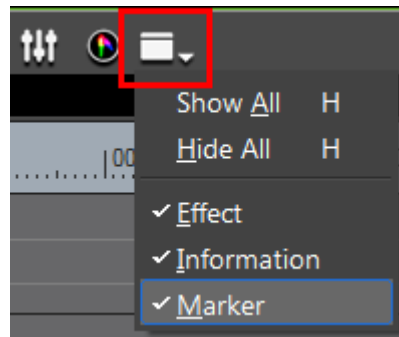
Clip markers are markers that exist in a particular clip only. When the clip is moved on the Timeline, the clip markers maintain their position within the clip. Clip markers have no association with Sequence or Timeline time-codes.

Show/Hide the Marker Palette

To toggle the Marker Palette display on and off, click the **Toggle palette display** button on the Timeline and select Marker from the menu as illustrated in [Figure 657](#).

If the check mark is present, the Marker Palette is displayed. If the check mark is not present, the Marker Palette is not displayed.

Figure 657. Toggle Palette Display Menu - Sequence Marker Palette



A sample Sequence Marker Palette is shown in [Figure 658](#).

Note The size and dimensions of the Marker Palettes may differ from the examples depending upon your screen layout.

Alternative Methods:

- Select View>Palette>Marker from the Preview window menu bar.
- Select View>Palette>Show All or View>Palette> Hide All from the Preview window menu bar.

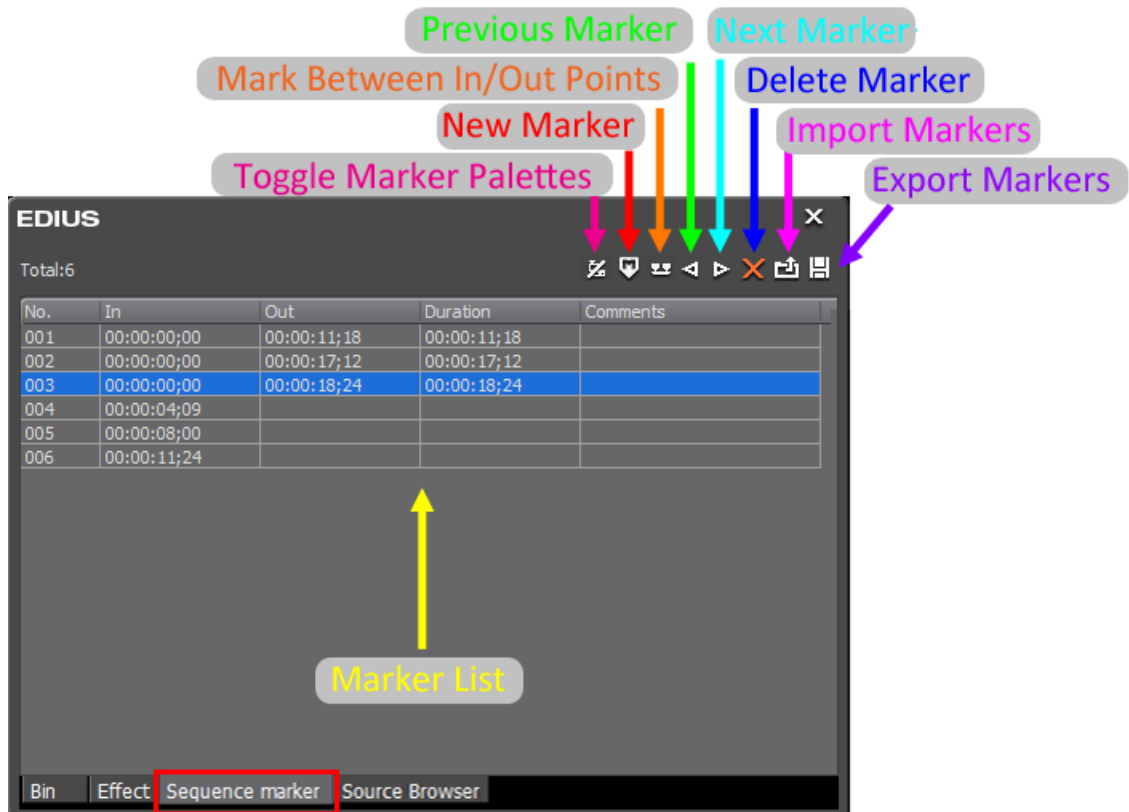
Note The Show All Palettes selection displays the Information Effect and Marker Palettes. The Hide All Palettes selection hides all of these palettes.

- Press the [H] key on the keyboard to toggle the display of all palettes on and off.

Sequence Marker Palette

The Sequence and Clip Marker Palettes are viewed in the Marker Palette window; however, only one or the other is visible. The toggle button (see [Figure 658](#)) is used to switch between the two marker palettes.

Figure 658. Sequence Marker Palette



When the Recorder window is active and the Sequence Marker Palette is displayed, the function buttons operate in the manner described below.

Toggle Marker Palettes

Toggles the Marker Palette view between the Sequence Marker Palette and the Clip Marker Palette.

Set Mark

Adds a new marker at the position of the Timeline cursor.

Set Mark In/Out

Adds the clip segment between the current In/Out points to the marker list.

Previous Marker

Moves the Timeline cursor to the previous marker.

Next Marker

Moves the Timeline cursor to the next marker.

Delete Marker

Deletes the marker(s) selected in the Marker List.

Import Marker List

Imports a list of marker positions from a file.

Export Marker List

Exports the current marker list to a .CSV file.

Marker List

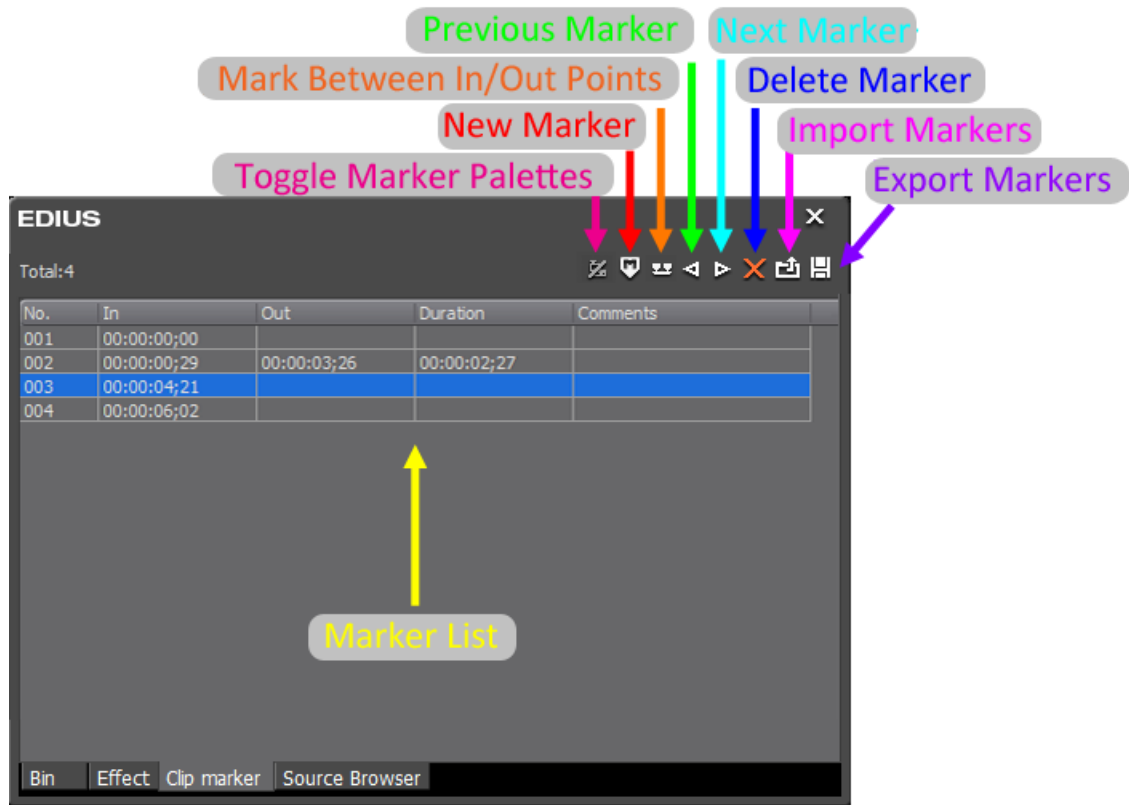
Displays the marker number; In, Out and duration timecode; and comments for all markers.

Clip Marker Palette

The Sequence and Clip Marker Palettes are viewed in the Marker Palette window; however, only one or the other is visible. The toggle button (see [Figure 659](#)) is used to switch between the two marker palettes.

Note When the Player window is active, it is not possible to switch to the Sequence Marker Palette and the **Toggle** button is greyed out as illustrated in [Figure 659](#).

Figure 659. Clip Marker Palette

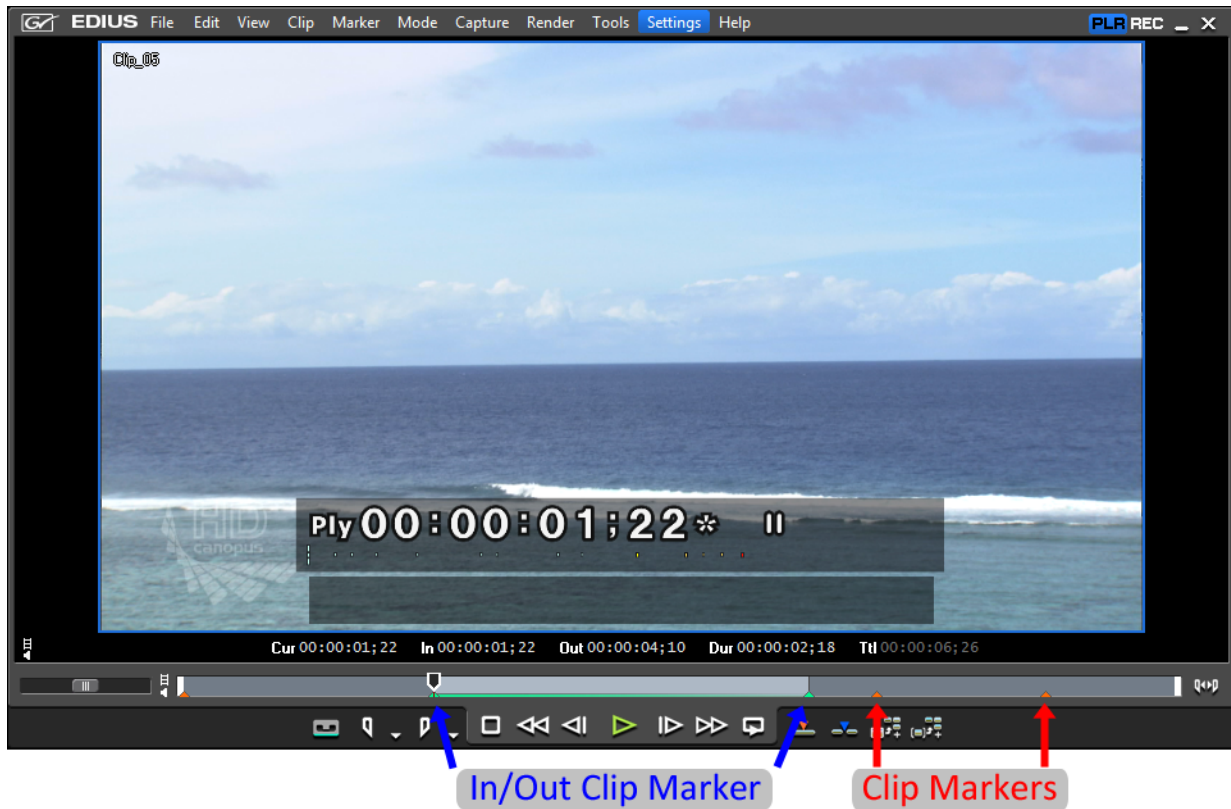


When a clip is loaded into the Player window, the Palette view switches automatically to the Clip Marker Palette.

As shown in [Figure 660](#), clip markers appear in the slider and position bar area under the Player window.

Note If the Clip Marker Palette is active, the **Set Mark**, **Set Mark In/Out**, **Delete Marker**, **Import Marker List** and **Export Marker List** buttons are not available with the Recorder selected. These operations are available only when the Player is selected.

Figure 660. Player with Clip Markers



When the Player window is active and the Clip Marker Palette is displayed, the function buttons operate in the manner described below.

Toggle Marker Palettes

Toggle button is not active.

Set Mark

Adds a new marker at the position of the cursor in the Player position bar.

Set Mark In/Out

Adds the clip segment between the current In/Out points to the marker list.

Previous Marker

Moves the Player position bar cursor to the previous marker.

Next Marker

Moves the Player position bar cursor to the next marker.

Delete Marker

Deletes the marker(s) selected in the Marker List.

Import Marker List

Imports a list of marker positions from a file.

Export Marker List

Exports the current marker list to a .CSV file.

Marker List

Displays the marker number; In, Out and duration timecode; and comments for all markers.

Setting Markers

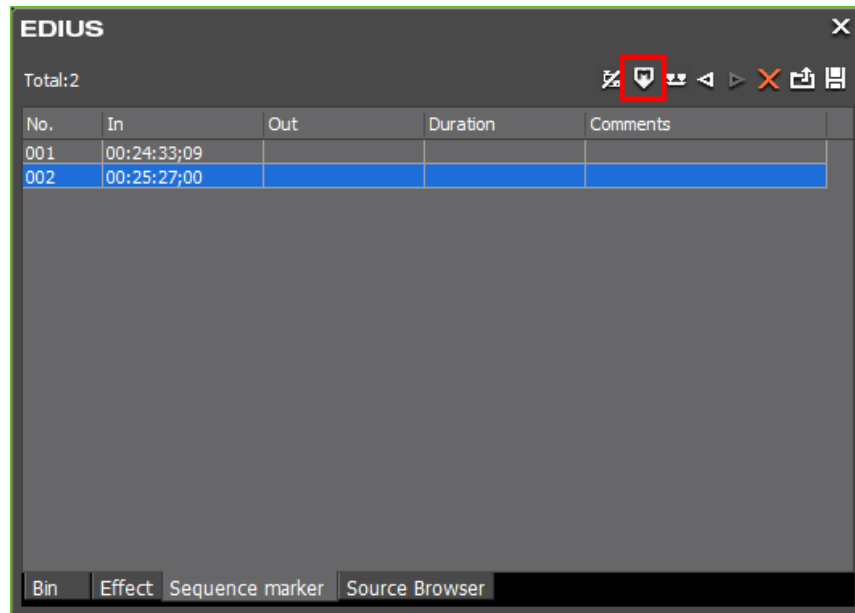
Set Marker at Specific Location

To set a marker at a specific location on a Sequence Timeline or in a clip, do the following:

1. Move the Timeline cursor (Sequence Marker) or the Player window position bar slider (Clip Marker) to the position at which you wish to place a marker.
2. Click the **Set Mark** button on the Marker Palette. See [Figure 661](#).

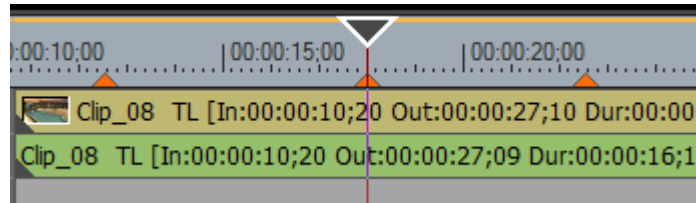
Note A Clip marker cannot be set in the same frame as a Sequence marker. The Sequence marker has priority over the Clip marker in the same frame.

Figure 661. Marker Palette Set Marker Button.



A Sequence marker is set on the Timeline at the position of the Timeline cursor (see [Figure 662](#)).

Figure 662. Timeline Sequence Marker



A Clip marker is set on the Player position bar at the position of the slider (see [Figure 663](#)).

Figure 663. Player Clip Marker



The marker number and In timecode are added to the Marker Palette as illustrated in [Figure 661](#).

Note Mark Out and Duration will be blank as these apply only to markers set between In and Out points.

Alternative Methods:

- Select Marker>Add Mark on the Preview window menu bar.
- Select Marker> Add Mark to In/Out on the Preview window menu bar to mark the segment of the clip between the current In and Out points.
- Right-click the marker list and select Set Mark.
- If the **Add Marker** button has been added to the Timeline buttons, click this button. See [Button Settings on page 211](#) for more information.
- Press the [V] key on the keyboard.

Sequence Markers

- Right-click on the time scale and select Set Sequence marker/Clear Sequence marker (Toggle) from the menu.

Clip Markers

- Right-click on the Player position bar and select Set clip marker/Clear clip marker (Toggle) from the menu.

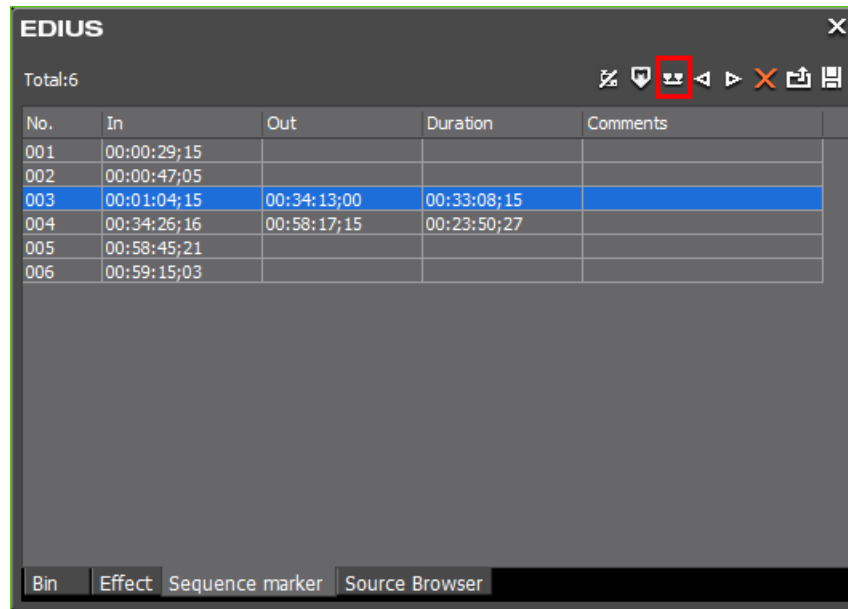
Set Marker Between In and Out Points

To set a marker for a Sequence Timeline or clip segment between the current In and Out points click the **Set Mark In/Out** button on the Marker Palette. See [Figure 661](#).

If an In point does not exist, the beginning of the clip is specified as the In point. If an Out point does not exist, the end of the clip is specified as the Out point.

Note A Clip marker cannot be set in the same frame as a Sequence marker. The Sequence marker has priority over the Clip marker in the same frame.

Figure 664. Marker Palette Set Marker Between In and Out Points Button



Markers set between the current In and Out points display in the marker list with an In timecode, an Out timecode and a Duration. The Duration is the length of the clip segment between the In and Out points.

Alternative Methods:

- Select Marker> Add Mark to In/Out Point on the Preview window menu bar to mark the segment of the clip between the current In and Out points.
- Right-click the marker list and select Set Mark In/Out from the menu.
- Press the [V] key on the keyboard.

Sequence Markers

- Right click on the time scale and select Set Sequence marker/Clear Sequence marker (Toggle) from the menu.

Clip Markers

- Right-click on the Player position bar and select Set clip marker In/Out from the menu.

Limitations

Markers cannot be set between In and Out points in the circumstances illustrated in the following examples:

Video and Audio Have Different In Points and Out Points

As shown in [Figure 665](#) and [Figure 666](#), if the video and audio portions of a clip have different In points and different Out points, the Mark Between In and Out Points operation is not available.

Figure 665. Different Video and Audio In and Out Points



Figure 666. Different Video and Audio In and Out Points Example 2



Video and Audio Have Same In (or Out) Point and Different Out (or In) Point

As shown in [Figure 667](#) and [Figure 668](#), if the video and audio portions of a clip have the same In (or Out) points and different Out (or In) points, the Mark Between In and Out Points operation is not available.

Figure 667. Same Video and Audio In Point and Different Out Points



Figure 668. Different Video and Audio In Points and Same Out Points



Note If the video and audio portions of a clip have the same In and Out points as illustrated in [Figure 669](#), the Mark Between In and Out points operation is available.

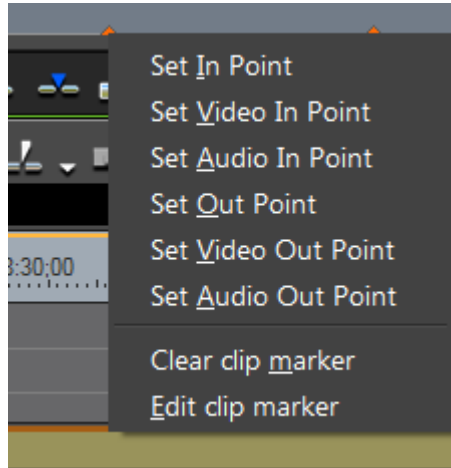
Figure 669. Video and Audio Have Same In and Out Points



Clip Marker and Slider Shortcut Menus

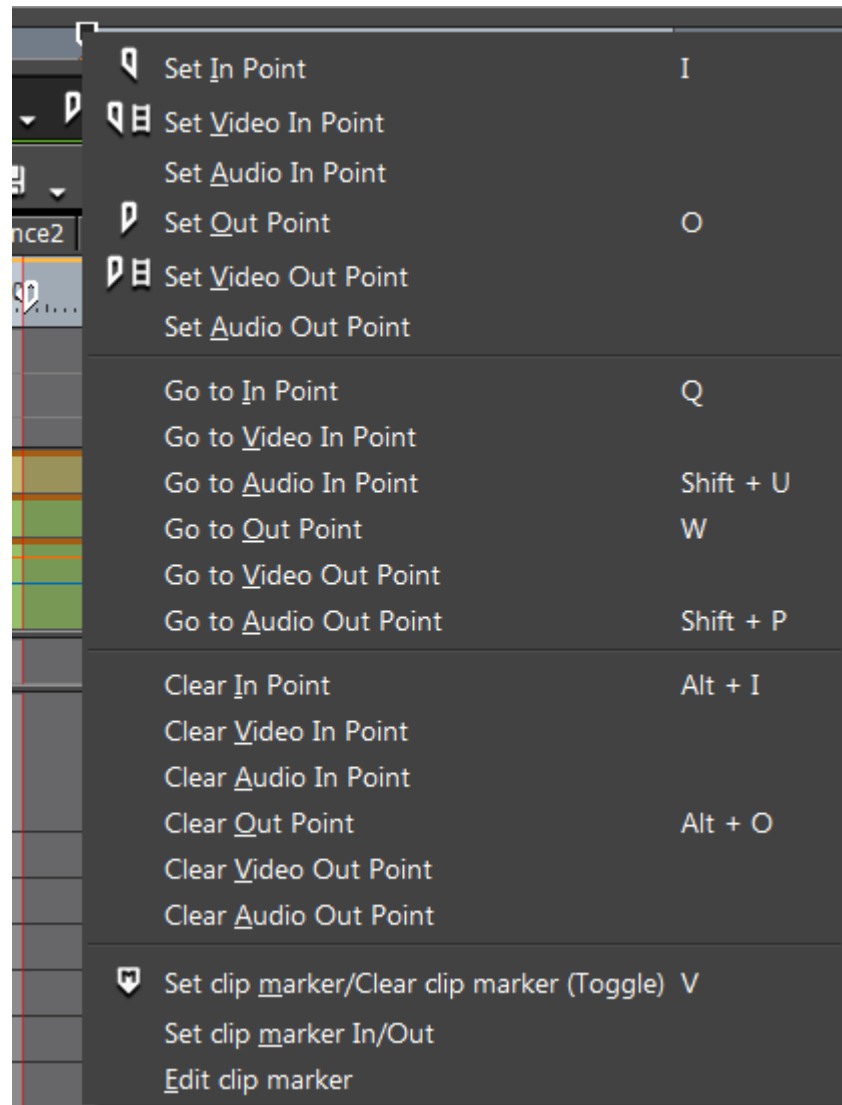
Right clicking on any Clip marker in the Player window displays the shortcut menu shown in [Figure 670](#). Select the desired operation from the menu.

Figure 670. Clip Marker Shortcut Menu



Right click on the Player window slider to display the menu illustrated in [Figure 671](#).

Figure 671. Player Slider Shortcut Menu

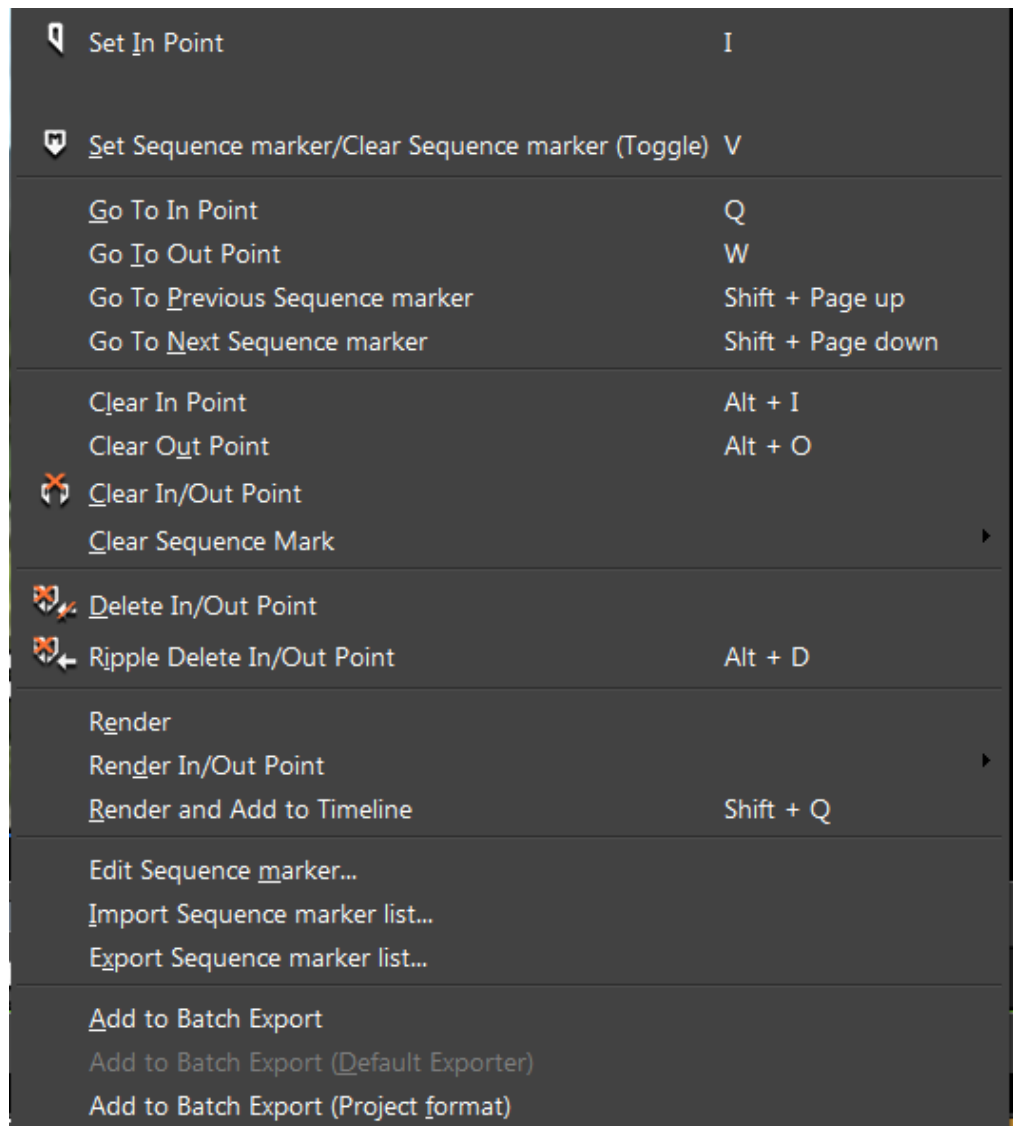


Select the desired operation from the menu.

Sequence Marker and Timeline Cursor Shortcut Menu

Right clicking on a Sequence marker or the Timeline cursor displays the menu illustrated in [Figure 672](#). Select the desired operation from the menu.

Figure 672. Sequence Marker or Timeline Cursor shortcut Menu



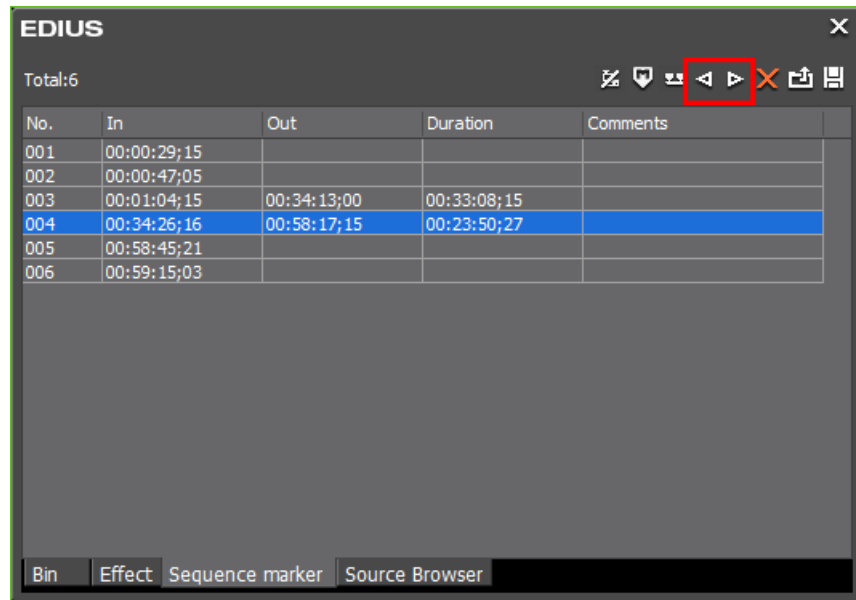
Selecting a Marker Position

To select a marker on the Timeline (Sequence Markers) or Player window position bar (Clip Markers), do any of the following:

- Use the Previous Marker and Next Marker buttons in the Marker Palette. See [Figure 673](#)

Note When moving to the Previous or Next marker in the Timeline, the cursor is positioned on the In point of and In/Out marker. With the In/Out marker selected, the Out point may be selected by clicking on it; however, the Previous and Next buttons do not select the Out point of an In/Out marker.

Figure 673. Previous Marker and Next Marker Buttons



- Double-click the desired marker in the marker list.

Sequence Markers

- Right-click the time scale and select Go to Previous Sequence Marker or Go to Next Sequence Marker from the menu.
- Select Marker>Go to Previous Sequence Marker or Go to Next Sequence Marker from the Preview window menu bar.
- Double-click the desired marker on the time scale.
- Press the **[SHIFT]+[PAGE UP]** keys on the keyboard to go to the previous marker.
- Press the **[SHIFT]+[PAGE DOWN]** keys on the keyboard to go to the next marker.

When a marker is selected, the Timeline cursor (Sequence Marker) or Player slider (Clip Marker) moves to the selected marker as illustrated in [Figure 674](#) and [Figure 675](#).

Figure 674. Selected Sequence Marker

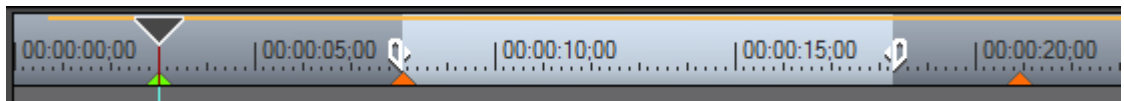


Figure 675. Selected Clip Marker



When an In/Out marker is selected, the In/Out marker range is highlighted as illustrated in Figure 676 and Figure 677.

Figure 676. Selected In/Out Sequence Marker

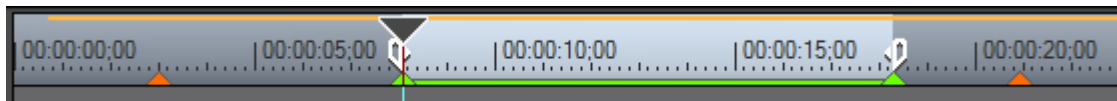


Figure 677. Selected In/Out Clip Marker



Moving Markers

Markers may be moved on the Timeline or in the Player window position bar by dragging them to a new location.

Delete Markers

To delete a marker from the marker list, do the following:

1. Select the marker(s) to be deleted in the marker list.
2. Click the **Delete** button.

Alternative Methods:

- Drag the marker to be deleted from the marker list and drop it outside the Marker Palette.
- Drag the marker to be deleted from the marker list and drop it on the **Delete Marker** button.
- Right-click the marker to be deleted from the marker list and select Clear marker from the menu.
- Select the marker from the marker list and press the **[DELETE]** key on the keyboard.

Sequence Markers

- Right-click on a marker on the time scale and select Set Sequence marker/Clear Sequence marker (Toggle) from the menu.
- Right-click on a marker on the time scale and select Clear Sequence Mark>Current Sequence Marker from the menu.

Note To delete all markers simultaneously, right-click on a marker on the time scale and select Clear Sequence Mark>All from the menu.

Clip Markers

- Right click on a marker in Player window position bar and select Clear clip marker from the menu.

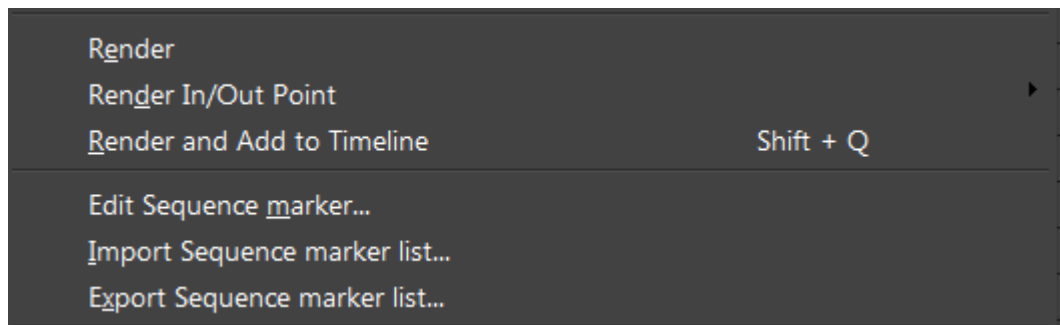
Entering Marker Comments

Sequence Marker Palette

To add comments to a marker, follow these steps:

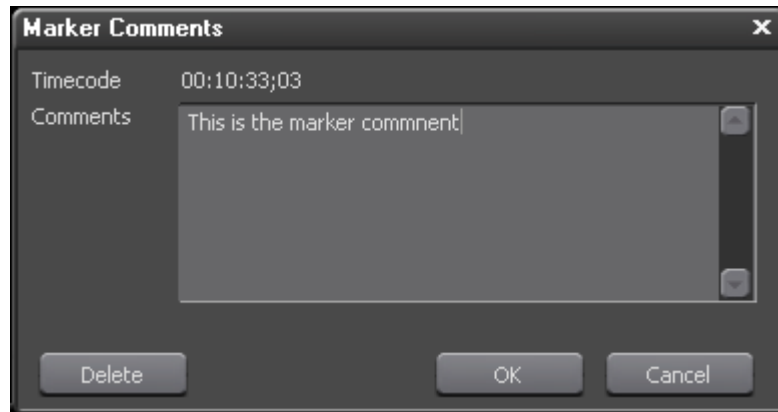
1. Right-click a marker on the Timeline and select Edit Sequence marker from the menu as illustrated in [Figure 664](#)

Figure 678. Marker Menu - Edit Sequence Marker



The Marker Comments dialog shown in [Figure 679](#) appears.

Figure 679. Marker Comments Dialog



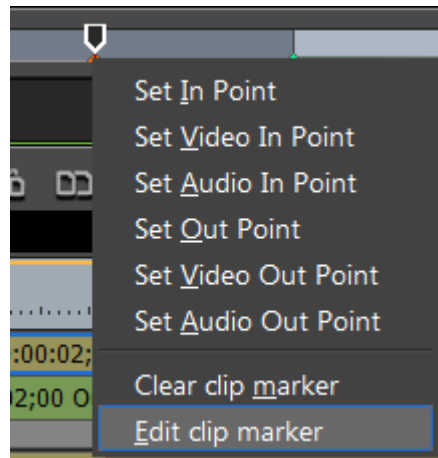
2. Enter the desired comments and click the **OK** button.

Clip Marker Palette

To add comments to a marker, follow these steps:

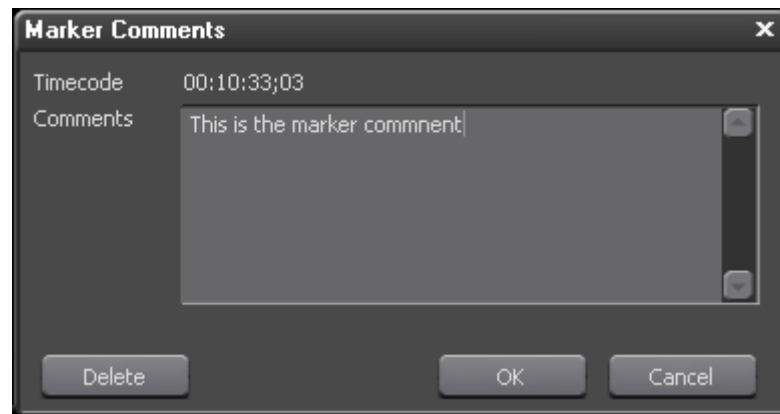
1. Right-click a marker on the Player window position bar and select Edit clip marker from the menu as illustrated in [Figure 680](#)

Figure 680. Marker Menu - Edit Clip Marker



The Marker Comments dialog shown in [Figure 681](#) appears.

Figure 681. Marker Comments Dialog



2. Enter the desired comments and click the **OK** button.

Alternative Methods:

- Right-click the desired marker in the marker list and select Edit marker from the menu.
- Click the Comments field of the desired marker in the marker list and enter the comment.
- To enter a comment for the first marker (after beginning comment entry), press the **[CTRL]+[HOME]**, **[PAGE UP]** keys on the keyboard.
- To enter a comment for the last marker (after beginning comment entry), press the **[CTRL]+[HOME]**, **[PAGE DOWN]** keys on the keyboard.
- To enter a comment for the previous marker (after beginning comment entry), press the **[CTRL]+[↑]** keys on the keyboard.
- To enter a comment for the next marker (after beginning comment entry), press the **[CTRL]+[↓]** keys on the keyboard.

Note Comments already entered are edited in the same manner.

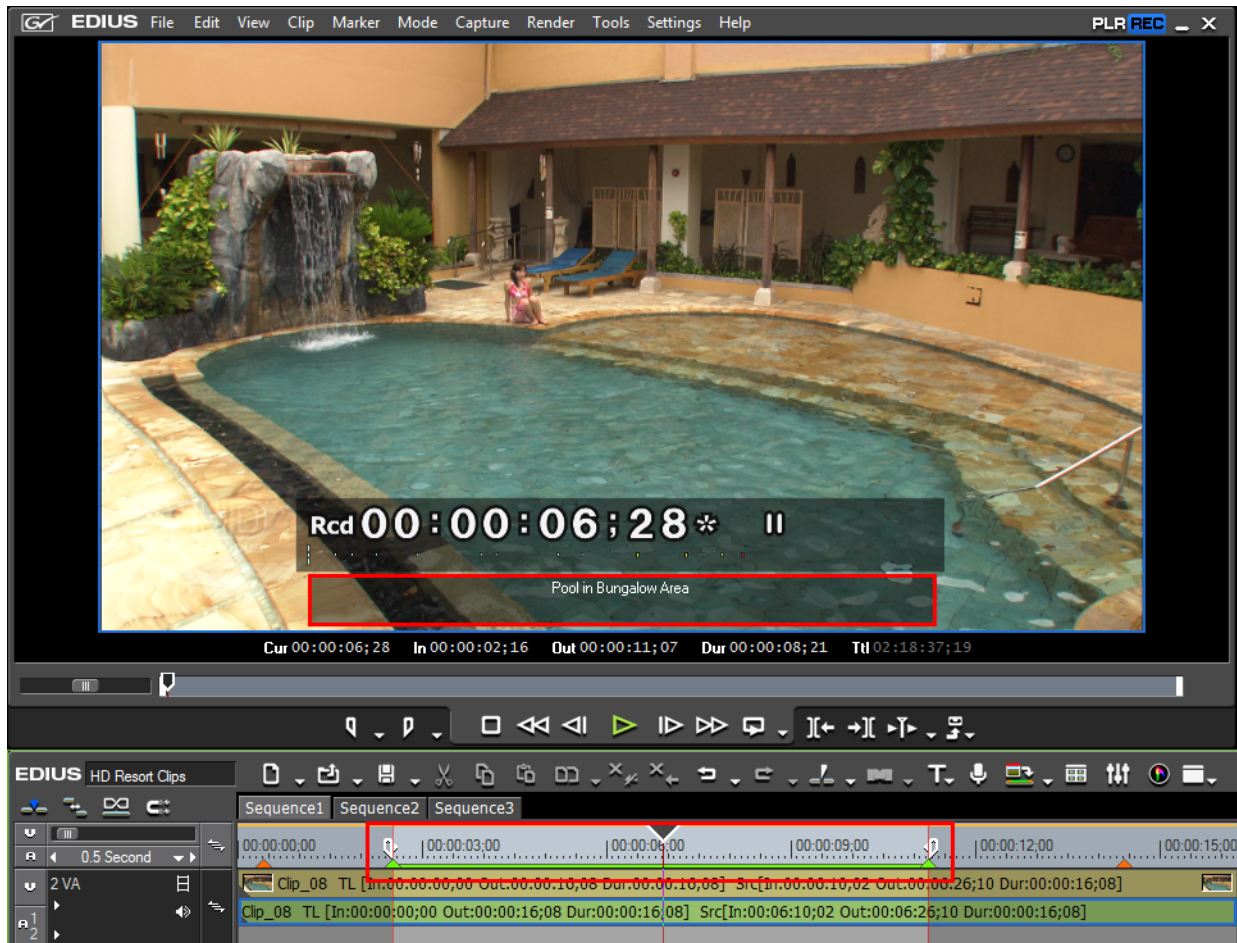
Display of Marker Comments

Marker comments are viewable in several locations in the editor as explained below.

Recorder Window

When the Timeline cursor is placed between the In and Out points of a In/Out Sequence or Clip marker, the marker comments will be displayed in the Recorder window as illustrated in [Figure 682](#).

Figure 682. Sequence Marker Comments Displayed In Recorder



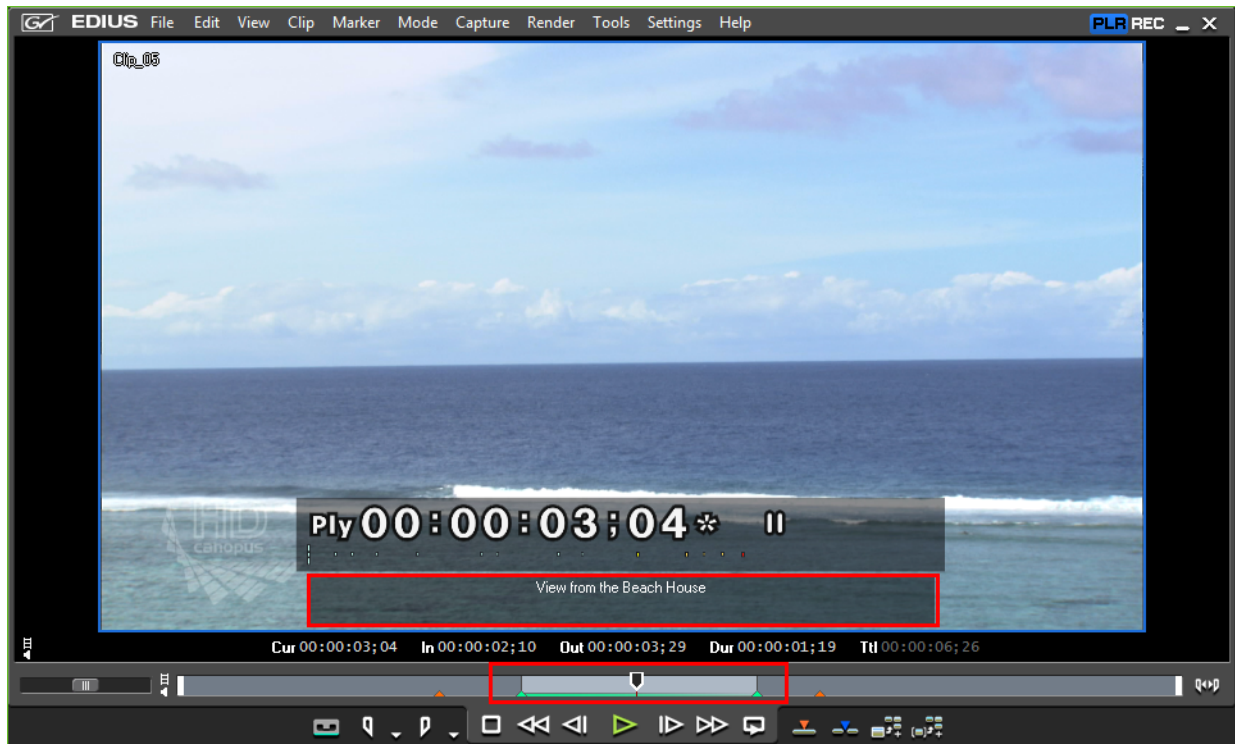
Comment Display Considerations

- If the In/Out range of a Sequence marker and a Clip marker overlap, the Sequence marker has priority and the comments associated with the Sequence marker will be displayed.
- If the In points of two or more In/Out markers overlap, the shorter range marker has priority and the comments associated with this In/Out marker will be displayed.
- If an In/Out marker range exists within another In/Out marker, the inside marker has priority and the comments for this marker will be displayed.
- If In/Out marker ranges for clips on multiple tracks overlap, the upper track marker comments have priority and will be displayed. If the upper track is muted, no clip comments will be displayed.

Player Window

When the position bar slider is placed between the In and Out points of a In/Out Clip marker, the marker comments are displayed in the Player window as shown in [Figure 683](#).

Figure 683. Clip Marker Comments Displayed in Player



Comment Display Considerations

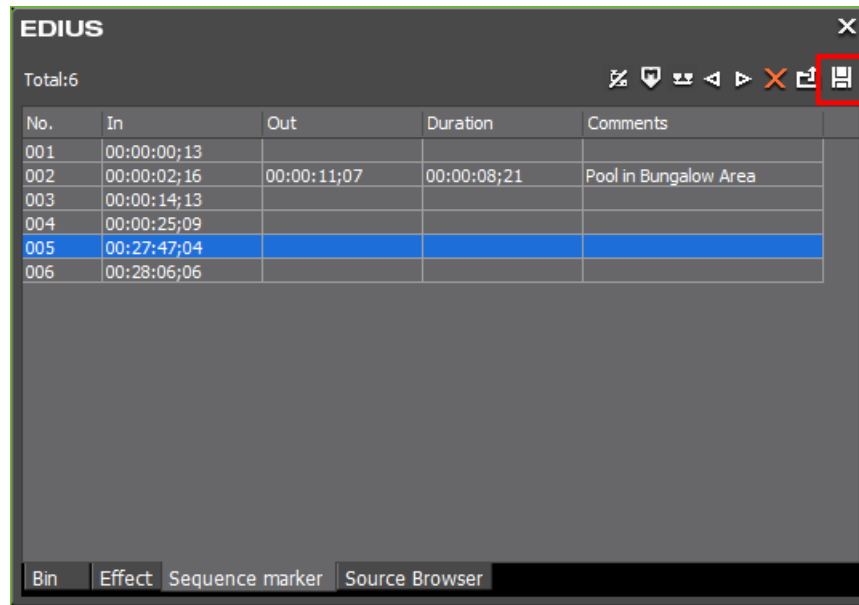
- If the In points of two or more In/Out markers overlap, the shorter range marker has priority and the comments associated with this In/Out marker will be displayed.
- If an In/Out marker range exists within another In/Out marker, the inside marker has priority and the comments for this marker will be displayed.

Export Marker List

To export the current marker list to a .CSV file, do the following:

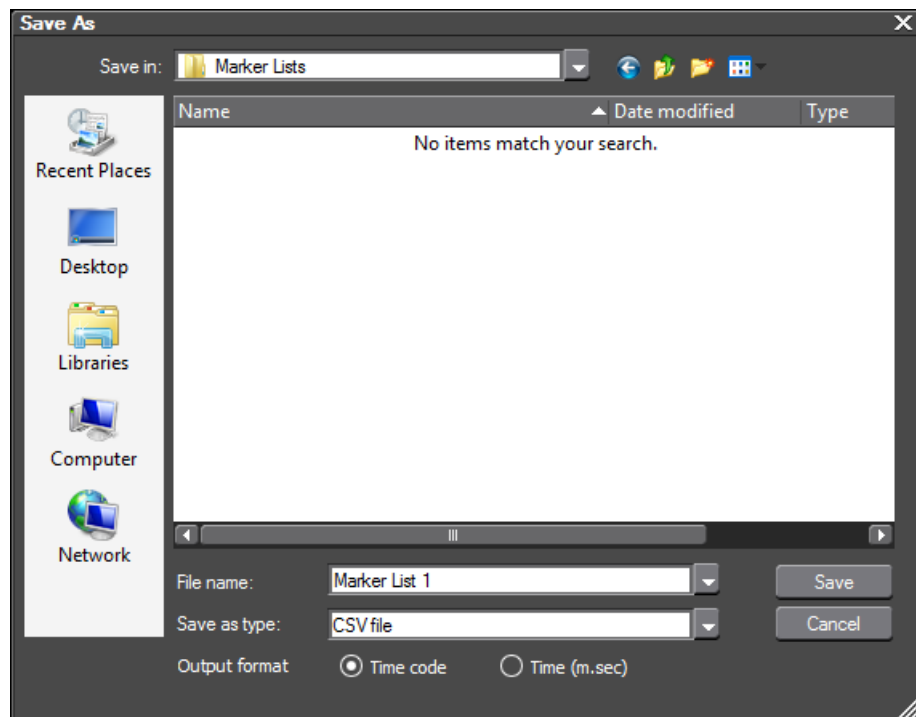
1. Click the **Export** button on the Marker Palette. See [Figure 684](#).

Figure 684. Marker Palette Export Button



The Save As dialog shown in [Figure 685](#) appears.

Figure 685. Export List Save As Dialog



2. Navigate to the desired destination folder and enter a file name for the exported marker list.

3. Select the desired timecode format:
 - Time code = time in HH:MM:SS;FF
 - Time (m.sec) = time in HH:MM:SS;milliseconds
4. Click the **Save** button to save the marker list as a .CSV file.

Alternative Methods:

- Right-click a marker in the marker list and select Export marker list... from the menu.

Sequence Markers

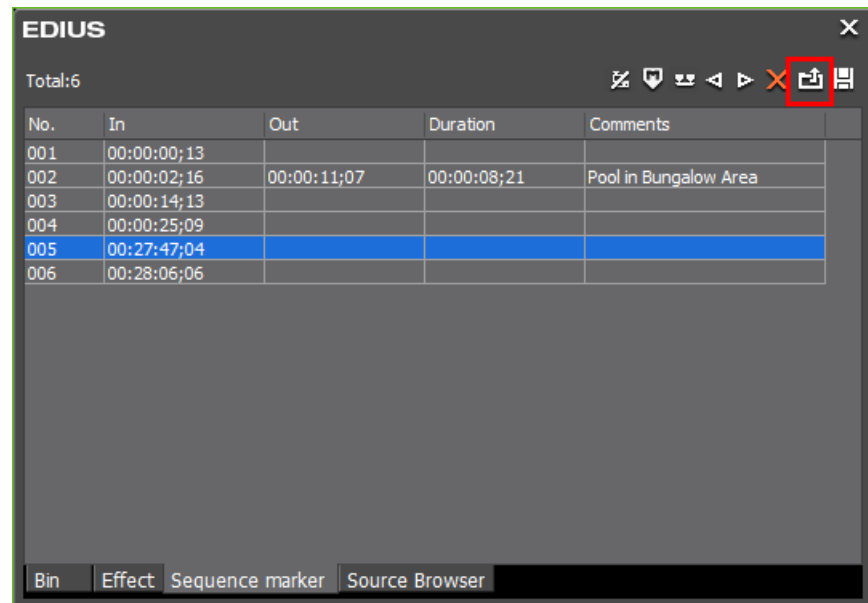
- Right-click a marker on the time scale and select Export Sequence marker list... from the menu.

Import Marker List

To import a marker list from a saved .CSV file, do the following:

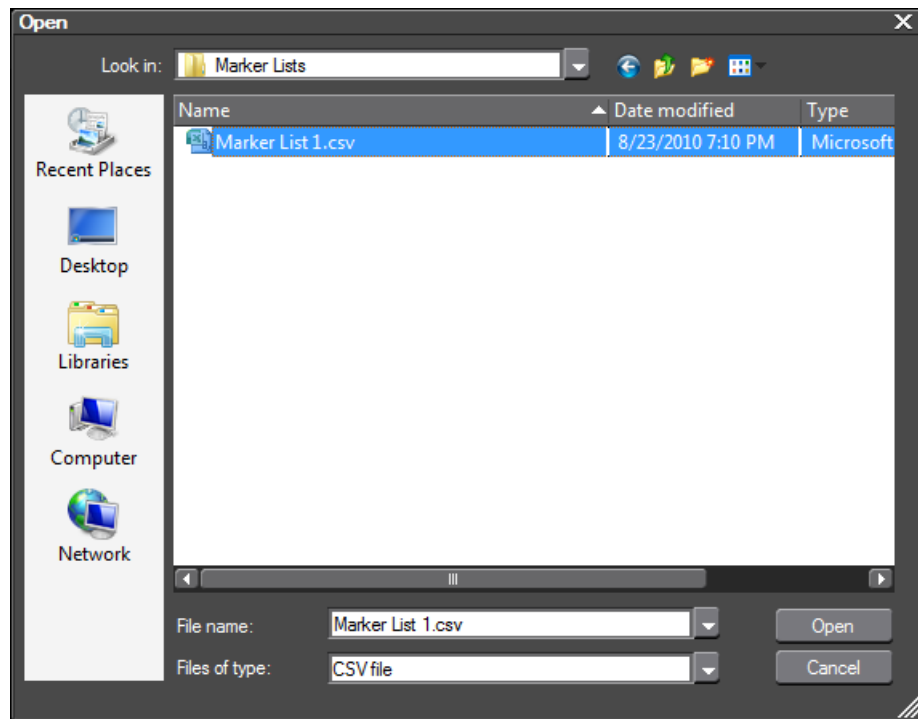
1. Click the **Import** button on the Marker Palette. See [Figure 686](#).

Figure 686. Marker Palette Import Button



A File Open dialog as illustrated in [Figure 687](#) appears.

Figure 687. Marker List Import Open Dialog



2. Navigate to the directory that contains the desired market list to be imported.
3. Select the marker list .CSV file and click the **Open** button.

Note If a marker is imported which does not contain Out and Duration information, these values will be set to 0.

Alternative Methods:

- Right-click a marker in the marker list and select Import marker list... from the menu.

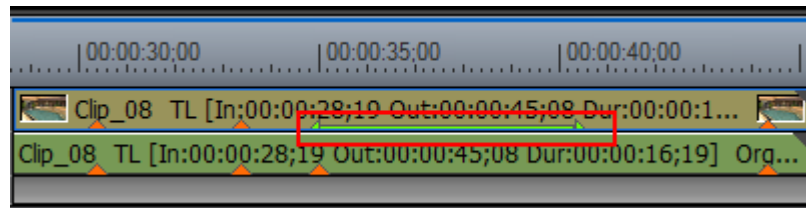
Sequence Markers

- Right-click a marker on the time scale and select Export Sequence marker list... from the menu.

Clip Markers on the Timeline

Clip markers are set in the Player window. When a clip in which Clip markers have been set is moved to the Timeline, the Clip markers appear in the clip as illustrated in [Figure 688](#). The In/Out Marker is currently selected and is highlighted in this example.

Figure 688. Clip with Clip Markers on the Timeline



Timeline Playback

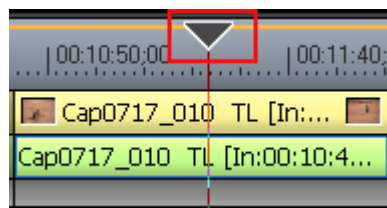
There are various methods for playing back Timeline sequences. Each of those methods is explained in this section.

Playback by Scrubbing

Scrubbing is the process of dragging the Timeline cursor back and forth over the Timeline to display the sequence in the Recorder.

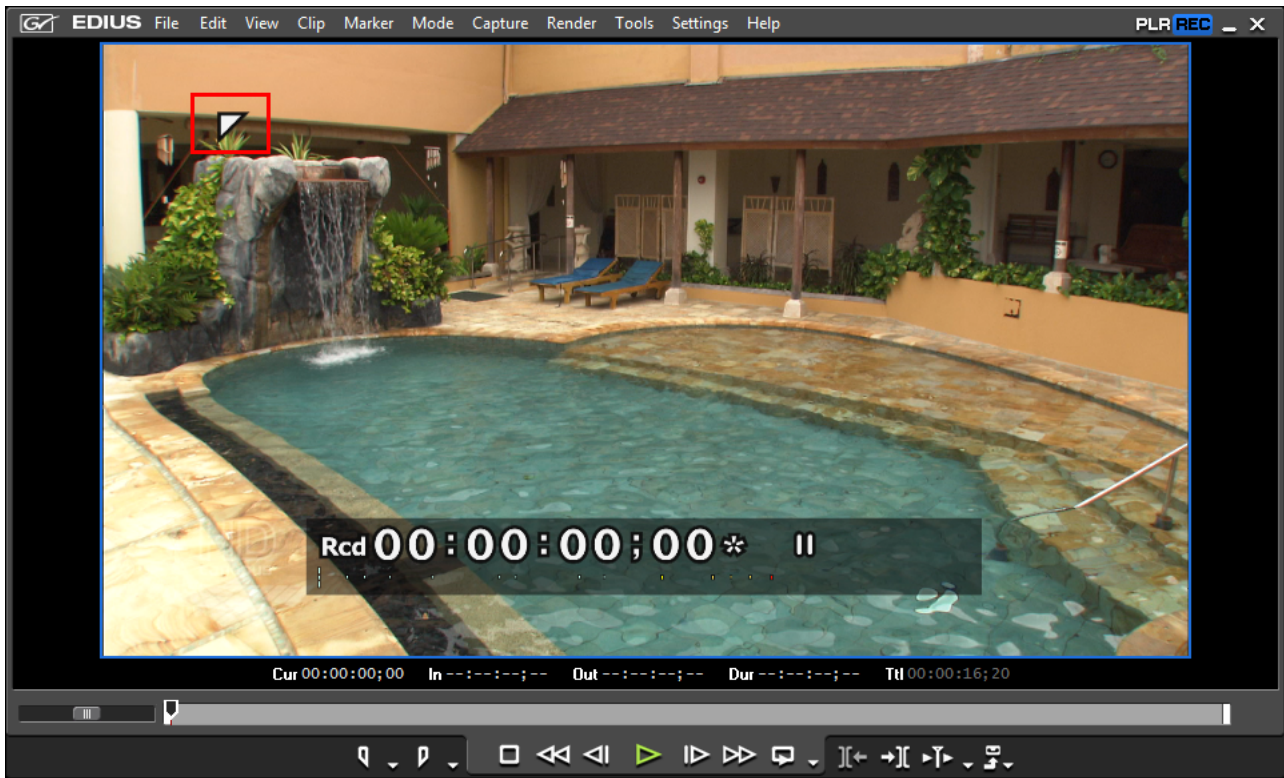
To playback by scrubbing, click and hold the mouse button on the Timeline cursor (see [Figure 689](#)) and drag it over the clips on the Timeline. The clips displayed in the Recorder are the clips on the currently-selected track.

Figure 689. Timeline Cursor



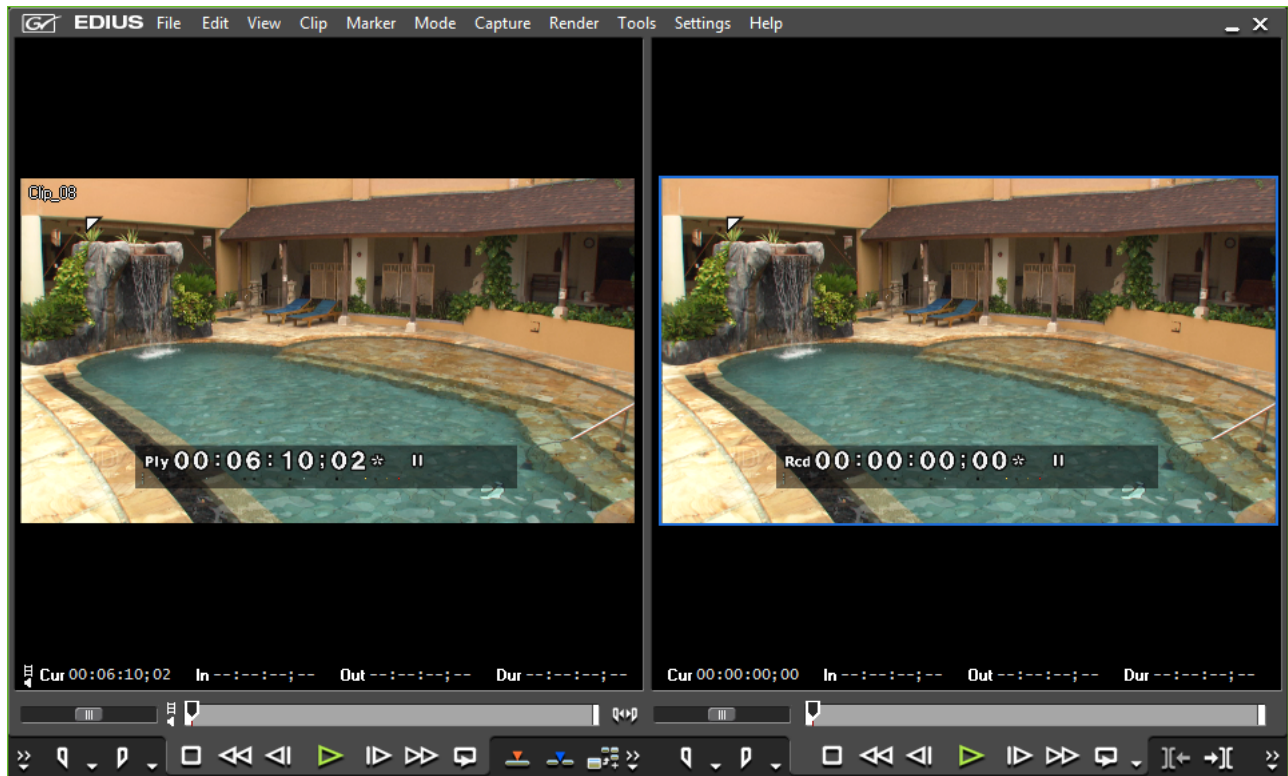
Note When the cursor is located at the beginning frame of a Timeline sequence, a white triangle is displayed in the upper left corner of the Recorder as shown in [Figure 690](#).

Figure 690. Recorder Window at First Frame



Note The active preview window (Player or Recorder) has a blue frame around it. In a single-mode display (as illustrated in [Figure 690](#)), this is in addition to the PLR/REC indicator in the top right corner of the Preview window. In dual-mode display (as depicted in [Figure 691](#)), the blue frame is the only indicator as to which preview window, Player or Recorder, is active.

Figure 691. Recorder Window Active in Dual-Mode Display



Playback with Recorder Operation Buttons

To playback a sequence using the Recorder operation buttons use the buttons and shortcuts as explained in [Table 9](#).

Figure 692. Recorder Operation Buttons



Table 9. Recorder Operation Button Details














Button	Function	Description	Keyboard Shortcut
	Set In	Specifies the beginning point of a section on the Timeline content that should be included in the project output.	[I]
	Set Out	Specifies the end point of a section of the Timeline content that should be included in the project output.	[O]
	Stop	Stops playback in the Recorder window	[K] or [SHIFT]+[↓]
	Review	Reviews (rewinds) the clip in the Recorder	[J] (see note 1 below)

Table 9. Recorder Operation Button Details

Button	Function	Description	Keyboard Shortcut
	Previous Frame	Goes to the previous frame in a clip. Each click of the button moves to the previous frame. Holding down the [←] key moves frame-by-frame in a faster step rewind	[←]
	Play	Plays the content in the Recorder	[ENTER] or [SPACE]
	Next Frame	Goes to the next frame in a clip. Each click of the button moves to the next frame. Holding down the [→] key moves frame-by-frame in a faster step forward.	[→]
	Fast Forward	Fast forwards through the content in the Recorder	[L] (see note 2 below)
	Loop	Repeatedly plays back the Timeline contents until playback is stopped. If In and Out points have been set, the segment between these points is played repeatedly.	[CTRL]+[SPACE]
	Previous Edit Point	Moves the cursor to the edit point preceding the current Timeline cursor position.	[A] or [CTRL]+[←]
	Next Edit Point	Moves the cursor to the edit point following the current Timeline cursor position.	[S] or [CTRL]+[→]
	Play Cursor Area	Repeatedly plays the content (~3 seconds on each side) in front of and behind the Timeline cursor.	
	Export	Exports content to a tape or file.	

Note (1) - Each press of the [J] key switches rewind speed in six levels from 2x to 32x. Press the [L] key to slow the rewind speed. Pressing [J] while playback is paused will playback the source in the reverse direction at the normal speed.

Note (2) - Each press of the [L] key switches the fast forward speed in six levels between 2x and 32x. Press the [J] key to slow down the fast forward speed. Pressing [L] while playback is paused will playback the source in the normal direction at the normal speed.

Operation Notes:

- When playback is slow, try the following to speed up playback
 - Click the Play button while holding down the [SHIFT] key.

- Note** This creates a temporary playback buffer after which playback restarts. The playback buffer is managed by the RT Buffer setting in the System Settings for the appropriate hardware device. See the hardware device documentation for more information.
- Render selected clips or all of the Timeline. See [Rendering Operations on page 626](#).
 - Press the [HOME] key to move the Timeline cursor to the beginning of the Timeline.
 - Press the [END] key to move the Timeline cursor to the end of the Timeline.
 - Press [SHIFT]+[←] to move backward 10 frames.
 - Press [SHIFT]+[→] to move forward 10 frames.

Playback with Shuttle/Slider Controls

The Recorder shuttle and slider are illustrated in [Figure 693](#). Use these playback controls as explained below.

Figure 693. Recorder Shuttle and Slider



Shuttle

- There are 21 speed levels from 1/20x to 16x in the forward and reverse directions.
- Drag the shuttle to the right to play the clip in the normal (forward) direction. The further to the right the shuttle is dragged, the faster the playback speed.

Note Pressing [CTRL]+[L] on the keyboard will also fast forward the shuttle. Each press of these keys will move to the next speed step.

- Drag the shuttle to the left to play the clip in the reverse direction. The further to the left the shuttle is dragged, the faster the playback speed.

Note Pressing [CTRL]+[J] on the keyboard will also rewind the shuttle. Each press of these keys will move to the next speed step.

- Release the drag to return the shuttle to the center (pause) position.

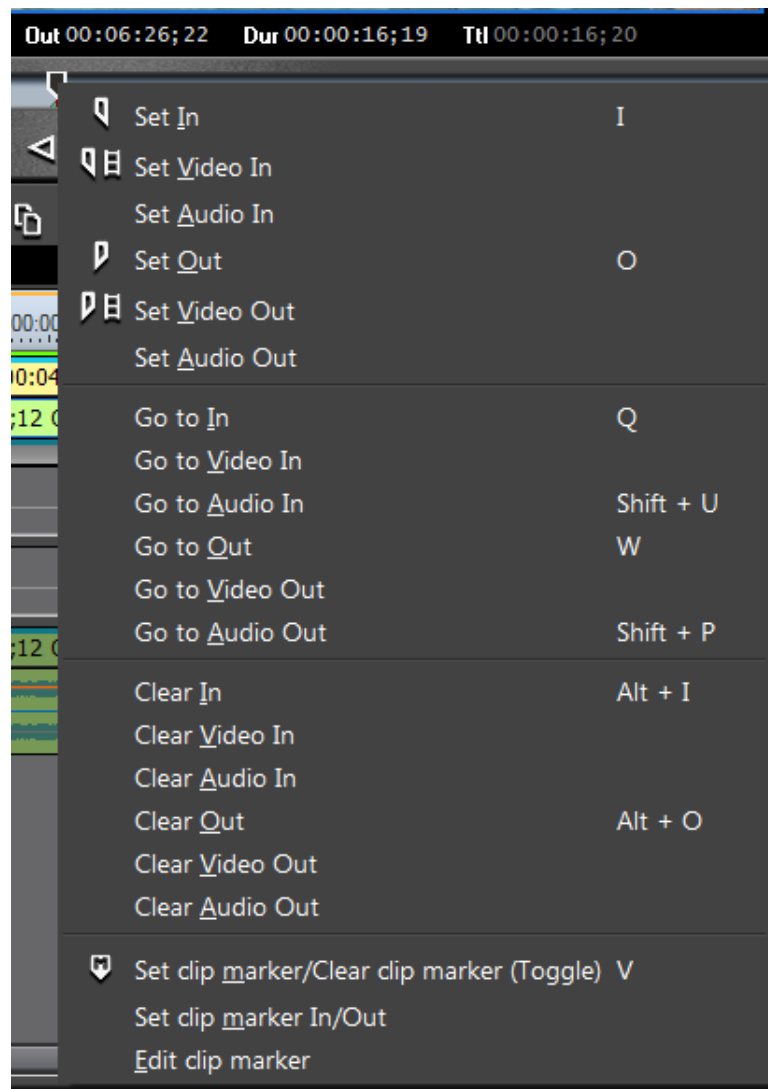
Slider/Position Bar

- Click a position on the position bar to display the frame at that position.
- Drag the slider along the position bar in either direction. The Player shows the frame at the position of the slider.

Position Slider Shortcut Menu

Right clicking on the Slider in the Player window will display the shortcut menu illustrated in [Figure 694](#). Select the desired operation from the menu.

Figure 694. Player Slider Shortcut Menu



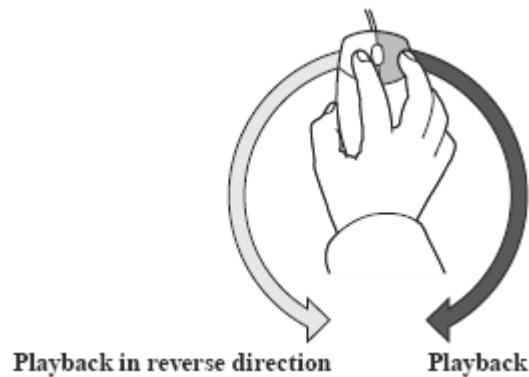
Note The menu above appears when right-clicking on the slider in the Player window only. The Recorder Slider right-click menu does not display all of the above options.

Playback with the Mouse

To use the mouse to playback clips in the Recorder do the following:

1. Position the mouse cursor in the Recorder window and hold down the right mouse button.
2. Draw with the mouse in a clockwise direction for normal (forward) playback, or, draw with the mouse in a counter-clockwise direction for reverse playback as illustrated in [Figure 695](#).

Figure 695. Playback with the Mouse



Note The faster you draw with the mouse, the faster the playback speed.

Alternative Method:

- Position the mouse cursor in the Recorder window,
- Scroll the mouse wheel towards you for playback in the normal (forward) direction. Scroll the mouse wheel away from you for reverse playback.

Note The faster you scroll the mouse wheel, the faster the playback speed.

Note Playback operations with the mouse are not available for non-digitized data.

Playback Between Timeline In/Out Points

To playback the portion of the sequence between the In and Out points on the Timeline, follow these steps:

1. If necessary, set the desired In and Out points on the Timeline. See [Setting In and Out Points on Timeline on page 451](#) for more information.
2. Click the **Loop** button (highlighted in blue in [Figure 696](#)) in the Recorder.

Figure 696. Recorder Loop Button



Playback begins at the position of the Timeline cursor. The section of the sequence between the In and Out points is then played repeatedly until stopped.

3. Click the **Stop** button when you wish to stop the loop playback.

Playback Around Timeline Cursor

1. Position the Timeline cursor at the point at which you wish to begin playback.
2. Click the **Play the cursor area** button (highlighted in blue in [Figure 697](#)).

Figure 697. Recorder Play the Cursor Area Button



The area approximately three (3) seconds before and three (3) seconds after the cursor position is played repeatedly until stopped.

3. Click the **Stop** button when you wish to stop playback.

Playback Around Nearest Cut Point

You can also play the area around the cut point nearest to the Timeline cursor position.

Click the list button [▽] on the **Play around cursor area** button and select one of the following from the menu:

- Play around Cut Point - 1 Sec
- Play around Cut Point - 2 Sec
- Play around Cut Point - 3 Sec

This operation will repeatedly plays the area around the cut point nearest to the Timeline cursor for the specified number of seconds before and after the cut point.

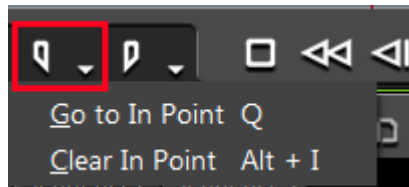
Click the **Stop** button when you wish to stop playback.

Move to Timeline In/Out Points

To move the Timeline cursor to the In or Out point on the Timeline, do one of the following:

- Click the list button [▽] on the **Set In** or **Set Out** button (see [Figure 698](#)) and select Go to In Point or Go to Out Point respectively from the menu.

Figure 698. Set In Menu - Go to In Point



- Select Marker>Go to In Point or Marker>Go to Out Point from the Preview window menu bar.

Note If there is no In or Out point set, the respective option is greyed out on the menu.

- Press the [Q] key on the keyboard to move to the In point.
- Press the [W] key on the keyboard to move to the Out point.

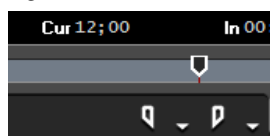
Move by Timecode

To position the Timeline cursor by timecode entry, follow these steps:

1. Click the Cur timecode in the Recorder.
2. Using the numeric keypad, enter the desired timecode to which to move the cursor in HH:MM:SS;FF (Hours:Minutes:Seconds;Frames) format. See [Figure 699](#) for an example (1200 is the entered value).

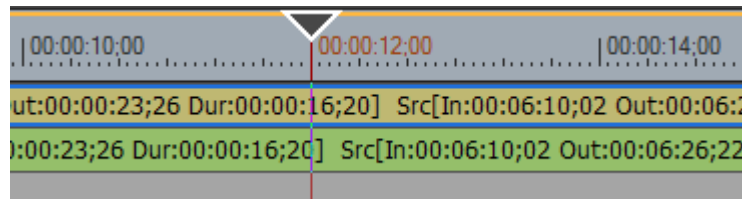
Note Entering a “+” or a “-” before the timecode entry cause the cursor to move forward or backward from the current position by the entered value. See [Entering Numeric Data on page 21](#) for more information about entering timecodes.

Figure 699. Recorder Timecode Entry



3. Press the [ENTER] key and the cursor moves to the entered timecode position as illustrated in [Figure 700](#).

Figure 700. Cursor Positioned at Entered Timecode



Match Frame Positioning

Match frame positioning acquires the timecode of the frame displayed in the Player or Recorder and jumps to that same timecode position on the Timeline (Recorder) or Player.

An example of the use of this feature would be switching, without any interruption in video or audio, from a frame in the video of an interview to the same frame in another video of the interview that may have been recorded from a different angle.

Note Match frame functions are available even when the source is on an external video deck.

In order to use this function, the **Match frame - Player > Recorder** button must be added to the Player, or the **Display Master Clip** button must be added to the Timeline or Recorder as it does not appear by default. See [Button Settings on page 211](#) for more information on adding buttons.

Once the button(s) have been added, the feature may be used as explained below.

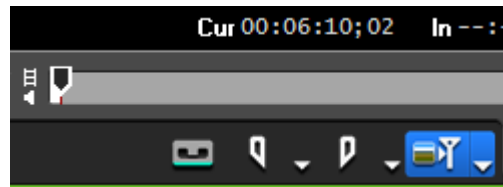
Match Frame from Player to Timeline

To move to the same frame in the Timeline (Recorder) as the current frame in the Player, do the following:

1. Play a clip in the Player and locate the frame to which you wish to jump on the Timeline.
2. Click the **Match Frame (Player to Recorder)** button (highlighted in blue in [Figure 701](#)) on the Player.

Note Pressing the **[CTRL]+[F]** keys on the keyboard will also invoke this function.

Figure 701. Player Match Frame - Player > Recorder Button



The Timeline cursor timecode and the matched frame appear in the Recorder.

Note The **Match Frame (Player to Recorder)** button is not on the Player in the default settings. See [Button Settings on page 211](#) for more information on adding buttons.

Related Function:

To search clips in the Asset Bin which match the frame in the Player, do one of the following:

- Click the list button [▽] on the **Match Frame (Player to Recorder)** button and select Bin Search from the menu.
- Press the [CTRL]+[F] keys on the keyboard.

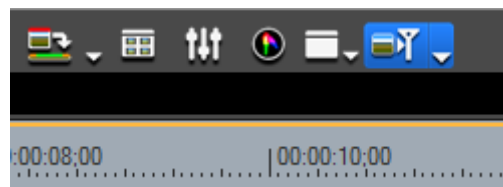
Match Frame from Timeline to Player

To move to the same frame in the Player (whether the source is an external deck or a file) as the current frame in the Recorder (Timeline), do the following:

1. Move the Timeline cursor to the frame to which to move in the Player.
2. Click the **Match Frame (Recorder to Source)** button (highlighted in blue in [Figure 702](#)) on the Timeline or Recorder.

Note Pressing the [F] key on the keyboard will also perform this function.

Figure 702. Timeline Display Master Clip Button



The matched frame appears in the Player.

Note If the frame/timecode you are matching is part of a transition of two overlapping clips in the Timeline, [Match Frame Settings on page 187](#) determine whether the matched frame/timecode will be from the clip before or after the transition.

Note The **Match Frame (Recorder to Source)** button is not on the Recorder or Timeline in the default settings. See [Button Settings on page 211](#) for more information on adding buttons.

Alternative Method:

After [Step 1](#) above, do the following:

- Display the source in the Player.
- Click the list button [▽] on the **Match Frame (Recorder to Source)** button and select Match Frame (Recorder to Player) from the menu.

Related Functions:

To search clips in the Asset Bin which match the frame in the Player, do one of the following:

- Click the list button [▽] on the **Match Frame (Recorder to Source)** button and select Bin Search from the menu.
- Press the [SHIFT]+[F] keys on the keyboard.

To display in the Player the clip currently at the Timeline cursor position, do one of the following:

- Select Clip>Show in Player from the Preview window menu bar.
- Press the [SHIFT]+[Y] keys on the keyboard.

Rendering Operations

Sometimes the format of source material makes real-time playback and editing difficult because of high-bandwidth requirements. Rendering is the process of converting the source material to a format that is easier to accommodate in CPU and memory-intensive tasks such as playback and editing. In the rendering process, all effects specified for the rendered area are also applied. This section discusses the various rendering operations that are available in EDIUS to improve overall performance.

Time Scale Color Code

While editing on the Timeline, a colored line is displayed above the time scale wherever clips are placed (see [Figure 703](#) - note the orange line). This colored line indicates the rendering status for the clip(s) in that range of the

Timeline. The line may be a different color in different sections of the Timeline.

Figure 703. Timeline Rendering Status Indicator



The rendering status line color code is as follows:

No Line

No clips exist on the Timeline for that time scale range.

Blue

The area should play back normally in real-time (no rendering required).

Aqua Blue

Clip will playback in real-time with no rendering (rendering may be required in certain circumstances).

Green

The area has been rendered to a temporary file.

Orange

The area may not play back in real-time (this area is considered a loaded area).

Red

Real-time playback was attempted for this area but failed (this area is considered an overload area).

Note The need for rendering is detected based on the Rendering decisions setting as defined in the Settings>System Settings>Application>Render dialog. See [Render Settings on page 86](#) for more information. The red line is displayed when the remaining buffer is less than the preset value for Rendering decisions.

Important Rendering Considerations:

- When CG animation data is placed as consecutive still images on the Timeline, rendering the area does not affect the playback speed. In this case, use the Render and Add to Timeline function as explained in [Exporting Rendered Clips from the Timeline on page 634](#).
- Once rendered, if a clip is repositioned in any way (including a ripple delete), the rendering for that clip is still valid.
- Tracks with video muted cannot be rendered.
- If a rendered clip needs to be utilized in project output, it should be saved with the Exporter.
- A temporary rendering file is created in the rendered folder. This folder is a sub-folder of the project folder. Make sure there is enough disk space (approximately twice the size of the file(s) to be rendered) for rendering before starting the rendering process. See [Deleting Temporary Files Manually on page 635](#) for more information on creating more disk space.

Rendering Sequence Overload Areas

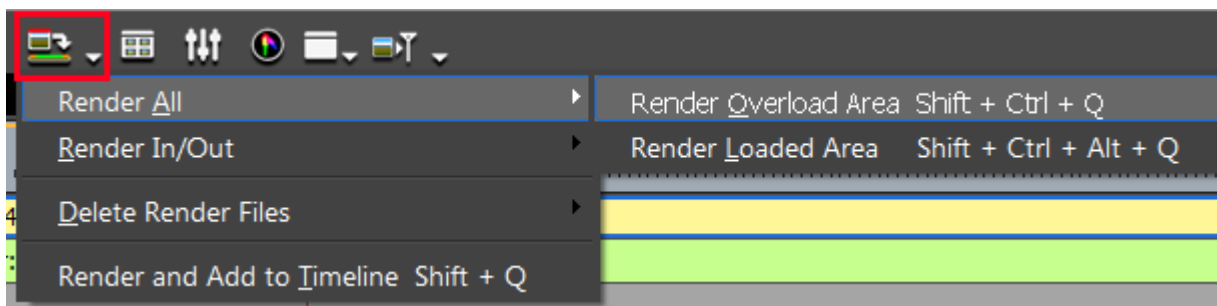
To render all of the overload and loaded areas in the entire sequence, do any of the following:

- Click the list button [▽] on the **Render In/Out (Render Overload Area)** button and select **Render All>Render Overload Area** from the menu as illustrated in [Figure 704](#).
- Select **Render>Render Sequence>Render Red Area** from the Preview window menu bar.
- Press the **[SHIFT]+[CTRL]+[Q]** keys on the keyboard.

A Rendering dialog appears and rendering begins.

Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

Figure 704. Timeline Render In/Out Menu - Render Overload Area



When rendering is complete, a green line appears on the time scale in all areas that were rendered.

Other Rendering Options:

It is possible to simultaneously render the overloaded (red line) and loaded (orange line) areas in the entire sequence. To render both areas do one of the following:

- Click the list button [▽] on the **Render In/Out - Render overload area** button (highlighted in blue in [Figure 704](#)) and select Render All>Render Loaded Area from the menu.
- Select Render>Render Sequence>Render Orange Area from the Preview window menu bar.
- Press the [SHIFT]+[CTRL]+[ALT]+[Q] keys on the keyboard.
- When In and Out point are set on the Timeline, you can render only the area between these points. See [Rendering Between In and Out Points on page 631](#) for more information.

Rendering Overload Area in Entire Project

Projects may contain one or more sequences. To render overload areas, including loaded areas, in all sequences in a project, do the following:

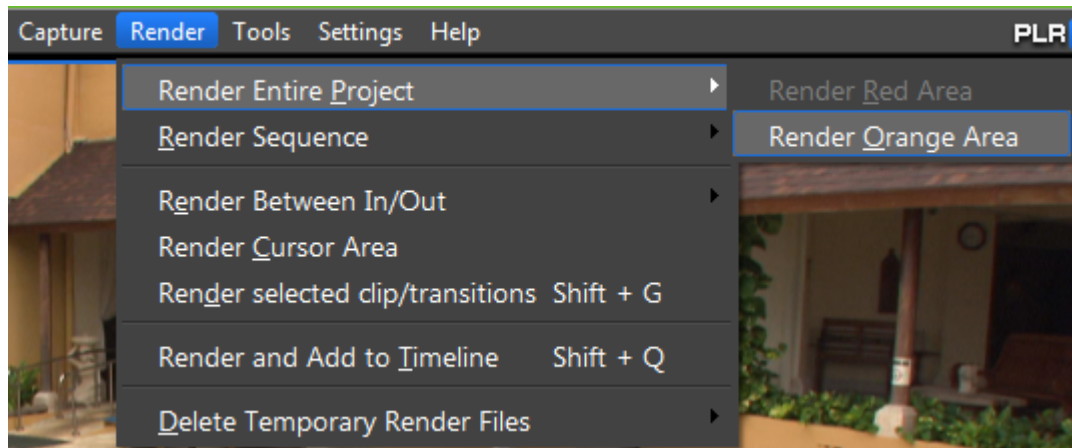
Select Render>Render Entire Project>Render Red Area from the Preview window menu bar.

Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

When rendering is complete, a green line appears on the time scale in all areas that were rendered.

Note Just the loaded (orange line) areas in an entire project may also be rendered. To render just the loaded areas, select Render>Render Entire Project>Render Orange Area from the Preview window menu bar as illustrated in [Figure 705](#). This will also render any unrendered overload (red) areas.

Figure 705. Render Project Menu - Loaded Area

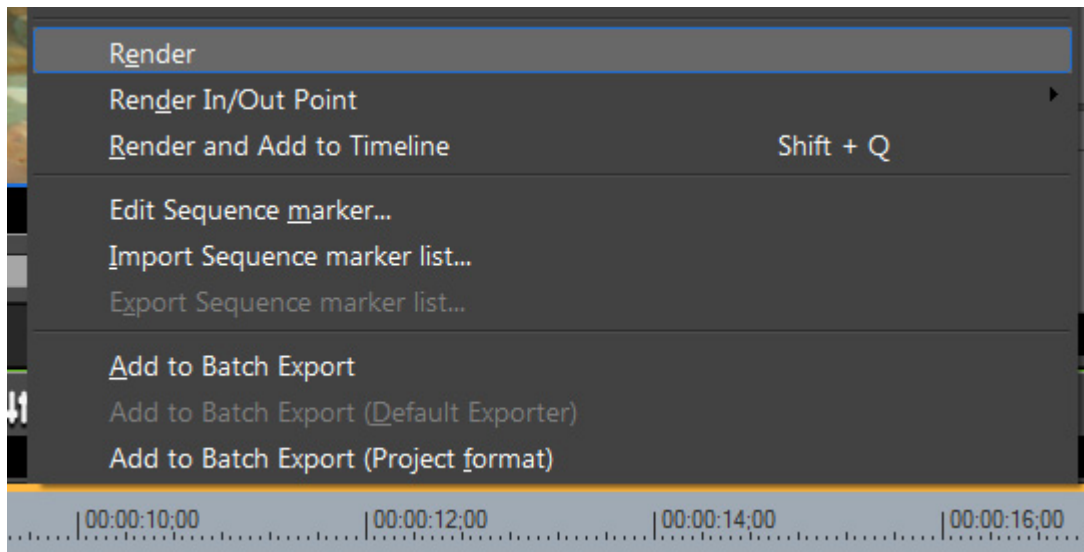


Rendering Only a Selected Overload/Loaded Area

To render only the overload (red line) or loaded (orange line) areas in a sequence, do the following:

On the time scale, right-click the overload or loaded area you wish to render and select Render from the menu as illustrated in [Figure 706](#).

Figure 706. Time Scale Menu - Rendering



Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

When rendering is complete, a green line appears on the time scale above the rendered area.

Rendering Between In and Out Points

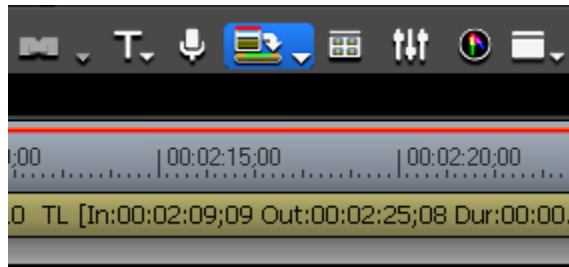
Various areas needing rendering between In and Out points may be rendered using the procedures explained in this section.

Rendering Overload Areas

To render overload areas between the In and Out points, do the following:

1. If necessary, set the desired In and Out points on the Timeline.
2. Click the **Render In/Out (Render Overload Area)** button highlighted in blue in [Figure 707](#).

Figure 707. Timeline Render In/Out (Render Overload Area) Button



Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

When rendering is complete, a green line appears on the time scale above the rendered area.

Alternative Methods:

- Select Render>Render Between In/Out> Render Red Area from the Preview window menu bar.
- Click the list button [▽] on the **Render In/Out (Render Overload Area)** button and select Render In/Out>Render Overload Area from the menu.
- Right-click the time scale and select Render In/Out Point>Render Overload Area from the menu.
- Press the [CTRL]+[Q] keys on the keyboard.

Render All Areas Needing Rendering

To render all areas between the In and Out points needing rendering - overload (red line), loaded (orange line) and might need rendering (aqua blue line) areas - at the same time, do any of the following:

- Select Render>Render Between In/Out>All from the Preview window menu bar.
- Click the list button [▽] on the **Render In/Out (Render Overload Area)** button and select Render In/Out>All from the menu.
- Right-click the time scale and select Render In/Out Point>All from the menu.
- Press the [SHIFT]+[ALT]+[Q] keys on the keyboard.

Rendering Overload and Loaded Areas

To render the overload (red line) and loaded (orange line) areas between the In and Out points on the Timeline, do any of the following:

- Select Render>Render Between In/Out> Render Orange Area from the Preview window menu bar.
- Click the list button [▽] on the **Render In/Out (Render Overload Area)** button and select Render In/Out>Render Loaded Area from the menu.
- Right-click the time scale and select Render In/Out>Render Loaded Area from the menu.
- Press the [CTRL]+[ALT]+[Q] keys on the keyboard.

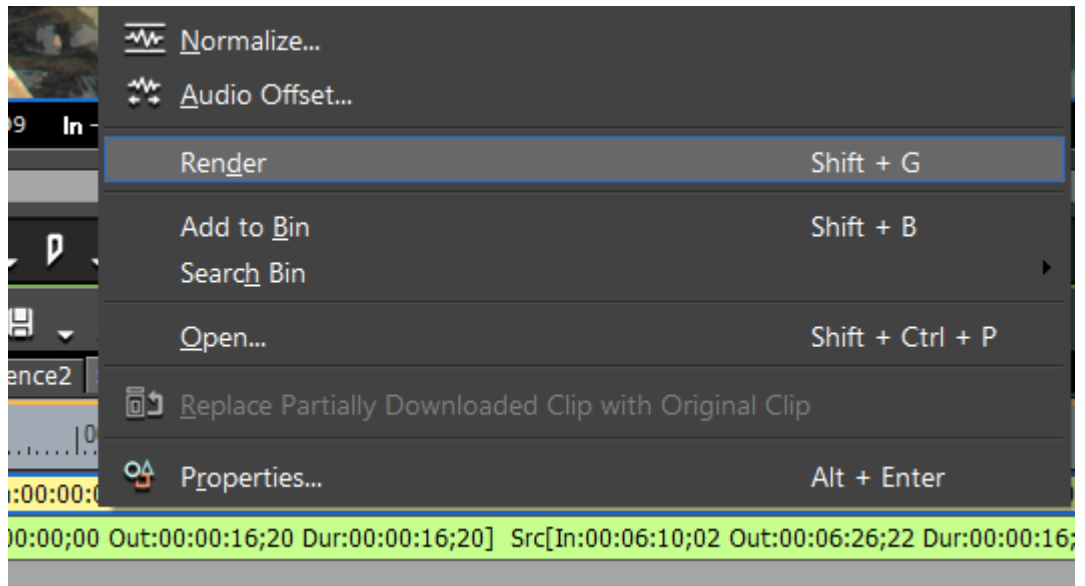
Note If the In and Out points cover only a portion of a loaded or overload area, rendering for that area is not available. Reposition the In and Out point to cover the entire loaded or overload area in order to render these areas.

Rendering a Clip or Transition

To render just a selected clip or transition, do the following:

Right-click a clip or transition and select Rendering from the menu as shown in [Figure 708](#).

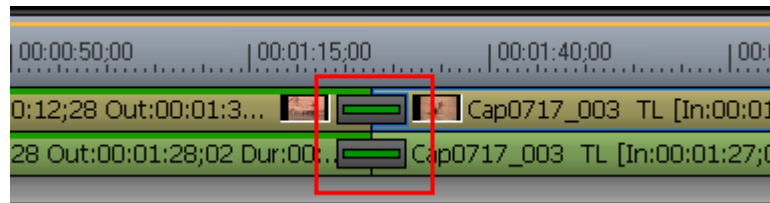
Figure 708. Clip Menu - Rendering



Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

When rendering is complete, a green line appears above the video and audio portions of the rendered clip and the line in the center of the transition indicator turns green as shown in Figure 709.

Figure 709. Rendered Transition Indicator



Note that in the example above, the clip before the transition has been rendered as indicated by the green line above the video and audio portion. The transition has also been rendered as indicated by the green line in the center of the transition indicator. The clip after the transition has not yet been rendered.

Alternative Methods:

- Select Render>Render selected clip/transitions from the menu bar after selecting a clip to render.
- Press the [SHIFT]+[G] keys on the keyboard.

Note If you render a clip with an alpha effect, alpha information will not be applied.

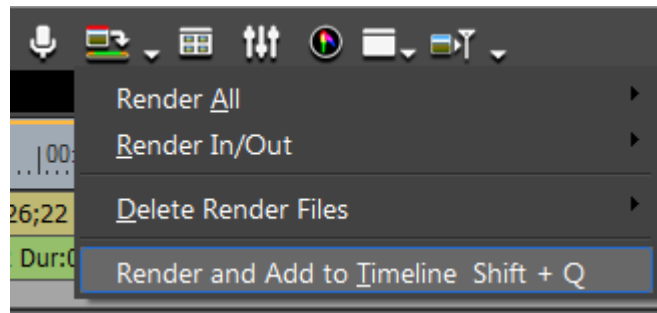
Note Keyer, transparency and between track transitions (effects set in the Mixer area) cannot be rendered in the manner described above. The alternative is to render part of the Timeline which includes these effects.

Exporting Rendered Clips from the Timeline

To export a rendered clip from the Timeline, do the following:

1. Set In and Out points to define the area to be rendered and exported.
2. Click the list button [▽] on the **Render In/Out (Render Overload Area)** button and select **Render and Add to Timeline** from the menu (see [Figure 710](#)).

Figure 710. Render In/Out Menu - Render and Add to Timeline

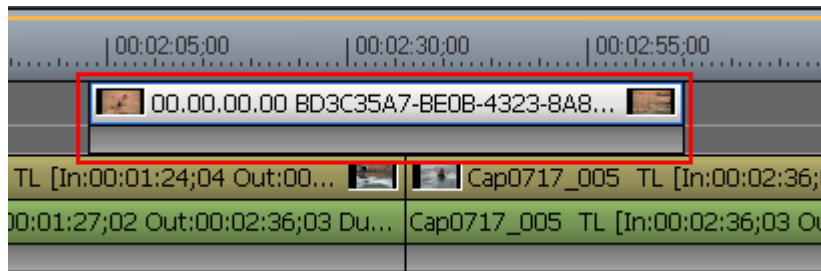


Note Click the **Abort** button in the Rendering dialog to stop rendering in progress.

When rendering is complete, the video clip is placed on a V or VA track on the Timeline.

If there is no space in the current track on the Timeline to add the clip, a new V tracks is added and the rendered clip is placed there as shown in [Figure 711](#).

Figure 711. New V Track with Rendered Clip



The clip color and name indicate this clip is a clip that was rendered and added to the Timeline.

Note Rendered/exported clips are saved in the rendered sub-folder in the project folder.

Alternative Methods:

- Select Render>Render and Add to Timeline from the Preview window menu bar.
- Right-click the time scale and select Render and Add to Timeline from the menu.
- Press the [SHIFT]+[Q] keys on the keyboard.

Important Notes Regarding Exported Clips

- Clips on the title track and the muted part of a video clip are exported as black clips.
- The exported clip is automatically deleted when the project is closed. If you need to save the clip for future use, save the project with the clip placed on the Timeline or stored in the Asset Bin.
- Copy the clip to a different folder to be able to use it in other projects.

Deleting Temporary Files Manually

Temporary files created during rendering processes are stored in the rendered sub-folder of the project folder. Temporary files without a link to a clip or project are automatically deleted according to the settings in the Settings>System Settings>Application>Render dialog. See [Render Settings on page 86](#) for more information.

Temporary files are created by the following processes:

- Exporting a clip from the Timeline
- Rendering a part of the Timeline
- Rendering a clip

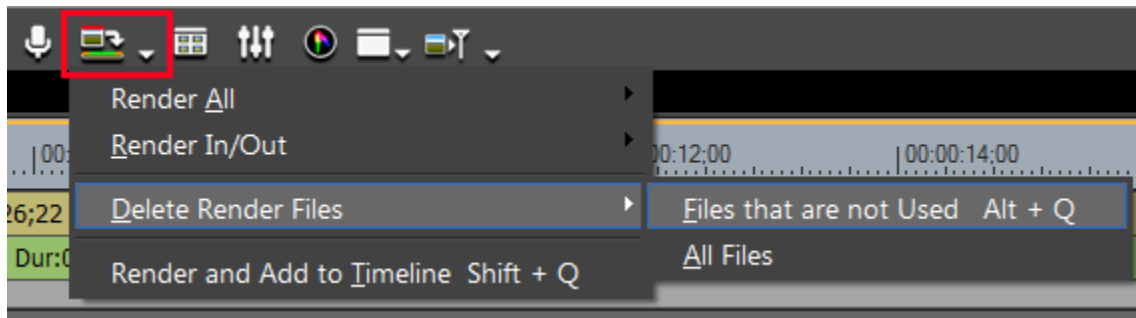
If the folder contents become too large, it may be necessary to delete some of these files manually to free up sufficient disk space for additional rendering operations.

Note In the descriptions below, All Files will delete all temporary files in the rendered directory; even those with valid links to existing clips. The Files that are not Used option only deletes temporary files that no longer have valid links.

To delete temporary files manually, follow these steps:

1. Click the list button [▽] on the **Render In/Out (Render Overload Area)** button.
2. Select Delete Render Files>All Files or Delete Render Files>Files that are not Used from the menu. See [Figure 712](#).

Figure 712. Render In/Out Menu - Delete Render Files

**Alternative Methods:**

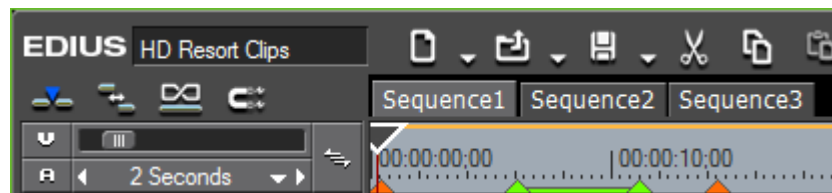
- Select Render>Delete Temporary Render Files>All Files or Render>Delete Temporary Render Files>Files Not Used from the Preview window menu bar.
- Press the [ALT]+[Q] keys on the keyboard to delete unused files.

Note Some temporary files in the rendered folder may be edited (renamed, deleted, copied, etc.). However, temporary files used in projects - such as files created with the Render In/Out options - cannot be edited. Temporary files created for clips placed on the Timeline with the Render and Add to Timeline function can be edited to make the file an Offline Clip.

Timeline Sequence Operations

A sequence is a collection of clips, images, effects, etc. placed on the Timeline. A project may be comprised of one or more sequences as illustrated in [Figure 713](#)

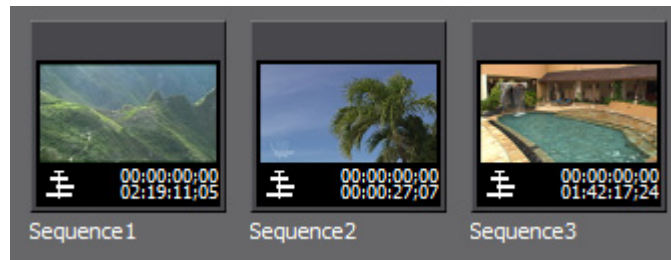
Figure 713. Timeline Sequence Tabs



To select the sequence to edit, click on the desired sequence tab.

Sequences are also stored as Timeline Sequence clips in the Asset Bin as shown in [Figure 714](#).

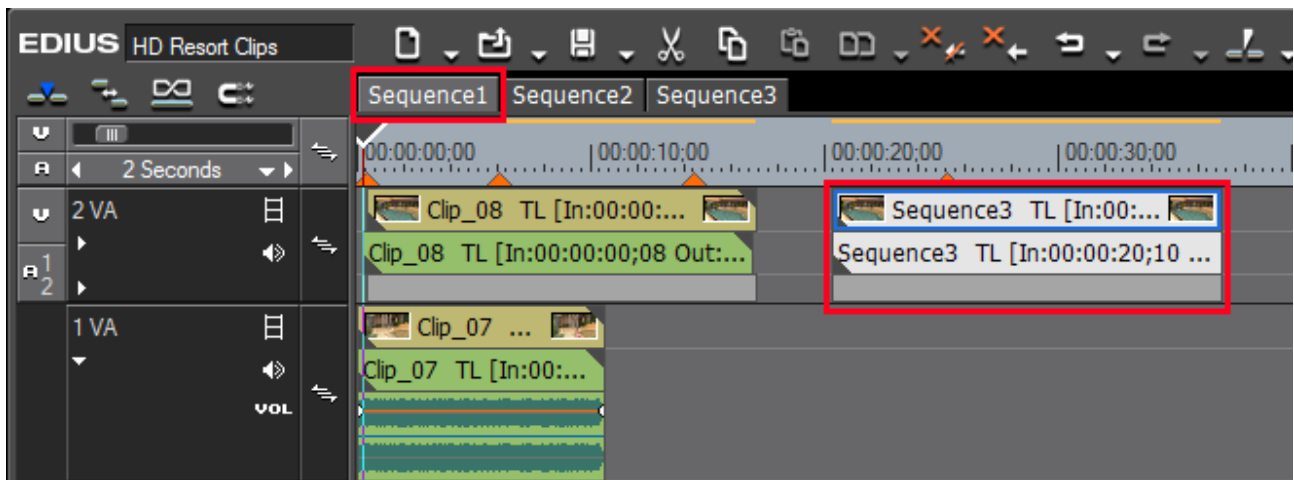
Figure 714. Asset Bin Timeline Sequence Clips



Timeline sequences may also be nested. A nested sequence is a sequence placed within another sequence for editing. [Figure 715](#) shows the Sequence3 Timeline clip placed on the 2VA track of Sequence1 as a clip for editing.

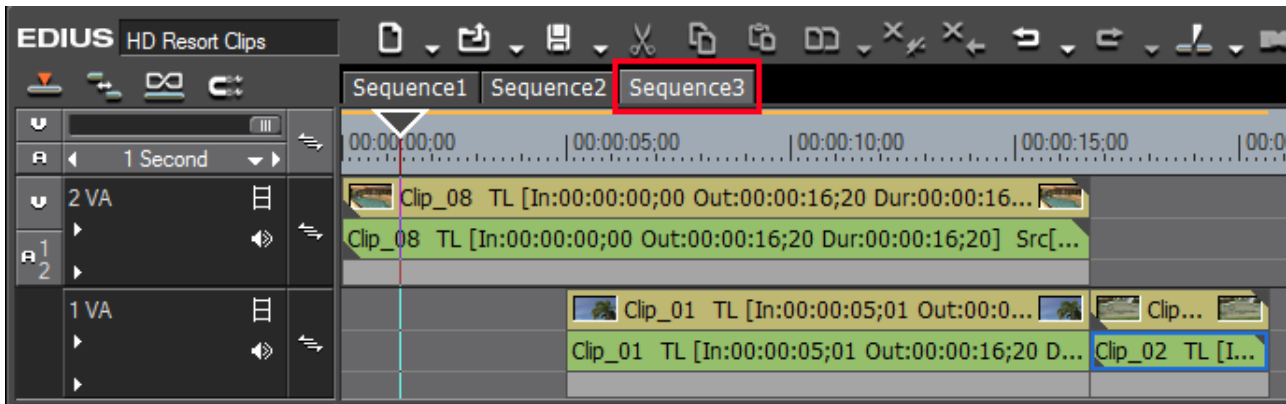
Note EDIUS prevents sequences from being nested if the result will be a circular reference. For example, if Sequence 1 is nested in Sequence 2, Sequence 2 may not be nested in Sequence 1 as this would result in an unresolved reference loop.

Figure 715. Timeline Nested Sequence



When the Sequence3 clip in Sequence1 is double clicked, Sequence3 is opened for editing as illustrated in [Figure 716](#).

Figure 716. Open Nested Sequence



Right-click a sequence tab to display a menu allowing the following sequence options:

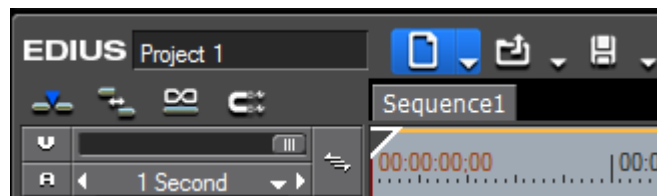
- Add to Bin - add the Sequence as a clip in the Asset Bin.
- Sequence Settings... - open the Sequence Settings dialog.
- Track Height - change the height of a track in the Track Panel.
- Close this Sequence - close the current sequence tab.
- Close All Other Sequences - close all sequence tabs except the current sequence.

Creating a New Sequence

To create a new sequence in the current project, do one of the following:

- Click the **Create New Sequence** button in the Timeline window (see [Figure 717](#) - the **Create New Sequence** button is highlighted in blue).

Figure 717. New Sequence Button



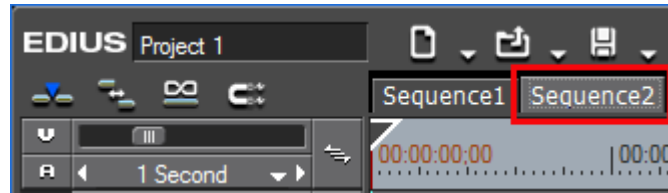
- Select File>New>Sequence from the Preview window menu bar.
- Right-click on a blank area of the clip view in the Asset Bin and select New Sequence from the menu.

Note In this case, a blank Timeline sequence clip is created in the Asset bin but a sequence tab is not displayed in the Timeline window.

- Press **[SHIFT]+[CTRL]+[N]** on the keyboard.

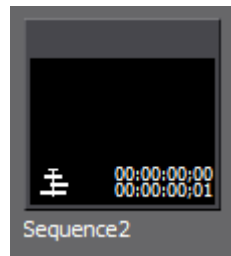
Any of these methods will result in a new sequence tab appearing in the Timeline window as shown in [Figure 718](#) as well as the creation of a sequence clip in the Asset bin as illustrated in [Figure 719](#).

Figure 718. New Sequence Tab



Note Double right-click a sequence tab to change the sequence name.

Figure 719. New Sequence Clip In Asset Bin



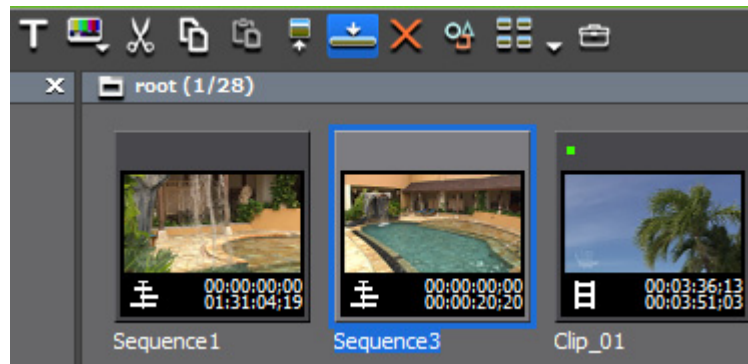
Note The sequence tabs can be dragged and dropped to change their order.

Creating a Nested Sequence

To create a nested sequence (a sequence represented as a clip within another sequence), do the following:

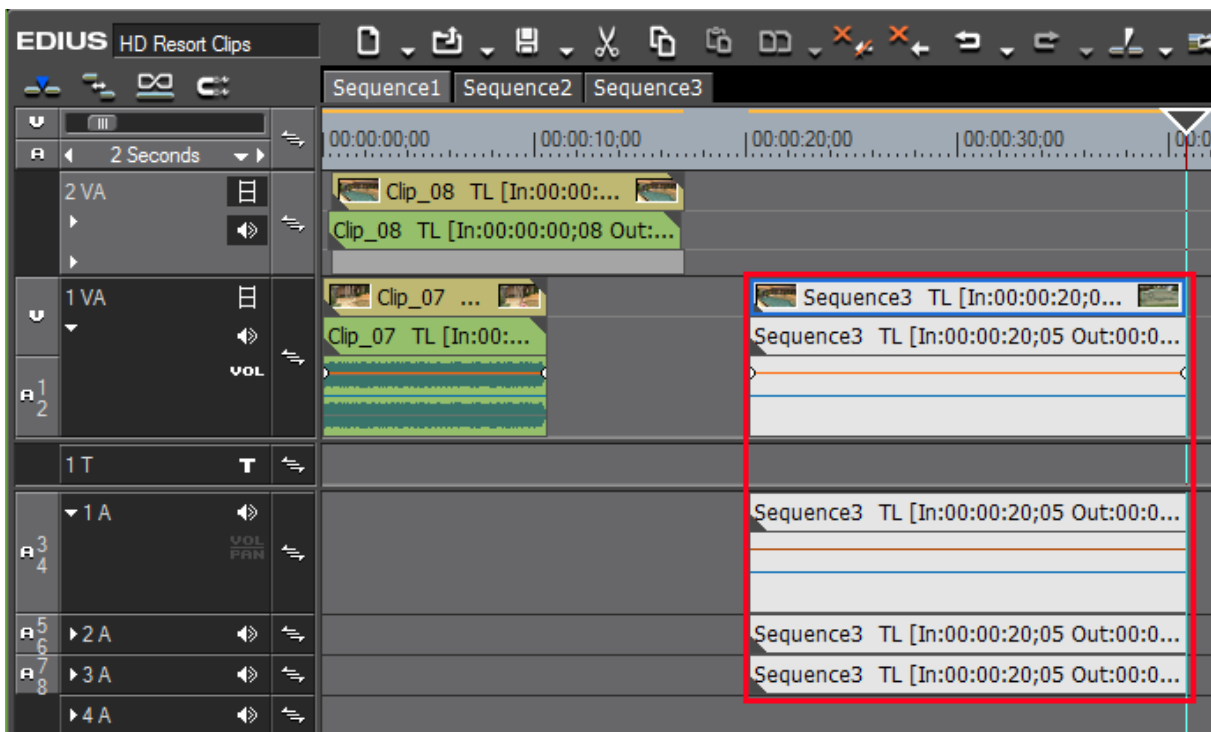
1. Move the video and audio track patches to the track where you wish to place the nested sequence.
2. Move the Timeline cursor to the position at which to place the nested sequence clip.
3. Select a Timeline sequence clip in the Asset Bin and click the **Add to Timeline** button (highlighted in blue in [Figure 720](#)).

Figure 720. Asset Bin - Add to Timeline Button



The selected sequence clip is added to the Timeline at the location of the cursor as a nested sequence clip (gray clip shown in Figure 721).

Figure 721. Sequence Clip Added as a Nested Clip



Alternative Methods:

- Drag and drop a sequence clip from the Asset Bin to the Timeline.
- Right-click a sequence clip in the Asset Bin and select Add to Timeline from the menu.

- Play a Timeline sequence clip in the Player and click the **Insert to Timeline** or **Overwrite to Timeline** buttons.
- Add the clip displayed in the Player by pressing the [E] key on the keyboard.
- Select a sequence clip in the Asset Bin and press the [SHIFT]+[ENTER] keys on the keyboard.

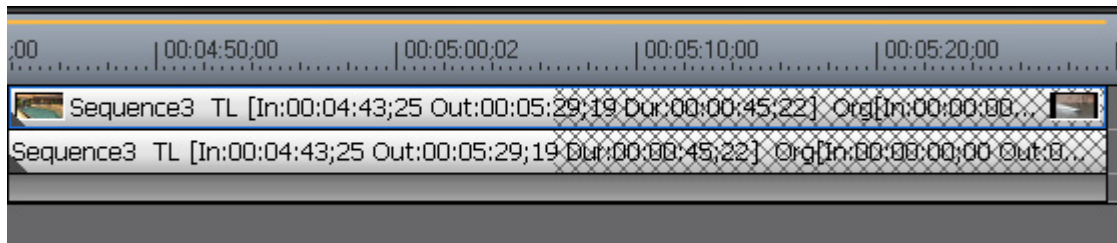
Open a Nested Sequence

To open a nested sequence for editing, do any of the following:

- Double-click a Timeline Sequence clip in the Asset Bin
- Double-click a nested sequence clip on the Timeline.
- Right-click a Timeline Sequence clip in the Asset Bin and select Open Sequence from the menu.

Note When a nested sequence is opened, the nested sequence clip in the host sequence is also updated. If the clips in a nested sequence are trimmed, the nested sequence clip length in the host sequence does not change; however, the nested sequence clip is updated as illustrated in [Figure 722](#) to indicate the total area of the clip that has been trimmed.

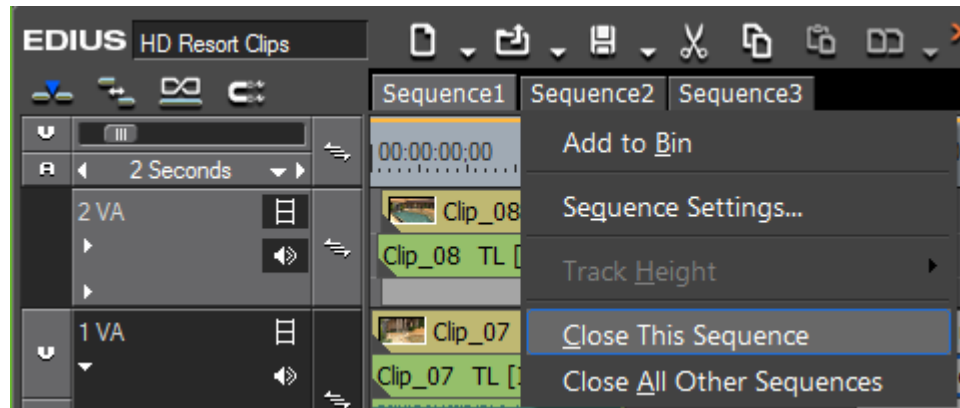
Figure 722. Nested Clip Trimmed



Closing a Sequence

To close a sequence, right-click on the sequence tab of the sequence to be closed and select Close This Sequence from the menu. See [Figure 723](#).

Figure 723. Sequence Menu - Close This Sequence



Note Select Close All Other Sequences to close all sequences except the currently displayed sequence. At least one sequence must remain displayed. It is not possible to close all sequences in the Timeline.

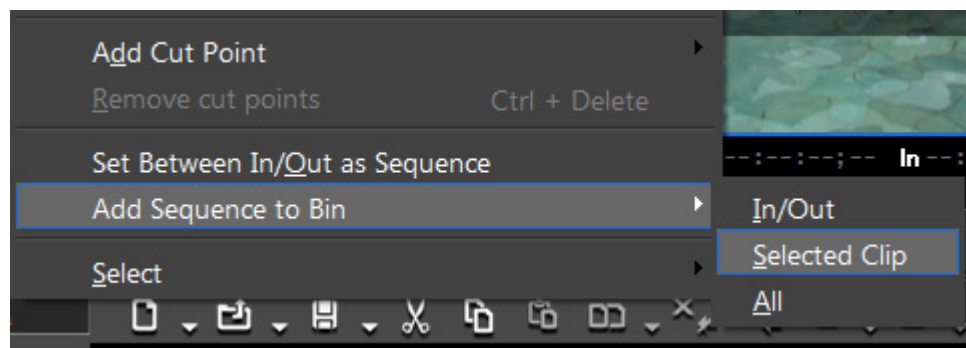
Saving Timeline Clips as Asset Bin Sequence

A selected clip, the area of the Timeline between the In and Out points or all clips may be saved to the Asset Bin as a new sequence.

After setting the desired In and Out points or selecting the desired clip, do one of the following (see [Figure 724](#)):

- Select Edit>Add Sequence to Bin >In/Out from Preview window menu bar to save the portion of the sequence between the In and Out points to the bin as a new sequence.
- Select Edit>Add Sequence to Bin>Selected Clip from the Preview window menu bar to add only the selected clip as a new sequence in the Asset Bin.
- Select Edit>Add Sequence to Bin>All from the Preview window menu bar to add all clips in the current sequence to the Asset Bin as a new sequence.

Figure 724. Edit Menu - Add Sequence to Bin

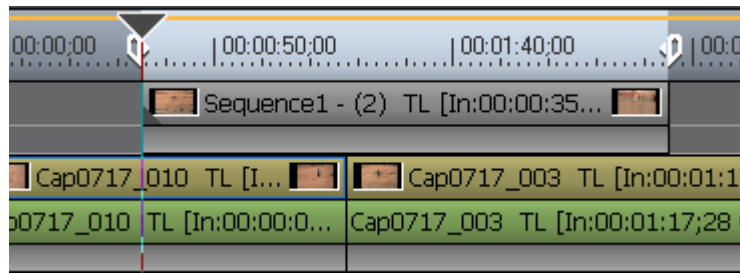


Related Operations:

- A video clips on the Timeline between the In and Out points may also be saved as a sequence on a Timeline track. To perform this function, select Edit>Set Between In/Out as Sequence from the Preview window menu bar.

The clips (or portions of clips) between the In and Out points are saved to the Asset Bin as a sequence clip and are also added to the current sequence as a nested sequence as shown in [Figure 725](#).

Figure 725. Area between In/Out Points Added as Nested Sequence



Note If there is no space on the Timeline on which to add the nested sequence, a new V track is created for the nested sequence.

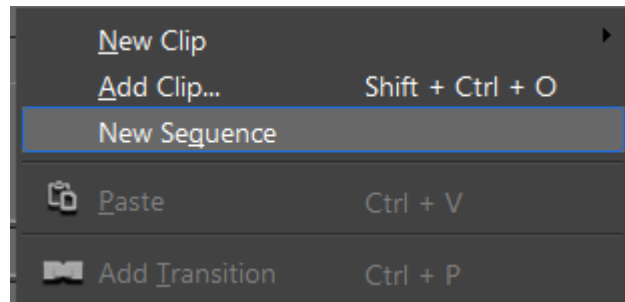
- The currently opened sequence may be saved to the Asset Bin as a sequence clip by right-clicking on the opened sequence tab and selecting Add to Bin from the menu.

Creating A Blank Sequence Clip on the Timeline

To create a blank nested sequence on the Timeline and create a blank sequence clip in the Asset Bin, do the following:

1. Position the Timeline Cursor at the point on the Timeline at which you wish to create the blank sequence.
2. Right-click on the track in which to create the sequence and select Create New Sequence from the menu as illustrated in [Figure 726](#).

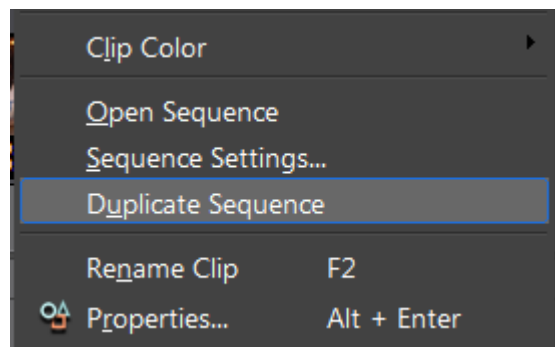
Figure 726. Track Menu - New Sequence



Duplicating a Sequence

To duplicate a Timeline sequence clip in the Asset Bin, right-click the desired sequence clip in the Asset bin and select Duplicate Sequence from the menu. See [Figure 727](#).

Figure 727. Asset Bin Clip Menu - Duplicate Sequence



Note Duplicated sequence clips have the original sequence clip name with a sequential number appended to the end. For example, If Sequence6 is duplicated, the duplicate's name will be Sequence6-(X) where (X) is the next available sequential number.

Display Options

Full screen preview on the PC and external monitors as well as Preview display rotation are supported in EDIUS.

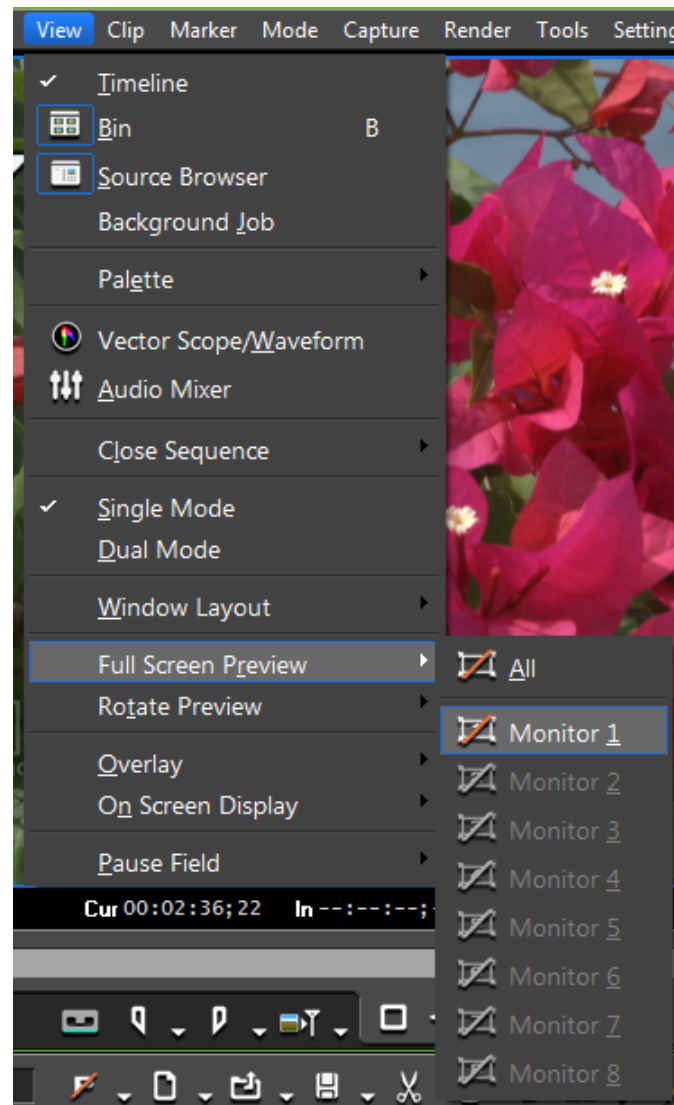
Additionally, on screen display options for the PC and external monitor(s) may be set.

Full Screen Preview

The clip in either the Player or Recorder window can be displayed full screen by double clicking the appropriate Preview window. This action is supported in both single mode and dual mode.

Alternatively, select View>Full Screen Preview>[Monitor #] from the Preview window menu bar as illustrated in [Figure 728](#).

Figure 728. Full Screen Preview Menu



Note If multiple monitors are connected to the EDIUS computer, full screen preview may be viewed on all monitors by selecting All from the menu.

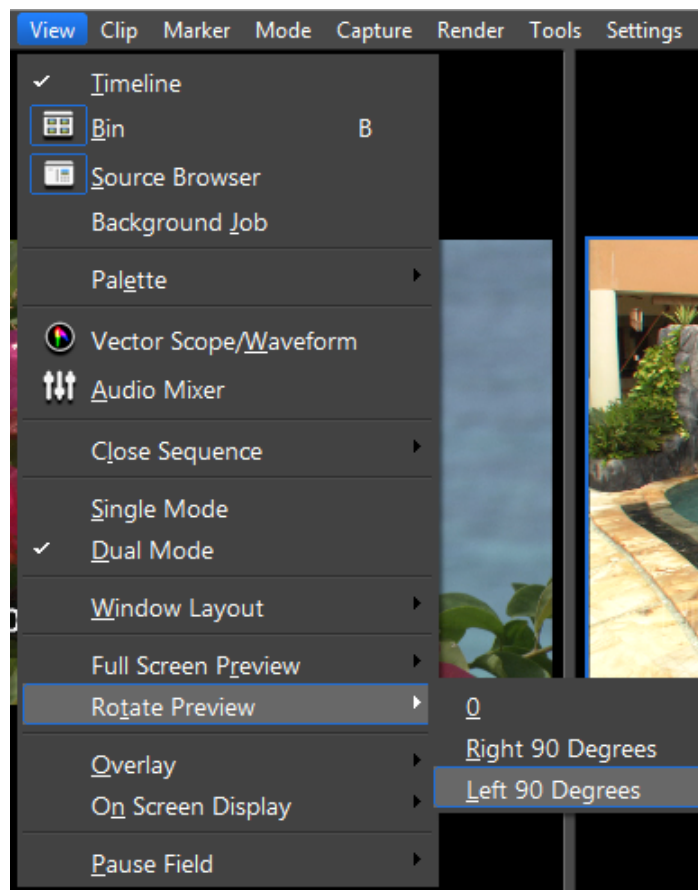
To return to the normal preview mode, double click the full-screen clip on the monitor(s).

See [Full Screen Preview on page 201](#) for information about verifying full-screen preview capabilities on any monitors attached to the EDIUS computer.

Rotate Display

The display in the Player and Recorder Preview windows may be rotated right 90 degrees, left 90 degrees or returned to an unrotated state by selecting View>Rotate Preview>{rotation option} from the Preview window menu bar. See [Figure 729](#).

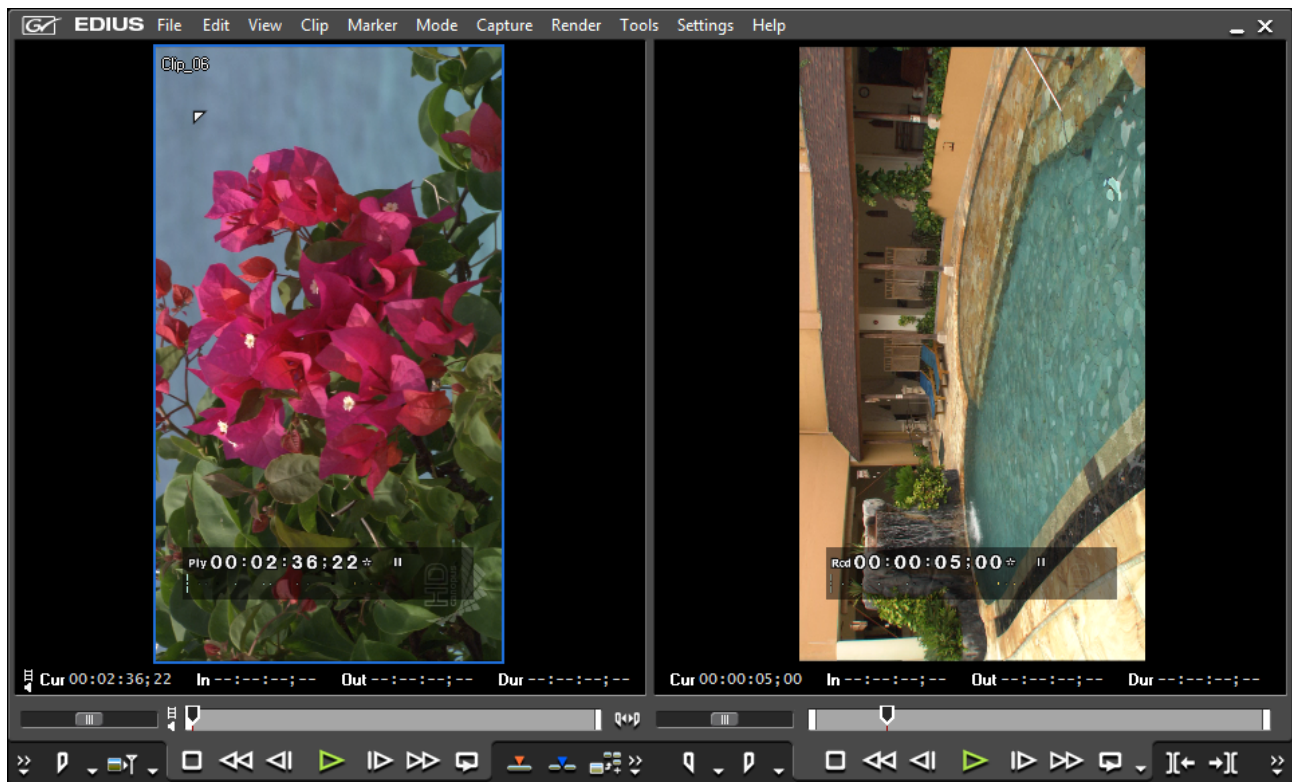
Figure 729. Preview Window Rotate Display Options



When doing work for digital signage applications, it is often desirable to preview the material in the actual display orientation in which it will be presented.

[Figure 730](#) shows the Recorder Preview display rotated 90 degrees to the left in dual mode.

Figure 730. Recorder Display Rotated 90 Degrees Left



Note Regardless of whether or not the Preview window is in dual mode or single mode and which preview window is active, selecting the rotate preview function rotates the display in both Preview windows.

To return to an unrotated display, select 0 from the Rotate Preview menu.

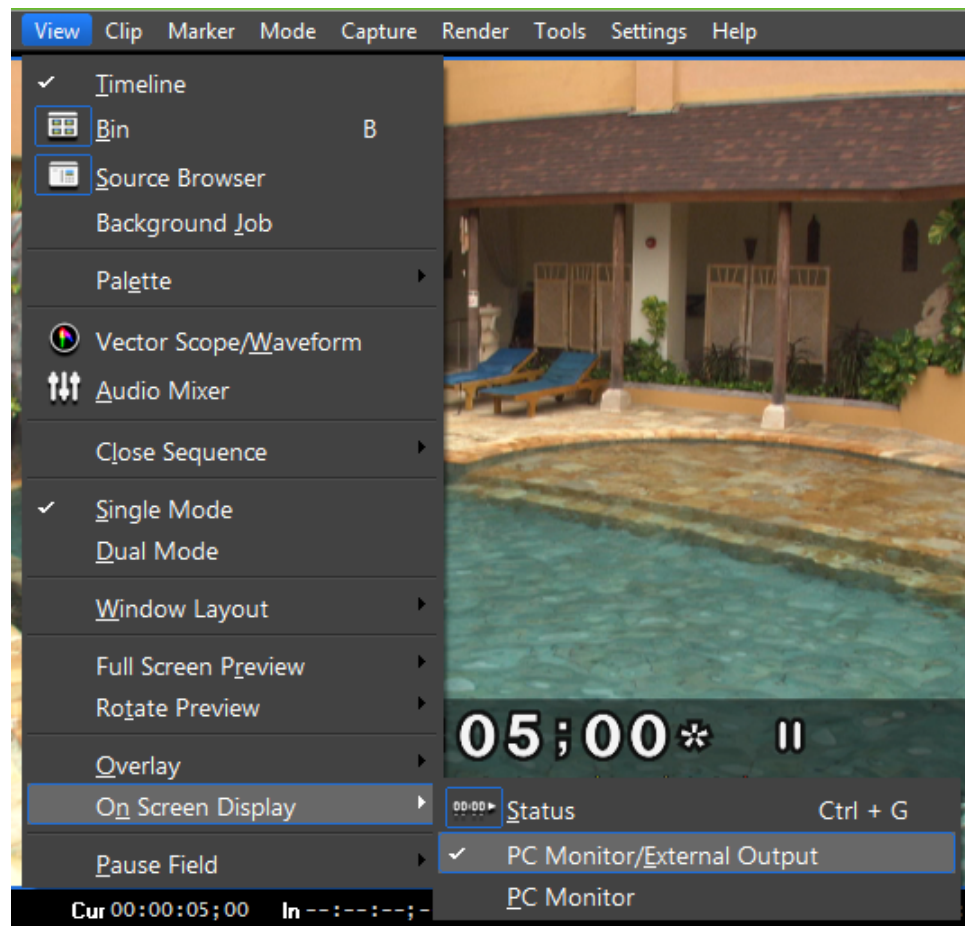
On Screen Display Settings

The on screen display of the status overlay in the Preview window may be toggled on and off. If on screen status display is enabled, the on screen status display may be set to the PC monitor only or to both the PC monitor and external display(s).

To toggle the on screen status display on or off do one of the following:

- Press the **[CTRL]+[G]** keys on the keyboard.
- Select **View>On Screen Display>Status** from the Preview window menu bar. (See [Figure 731](#)).

Figure 731. On Screen Display Settings



If the on screen status display is enabled, PC Monitor/External output or PC Monitor may be selected from the menu. The check mark indicates the active on screen status display setting.

Note If the on screen status display is disabled, the output options are greyed out. These options are only active if the on screen status display is enabled.

Multicam Mode

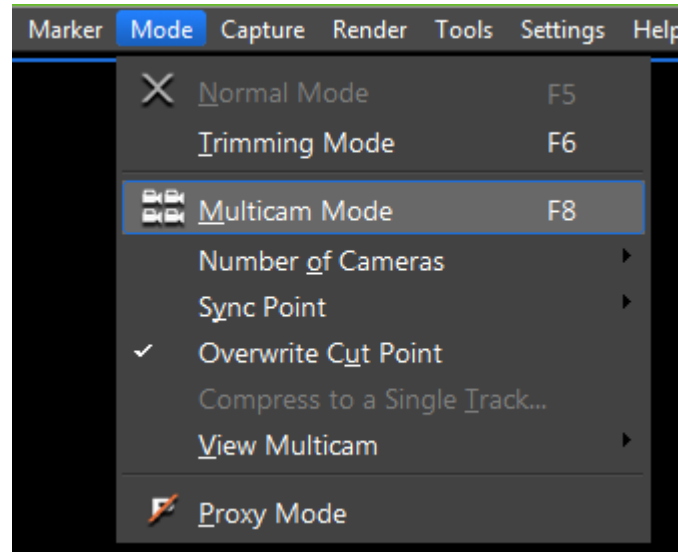
Multicam mode makes it possible to display and edit up to sixteen (16) clips at the same time as separate camera views. Each camera displays a separate clip. Often, the same scene is shot from multiple cameras at many different angles and with multicam, you can switch from one angle to another.

Switching to Multicam Mode

To switch to multicam mode, do any of the following:

- Select Mode>Multicam Mode on the Preview Window menu bar. See [Figure 732](#).

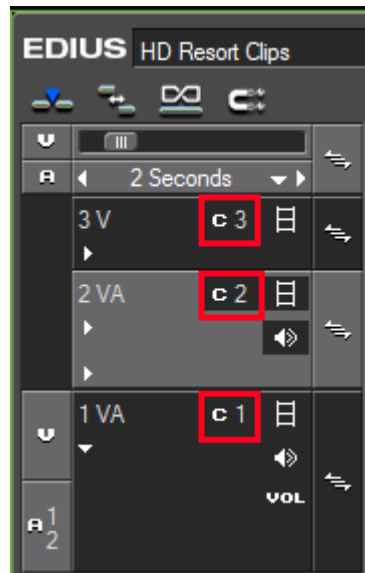
Figure 732. Edit Menu - Multicam



- Press the [F8] key on the keyboard.
- If the **Multicam** button has been added to the Timeline (see [Button Settings on page 211](#) for more information), click the **Multicam** button.

The Preview window is switched to multicam mode and a Camera Mapping indicator appears on the Track Panel as illustrated in [Figure 733](#).

Figure 733. Camera Mapping in Timeline Track Panel



To switch from multicam mode back to normal mode, do any of the following:

- Select Mode>Normal Mode or Mode>Multicam Mode from the Preview window menu bar.
- Press the [F8] key on the keyboard (multicam mode toggle).
- Press the [F5] key on the keyboard (switch to normal mode).

Note Clip and track operations are the same in multicam mode as they are in normal mode; however, keyboard shortcut keys differ.

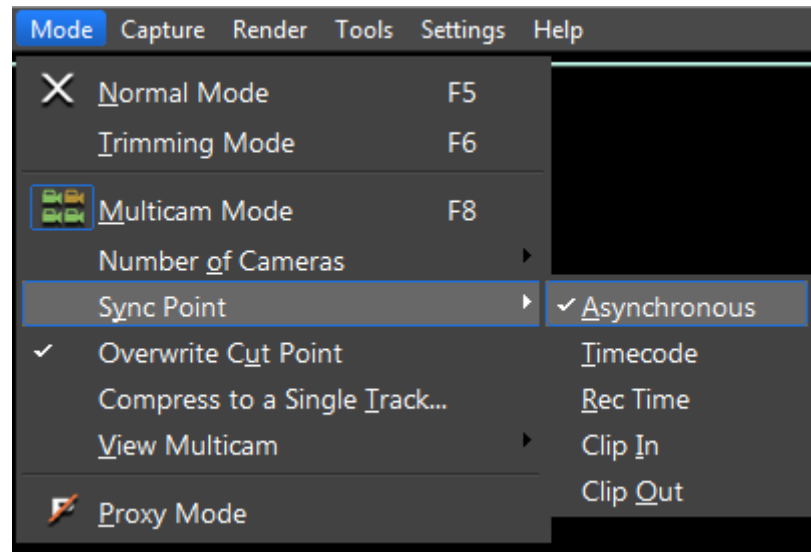
Defining Multicam Sync Point for Placing Clips

The selected sync point determines how clips are placed on the Timeline when in multicam mode.

To define a multicam sync point and place clips follow these steps:

1. Select Mode>Sync Point>{desired sync point} from the Preview window menu bar. Sync point selections shown in the menu in [Figure 734](#) are explained below.

Figure 734. Preview Window Mode Menu - Sync Point



Asynchronous

Place clips based on the Timeline cursor position on the selected track. Clips are placed based on the Asset Bin sorting order.

Timecode

Place clips on each track based on the clip start timecode. If no timecode is set for a particular clip, 00:00:00;00 is used to place the clip.

Note Even if clips have different starting timecodes, EDIUS will try to align clips in the camera tracks so that matching timecode sections appear in sync.

Rec Time

Place clips on tracks based on the recorded time (timecode) of each clip. If no start timecode is set for a clip, 00:00:00 is used as the recorded time.

Note Recorded time is not affected by the recorded date. For example, a clip recorded at 02:30:00 PM on September 10 2010 has an earlier Rec Time than a clip recorded at 04:45:00 PM on August 10 2010.

Clip In

Place clips on tracks based on the In point timecode of each clip. If no In point is set for the clip, the beginning of the clip is used.

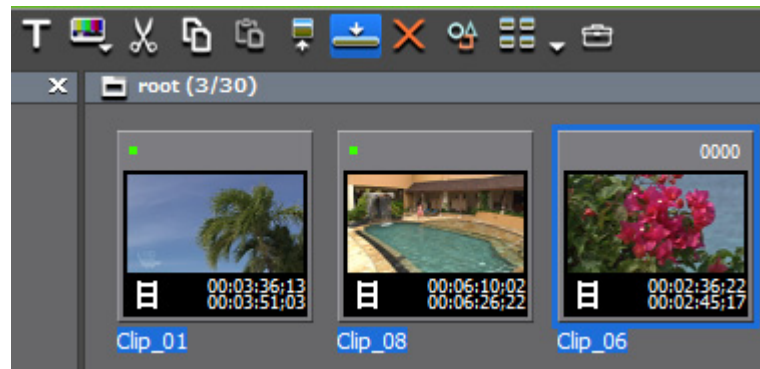
Clip Out

Place clips on tracks based on the Out point timecode of each clip. If no Out-point is set for the clip, the end of the clip is used.

2. Move the video track patch to the track where you want to place clips.
3. Select multiple clips in the Asset Bin and click the Add to Timeline button as illustrated in [Figure 735](#).

Note Selected clips may also be dragged and dropped on the Timeline.

Figure 735. Add Multiple Clips to Timeline

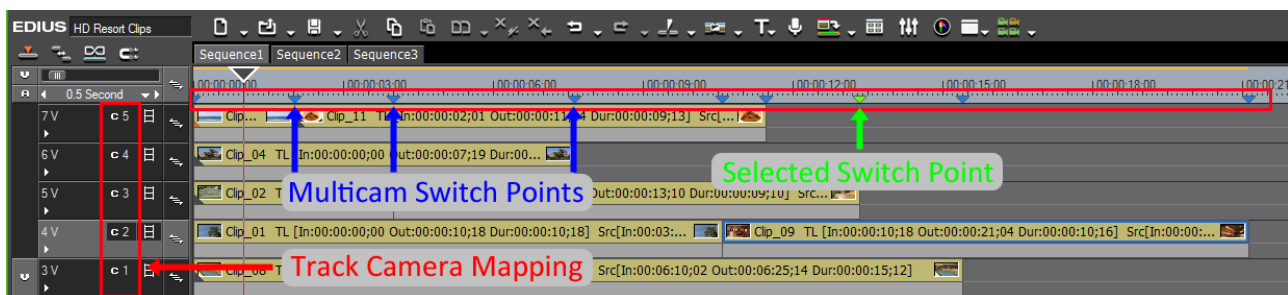


Clips are placed on tracks according to the selected sync point.

Note If Asynchronous was selected as the sync point in [Step 1](#) above, all clips are placed on the track which contains the video track patch. If a different sync point is selected, the clips are placed on the track(s) with the track patches and the tracks above. If there are no tracks above the selected track, new V track(s) are added as needed.

As illustrated in [Figure 736](#), camera switch points are automatically set at the In/Out points of each clip. See [Setting Camera Switch Point During Playback](#) on page 668 for information on changing the camera switch point.

Figure 736. Clips on Timeline in Multicam Mode



Placing multiple clips on the Timeline in multicam mode results in a Recorder window display similar to that shown in [Figure 737](#).

Note The display in [Figure 737](#) corresponds to the clips shown in 5 V tracks in [Figure 736](#). The number of cameras is 5+Master.

Figure 737. Preview Window Mode Menu - Multicam Mode



In this example, there are five (5) monitors plus a Master monitor

The Master monitor shows the image of the currently-selected camera (active clip) at each switch point.

The other display monitors show the clips assigned to each camera.

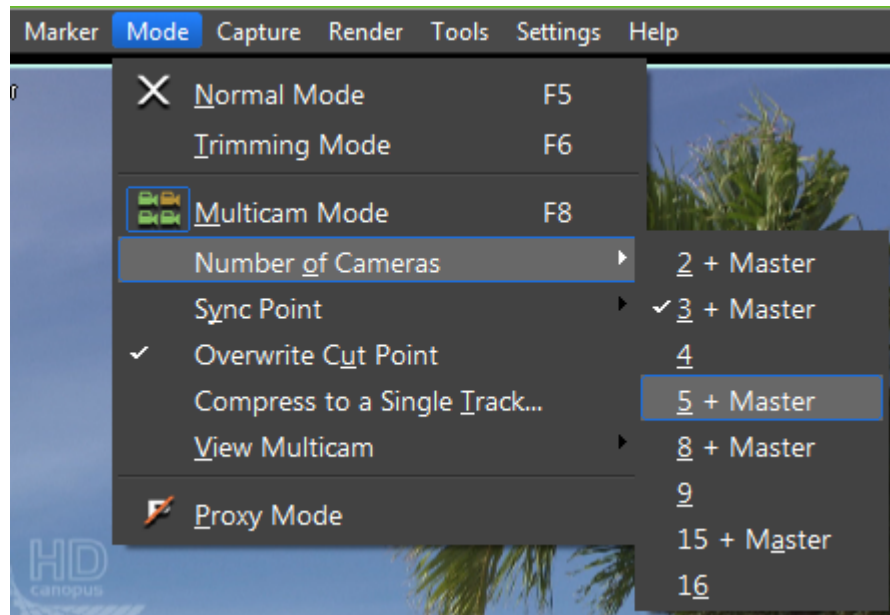
Note Display of the track name in the camera monitor windows may be toggled on and off by selecting Mode>View Multicam>Display Track Name from the Preview window menu bar.

Setting the Number of Cameras

To specify the number of monitors in which to display clips in multicam mode, do one of the following:

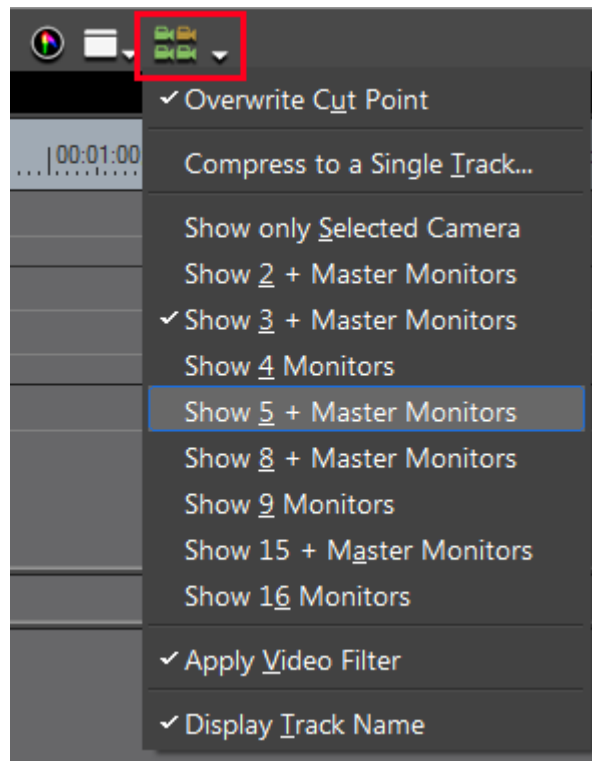
- Select Mode>Number of Cameras>{number of cameras} from the Preview window menu bar. See [Figure 738](#).

Figure 738. Mode Menu - Monitors



- If the Multicam button has been added to the Timeline, click the list button [▽] on the **Multicam** button and select the desired number of monitors as illustrated in [Figure 739](#).

Figure 739. List Button Menu - Monitors



Note Regardless of the selected number of monitors, there is only one Master monitor. The Master monitor displays the clip from the active camera at each switch point.

Display Options

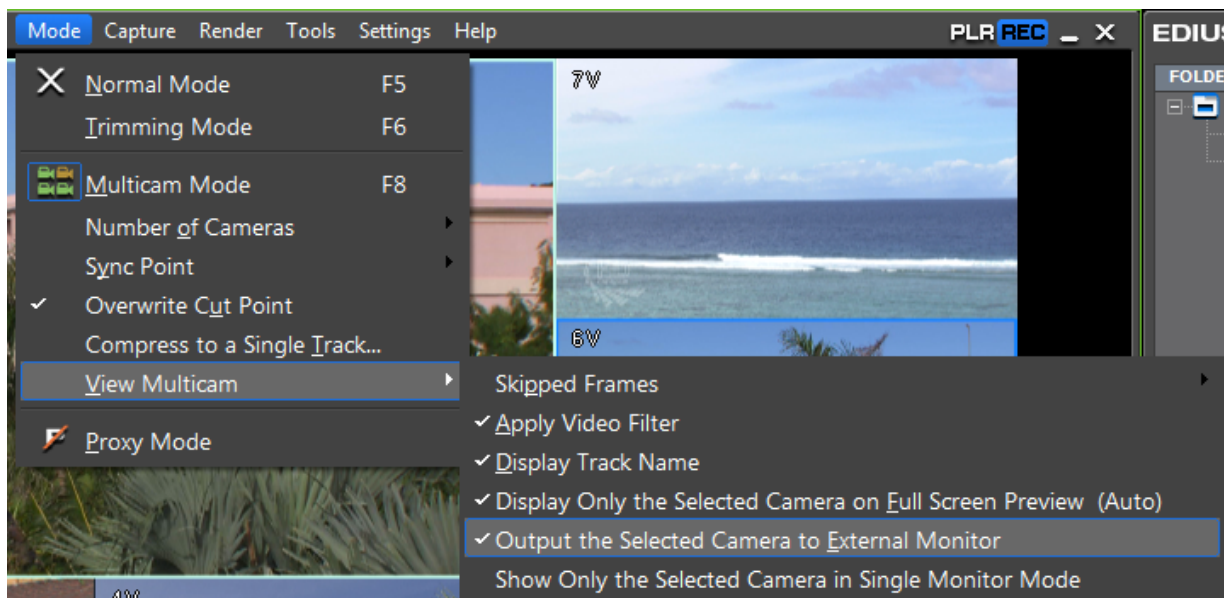
Multicam display options can be set for external monitors, full screen preview mode and single mode/dual mode displays.

External Monitor

If an external display (other than the primary EDIUS computer display) is connected to the EDIUS computer, the video display in multicam mode may be set to display only the selected camera (Master only) or the split source window.

To set the display output for the external monitor, select Mode>View Multicam>Output the Selected Camera to External Monitor from the Preview window menu bar as shown in [Figure 740](#).

Figure 740. Select Multicam External Display Mode

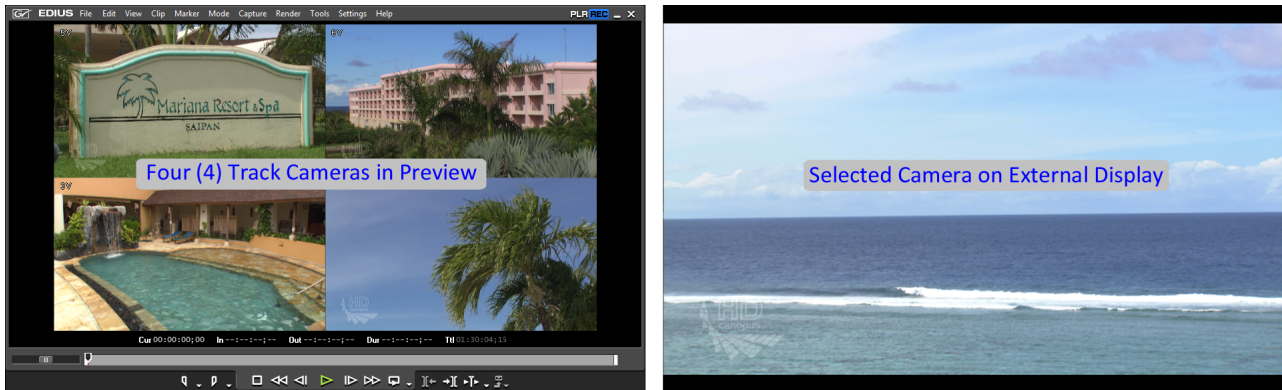


Note This selection is a toggle function. If the check mark appears by the option, only the enabled clip on the track assigned to the selected camera is output to the external monitor. If the check mark is not present, the split display of all cameras is output to the external monitor.

If you have an external monitor in addition to the primary EDIUS computer monitor, you may wish to select 4, 9, or 16 (see [Figure 738](#)) as the number of cameras to display in the EDIUS computer preview window and output the master display only to the external monitor. This is illustrated in

Figure 741 with four (4) cameras in the Preview window and the selected camera (Master monitor) assigned to the external monitor.

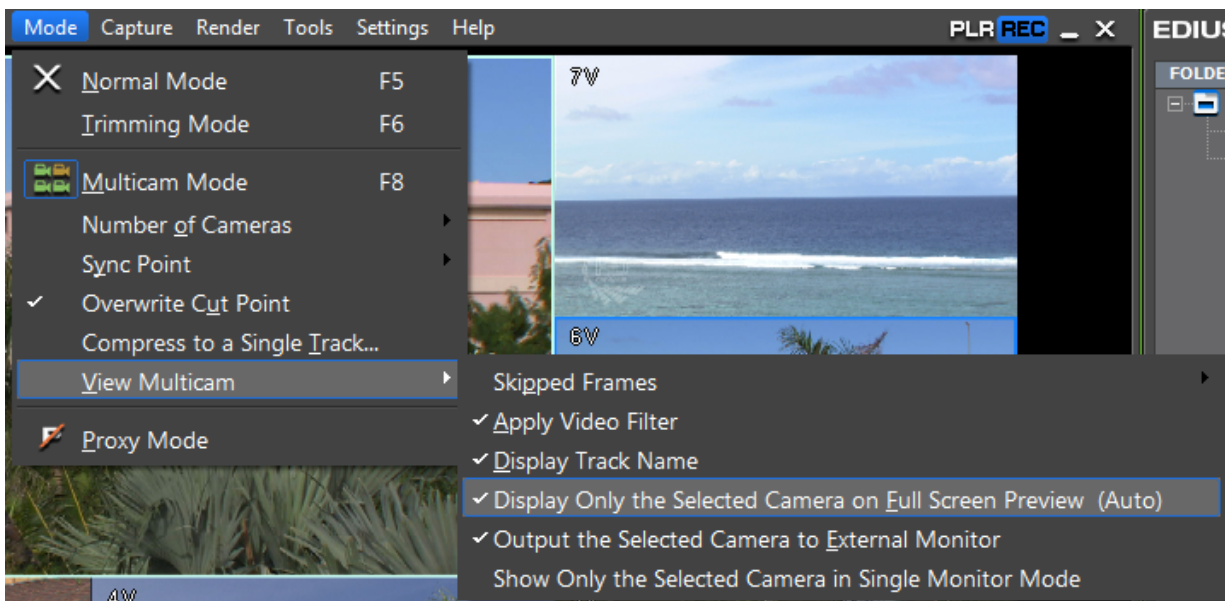
Figure 741. Four Cameras in Multicam with External Master Monitor



Full Screen Preview

To set the external display type for a full screen preview (double-click the Preview window to make it full screen) select **Mode > View Multicam > Display Only the Selected Camera on Full Screen Preview (Auto)** from the Preview window menu bar as illustrated in **Figure 742**.

Figure 742. Select Multicam Full Screen Preview Mode



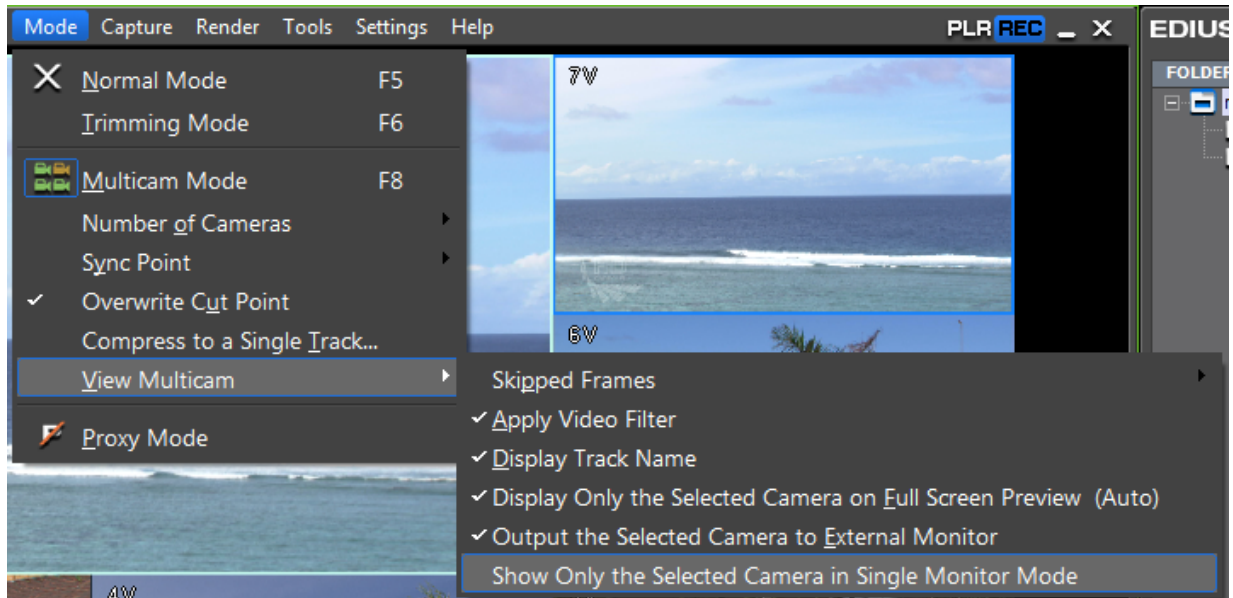
Note This selection is a toggle function. If the check mark appears by the option, only the enabled clip on the track assigned to the selected camera is output to full screen preview on the EDIUS computer monitor. If the check mark is not present, the split display of all cameras is output to the full screen preview.

Single Mode/Dual Mode

In single mode, the Preview window may be set to display only the selected camera or all cameras by selecting Mode>View Multicam>Show Only the Selected Camera in Single Monitor Mode from the Preview window menu bar. See [Figure 743](#).

Note This setting is greyed out and ignored in dual display mode.

Figure 743. Select Multicam Single Monitor Display Mode

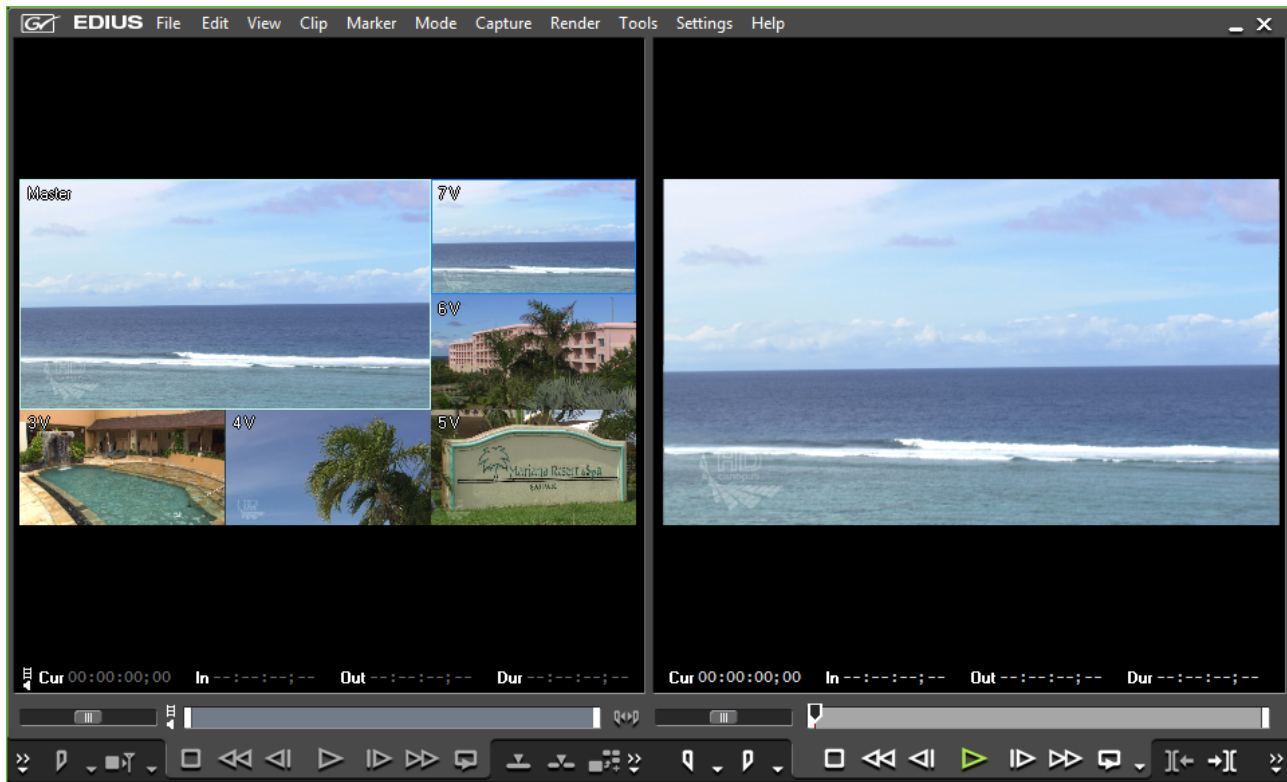


Note This selection is a toggle function. If the check mark appears by the option, only the enabled clip on the track assigned to the selected camera is output to the single mode Preview window. If the check mark is not present, the split display of all cameras is output to the single mode Preview window.

If the Preview window is set to the Player by, for example, clicking on the **PLR** button in the upper right corner of the Preview window, Multicam mode is cancelled.

In dual mode, the Preview window shows the track cameras on the left side and the master monitor on the right as illustrated in [Figure 744](#).

Figure 744. Dual Mode Multicam Display



The following rules apply when in multicam dual display mode:

- Player buttons, shortcut keys and menus are disabled including those that affect the Asset Bin, edit functions and timecode displays.
- Buttons, shortcut keys and menu items (such as input buttons, [TAB] key, etc. remain active.
- When the [TAB] key is pressed or an operation that mounts a clip in the Player is performed (such as dragging and dropping a clip the left side split window), the Player becomes active and Multicam mode is cancelled.

Show Only Selected Camera

To display only the selected camera in a single monitor, do one of the following:

- Select Mode>View Multicam>Show Only the Selected Camera in Single Monitor Mode from the Preview window menu bar.
- Click the list button [▽] on the **Multicam** button and select Show only Selected Camera from the menu.

Changing the Assigned Camera

When a clip is placed on the Timeline in multicam mode, it is automatically assigned a camera number based on the V or VA track in which the clip is placed. These Camera mappings may be changed while editing.

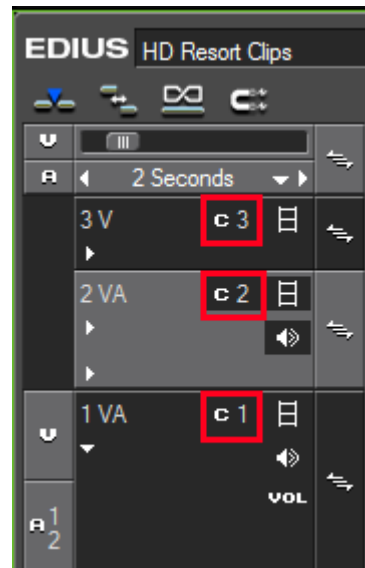
Note A track is not displayed in multicam mode when no camera is assigned to that track.

To change the camera mapping assignment for a particular track, do the following:

1. Click the **Camera mapping** indicator on the track panel of the V or VA track for which you wish to change the camera assignment. See [Figure 745](#).

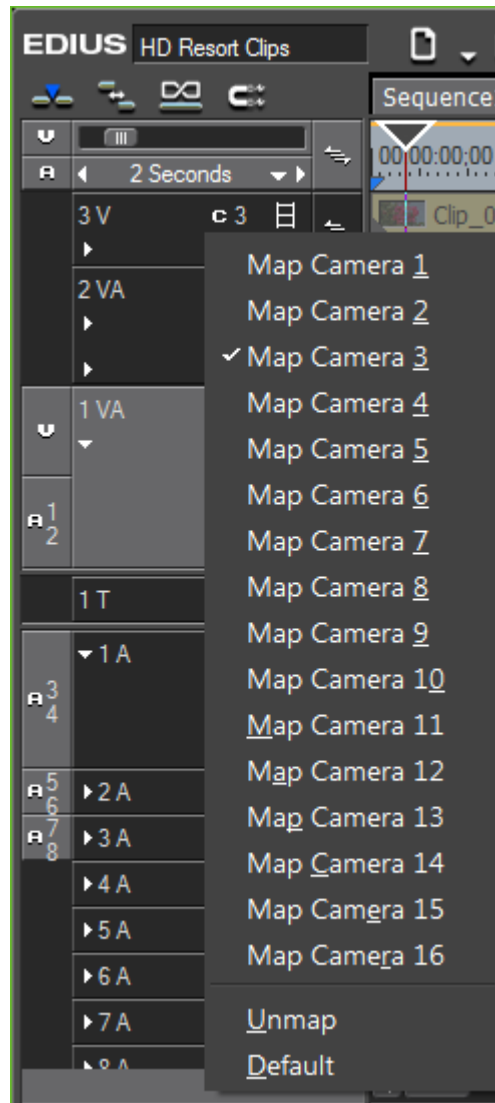
Note The **Camera mapping** indicator is only displayed when in multicam mode.

Figure 745. Track Panel Camera Mapping Indicator



2. From the menu, select the camera to be assigned to the selected track as illustrated in [Figure 746](#).

Figure 746. Track Panel Camera Mapping Menu



Other Menu Options:

- Select Unmap to release the camera assignment for the selected track.
- Select Default to remap all camera assignments to the default order based on the number of the V or VA track.

Related Operations:

The track name in the upper left corner of each camera monitor display in the multicam window can be hidden by doing one of the following:

- Select Mode>View Multicam>Display Track Name from the Preview window menu bar.

Note This is a toggle function. If the check mark appears by the option, the track name display is on. If the check mark does not appear by the option, the track name is not displayed.

- Click the list button [▽] on the **Multicam** button and select Display Track Name from the menu.

Note This is a toggle function. If the check mark appears by the option, the track name display is on. If the check mark does not appear by the option, the track name is not displayed.

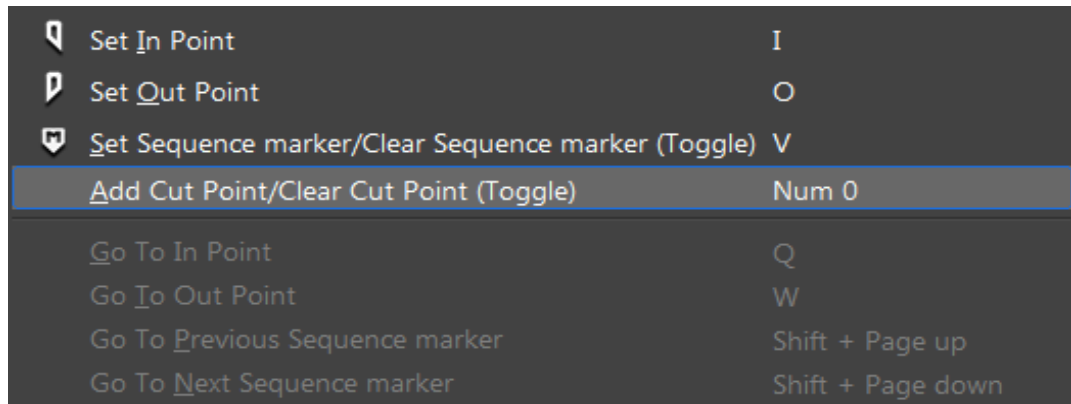
Setting Camera Switch Points

A camera switch point is a trigger which causes a switch in the multicam camera display.

To set a camera switch point, do the following:

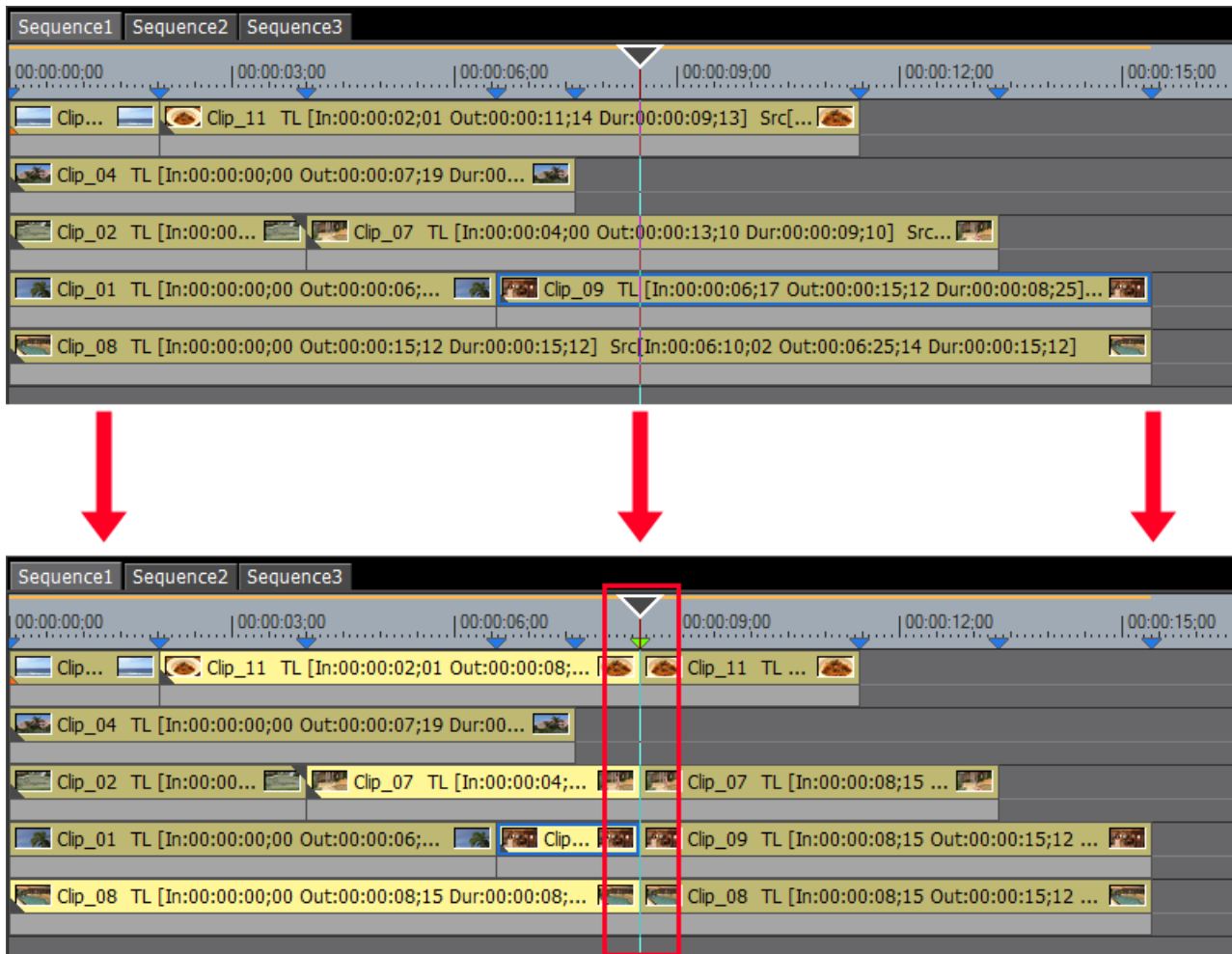
1. Position the Timeline cursor at the point at which you wish to set a switch point.
2. Right-click the time scale and select Add Cut Point/Clear Cut Point (Toggle) from the menu as shown in [Figure 747](#).

Figure 747. Time Scale Menu - Add Cut Point/Clear Cut Point



A camera switch point is set at the cursor location and a cut point is added to the clips on the switch point as illustrated in [Figure 748](#)

Figure 748. Cut/Switch Point Added to Tracks



Alternative Methods:

- Double-click on the time scale to set a camera switch point.
- Double-click a video in a camera monitor in the Recorder multicam display. A switch point is added at the current cursor location.

Note These operations are also available during clip playback.

Switching the Selected Camera

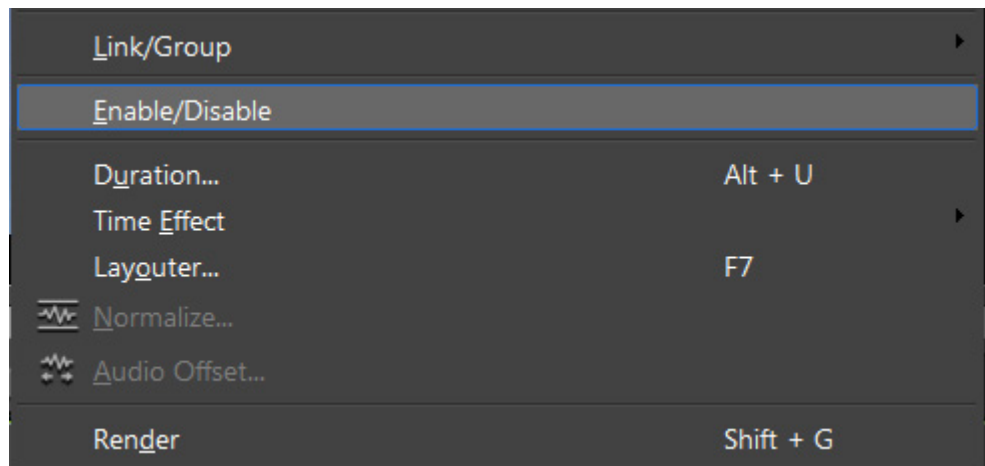
At each switch point, one of the cameras will be active and the clip on the track mapped to that camera is displayed in the Master monitor and will be the active clip. If no clips are disabled at a particular switch point, the camera assigned to the highest numbered track (topmost track containing an enabled clip) will be the active camera.

Manually Disable Clips

Clips can be manually disabled by right clicking on the clips and selecting Enable/Disable from the menu (see [Figure 749](#)); however, the most convenient method for selecting the active camera at each switch point is to follow the procedure outlined in [Designate Camera Switching Order on page 665](#).

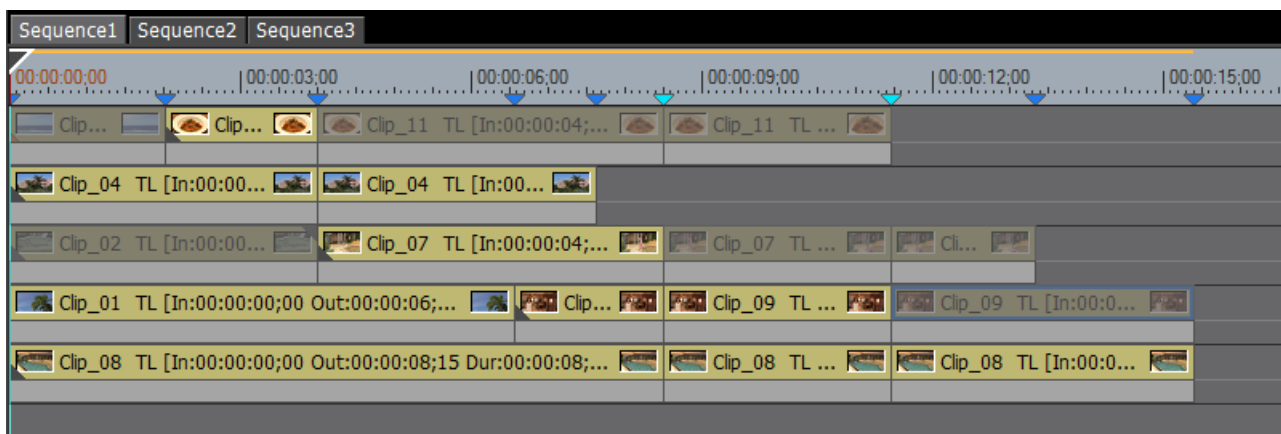
The active camera may also be set during playback. See [Setting Camera Switch Point During Playback on page 668](#) for more information.

Figure 749. Timeline Enable/Disable Clip



Disabled clips are dimmed on the Timeline as illustrated in [Figure 750](#).

Figure 750. Disabled Clips in Multicam Mode



In the example depicted in [Figure 750](#), the five tracks are numbered (from the top) 7V, 6V, 5V, 4V and 3V. The cameras assigned to these tracks are 5, 4, 3, 2 and 1 respectively.

If nothing changes on this timeline, the camera switch order as determined by the location of enabled and disabled clips would be as follows:

Switch Point 1 (Beginning of Timeline)

- Camera 4 clip on the 6V track since the clip assigned to Camera 5 on the 7V track above it is disabled.

Switch Point 2

- Camera 5 clip on the 7V track since it is enabled and is on the topmost track. Other enabled clips are ignored.

Switch Point 3

- Camera 4 clip on the 6V track since the clip assigned to Camera 5 on the 7V track above it is disabled.

Switch Point 4

- No switch; Camera 4 clip on track 6V continues to play as it is on a higher numbered track than other clips enabled at this switch point.

Switch Point 5

- Camera 3 clip on the 5V track since the clip on the 7V track is disabled and the clip on the 6V track ends.

Switch Point 6

- Camera 2 clip on the 4V track as the clips on Tracks 7V and 5V are disabled and there is no clip at this switch point on the 6V track.

Switch Point 7

- Camera 1 clip on the 3V track as there are no clips at this switch point on the 7V and 6V tracks and the clips in 5V and 4V are disabled.

Switch Point 8

- Camera 1 clip on the 3V track continues to play as there are no clips at this switch point on the 7V and 6V tracks and the clips in 5V and 4V are disabled.

Switch Point 9 (End of Sequence)

- Playback ends.

Designate Camera Switching Order

To switch the camera displayed in the Master view at a particular switch point, do the following:

1. With playback stopped, move the Timeline cursor to the clip to which you wish to switch at a particular switch point.

Note The Timeline cursor can be at any position in the clip and does not need to be positioned at the switch point.

2. Move the mouse cursor to the track camera window in the multicam display which contains the clip to which you wish to switch as illustrated in [Figure 751](#).

Figure 751. Select a Camera for a Switch Point



3. Click in the track camera display window to designate the clip in the track camera window the one to which to switch at the switch point.

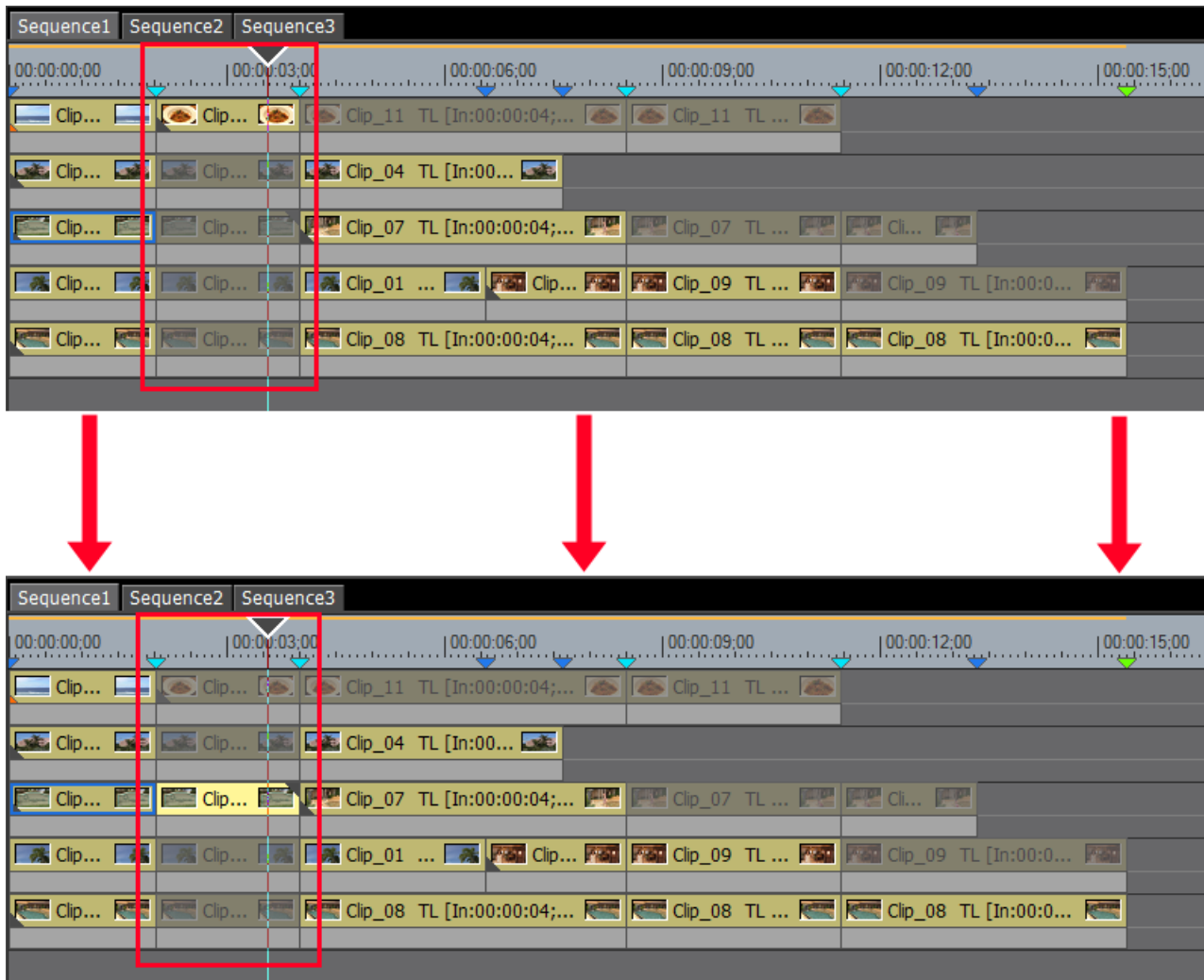
The clip on the track assigned to that track camera is displayed in the Master monitor if a Master monitor exists in the current multicam display mode.

Note A double-click in a track camera display window creates a switch point at the Timeline cursor location and switches the assigned camera at that switch point.

The clip from the selected camera is enabled and the clips from the other cameras at that switch point are disabled as illustrated in [Figure 752](#). In this example, the camera is switched from Camera 5 to Camera 3 at the second switch point.

Note When the Timeline cursor is between switch points, the designated camera is switched at the switch point before the Timeline cursor position.

Figure 752. Switch from Camera Three to Camera 1



Alternative Method:

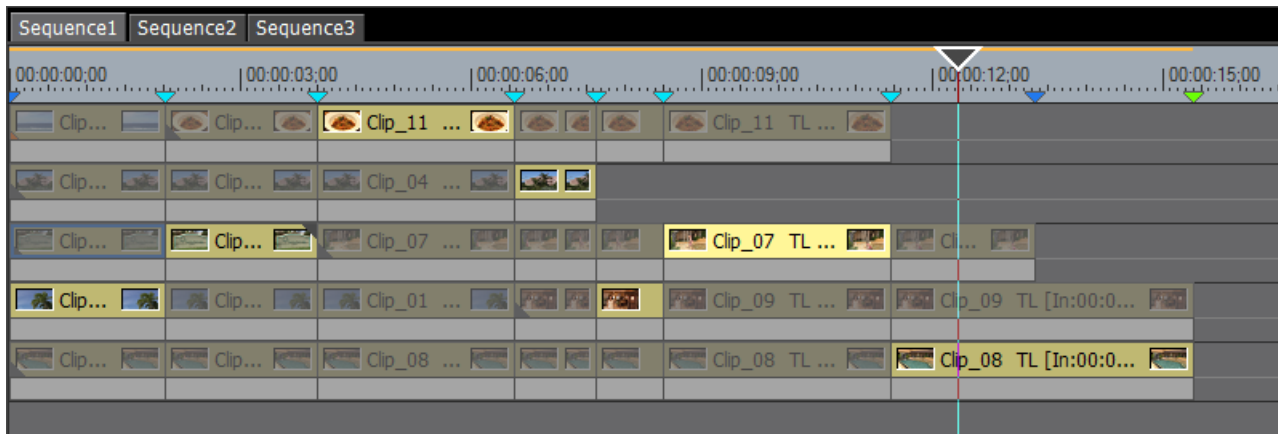
The number keys on the numeric keypad may also be used to switch cameras. Press the numeric keypad key combination corresponding to the camera to which you wish to switch. See [Table 10](#).

Table 10. Camera/Switch Point Keyboard Shortcuts

Numeric Keypad Shortcut	Function
[0]	Add or remove (toggle) a cut/switch point without changing camera
[1]	Switch to Camera 1
[2]	Switch to Camera 2
[3]	Switch to Camera 3
[4]	Switch to Camera 4
[5]	Switch to Camera 5
[6]	Switch to Camera 6
[7]	Switch to Camera 7
[8]	Switch to Camera 8
[9]	Switch to Camera 9
[ALT]+[0]	Switch to Camera 10
[ALT]+[1]	Switch to Camera 11
[ALT]+[2]	Switch to Camera 12
[ALT]+[3]	Switch to Camera 13
[ALT]+[4]	Switch to Camera 14
[ALT]+[5]	Switch to Camera 15
[ALT]+[6]	Switch to Camera 16
[CTRL]+[1]	Add a switch point at the Timeline cursor location and switch to Camera 1
[CTRL]+[2]	Add a switch point at the Timeline cursor location and switch to Camera 2
[CTRL]+[3]	Add a switch point at the Timeline cursor location and switch to Camera 3
[CTRL]+[4]	Add a switch point at the Timeline cursor location and switch to Camera 4
[CTRL]+[5]	Add a switch point at the Timeline cursor location and switch to Camera 5
[CTRL]+[6]	Add a switch point at the Timeline cursor location and switch to Camera 6
[CTRL]+[7]	Add a switch point at the Timeline cursor location and switch to Camera 7
[CTRL]+[8]	Add a switch point at the Timeline cursor location and switch to Camera 8
[CTRL]+[9]	Add a switch point at the Timeline cursor location and switch to Camera 9
[CTRL]+[ALT]+[0]	Add a switch point at the Timeline cursor location and switch to Camera 10
[CTRL]+[ALT]+[1]	Add a switch point at the Timeline cursor location and switch to Camera 11
[CTRL]+[ALT]+[2]	Add a switch point at the Timeline cursor location and switch to Camera 12
[CTRL]+[ALT]+[3]	Add a switch point at the Timeline cursor location and switch to Camera 13
[CTRL]+[ALT]+[4]	Add a switch point at the Timeline cursor location and switch to Camera 14
[CTRL]+[ALT]+[5]	Add a switch point at the Timeline cursor location and switch to Camera 15
[CTRL]+[ALT]+[6]	Add a switch point at the Timeline cursor location and switch to Camera 16

Using any of the above methods, may result in a Timeline display similar to that shown in [Figure 753](#) in which the camera switch order is Camera 2, Camera 3, Camera 5, Camera 4, Camera 2, Camera 3, Camera 1.

Figure 753. Camera Switch Order Set



Switch Point Summary:

- Clips that are disabled are displayed as dimmed clips. The disabled clips are not displayed in the Master monitor at the camera switch point.
- A clip is enabled by switching to the selected camera for the track on which the clip is displayed.
- Automatic enabling or disabling of a clip when a cut/switch point is added is dependent upon the status of the clips before it on the same track.
- If there are multiple enabled clips at the same switch point, the clip on the highest numbered track has the priority and will be displayed in the Master monitor.

Setting Camera Switch Point During Playback

Camera switch points can also be set during clip playback. To set a switch point during playback, execute the following steps:

1. Move the Timeline cursor to the position at which you wish to begin playback.
2. Click the **Play** button in the Recorder.

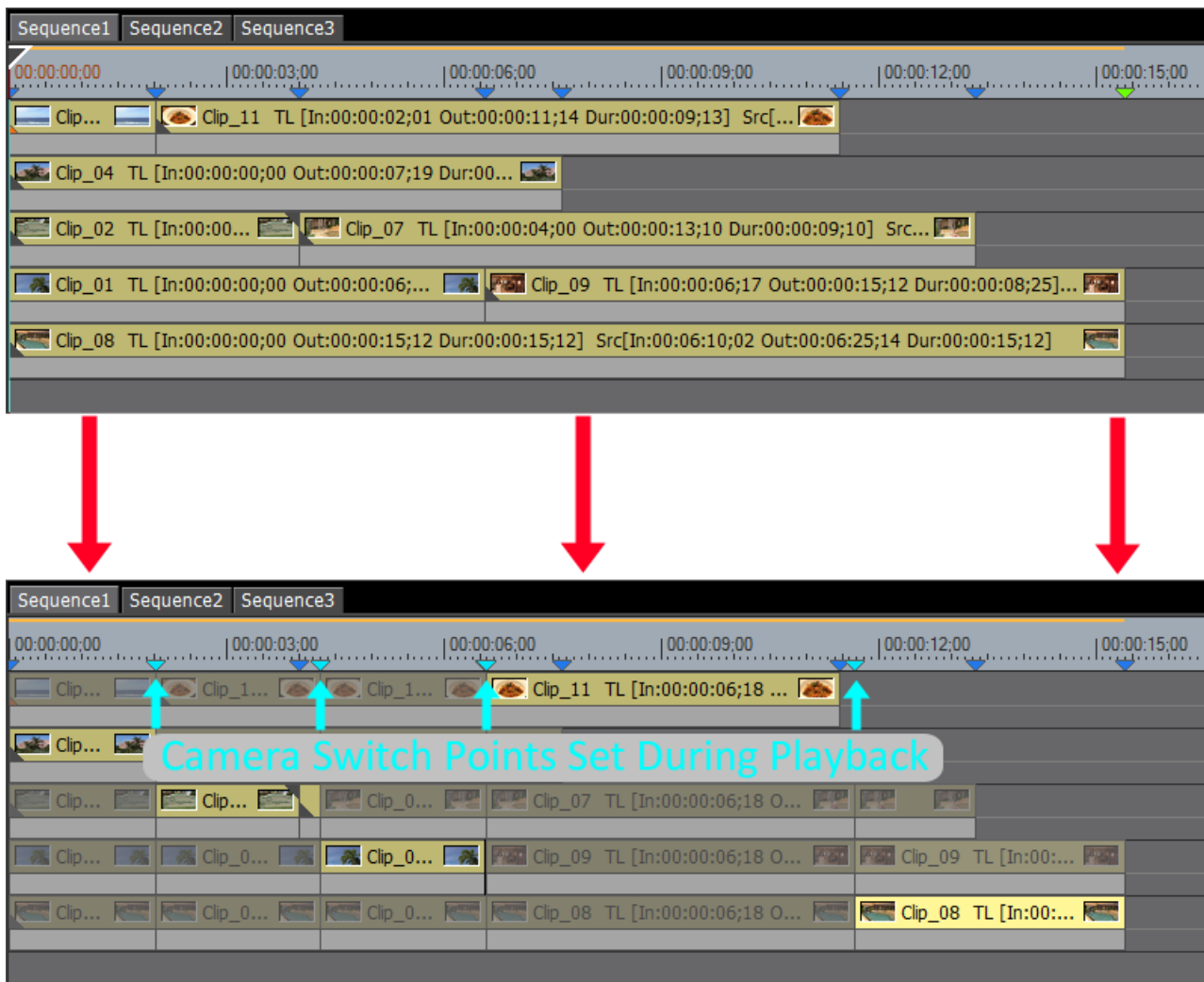
Figure 754. Multicam Display with Three Cameras



3. Click a video from the camera of each track in the multicam display in the Recorder at the point at which you wish to switch the selected camera.

The camera switch point is set at the Timeline cursor position at the time the track camera was clicked. When playback stops, a cut point is added to the clip at each camera switch point. See [Figure 755](#) for an example.

Figure 755. Switch Points Added During Playback



In the example above, playback of this sequence from beginning to end would result in the following track cameras displayed in the Master monitor as defined by the switch points (5 is the top track camera and 1 is the bottom track camera): Camera 4, Camera 3, Camera 2, Camera 5, Camera 1.

Related Operations:

- By default, any existing camera switch/cut points between the first added switch point and the end of playback are overwritten and deleted. Only the switch/cut points added during playback remain.
- To prevent overwriting existing switch points, do one of the following before beginning playback and setting new switch points:
 - Select Mode>Overwrite Cut Point from the Preview window menu bar.

Note This is a toggle function. If the check mark appears by the option, Overwrite Cut Point is on. If the check mark does not appear by the option, Overwriting of existing cut points is off.

- Click the list button [▽] on the **Multicam** button and select Overwrite Cut Point from the menu.

Note This is a toggle function. If the check mark appears by the option, Overwrite Cut Point is on. If the check mark does not appear by the option, Overwriting of existing cut points is off,

- Any video filters which are usually applied to clips may be disabled by one of the following methods:
 - Select Mode>View Multicam>Apply Video Filter from the Preview window menu bar.

Note This is a toggle function. If the check mark appears by the option, Apply Video Filter is on. If the check mark does not appear by the option, Apply Video Filter is off

- Click the list button [▽] on the **Multicam** button and select Apply Video Filter from the menu.

Note This is a toggle function. If the check mark appears by the option, Apply Video Filter is on. If the check mark does not appear by the option, Apply Video Filter is off.

Moving Camera Switch Points

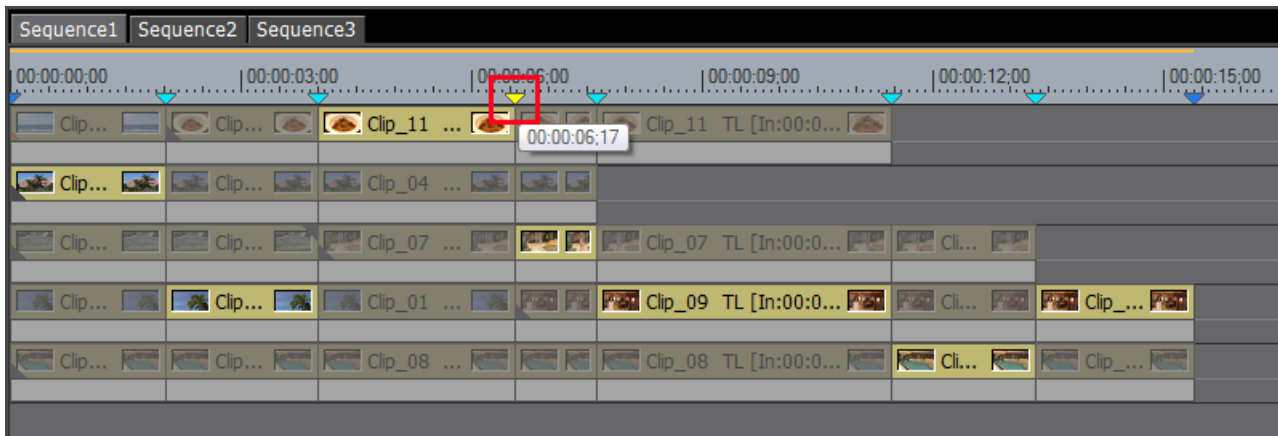
Once set, camera switch points may be moved to a new Timeline location.

To move a camera switch point, click and drag the desired switch point to a new location on the Timeline.

As illustrated in [Figure 756](#), a selected switch point turns yellow. While dragging the switch point indicator, the images in the camera monitor display change to show the effect of moving the switch point and to facilitate precise positioning.

Note If you move a switch point to a new location that is before or after an existing switch point, that skipped switch point is deleted.

Figure 756. Select and Move a Camera Switch Point

**Alternative Method:**

1. Click on the switch point you wish to change.
2. Position the Timeline cursor near the switch point to be changed.
3. Place the mouse cursor in the recorder and rotate the mouse wheel while holding down the **[SHIFT]** key.
4. Release the **[SHIFT]** key when the switch point is at the desired location.

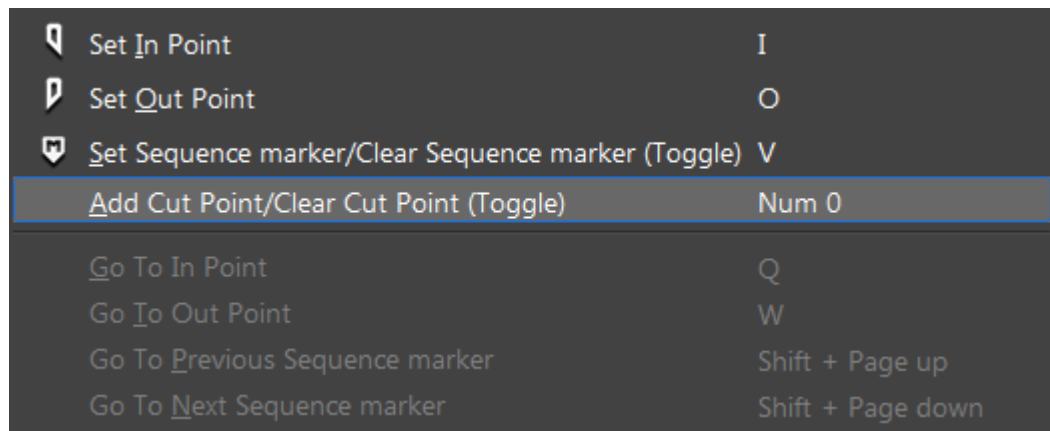
Note Moving a switch point that is set at the Out point (end) of a clip trims the clip.

Deleting Camera Switch Points

To delete a camera switch point, follow these steps:

1. Position the Timeline cursor at the switch point to be deleted.
2. Right-click the time scale and select Add Cut Point/Clear Cut Point (Toggle) from the menu as shown in [Figure 757](#).

Figure 757. Time Scale Menu - Add Cut Point/Clear Cut Point



The camera switch point is deleted. Any clips that were cut at that switch point location are merged.

Note If a clip was divided by a cut point that is removed and part of the clip was disabled, the enable/disable setting of the merged clip will be same as the setting for the first portion of the previously divided clip.

Alternative Methods:

- Right-click the camera switch point to be deleted and select Delete Cut Point from the menu.
- Double-click the camera switch point to be deleted.
- Press the [0] (Zero) key on the numeric keypad only. The zero on the number keys is not supported for this function.

Note A camera switch point that is set as the In (beginning) or Out (end) point of a clip with no margin cannot be deleted.

Related Operations:

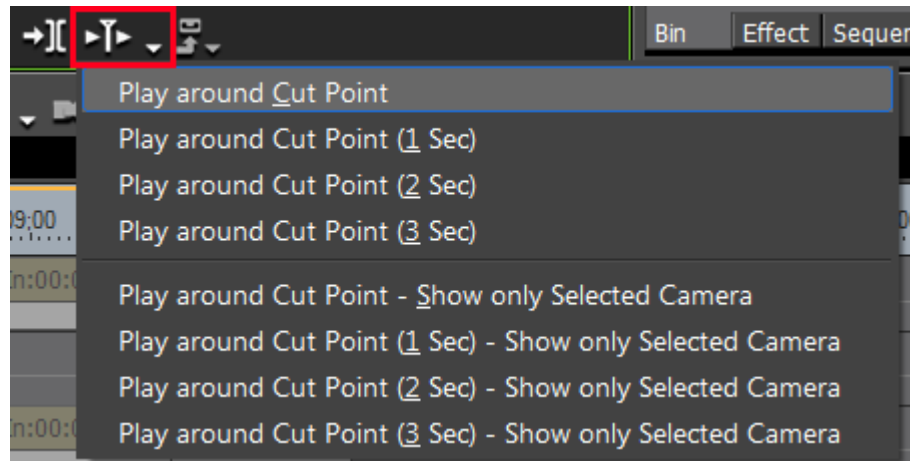
- Right-click the time scale and select Delete All Cut Points to delete all camera switch points.
- Right-click the time scale and select Delete Cut Points between In/Out to delete all camera switch points between the Timeline In and Out points.

Playback Around the Camera Switch Point

To confirm a camera switch point, you may play the area around the switch point using various methods.

To playback the Timeline area around the switch point, Click the list button [▽] on the **Play the cursor area** button and select the desired playback method from the menu as shown in [Figure 758](#) and explained below.

Figure 758. Play the Cursor Area Menu



Play Around Cut Point

Play the area around (approximately three seconds before and three seconds after) the camera switch point which is before and nearest to the current Timeline cursor position.

Play Around Cut Point - 1 Sec

Play the clip for 1 second before and 1 second after the cut point before and nearest to the current Timeline cursor position.

Play Around Cut Point - 2 Sec

Play the clip for 2 seconds before and 2 seconds after the cut point before and nearest to the current Timeline cursor position.

Play Around Cut Point - 3 Sec

Play the clip for 3 seconds before and 3 seconds after the cut point before and nearest to the current Timeline cursor position.

Play Around Cut Point (Show Only Selected Camera)

Displays only the video from the selected camera while playing the area around (approximately three seconds before and three seconds after) the camera switch point which is before and nearest to the current Timeline cursor position.

Play Around Cut Point (Show Only Selected Camera) - 1 Sec

Displays only the video from the selected camera while playing the area 1 second before and 1 second after the camera switch point which is before and nearest to the current Timeline cursor position.

Play Around Cut Point (Show Only Selected Camera) - 2 Sec

Displays only the video from the selected camera while playing the area 2 seconds before and 2 seconds after the camera switch point which is before and nearest to the current Timeline cursor position.

Play Around Cut Point (Show Only Selected Camera) - 3 Sec

Displays only the video from the selected camera while playing the area 3 seconds before and 3 seconds after the camera switch point which is before and nearest to the current Timeline cursor position.

The area around the camera switch points play repeatedly until stopped.

Note If playback is unable to keep up with the display in multicam mode, you can set a number of frames to be skipped, if needed, by selecting Mode>View Multicam>Skipped Frames>{number of frames to skip} on the Preview window menu bar. This setting may also be defined in Playback Settings. For more information, see [Playback Settings on page 83](#).

3. Click the **Stop** button in the Recorder to stop playback of the area around the switch point.

Note Camera switch points must already be set before using these playback options. Switch points cannot be defined during playback in this manner. To define switch points during playback, see [Setting Camera Switch Point During Playback on page 668](#).

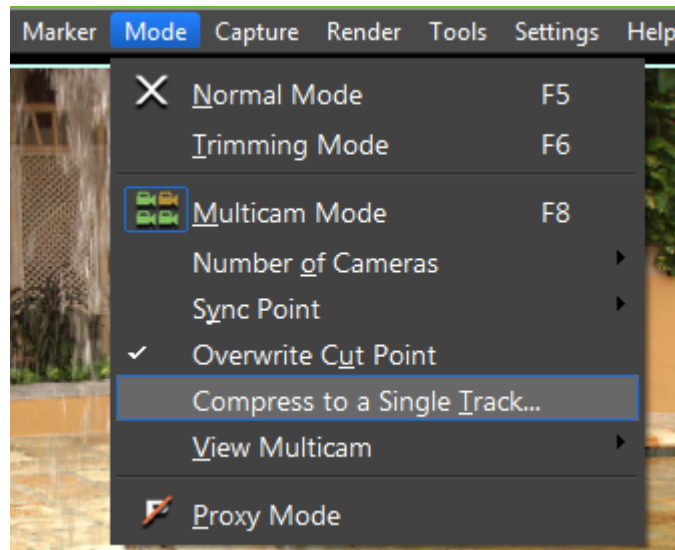
Copy Selected Clips to Track

Enabled clips may be extracted from multiple tracks and copied to one specific track. To copy enabled clips to a single track, do the following:

1. Select Mode>Compress to a Single Track... from the Preview window menu bar. See [Figure 759](#).

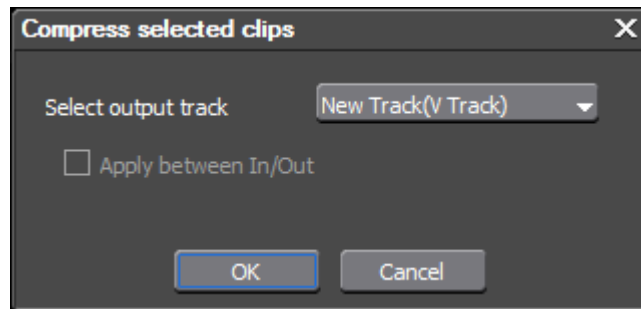
Note An alternative method is to Click the list button [▽] on the **Multicam** button (if it exists on the Timeline) and select Compress to a Single Track from the menu.

Figure 759. Mode Menu - Compress to a Single Track



The Compress Selected Clips dialog shown in [Figure 760](#) appears.

Figure 760. Compress Selected Clips Dialog



2. From the Select Output Track drop-down list, select the track to which to copy the enabled clips.

Note You can select an existing V or VA track without an assigned camera or a new V or VA track.

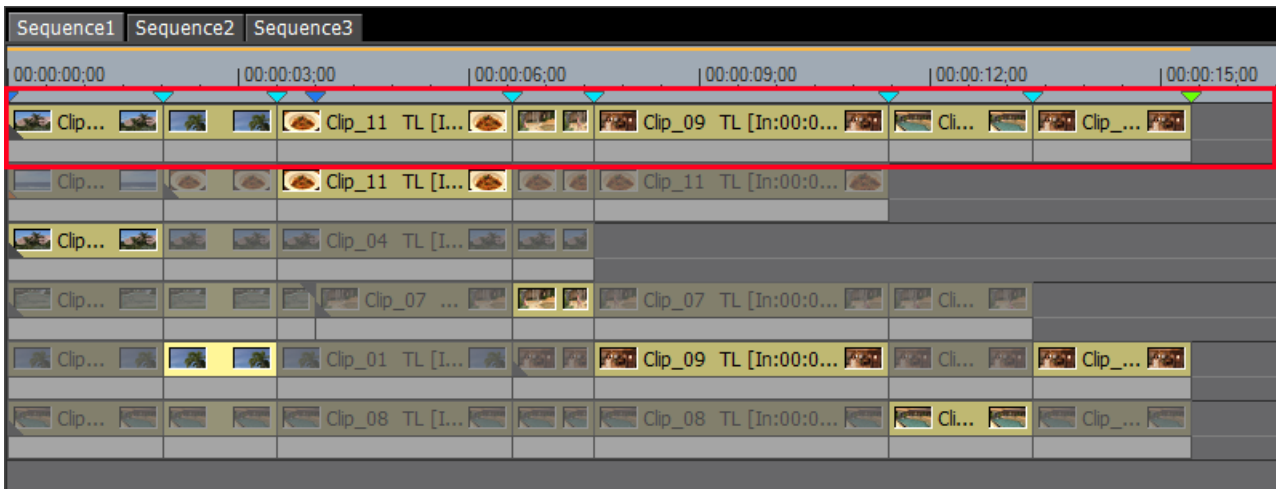
3. Select the Apply between In/Out option if you only want clips between the Timeline In and Out points to be copied to the specified track.

4. Click the **OK** button.

Selected clips are copied to the specified track as illustrated in [Figure 761](#).

Note If other clips have already been placed on the destination track, an alert message appears. Click the **OK** button to continue copying enabled clips to the specified track.

Figure 761. Enabled Clips Copied to a Single Track



Note If multiple enabled clips are placed between camera switch points, the priority is given to the clip on the highest numbered track.

Clip Trimming in Multicam Mode

The following conditions apply when trimming clips in Multicam Mode:

- Slide trimming mode is the only trimming mode allowed while in Multicam mode (see [Slide Trim on page 567](#) for more information on this trimming mode).
- Edit points are selected for Slide Trimming Mode only.
- When one of multiple cut points in the same clip is clicked, the edit points for that cut point are simultaneously selected and the corresponding track(s) are also selected.

Undo/Redo Operations

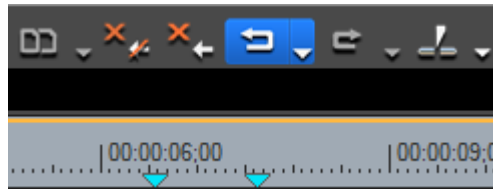
Undo/redo operations are described in this section.

Undo an Operation

To undo a previously-performed operation and return to the prior state, do any of the following:

- Click the **Undo** button (highlighted in blue in [Figure 762](#)) on the Timeline.

Figure 762. Timeline Undo Button



- Click the list button [▽] on the **Undo** button and select a specific operation to undo from the menu.

Note The number of undo operations is not limited. However, if memory is low, undo histories may be deleted beginning with the oldest.

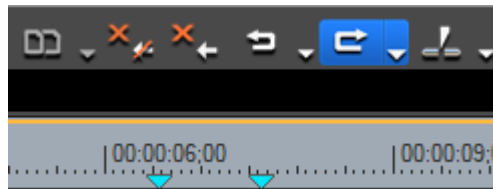
- Select Edit>Undo from the Preview window menu bar.
- Press the [CTRL]+[Z] keys on the keyboard.

Redo a Cancelled Operation

To redo a previously-cancelled operation and return to the prior state, do any of the following:

- Click the **Redo** button (highlighted in blue in [Figure 762](#)) on the Timeline.

Figure 763. Timeline Redo Button



- Click the list button [▽] on the **Redo** button and select a specific cancelled operation to redo from the menu.
- Select Edit>Redo from the Preview window menu bar.
- Press the [CTRL]+[Y] or [SHIFT]+[CTRL]+[Z] keys on the keyboard.

Effects and Titles

Effects are project elements such as transitions, audio cross fades and video and audio filters.

Titles are text that appears on the video.

Effects and titles are usually applied to a sequence after all editing is done on the Timeline. Once effects and titles have been applied to clips on the Timeline, additional editing may cause timing issues depending on the Timeline editing mode.

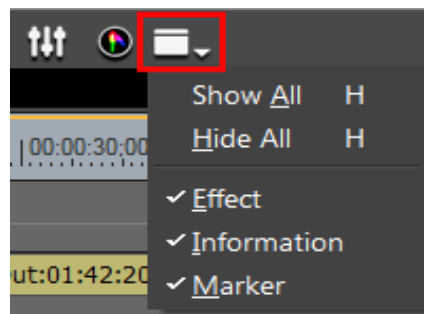
Effects

Show/Hide the Effect Palette

To show or hide (toggle functions) the Effect Palette, do one of the following:

- Click the **Toggle palette display** button on the Timeline (see [Figure 764](#)) and select Effect Palette from the menu.

Figure 764. Toggle Palette Display Button Menu - Effect Palette



- Select View>Palette>Effect on the Preview window menu bar.
- Select View>Palette> Show All on the Preview window menu bar.

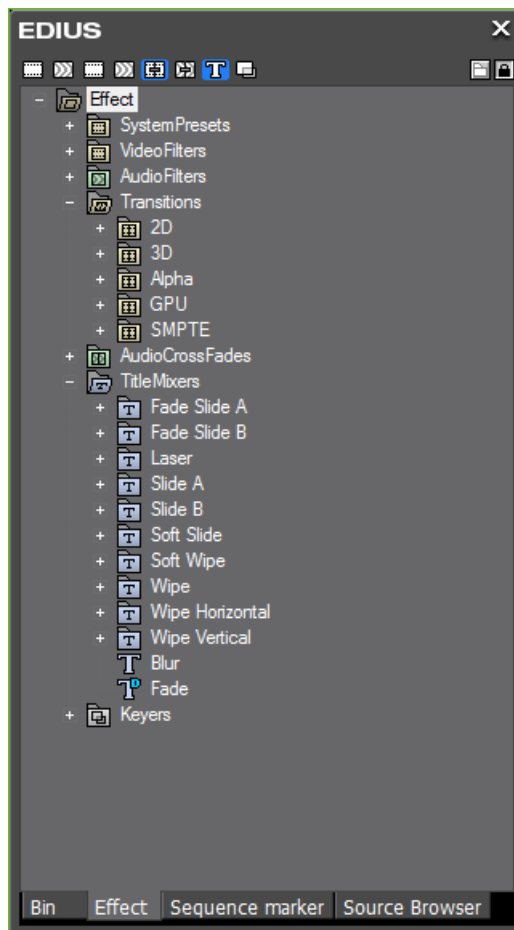
Note This function simultaneously shows or hides the Effect, Information and Sequence Marker palettes. For more information on the Information Palette, see [Information Palette on page 832](#). For more information on the Marker Palette, see [Sequence Marker Palette on page 592](#).

- Press the [H] key on the keyboard to show or hide all palettes.
- Select View>Palette> Hide All from the Preview window menu bar to hide the Information, Effect and Sequence Marker palettes.

Effect Palette

Effects are applied through the Effect Palette. [Figure 765](#) shows the Effect Palette with some of the effect folders expanded.

Figure 765. Effect Palette



Expand Folder View









To expand or collapse an effect folder, click on the “+” to expand the folder or the “-” to collapse the folder.



The folder shortcut buttons (see [Figure 766](#)) may also be used to expand and collapse specific folders.

Figure 766. Effect Palette Folder Shortcuts



The Effect folders and their folder shortcut buttons are (as seen from left to right in [Figure 766](#)):

- System Presets
 -  Video Filters
 -  Audio Filters
-  Video Filters
-  Audio Filters
-  Transitions
-  Audio Cross Fades
-  Title Mixers
-  Keyers

To lock the folder view so the folder structure cannot be modified, click the **Lock/Unlock**  /  button.

Effect View Show/Hide


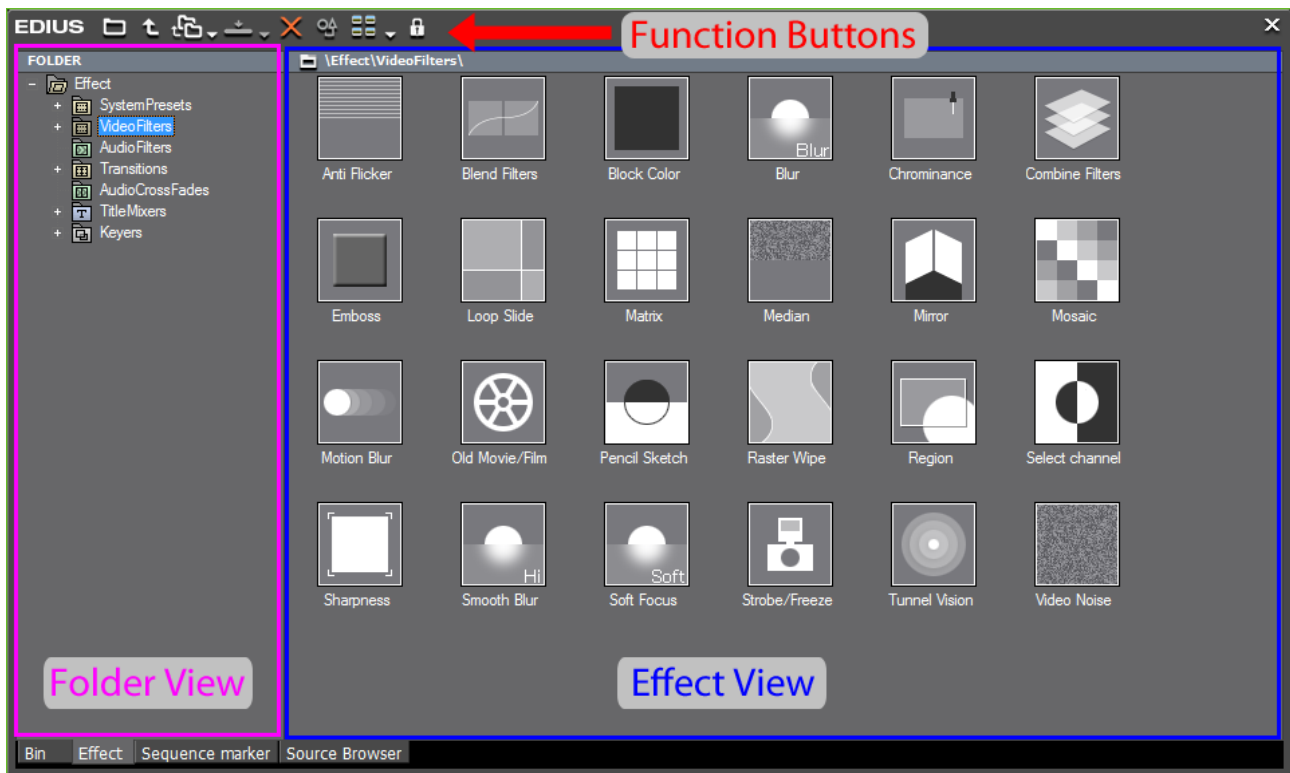
To Show/Hide effects details in a particular category click the **Show Effect View**  button (upper right) on the Effect Palette window. When Show Effect View is active, the Effect Palette shows the contents of the selected effect folder as shown in [Figure 767](#).

Figure 767. Effect Palette - Show Effect View



In the Effect View, the function buttons in Table 11 are available.

Table 11. Effect View Function Buttons

Icon	Function	Description
	Show Effect View	While in the Effect View, clicking this button hides the Effect View.
	Move up One Folder	Display and select one folder level above the currently selected folder.
	Folder Link	Add a folder link for quickly opening frequently used folders.
	Add to Timeline	Adds the selected effect to a clip on the Timeline. Clicking the list button on the Add to Timeline button allows selection of the position (IN point, OUT point or Both).
	Delete	Delete the selected User Preset Effect.
	Property	Displays the properties of the selected effect. See Effect Properties on page 684 for more information.
	View	Change the view style. Each click of the button cycles to the next view style. View styles in order of selection are Thumbnail (Large), Thumbnail (Small), Thumbnail (Tile), Detail Text (Large), Detail Text (Small) and Detail (Icon).
	Lock	Locks/Unlocks effect folders disabling/enabling folder structure modifications.

Effect Types

All EDIUS effects fit one of the following effect type definitions:

Plug-In Base Effects

These are effects that are installed with EDIUS. They cannot be deleted from the Effect Palette. Plug-In Base Effects include the following:

- VideoFilters
- AudioFilters
- Transitions
- AudioCrossFades
- TitleMixers
- Keyers

System Preset Effects

These are effects that are installed with EDIUS and customized plug-in base effects. They cannot be deleted from the Effect Palette. These effects have an S displayed on their icons. See [Figure 768](#).

Figure 768. System Preset Effect



User Preset Effects

These are effects created and saved by users. These effects can be customized base effects in which parameters are changed and multiple effects are combined. These effects have a U displayed on their icon. See [Figure 769](#).

Figure 769. User Preset Effect



Default Effects

Effects used in default settings. Only transition, audio cross fade and title mixer effects can be defined as default settings. These effects have a D displayed on their icons. [Figure 770](#).

Figure 770. Default Effect



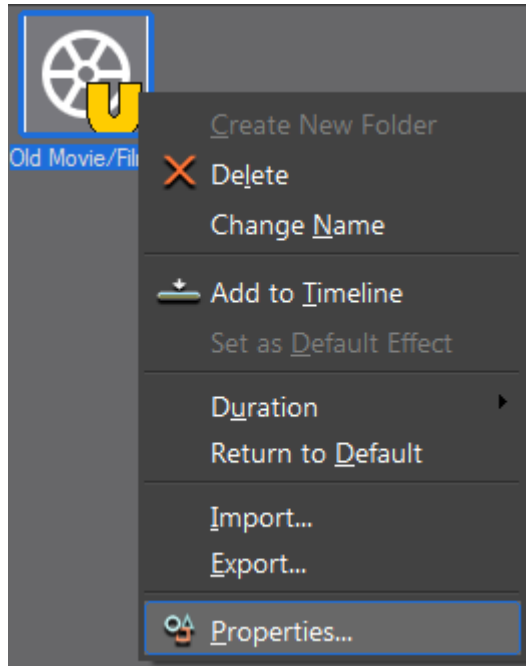
Effect Properties

To display and edit effect properties, do the following:

Note Only the properties of User Preset Effects can be edited.

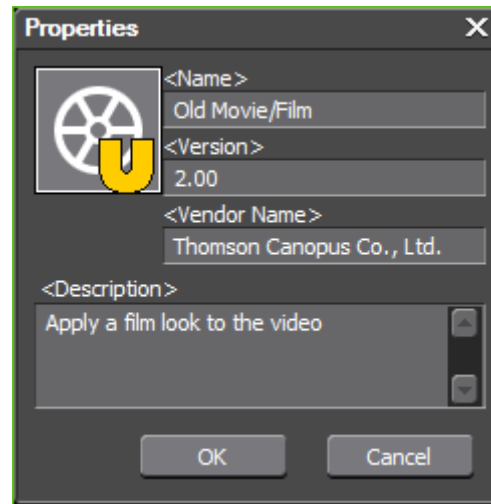
1. Select the desired effect in the Effect Palette window.
2. Right-click on the effect and select Properties from the menu as shown in [Figure 771](#).

Figure 771. Effect Menu - Properties



The Properties dialog illustrated in [Figure 772](#) appears.

Figure 772. Effect Properties Dialog



3. Edit the <Name>, <Version>, <Vendor Name> and <Description> properties as desired and click the **OK** button.

Note Only the properties of User Preset Effects can be edited

Alternative Method:

1. If not in the Effect View, click the **Show Effect View** button.
2. Click on the desired effect to select.
3. Click the **Property** button to display the effect properties.
4. Edit the properties as desired and click the **OK** button.

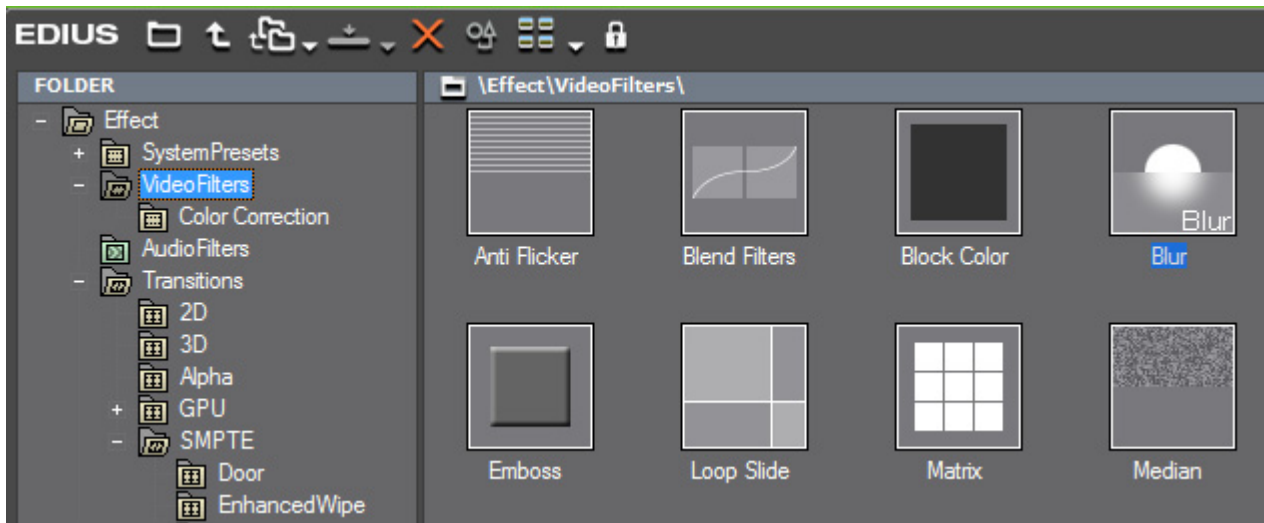
Applying Effects

Effects are applied to clips using the following methods:

Drag and Drop

1. From either the Effect folder or the Effect View, click to select the folder and desired effect. See [Figure 773](#).

Figure 773. Select Effect to Apply



2. Drag and drop the effect to the desired clip on the Timeline.

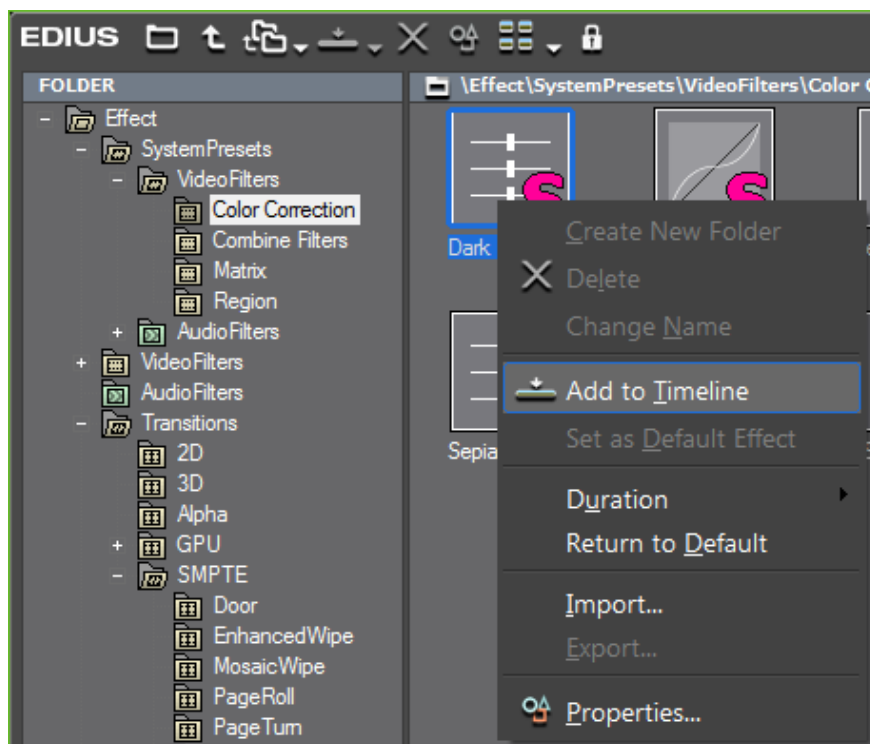
Alternative Method:

Select a clip or the mixer area of a clip and drag and drop the desired effect in the Effect Palette to the effect list of the Information Palette. See [Information Palette on page 832](#) for more information.

Right-Click Menu

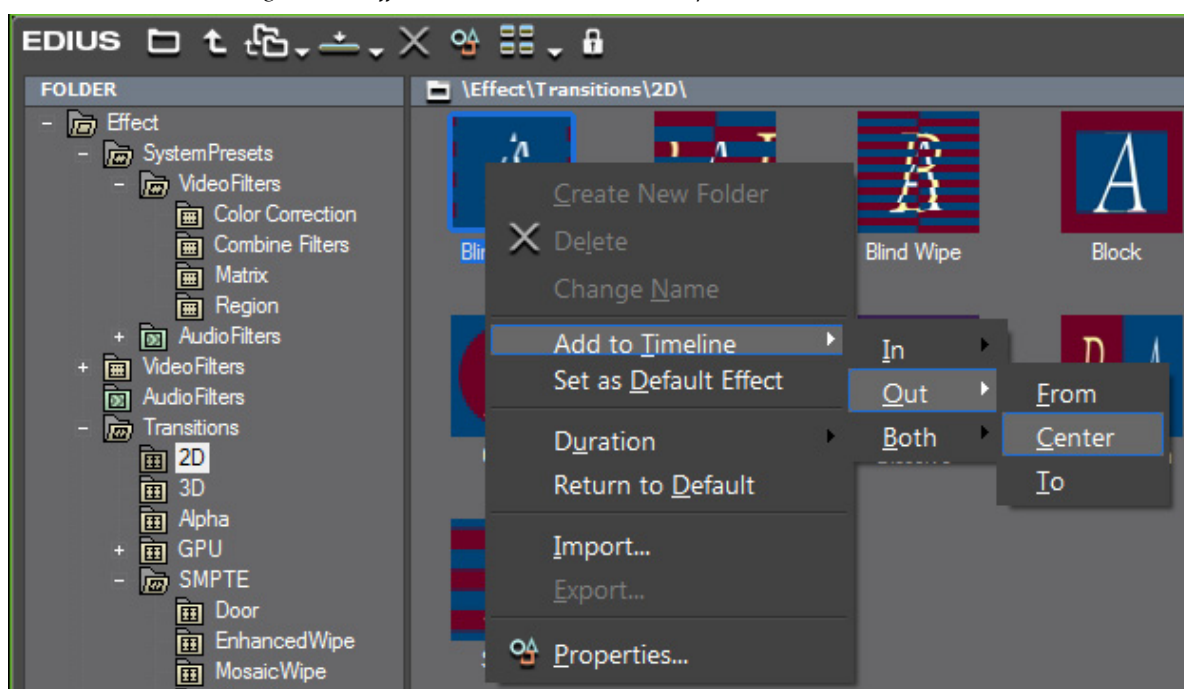
1. Select a clip on the Timeline.
2. From either the Effect folder or the Effect View, click to select the folder and desired effect. See [Figure 773](#).
3. Right-click on the effect to be applied and select Add to Timeline from the menu as illustrated in [Figure 774](#).

Figure 774. Effect Palette - Add to Timeline



Note When applying transitions or audio cross fades, you may specify In, Out or Both with either From, Center or To as the location to which to add the effect. See [Figure 775](#).

Figure 775. Effect Palette - Add to Timeline Options

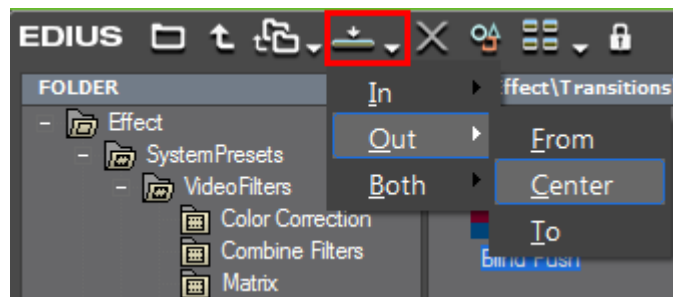


Alternative Method:

1. Select a clip on the Timeline
2. Select an effect in the Effect View of the Effect Palette.
3. Click the **Add to Timeline** button.

Note If a transition or audio cross fade is selected, click the **Add to Timeline** list button (▽) and select from the menu In, Out or Both with either From, Center or To as the location to which to add the effect. See [Figure 776](#).

Figure 776. Apply Effect Add to Timeline List Selections



Create Effect Presets

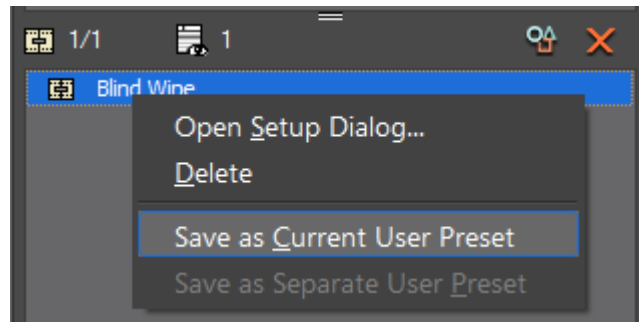
An effect preset is a user effect with a saved duration and In/Out direction. Effect presets are created using the following effect types:

- Video transitions
- Audio cross fades
- Track transitions
- Title mixers

To create an effect preset, do one of the following:

- Right-click in the Information Palette and select Save as Current User Preset from the menu as illustrated in [Figure 777](#).

Figure 777. Information Palette Save as Current User Preset



- Drag and drop the desired effect from the Information Palette to the Effect Palette.

For clip transitions or audio cross fades, the default name given to a preset effect is the effect name+[duration] as depicted in [Figure 778](#).

Figure 778. Default Clip Transition or Audio Cross Fade Preset Effect Name



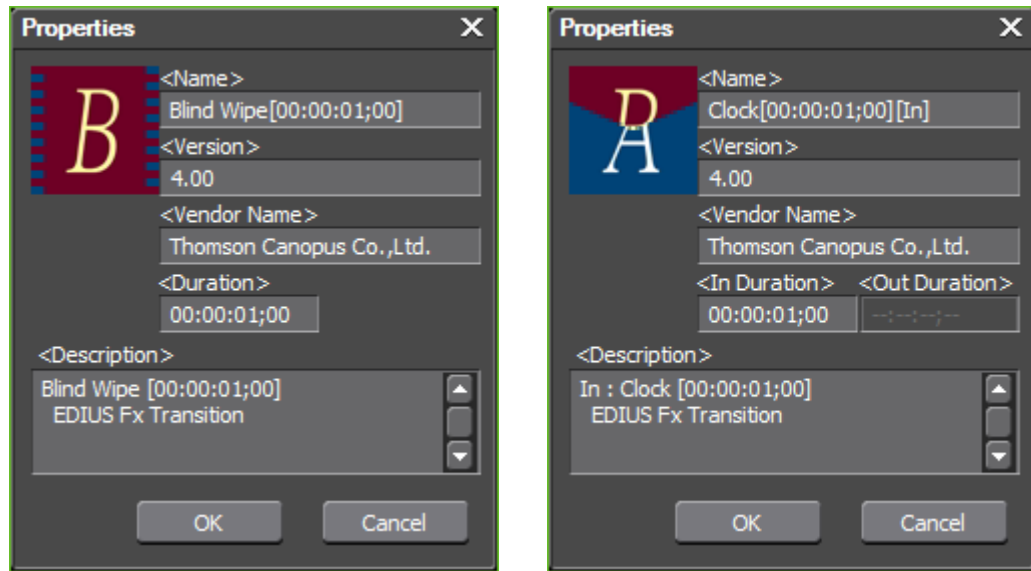
For track transitions or title mixers, the default name given to a preset effect is the effect name+[duration]+[direction] as shown in [Figure 779](#).

Figure 779. Default Track Transition or Title Mixer Preset Effect Name



The Properties dialog for effect presets will display this additional information as illustrated in [Figure 780](#).

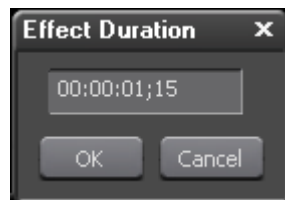
Figure 780. Preset Effect Properties



Any of the properties associated with the preset effect, including duration, may be modified in the Properties dialog.

The duration of a preset effect may also be changed by right clicking on the effect and selecting **Duration>Transition...** from the menu and entering the desired duration in the Duration dialog shown in [Figure 781](#).

Figure 781. Effect Duration Dialog



Special Considerations

- Preset effects saved as clip transition or audio cross fade effect may be applied as track transition or title mixer effects; however, no direction information is set and the effect must be applied at the In or Out point as desired.
- Preset effects saved as track transition or title mixer effects may be applied as clip transition or audio cross fade effects; however the direction (In/Out) setting will be ignored.
- When using drag and drop to replace an effect that is already applied on the Timeline, the preset effect duration is not applied.

Applying Filters to Clips

Various video and audio filters may be applied to clips. Some examples are documented in this section.

Color Correction Filters

The color correction filters adjust color tone to match the previous or next clip, adjust brightness and correct color cast and improve highlight detail loss and shadow detail loss.

The following color correction filters are available:

YUV Curve

Allows adjustment of the luminance (Y), blue color difference (U), and red color difference (V). Fine adjustments to shadows and highlights are also available in this filter.

Note The YUV Curve filter can be applied to keys, but, not the animation (if any) between keys.

See [Adjusting YUV Curve on page 692](#) for more information.

Color Balance

Provides adjustments to chroma, contrast and color tone values.

See [Adjusting Color Balance on page 706](#) for more information.

Color Wheel

Adjust the color density and color tone with the color wheel.

See [Color Wheel Adjustments on page 708](#) for more information.

3-Way Color Balance

Corrections for shadows (black balance), intermediate (grey balance) and highlights (white balance) are provided with the 3-Way Color Balance controls.

See [Three-Way Color Balance Adjustments on page 711](#) for more information.

Monotone

Video may be given a monotone look with this filter.

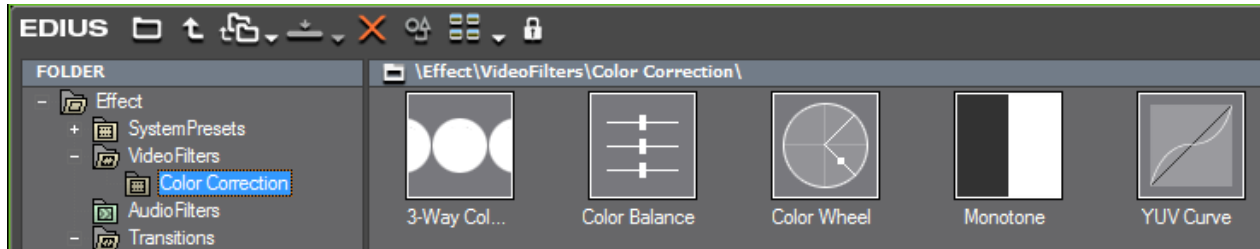
See [Monotone Filter Adjustments on page 718](#) for more information.

Applying Color Correction Filters

To apply any color correction filter and make video adjustments with the filter, do the following:

1. Select the VideoFilters folder in the Effect Palette.
2. Select the Color Correction folder to display all color correction filters as illustrated in [Figure 782](#).

Figure 782. Effect Palette VideoFilters - Color Correction



3. Drag and drop the desired filter to the desired clip on the Timeline.

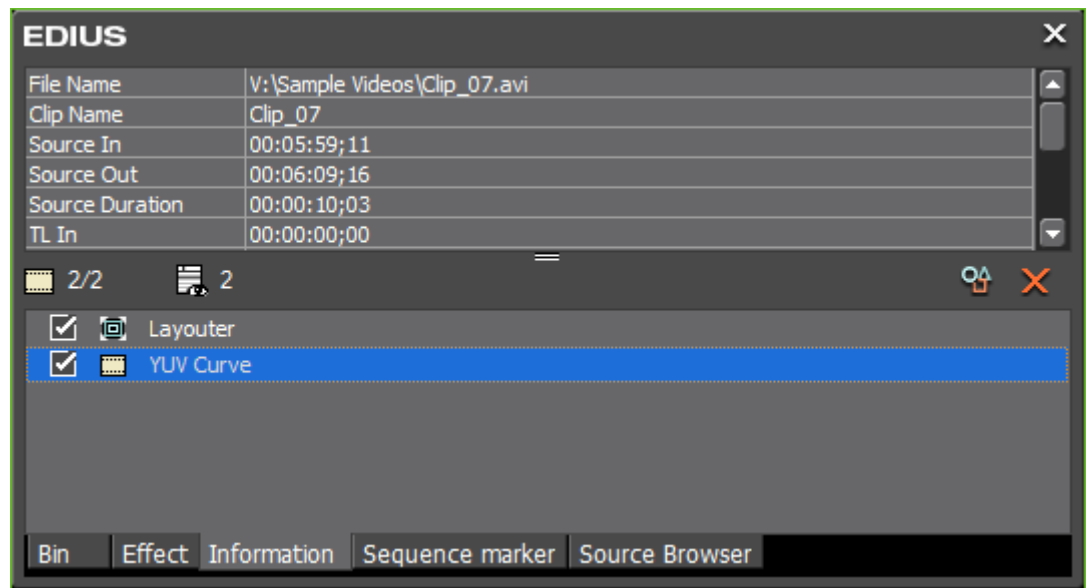
Note An alternative method of applying the filter is to select the clip on the Timeline to which to apply the filter, right-click the filter in the Effect Palette and select Add to Timeline from the menu.

Adjusting YUV Curve

Once the YUV Curve filter has been applied to a clip, you can adjust the YUV Curve filter settings by following these steps:

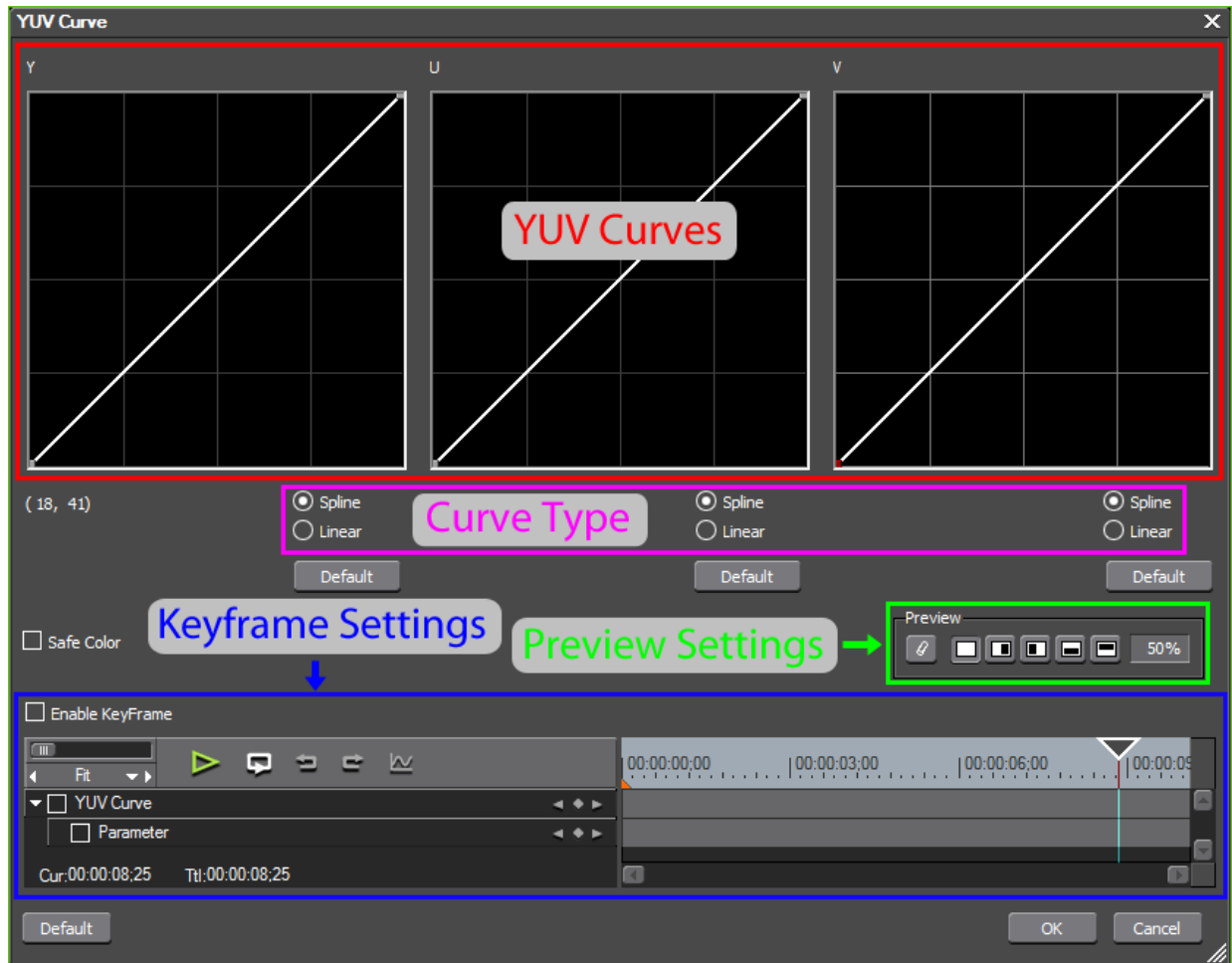
1. Select the clip to which the YUV Curve filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the YUV filter as illustrated in [Figure 783](#).

Figure 783. Clip Information Palette - YUV Curve Filter



The YUV Curve dialog shown in [Figure 784](#) appears.

Figure 784. YUV Curve Dialog



4. Adjust the YUV filter settings as explained below.
5. Click the **OK** button to apply the settings and close the dialog.

YUV Curves

Drag the line on each chart to adjust the YUV values according to the Curve Type setting. The numerical value on the left below the Y curve indicates the input value and the output value of the selected curve.

Curve Type

Select the Spline or Linear curve type for each YUV curve.

Linear

A straight line from the end of the curve line to the adjustment point or from adjustment point to adjustment point.

Spline

A curved (non-linear) line from the end of the curve line to the adjustment point or from adjustment point to adjustment point.

Note Click the **Default** button for a YUV Curve to reset the curve to the defaults.

Safe Color Checkbox

Select this option to keep video signal adjustments within the IRE safe color range.

Note The Safe Color setting limits luminance to the range 16-235 and limits chroma to the range of 16-240. Enabling Safe Color does not automatically fit the chroma to the safe color area, but, it does limit luminance and chroma to the IRE 0 to IRE 100 range.

Preview Settings

The filter preview mode and settings can be adjusted to provide the preferred filter effect verification method. Preview Settings are common to many of the color correction filters. See [Preview Settings on page 695](#) for more information.

Keyframe Parameter Settings

The YUV Curve chart can be adjusted at each key frame to provide the preferred filter effect. Keyframe settings are common to many of the color correction filters. See [Key Frame Parameter Settings on page 698](#) for more information.

Master Default Button

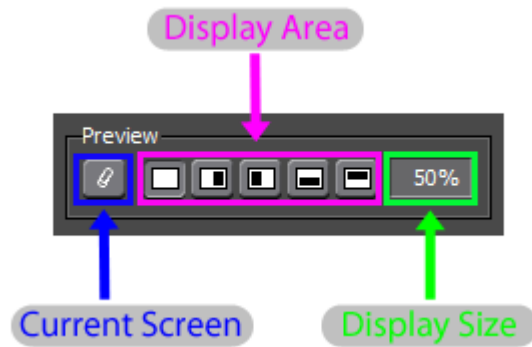
When clicked, the **Default** button in the lower left of the YUV Curve dialog deletes all key frames and returns all settings to the defaults.

Preview Settings

Preview settings determine how the effects of applying a color correction filter are previewed and verified before they are applied.

The configuration dialog for each color correction filter which uses preview settings will contain the Preview tools illustrated in [Figure 785](#).

Figure 785. Color Correction Filters Preview Settings



Current Screen

Click this button to fix the display screen on the frame at the Timeline cursor location. This lets you freeze a point in the Timeline for preview purposes. If, for example, you want to correct to another shot on the Timeline, you can position the Timeline cursor over the frame you want, then click the **Current Screen** button. When the Display Size is set at less than 100%, the frozen Timeline point is visible while also previewing adjustments to the current clip.

Display Area

Select the area of the Recorder video display that will be used to show the effects of the color correction filter.

From left to right, the display area buttons segment the video display as follows:

- Full Screen - show the effects of the filter on the entire display area.
- Left Half - show the effects of the filter on the left half of the display and leave the right half unfiltered.
- Right Half - show the effects of the filter on the right half of the display and leave the left half unfiltered.
- Top Half - show the effects of the filter on the top half of the display and leave the bottom half unfiltered.
- Bottom Half - show the effects of the filter on the bottom half of the display and leave the top half unfiltered.

Note The filter is applied to the entire video. Preview settings are for verification of filter effects and do not represent the manner in which the filter is applied to the video.

Display Size

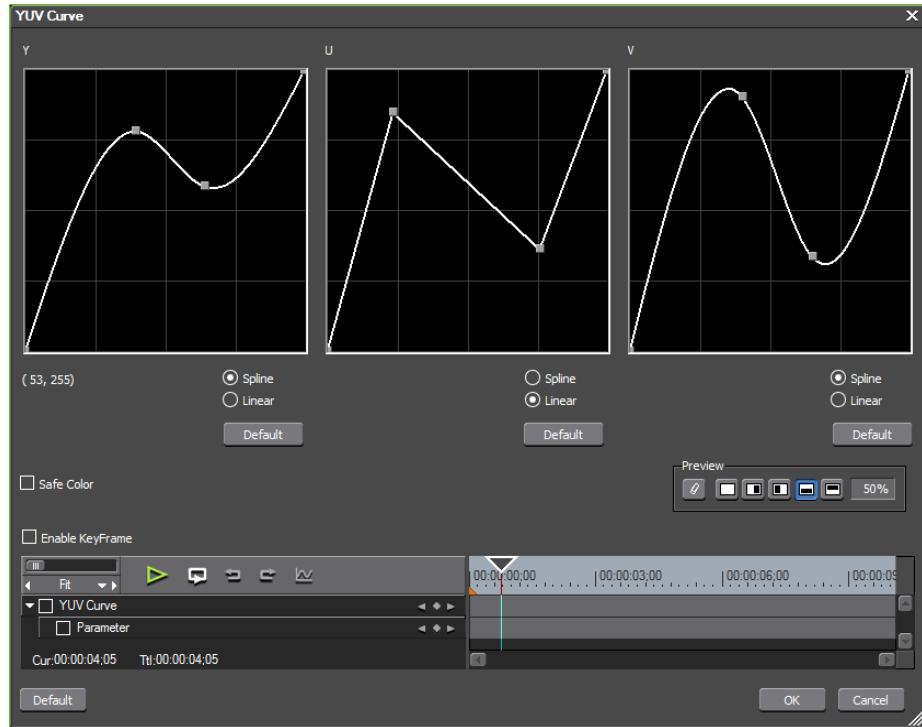
The display size determines the amount of the video frame used to show the filter's effect when the Display Area is not set to Full Screen.

To preview the filter effects from the position of the Timeline cursor to the end of the clip, click the **Play** button in the KeyFrame operation buttons.

Figure 786 illustrates some sample YUV Curve settings and Preview settings. The affect of these settings on the video in the Recorder video display is shown in Figure 787.

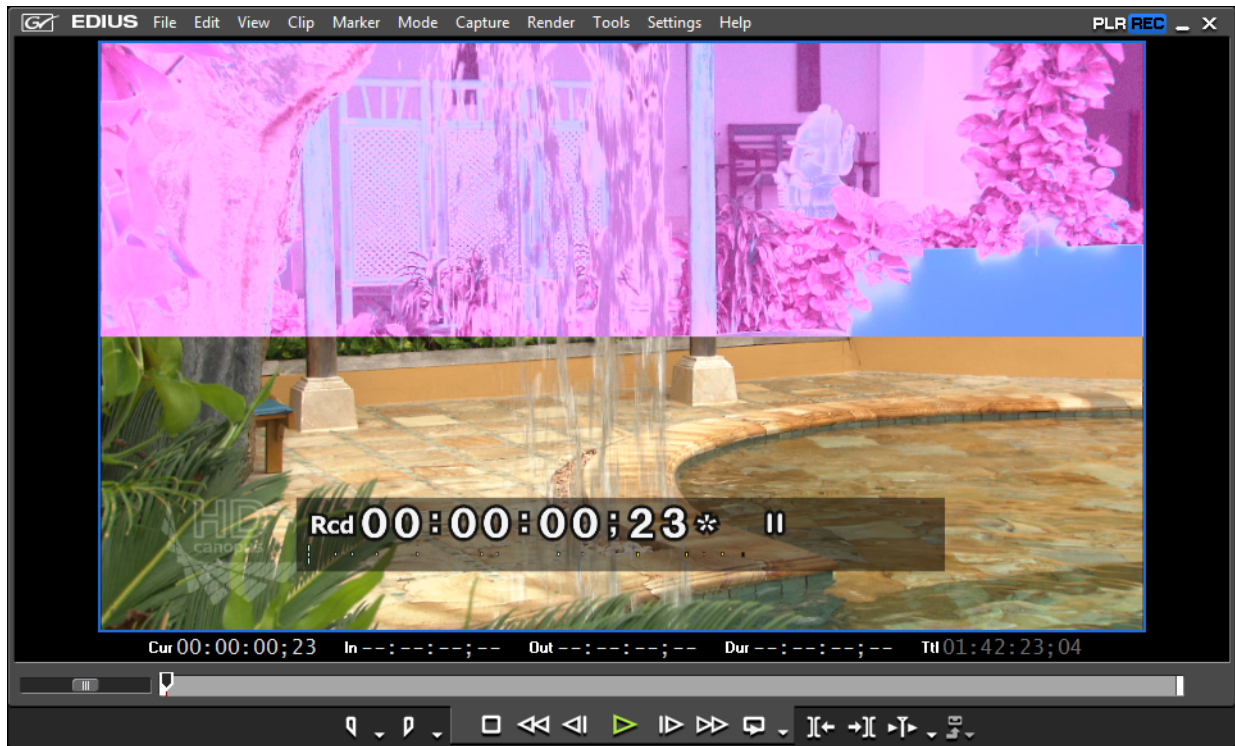
Note Curve settings are intentionally exaggerated for illustrative purposes.

Figure 786. YUV Curve Filter and Preview Settings



The settings in the YUV Curve dialog above result in the preview display shown below.

Figure 787. YUV Filter Preview



Effects Control Window

Collectively, the tools and controls for adjusting settings associated with effects keyframes is known as the Effects Control Window. The components of the Effects Control Window are explained below.

Key Frame Parameter Settings

Key frames can be designated on the Timeline to which color correction filters are applied. Filter settings for other frames between keys frames are interpolated based on the key frame settings.

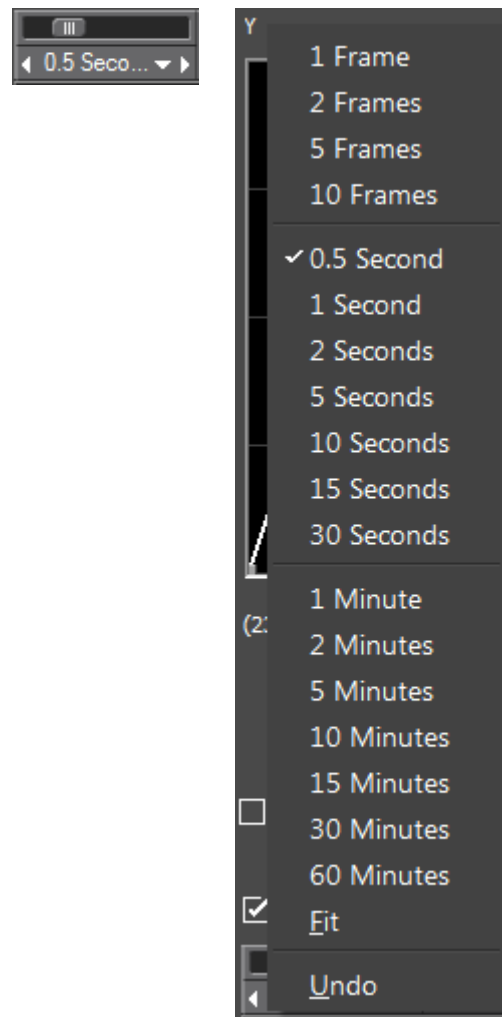
Note The YUV Curve filter uses linear keyframes only. No interpolation is applied.

Note Not all of the controls and parameter settings described in this section are available in all effect filters.

Timeline Scale Controls

The Timeline scale controller illustrated in [Figure 788](#) is used to adjust the scale of the Timeline. The designated increment set by using the slider or the menu is the increment of the second degree tick mark (the larger tick mark between the major tick marks which show the timecode numbers).

Figure 788. Timeline Scale Controller



The menu is accessed by clicking the (▽) button on the Timeline scale controller. The (◀) and (▶) button are used to move to the previous or next increment in order from smallest(1 frame) to largest (60 minutes).

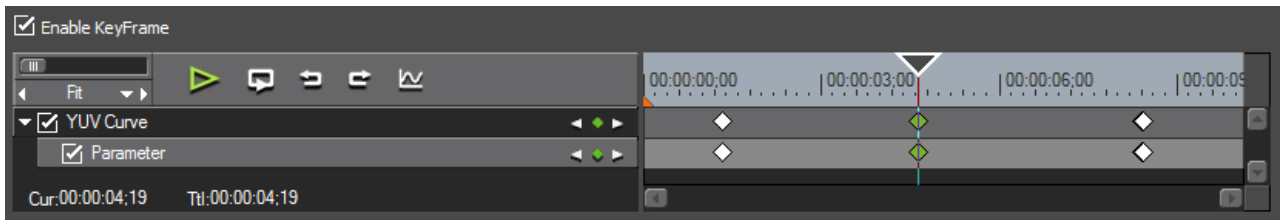
The Fit setting automatically sets the scale increment to the value that allows the entire clip to appear on the KeyFrame window Timeline without horizontal scrolling.

Enable KeyFrame

To define keys for frames in a clip, click the Enable KeyFrame checkbox to enable the Key frame operation buttons illustrated in [Figure 789](#).

Note Check boxes also exist to enable/disable the filter (enables/disables all parameters) or to enable/disable individual parameters. The available parameters vary by filter or effect.

Figure 789. KeyFrame Operation Buttons



KeyFrame Parameters

If the KeyFrame parameter panel is not displayed, click the expand button (▷) of the {filter name} panel to open the panel in which parameters can be set for key frames. Click the (▽) button on the {filter name} panel to hide the parameter panel.

In the parameter panel for some filters and effects, keys can be added or deleted for specific adjustable parameters. For example, in the Color Balance KeyFrames parameter panel, keys can be added for Chroma, Brightness, Contrast and color ranges.

Note Some parameters are also expandable to show additional controls and settings. The (▷) and (▽) buttons on these parameters are also used to expand and hide parameter settings and controls. See [Adjusting Expanded Parameters on page 702](#) for more information

◀ ▶ - Add/Delete Key

The diamond-shaped button in the middle is used to add or delete a key at the position of the Timeline cursor in the key list area under the Timeline.

Add

If no key exists at the position of the Timeline cursor, clicking this button add a key at the position of the Timeline cursor.

Delete

If a key exists at the position of the Timeline cursor, clicking this button deletes the key at the Timeline cursor position.

Note As illustrated in [Figure 789](#), when the Timeline cursor is at the position of an existing key, the key add/delete button is green.

Once a key has been added to the key list, the key may be selected and adjustments made for that key.

Note The interpolation method for frames between keys is selected by right-clicking on a key and selecting Hold, Linear or Bezier from the menu.

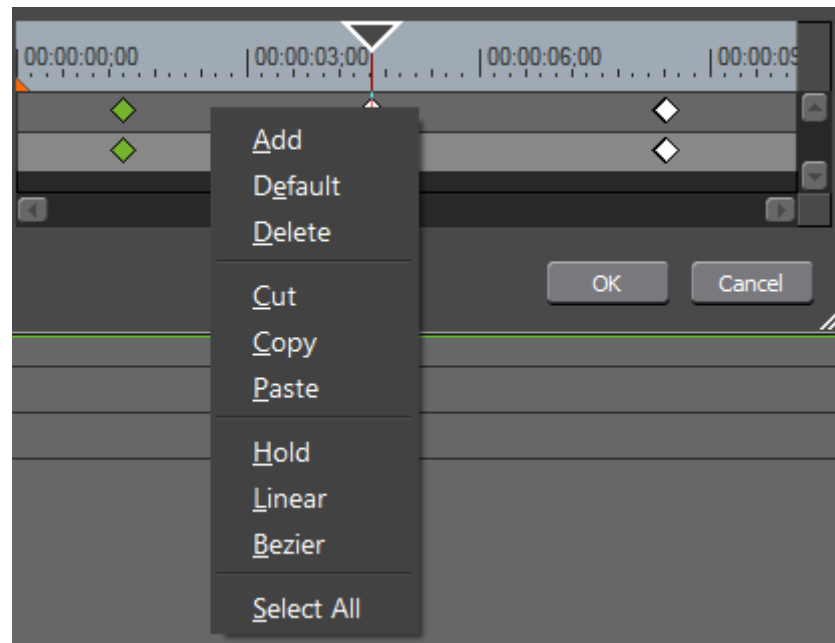
- Move to Previous/Next Key

The arrow buttons are used to move the Timeline cursor to the previous (◀) or next (▶) key frame in the key list area.

Key Frame Right-Click Menu

Various key frame operations are available by right-clicking on the key in the key list. See [Figure 790](#).

Figure 790. Key Frame Right-Click Menu



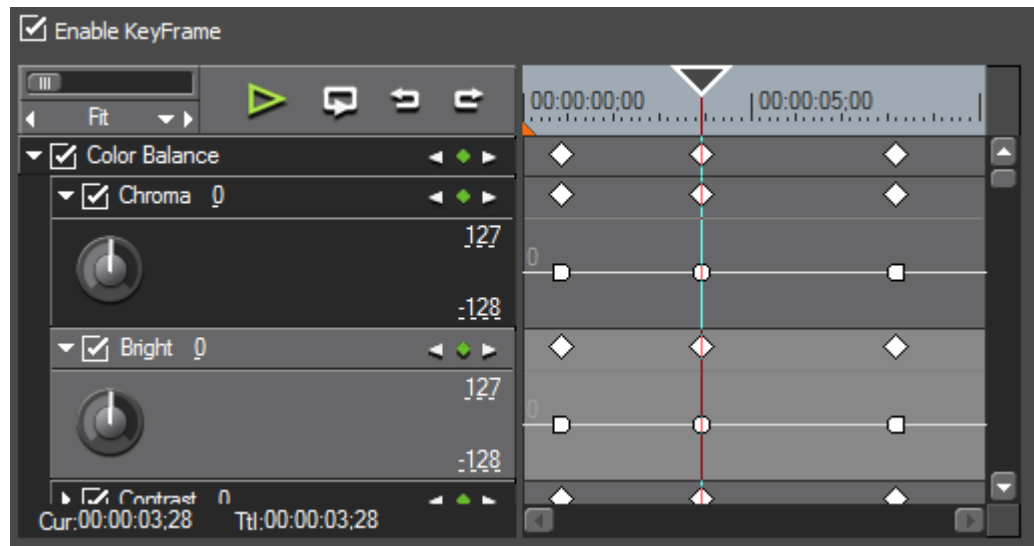
The menu options function as follows:

- Add - adds a new key with the same settings as the previous keyframe at the position at which you right-click in the key list.
- Default - adds a new key with default settings at the position of at the position at which you right click in the key list.
- Delete - deletes all selected key(s). A selected key is green as illustrated in [Figure 790](#). A key is selected by clicking on it.
- Cut - cuts all selected key frame(s).
- Copy - Copies the selected key and parameters.
- Paste - pastes a copied key and parameters.
- Hold/Linear/Bezier - designates the interpolation method for frames between keys.
- Select All - selects all key(s) in the key list.

Adjusting Expanded Parameters

For effects that have expanded parameters, such as the Color Balance filter illustrated in [Figure 791](#), additional controls are available.

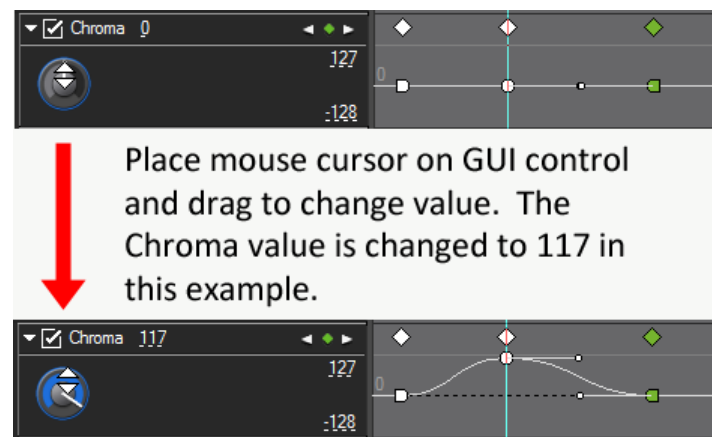
Figure 791. Expanded Parameter Controls



To adjust the keys for the Chroma parameter, for example, you may use either the GUI control or drag the key points on the parameter in the key list.

[Figure 792](#) shows the use of the GUI control to adjust the Chroma parameter. Adjustments are shown in the graph panel on the right.

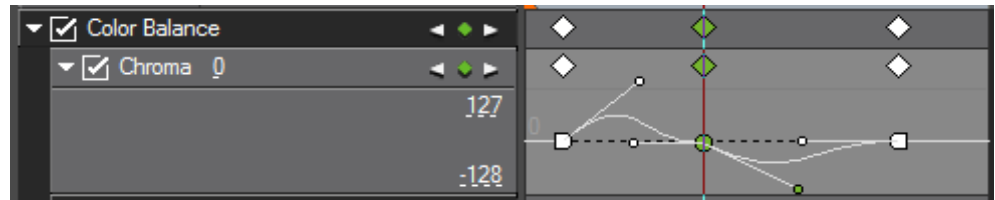
Figure 792. Adjust Chroma with GUI Control



Note The same adjustment can be made by moving the Chroma slider (see [Figure 798](#)).

Alternatively, you may click on the parameter keys in the key list and drag the adjustment points as desired. This is illustrated in [Figure 793](#).

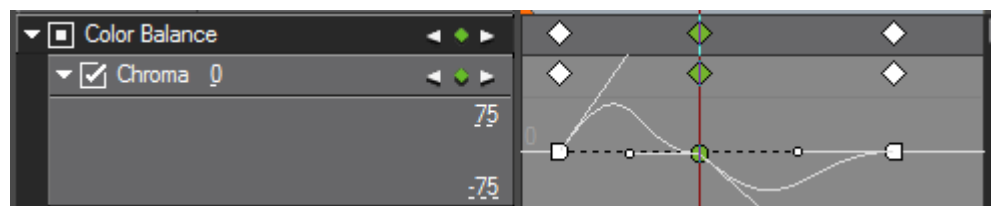
Figure 793. Parameter Adjustment in Key List



The numbers on the right edge of the parameter panel, 127 and -128 in the example above, are the maximum and minimum values for the graph. To adjust these numeric values, use any of the numeric value entry methods explained in [Entering Numeric Data on page 21](#).

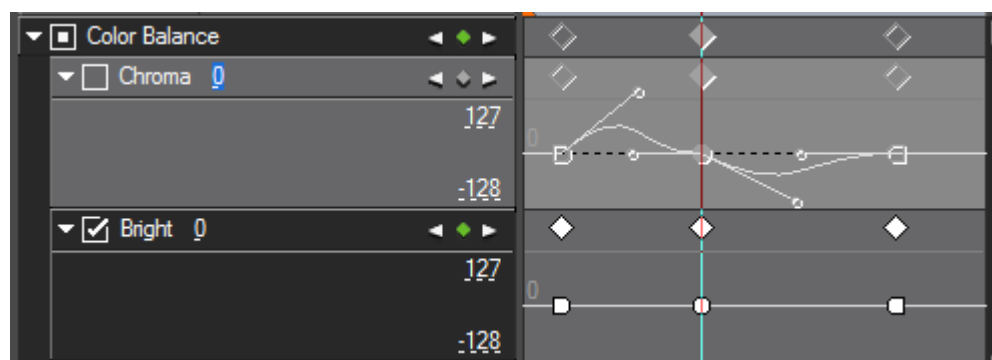
[Figure 794](#) shows the effect on the graph depicted in [Figure 793](#) with the maximum and minimum values set to 75 and -75 respectively.

Figure 794. Graph Maximum and Minimum Values Changed



If the parameter is deselected (check removed from parameter checkbox) as depicted in [Figure 795](#), the existing key adjustments remain, but they are greyed out and may not be changed.

Figure 795. Effect Parameter Deselected

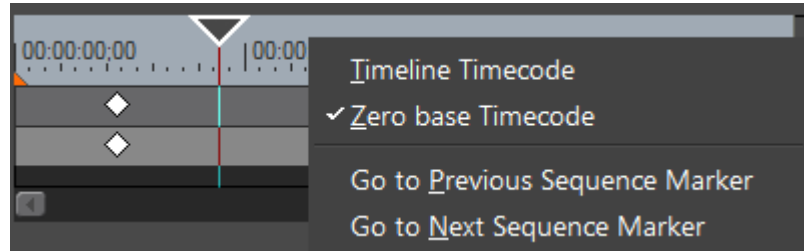


Note In the example above, Chroma is deselected and Bright remains selected. In the case where at least one parameter is selected and others are deselected, the checkbox for the effect displays a square .

Timeline Right-Click Menu

Right-clicking on the Timeline displays the menu depicted in [Figure 796](#).

Figure 796. Timeline Right-Click Menu



These menu options perform the following operations:

- Timeline Timecode - sets the timecode in the KeyFrame Timeline to the timecode values of the editor Timeline.
- Zero base Timecode - sets the timecode in the KeyFrame Timeline to zero (00:00:00;00) as the beginning timecode regardless of the clip timecode in the editor.
- Go to Previous Sequence Marker - if sequence markers have been set for a clip to which a filter has been applied, selecting this option moves to the previous sequence marker on the KeyFrame Timeline.
- Go to Next Sequence Marker - if sequence markers have been set for a clip to which a filter has been applied, selecting this option moves to the next sequence marker on the KeyFrame Timeline.

Operation Buttons

The following operation buttons are used for general operations:

- Play/Stop Clips

Play once or Stop playing clips to which key frames and filters have been applied.

- Loop Play

Plays the clip on the key frame timeline in a continuous loop until stopped.

- Undo

Undo a previous key frame operation such as adding, deleting, copying a key frame, etc.


- Redo

Redo a previously undone operation.


- Graph Mode

Sets the key list area to a graph mode display for Bezier key frames.

Keyboard Shortcuts

The keyboard shortcuts listed in [Table 12](#) are available for key and parameter operations

Table 12. Key and Parameter Keyboard Shortcuts

Function	Shortcut
Insert Key	[INSERT] or [V]
Delete Key	[DEL]
Copy	[CTRL]+[C] or [CTRL]+[INSERT]
Cut	[CTRL]+[X] or [CTRL]+[DELETE]
Paste	[CTRL]+[V] or [SHIFT]+[INSERT]
Select All Keys	[SHIFT]+[A]
Select All Keys in Selected Parameter	[CTRL]+[A]
Select Keys in Parameter Group	[SHIFT]+[CTRL]+[A]
Key Enable/Disable	[0] (zero)
Move to Next Key (Selected Parameter)	[S]
Move to Next Key (All Parameters)	[PAGE DOWN]
Move to Previous Key (Selected Parameter)	[A]
Move to Previous Key (All Parameters)	[PAGE UP]
Move to Start of Clip	[HOME]
Move to End of Clip	[END]
Move Selected Parameter	[UP ARROW] and [DOWN ARROW]
Move to Previous Frame	[LEFT ARROW]
Move to Next Frame	[RIGHT ARROW]
Move Back 10 Frames	[SHIFT]+[LEFT ARROW]
Move Forward 10 Frames	[SHIFT]+[RIGHT ARROW]
Time Code Jump +	[+] on numeric keypad
Time Code Jump -	[-] on numeric keypad
Play Clip	[SPACE]
Stop Clip Play	[RETURN]
Loop Play	[CTRL]+[SPACE]
Pause	[K]
Rewind	[J]
Fast Forward	[L]
Undo	[CTRL]+[Z]

Table 12. Key and Parameter Keyboard Shortcuts

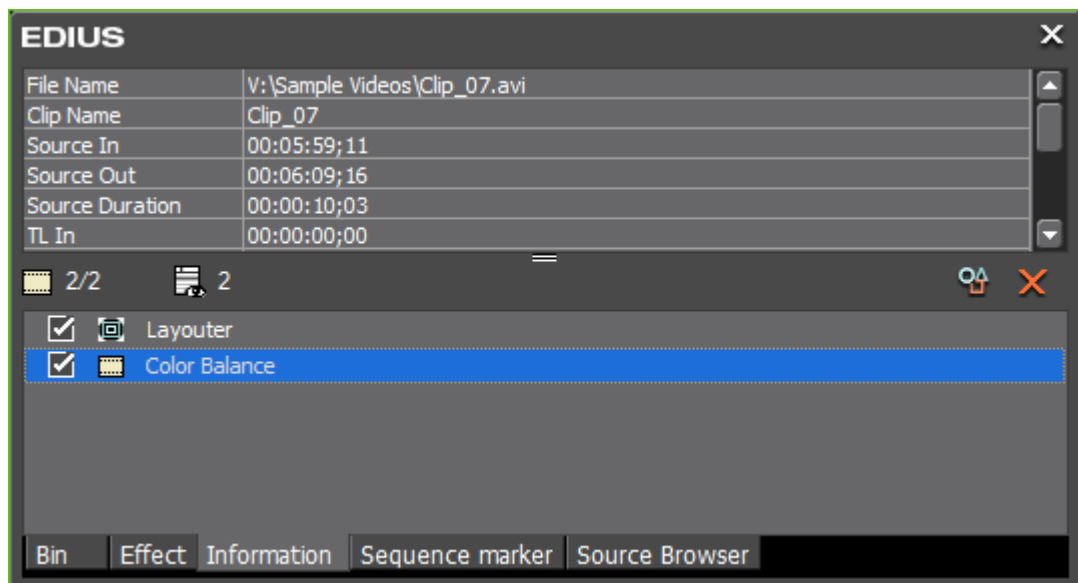
Function	Shortcut
Redo	[CTRL]+[Y] or [SHIFT]+[CTRL]+[Z]
Scale Zoom Out	[CTRL]+[-] on numeric keypad
Scale Zoom In	[CTRL]+[+] on numeric keypad
Set Scale to 15 Minutes	[CTRL]+[8]
Set Scale to 15 Seconds	[CTRL]+[5]
Set Scale to 1 Frame	[CTRL]+[1]
Set Scale to 1 Minute	[CTRL]+[6]
Set Scale to 1 Hour	[CTRL]+[9]
Set Scale to 5 Frames	[CTRL]+[2]
Set Scale to 5 Minutes	[CTRL]+[7]
Set Scale to 5 Seconds	[CTRL]+[4]
Set Scale to Fit	[CTRL]+[0] (zero)
Time Scale Undo	[CTRL]+[U]

Adjusting Color Balance

Once the Color Balance filter has been applied to a clip, you can adjust the Color Balance filter settings by following these steps:

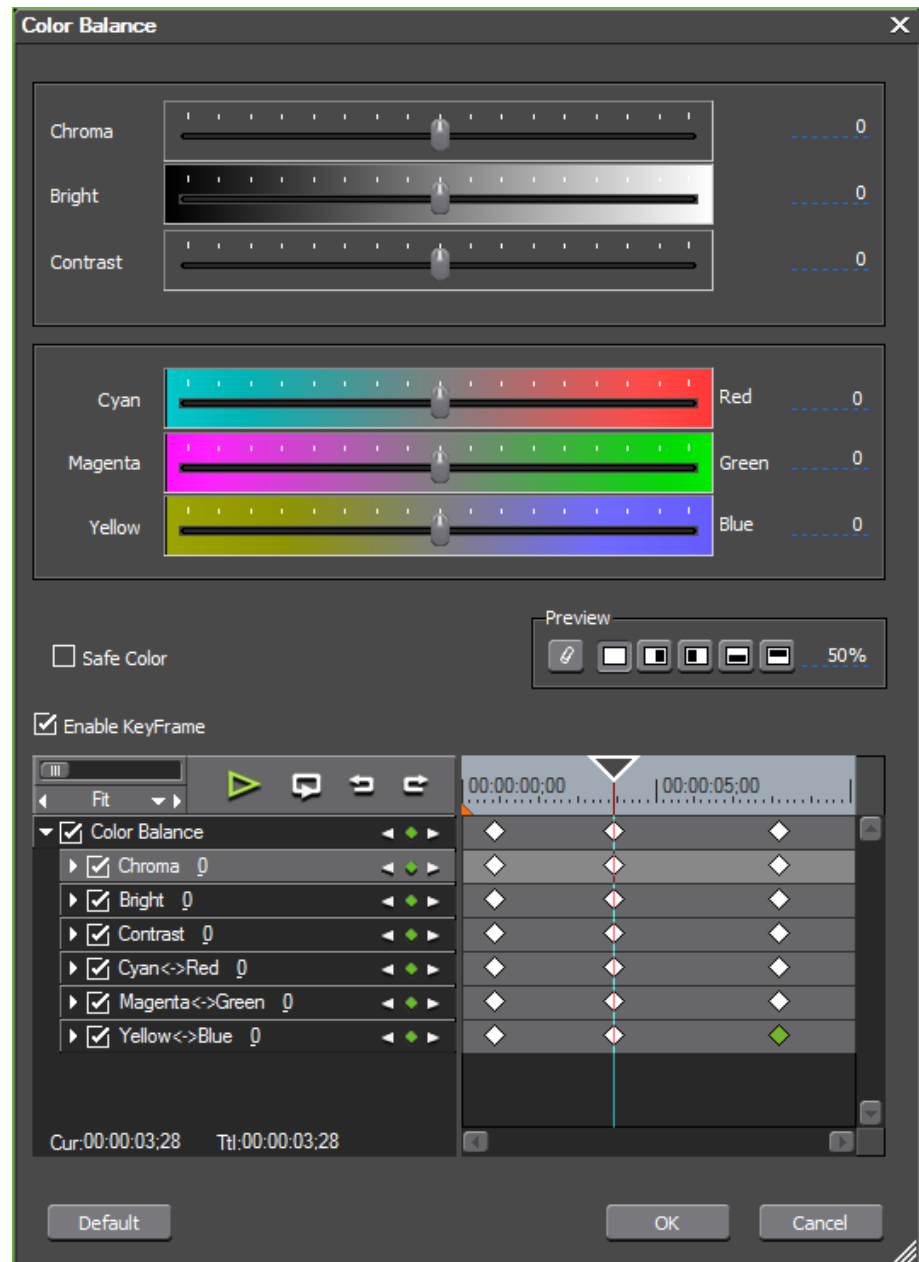
1. Select the clip to which the Color Balance filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the Color Balance filter as illustrated in [Figure 797](#).

Figure 797. Clip Information Palette - Color Balance Filter



The Color Balance dialog shown in [Figure 798](#) appears.

Figure 798. Color Balance Dialog



4. Adjust the Color Balance filter settings as explained below.
5. Click the **OK** button to apply the settings and close the dialog.

Sliders

Move the slider for Chroma, Brightness, Contrast or the color range you wish to adjust. The results are previewed according to preview settings.

Safe Color Checkbox

Select this option to keep video signal adjustments within the IRE safe color range.

Note The Safe Color setting limits luminance to the range 16-235 and limits chroma to the range of 16-240. Enabling Safe Color does not automatically fit the chroma to the safe color area, but, it does limit luminance and chroma to the IRE 0 to IRE 100 range.

Preview Settings

The filter preview mode and settings can be adjusted to provide the preferred filter effect verification method. Preview Settings are common to many of the color correction filters. See [Preview Settings on page 695](#) for more information.

KeyFrame Parameter Settings

The Color Balance can be adjusted at each key frame to provide the preferred filter effect. Keyframe settings are common to many of the color correction filters. See [Key Frame Parameter Settings on page 698](#) for more information.

Default Button

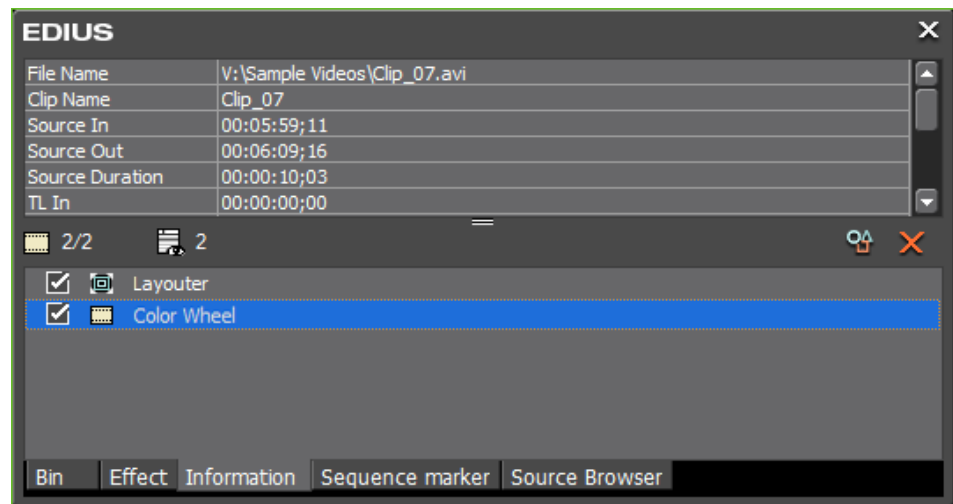
When clicked, the **Default** button in the lower left of the Color Balance dialog deletes all key frames and returns all settings to the defaults.

Color Wheel Adjustments

Once the Color Wheel filter has been applied to a clip, you can adjust the Color Wheel filter settings by following these steps:

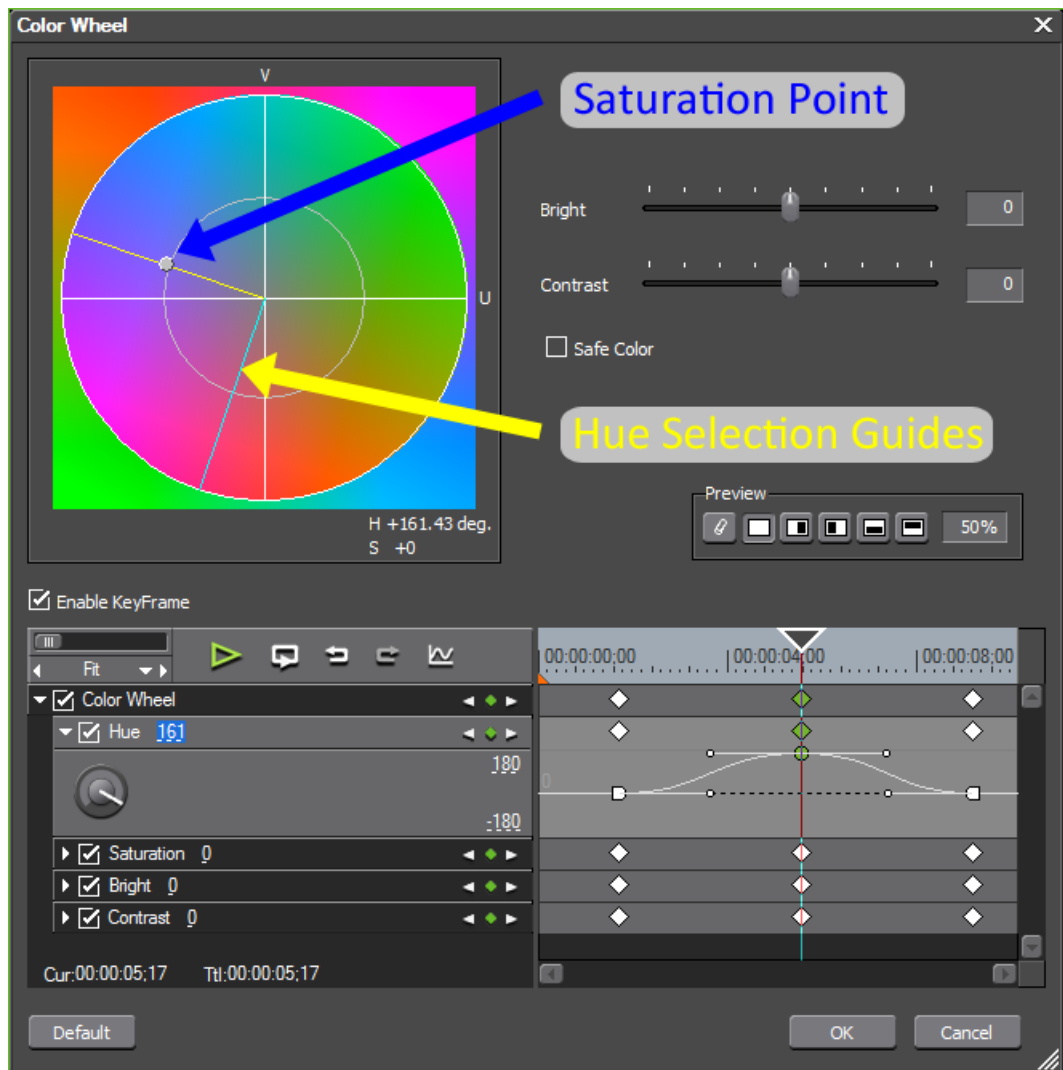
1. Select the clip to which the Color Wheel filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the Color Wheel filter as illustrated in [Figure 799](#).

Figure 799. Clip Information Palette - Color Wheel Filter



The Color Wheel dialog shown in [Figure 800](#) appears.

Figure 800. Color Wheel Dialog



4. Adjust the Color Wheel filter settings as explained below.
5. Click the **OK** button to apply the settings and close the dialog.

Hue Selection Guides

Rotate the Hue Selection Guides around the wheel to the desired hue by dragging the selection guides in the desired direction.

Saturation Point

Drag the saturation point along the Hue Selection Guide. Saturation increases as the saturation point approaches the outer edge of the color wheel. Saturation decreases as it approaches the center of the color wheel.

Brightness/Contrast Sliders

Adjust the brightness (luminance) and contrast by moving the sliders. The results are previewed according to preview settings.

Safe Color Checkbox

Select this option to keep video signal adjustments within the IRE safe color range.

Note The Safe Color setting limits luminance to the range 16-235 and limits chroma to the range of 16-240. Enabling Safe Color does not automatically fit the chroma to the safe color area, but, it does limit luminance and chroma to the IRE 0 to IRE 100 range.

Preview Settings

The filter preview mode and settings can be adjusted to provide the preferred filter effect verification method. Preview Settings are common to many of the color correction filters. See [Preview Settings on page 695](#) for more information.

KeyFrame Parameter Settings

The Color Wheel can be adjusted at each key frame to provide the preferred filter effect. Keyframe settings are common to many of the color correction filters. See [Key Frame Parameter Settings on page 698](#) for more information.

Default Button

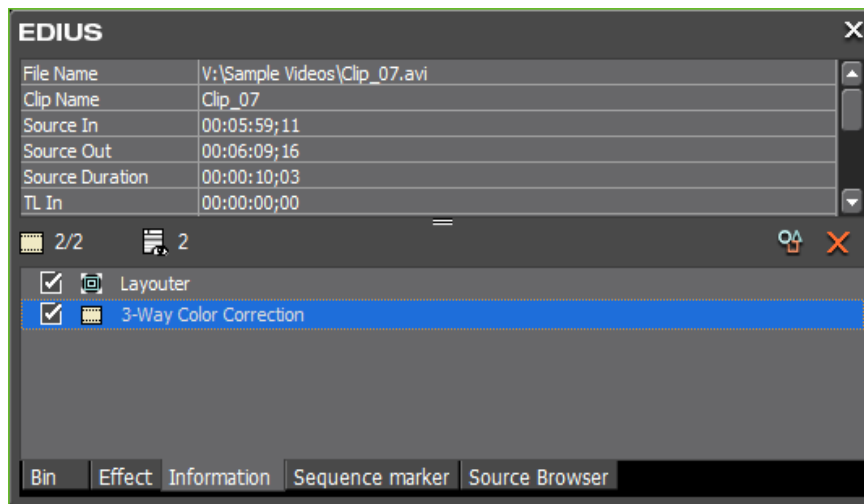
When clicked, the **Default** button in the lower left of the Color Wheel dialog deletes all key frames and returns all settings to the defaults.

Three-Way Color Balance Adjustments

Once the 3-Way Color Balance filter has been applied to a clip, you can adjust the 3-Way Color Balance filter settings by following these steps:

1. Select the clip to which the 3-Way Color Balance filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the 3-Way Color Balance filter as illustrated in [Figure 801](#).

Figure 801. Clip Information Palette - 3-Way Color Balance Filter



The 3-Way Color Balance dialog shown in [Figure 802](#) appears.

Figure 802. 3-Way Color Balance Dialog



Note In the example in [Table 802](#), the graph mode display has been enabled in the key list area.

4. Adjust the 3-Way Color Balance settings as explained below.
5. Click the **OK** button to apply the settings and close the dialog.

Balance Color Wheels and Sliders

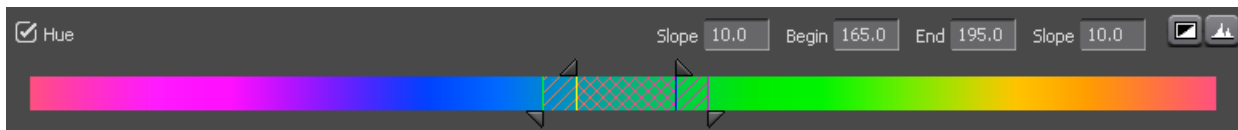
Drag the point in the center of each wheel to correct white balance (highlights), black balance (shadows) and grey balance (intermediate). The color wheel point adjusts the hue. The sliders adjust saturation (chroma) and contrast.

Limits

The limit tools provide color correction within a specified range. Check boxes for Hue, Saturation and Luminance activate the correction tools and numeric entry fields for that video element.

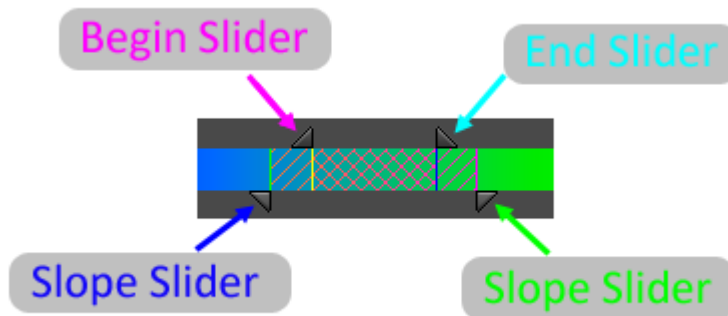
When the limit tools are activated, the triangle sliders are active to allow limit adjustments. The numeric entry fields (slope, begin, end, slope) for that setting are also activated. Either method sets the limit parameters. See [Figure 803](#).

Figure 803. Hue Limit Tools



[Figure 804](#) illustrates the sliders and the text fields to which they correspond.

Figure 804. Color Balance Limit Sliders



Note Although the sliders shown in [Figure 804](#) are for setting hue limits, the sliders on the Saturation and Luminance limit bars function in the same manner.

Scale Range

The Hue scale has a range of 0 to 359

The Saturation scale has a range of 0 to 100

The Luminance scale has a range of 0 to 255

Gradual Increase

The range between the first Slope slider and the Begin slider is range over which adjustments will be gradually increased from 0 to 100%.

Hold at 100%

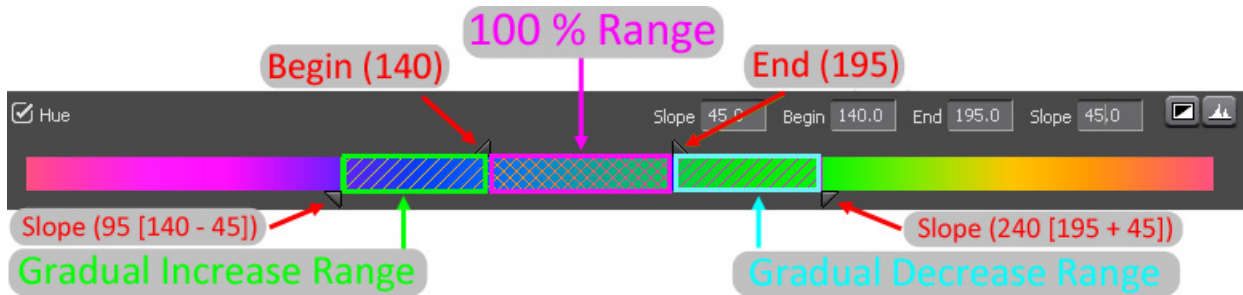
The range between the Begin slider and the End slider is the range over which the adjustments will be maintained at 100%.

Gradual Decrease

The range between the End slider and the second Slope slider is the range over which adjustments will be gradually decreased from 100% to 0.

Details are presented in [Figure 805](#).

Figure 805. Color Balance Hue Limit Sliders Detail



 - Key Display

Click the **Key Display** button to display the applied limit effects. The area with effects applied at 100% is white. The area with no effects applied (0) is black. See [Figure 806](#) for an example.

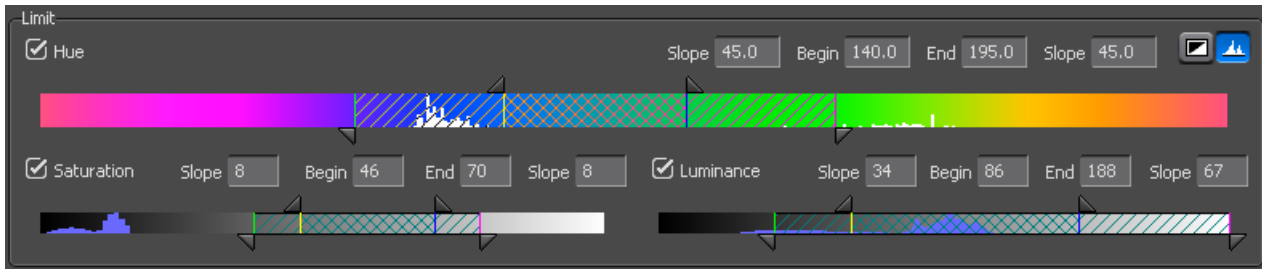
Figure 806. Color Balance Key Display



- Histogram Display

Click the Histogram Display button to display a histogram for Hue, Saturation and Luminance (all that are active) on the respective limit bars as illustrated in [Figure 807](#).

Figure 807. Color Balance Histogram Display



Color Picker

The color picker allows a selected color from the image in the Player or Recorder to be set to Black, Gray or White.

For more information on using the Color Picker, see [Correcting Colors with the Color Picker on page 717](#).

Preview Settings

The filter preview mode and settings can be adjusted to provide the preferred filter effect verification method. Preview Settings are common to many of the color correction filters. See [Preview Settings on page 695](#) for more information.

KeyFrame Parameter Settings

The 3-way color balance can be adjusted at each key frame to provide the preferred filter effect. Keyframe settings are common to many of the color correction filters. See [Key Frame Parameter Settings on page 698](#) for more information.

Default Buttons

When clicked, the **Default** button in each balance frame returns those balance settings to the defaults. The **Default** button in the lower left of the 3-Way Color Balance dialog deletes all key frames and returns all settings to the defaults.

Correcting Colors with the Color Picker

The Color Picker can be used to correct an entire image or just a selected range of colors.

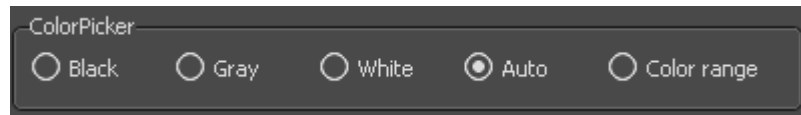
To correct colors in an entire image, do the following:

1. Select the clip to which the 3-Way Color Balance filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the 3-Way Color Balance filter.

The 3-Way Color Balance dialog appears (see [Figure 802](#)).

4. From the Color Picker, select the color to which you wish to adjust a selected color. See [Figure 808](#).

Figure 808. White Balance Color Picker



Note If Auto is selected, the brightness of the selected color is automatically determined. Bright colors are adjusted to white and darker colors are adjusted to black.

5. In the Recorder, select the color which you wish to correct to the color selected in the color picker.

The color is corrected.

Note Colors may also be adjusted by using the Black, Gray or White balance color circles and the Saturation and Contrast sliders. For example, select White from the color picker and then click a color point in the color wheel that you want to adjust to white.

To correct colors in a specific range, do the following:

1. Select the clip to which the 3-Way Color Balance filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the 3-Way Color Balance filter.

The 3-Way Color Balance dialog appears (see [Figure 802](#)).

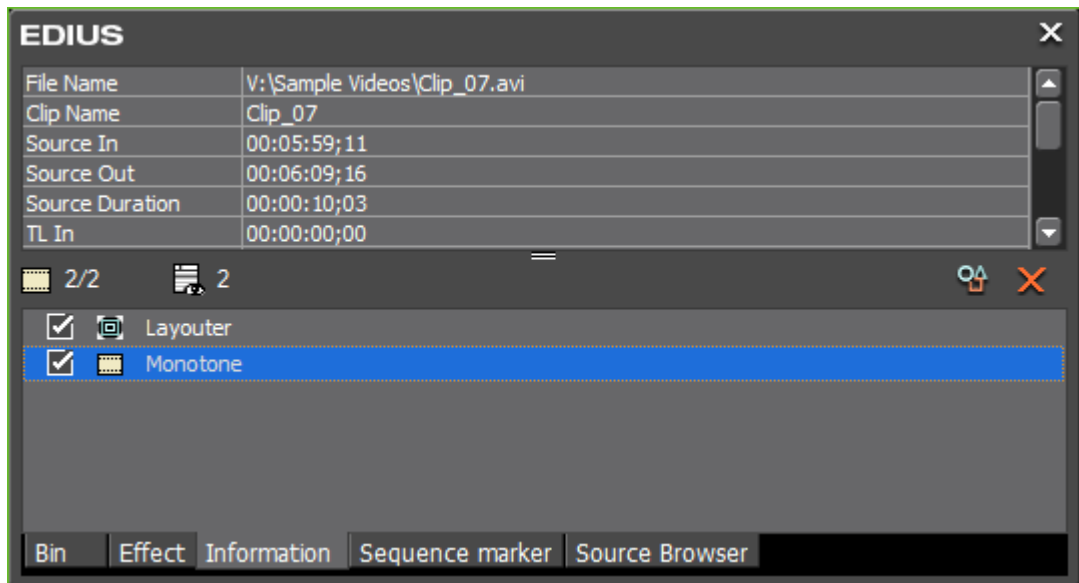
4. Select Color range from the Color Picker.
5. Select the color range in the Recorder by clicking on a color and holding down the **[SHIFT]** key while clicking on color points to be included in the range.

Monotone Filter Adjustments

Once the Monotone filter has been applied to a clip, you can adjust the Monotone filter settings by following these steps:

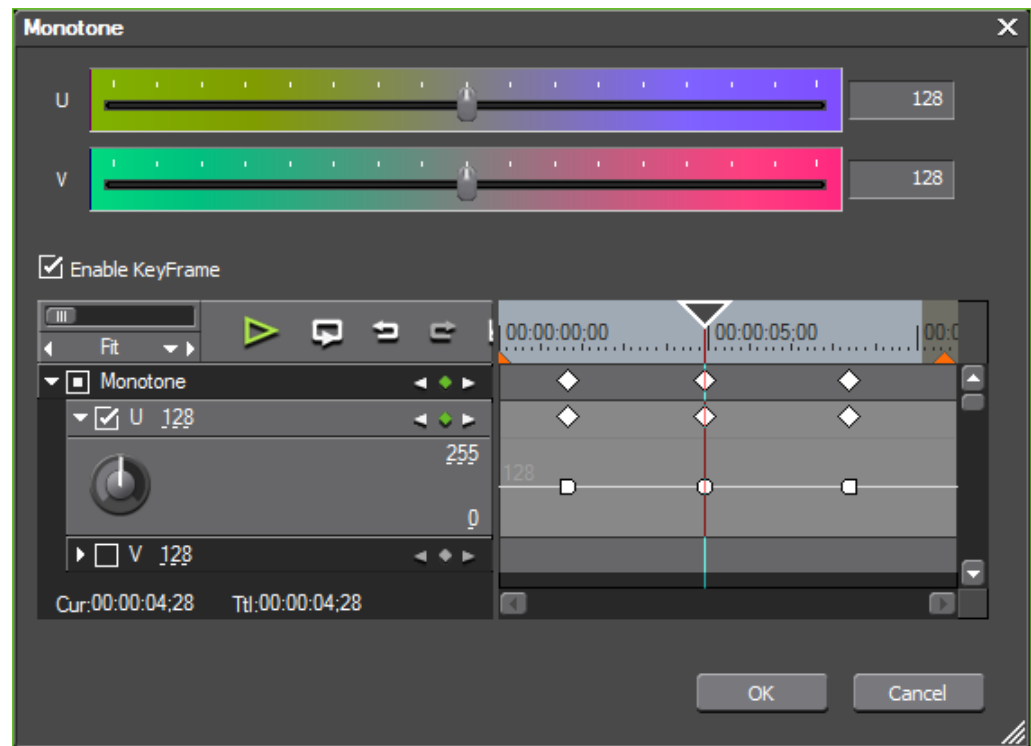
1. Select the clip to which the Monotone filter has been applied.
2. Display the Information Palette. For more information concerning the Information Palette, see [Information Palette on page 832](#).
3. In the Information Palette, double-click the Monotone filter as illustrated in [Figure 801](#).

Figure 809. Clip Information Palette - Monotone Filter



The Monotone dialog shown in [Figure 802](#) appears.

Figure 810. Monotone Dialog

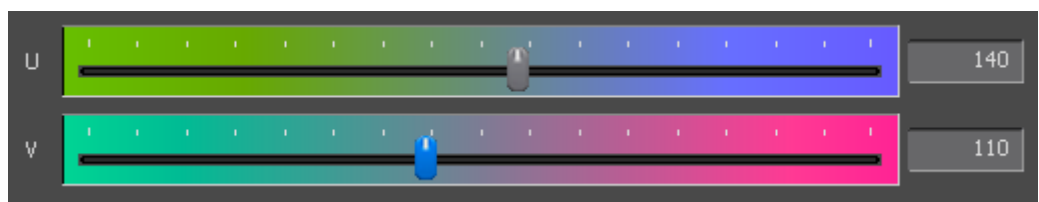


4. Adjust the Monotone settings as explained below.
5. Click the **OK** button to apply the settings and close the dialog.

Sliders

The color tone can be adjusted by moving the U and V sliders to get the desired color tone effect as illustrated in [Figure 811](#) and [Figure 812](#).

Figure 811. Monotone Sliders



These slider settings result in the color tone effect shown in [Figure 812](#).

Figure 812. Monotone Color Tone Preview



KeyFrame Parameter Settings

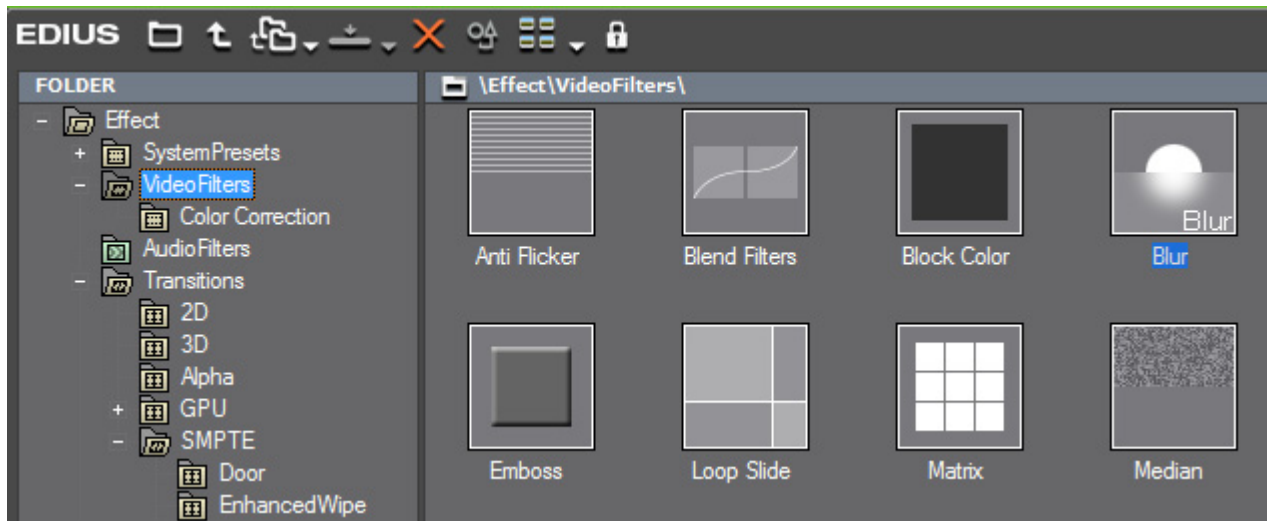
The Monotone settings can be adjusted at each key frame to provide the preferred filter effect. Keyframe settings are common to many of the color correction filters. See [Key Frame Parameter Settings on page 698](#) for more information.

Apply Video Filters

To apply a video filter to a clip, follow these steps:

1. Select the VideoFilters folder in the Effect Palette to display all video filters as illustrated in [Figure 813](#).

Figure 813. Select Video Filter



2. Drag and drop the selected filter on the selected clip on the Timeline.

Alternative Method:

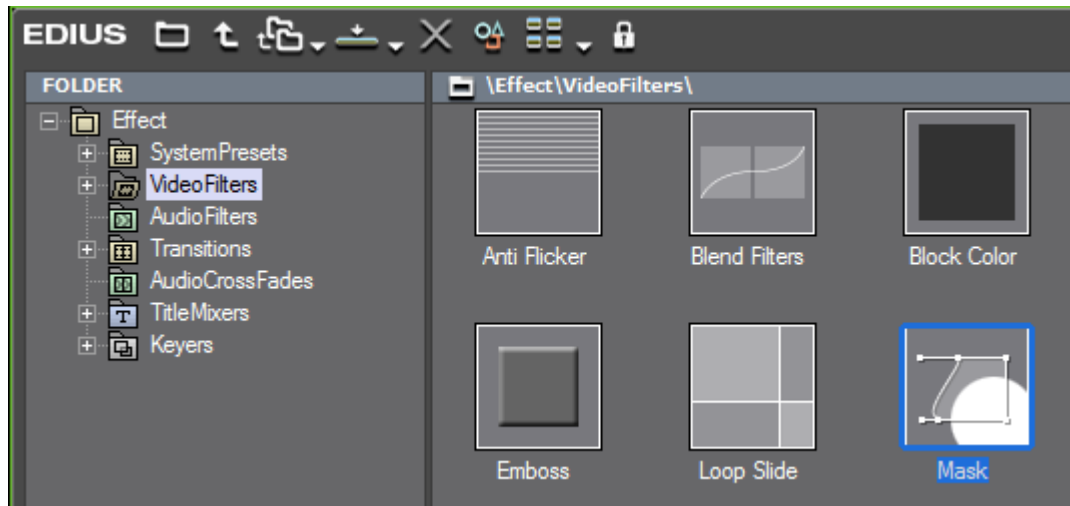
Use the right-click method explained in [Right-Click Menu on page 686](#).

Shape Mask Filter

A mask filter is used to crop part of a video image in any shape and either make the surrounding area transparent or apply another filter, such as a mosaic, to that region.

The mask filter is one of the available video filters as depicted in [Figure 814](#).

Figure 814. Mask Filter Selection

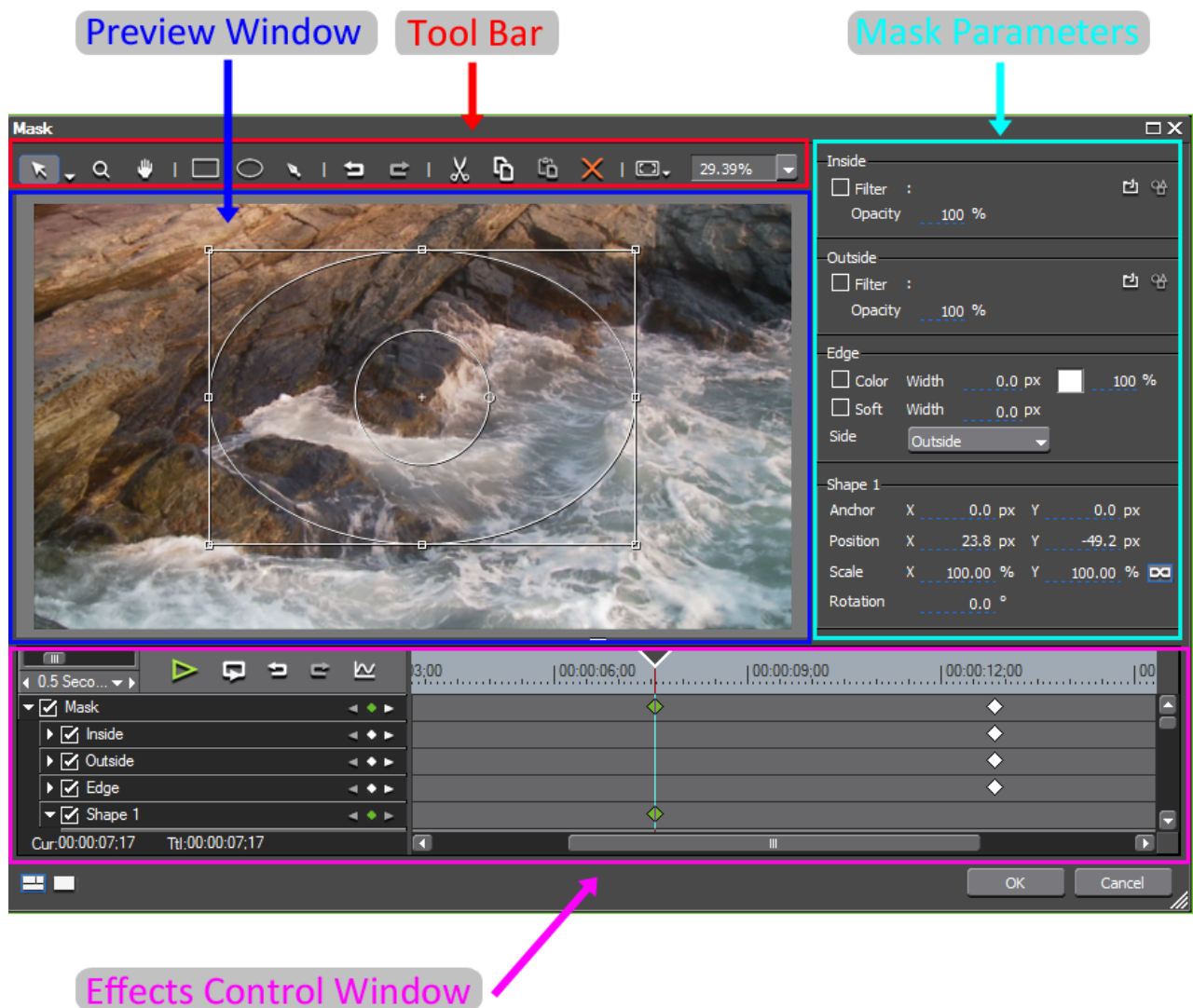


The Mask filter provides the following controls over mask shapes:

- Rectangle, ellipse and free-form shape drawing tools
- Translation and scaling of shapes
- Free shape vertex editing
- Curve body shape changing
- Colored borders
- Soft borders (inside, outside or both sides)
- Filters applied inside or outside of a shape
- Transparency applied inside or outside a shape

Mask filters are created and edited using the Mask dialog illustrated in [Figure 815](#).

Figure 815. Mask Dialog



Shape Editor and Tracker

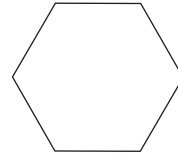
Creating and manipulating mask shapes is done with the mask creation and editing tools and the tracker.

Figure 816 illustrates the process of creating and manipulating shapes and the relationship between mask shapes and the tracker.

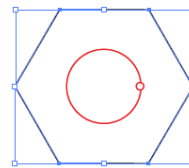
The tracker provides the controls for geometrically transforming and rotating mask shapes

Figure 816. Mask Shapes and Tracker

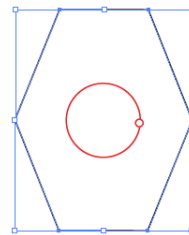
1. A shape is created.



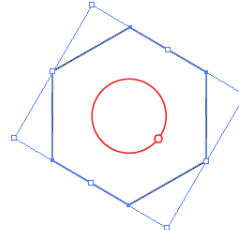
2. The rectangle circumscribing the shape is the tracker.



3. If the shape is changed, the tracker shape also changes.



4. If the tracker is changed, the shape also changes.



In the diagram above, the blue lines represent the tracker; the red circle represents the anchor point and tracker rotation control point.

Note When using the shape drawing tools and tracker, these elements are not separately colored as illustrated in [Figure 816](#). The shape paths, tracker, and anchor and control points are all black lines in the Mask dialog.

See [Tracker Transformations on page 757](#) for more information concerning tracker operations.

As explained on the pages which follow, several tools are available for creating and editing mask shapes.

Create a Mask Shape

To create a mask shape, use the following tools on the tool bar to draw the desired shape:



- **Draw Rectangle** button. Use this tool to draw rectangle and square mask shapes.

Shortcut key: [R]



- **Draw Ellipse** button. Use this tool to draw ellipse and circle mask shapes.

Shortcut key: [T]

To create a mask shape using the **Rectangle** and **Ellipse** buttons, click on the desired button and drag the mouse cursor in the Preview window to create a shape of the desired size. [Figure 815](#) shows an ellipse shape drawn in the Preview window.

Note To create a perfectly square shape, hold down the [SHIFT] key while dragging the cursor after selecting the **Draw Rectangle** tool.

Note To create a perfectly circular shape, hold down the [SHIFT] key while dragging the cursor after selecting the **Draw Ellipse** tool.



- **Draw Path** button. Use this tool to draw free-form mask shapes comprised of multiple lines, curves, and vertices. For more information on drawing and manipulating free-form mask shapes, see [Drawing Free-Form Shapes on page 738](#).

Shortcut key: [P]

Mask Parameters

Inside, Outside, Edge and Shape parameters may be adjusted for the mask shape selected in the preview window.

Inside/Outside

Filters may be applied to the area of the clip inside or outside of the defined mask shape. Filters may be applied to:

- only the area inside the mask
- only the area outside the mask
- both the area inside the mask and the area outside the mask.

Note If applying filters to both the area inside the mask and the area outside the mask, separate filters may be applied to each area.

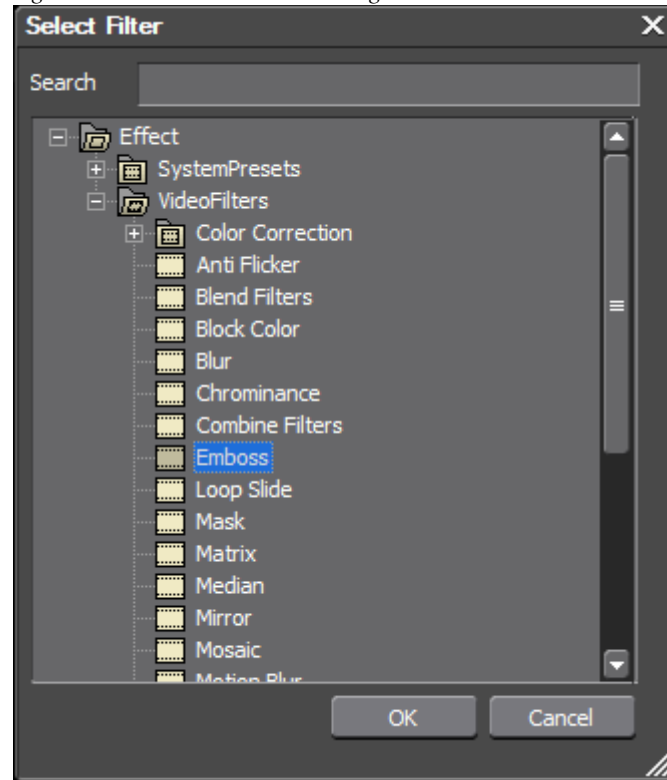
To apply a filter to an area defined by a mask shape, do the following:

1. Enable the filter for the Inside area, the Outside area or both by selecting the Filter option for the desired area(s).

Note The check mark indicates the selected filter is active for that area.

2. Click the **Select Filter**  button to display the Select Filter dialog depicted in [Figure 817](#).

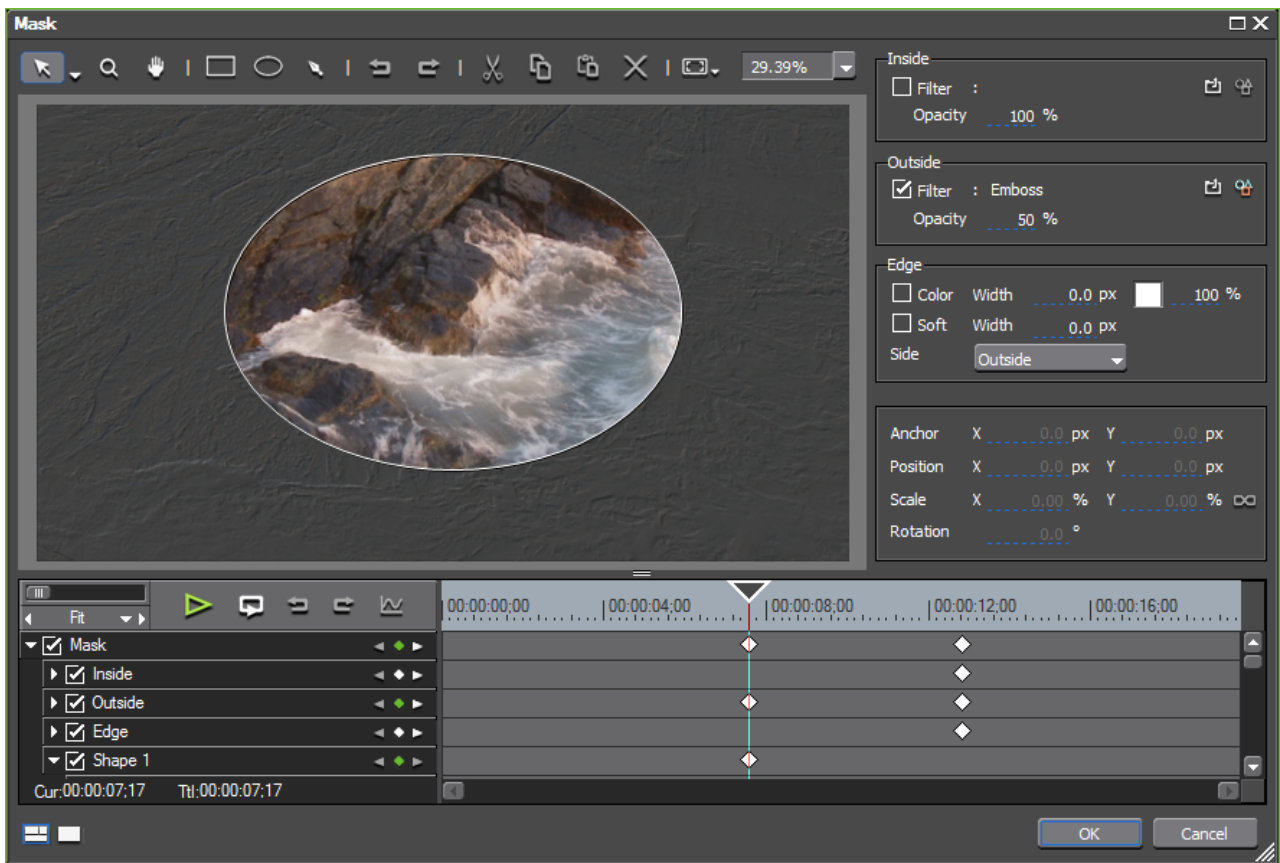
Figure 817. Mask Select Filter Dialog



3. Open either the System Presets or Video Filters folder and select the filter to be applied to the selected mask area.
4. Adjust the opacity of the filter to the desired level by placing the cursor on the opacity setting and scrolling the mouse wheel to change the opacity setting or directly entering the desired opacity setting from the keyboard.

[Figure 818](#) shows the Emboss filter applied to the outside of the shape mask at 50% opacity. The Preview window shows the effect of these settings.

Figure 818. Emboss Filter at 50% Opacity Outside Ellipse Shape Mask




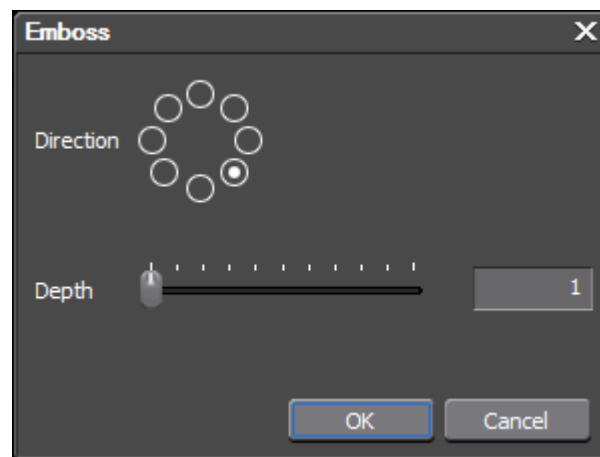
5. If the selected filter has additional parameters that can be set, click the **Properties**  button to display the filter properties dialog as shown in [Figure 819](#).

Figure 819. Mask Filter Properties Dialog



6. Set the desired filter properties and click the **OK** button.

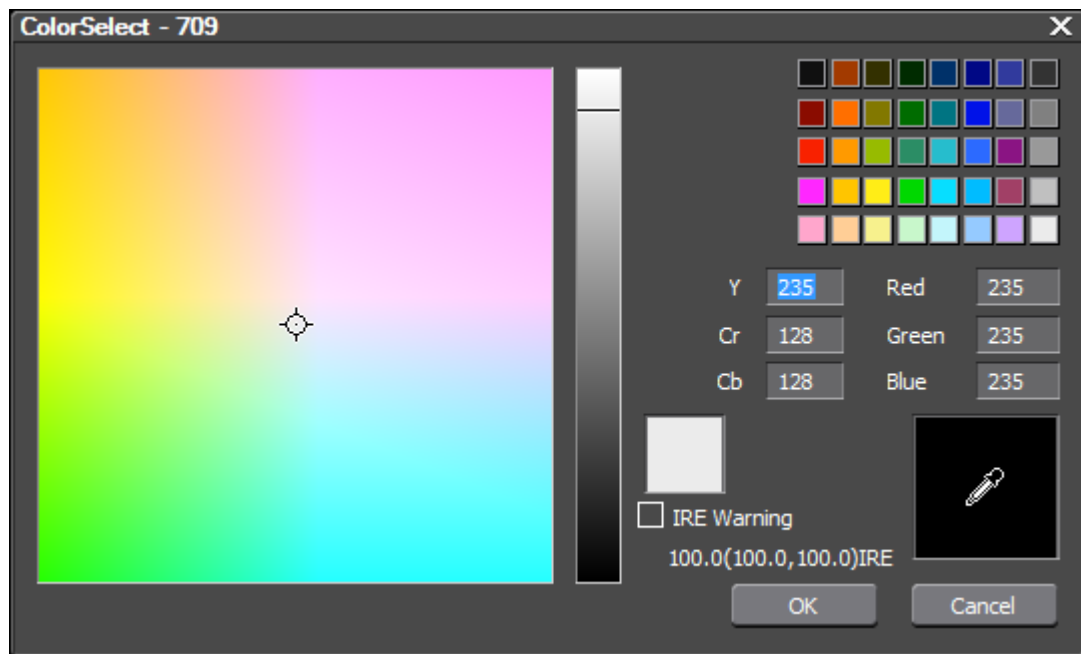
Edges

The edges of the mask shape can be a specific color of a specific width. Softness may be applied and can be applied to the inside, outside or both sides of the mask border.

To set the shape mask edge properties, do the following:

1. Select the Color option to designate a color for the edge.
2. Click the color patch (white square in [Figure 818](#)) to display the ColorSelect dialog illustrated in [Figure 820](#).

Figure 820. ColorSelect Dialog



3. From the ColorSelect dialog, select the desired color for the mask edge.
4. Click on the Color Width setting and adjust the edge width by scrolling the mouse wheel to change the setting or by directly entering the desired width setting from the keyboard.

Note Edge width is set in pixels.

5. Select the Soft setting if you wish to apply softness to the edge.
6. Click on the Soft Width setting and adjust the softness width by scrolling the mouse wheel to change the setting or by directly entering the desired softness width setting from the keyboard.

Note Soft width is set in pixels.

7. In the Side drop-down list, select the side of the mask shape border to which the colored edge will be applied. Choices are:
 - Both - applies the edge to both sides of the border with the colored edge being half inside the border and half outside the border.
 - Inside - applies the colored edge entirely inside the mask border.
 - Outside - applies the colored edge entirely outside the mask border.

Figure 821 shows a 15 pixel wide blue edge with 6 pixels of softness applied to the outside edge of the ellipse shape border.

Figure 821. Blue Edge Applied Outside Mask Border




Shape Parameters

The following parameters of the shape selected in the Preview window can be changed by entering the desired values directly from the keyboard or by using the mouse scroll wheel to change the values:

Note The position 0,0 is the center of the coordinate system.

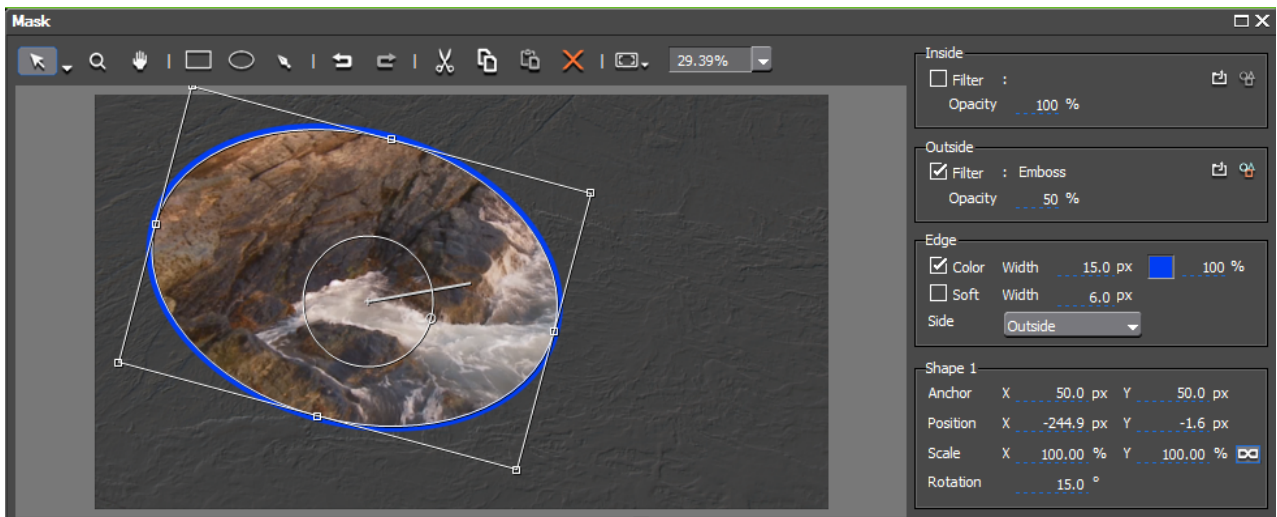
- Anchor X
- Anchor Y
- Position X
- Position Y
- Scale X

Note If the **Fix Ratio**  button is selected, adjustments to one scale parameter automatically adjusts the other scale parameter to maintain the existing X,Y ratio.

- Scale Y
- Rotation (in degrees)

Figure 822 illustrates a selected mask shape (Shape 1) and its associated anchor, position, scale and rotation parameters.

Figure 822. Mask Shape Parameters



Effects Control Window

Key frames may be set for the following parameters in the Mask Effects Control Window:

- Inside Opacity
- Outside Opacity
- Edge Color and Width
- Edge Softness and Width
- Edge Side
- Mask Shape N

Note N designates the number of the selected mask shape.

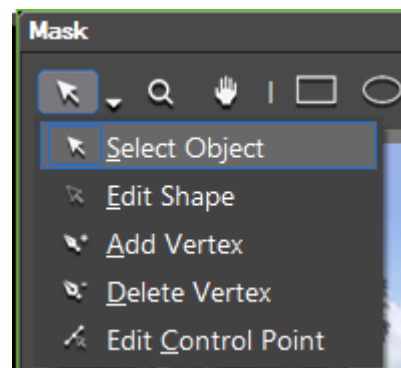
- Shape Transform Parameters
 - Anchor X
 - Anchor Y
 - Position X
 - Position Y
 - Scale X
 - Scale Y
 - Rotation

For detailed information on setting and adjusting key frames in the Effects Control Window, see [Effects Control Window on page 698](#).

Select Object Menu Tools

Clicking the list button (▽) on the **Select Object** button in the Mask dialog Tool Bar displays the menu depicted in [Figure 823](#).

Figure 823. Mask Dialog Select Object Menu



When working with mask shapes, these tools function as follows:

Select Object

Select a shape on which to perform operations such as move (position), scale and rotation.

Shortcut key: [S]

Edit Shape

Edit the vertex of a shape and change its contours.

Shortcut key: [E]

Add Vertex

Add a vertex to a shape path.

Note When a vertex is added, it is added to all keyframes for that shape on the time axis.

Shortcut key: [A]

Delete Vertex

Delete a vertex in the shape path.

Note When a vertex is deleted, it is deleted from all keyframes for that shape on the time axis.


Shortcut key: [D]

Edit Control Point


Edit a control point on the shape path.

Shortcut key: [C]

Zoom and Pan Tools


 - **Zoom Tool**. Zooms in on the center of the drag start point as the mouse cursor is dragged above the point or zooms out on the center of the drag point by dragging below it.

Shortcut key: [Z]


 - **Pan Tool**. Moves the display in the Preview window as you drag the mouse cursor.

Shortcut key: [H]

Editing Tools

 - **Undo Tool**. Performs an undo of the last operation (cut, paste, delete, etc.) .

Shortcut key: [CTRL]+[Z]

 - **Redo Tool**. Performs a redo of the last operation (cut, paste, delete, etc.) to be undone.


Shortcut key: [CTRL]+[Y]

 - **Cut Tool**. Cuts the selected shape to the clipboard.

Shortcut key: [CTRL]+[X]

 - **Copy Tool**. Copies the selected shape to the clipboard.

Shortcut key: [CTRL]+[C]

 - **Paste Tool**. Pastes the selected shape from the clipboard to the Preview window.

Shortcut key: [CTRL]+[V]

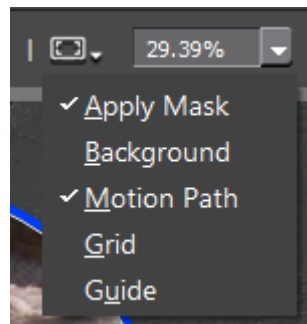
 - **Delete Tool**. Deleted the selected shape.

Shortcut key: [DEL]

Function Button Tools

Clicking the list button (∇) on the **Function** button in the Mask dialog Tool Bar displays the menu shown in [Figure 824](#).

Figure 824. Mask Dialog Function Button Menu



Apply Mask

On/Off toggle. When on, the mask defined by the inside/outside filter and edge settings is applied. A check mark indicates the mask is applied. Deselecting this option disables the selected mask shape.

Background

On/Off toggle. When on, the video background is set to transparent (see [Figure 825](#)). A check mark indicates the background is applied. Deselecting this option removes the transparent background and sets the video background to black.

Figure 825. Mask Dialog Background Enabled

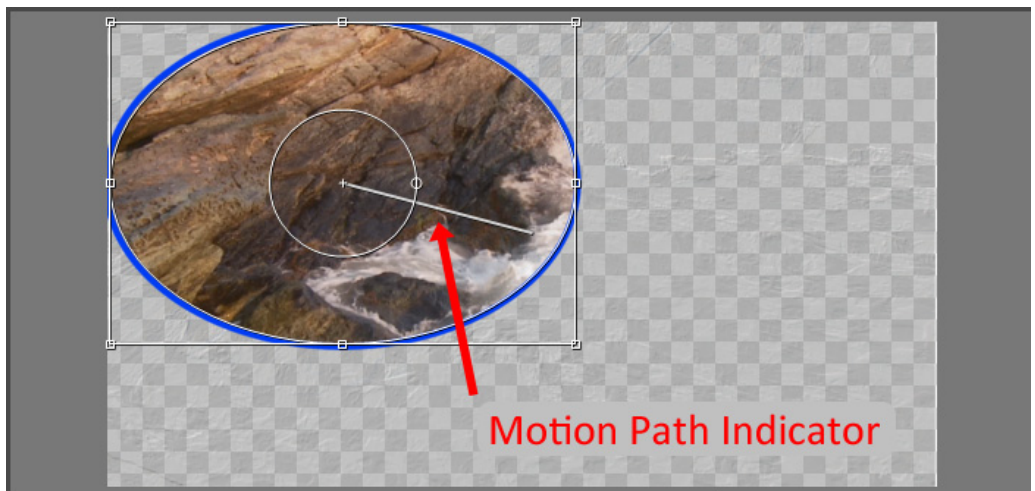


Motion Path

On/Off toggle. When on, a motion path indicator is visible in the Preview window for the selected mask shape (see [Figure 826](#)) whenever a selected mask shape is moved. The motion path will track the movement. A check mark indicates the motion path indicator is active. Deselecting this option removes the motion path indicator from the Preview window display.

Shortcut key: [CTRL]+[M]

Figure 826. Mask Dialog Motion Path

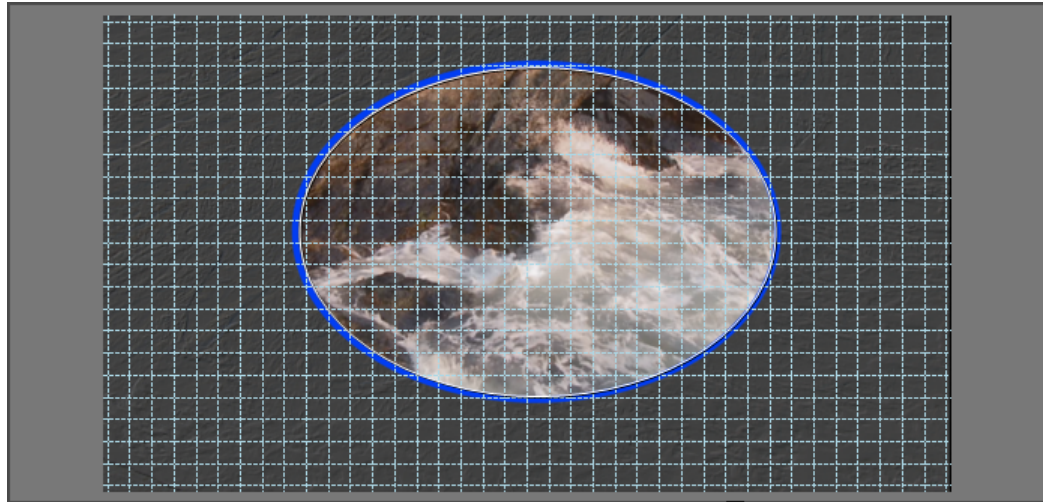


Grid

On/Off toggle. When on, grid lines are displayed in the Preview window (see [Figure 827](#)) and the selected shapes snap to the nearest grid lines when the shapes are re-positioned. A check mark indicates the grid lines are active. Deselecting this option removes the grid lines from the Preview window display.

Shortcut key: **[CTRL]+[G]**

Figure 827. Mask Dialog Grid Enabled

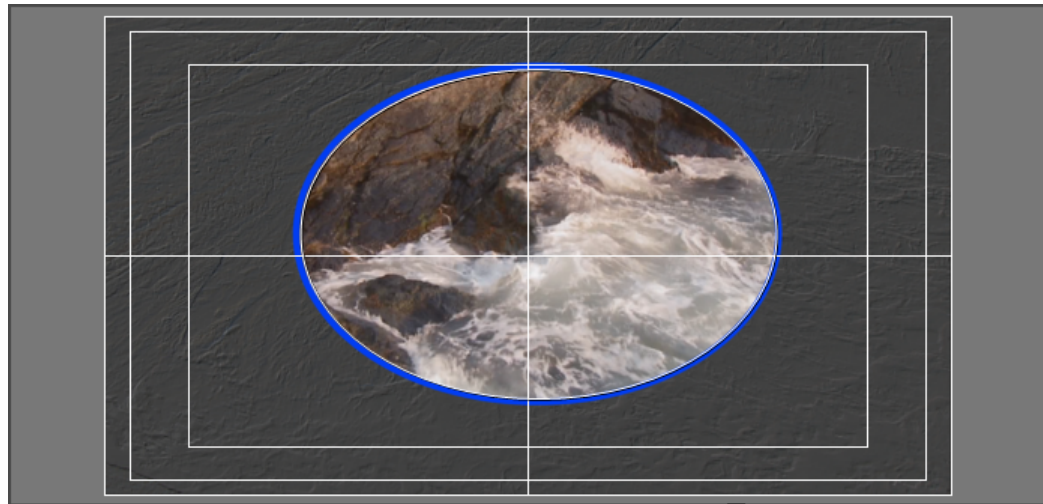


Guide

On/Off toggle. When on, safe area guide lines and cross hairs are displayed in the Preview window (see [Figure 828](#)). A check mark indicates the guide is active. Deselecting this option removes the guide from the Preview window display.

Shortcut key: **[CTRL]+[H]**

Figure 828. Mask Dialog Guide Enabled



Preview Window Controls

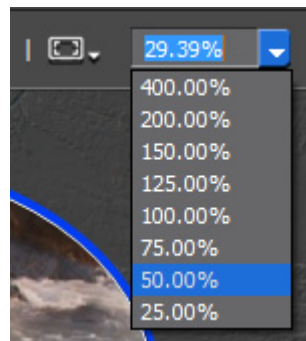
Zoom Ratio

The preview window zoom ratio determines to what degree the display in the Preview windows is zoomed on the center of the video.

The Preview window zoom ratio is set in one of three ways:

- Enter the desired zoom percentage directly into the zoom ratio setting (see [Figure 829](#)).
- Select the desired zoom ratio by clicking the list button (▾) of the zoom ratio and select the ratio from the menu (see [Figure 829](#)).

Figure 829. Mask Dialog Zoom Ratio Menu



- Position the mouse cursor in the Preview window and hold down the [CTRL] key while scrolling the mouse wheel.

Preview Window Display Mode

The Preview window can be set to one of two display modes. The buttons for controlling these modes are located in the lower left corner of the Mask dialog.


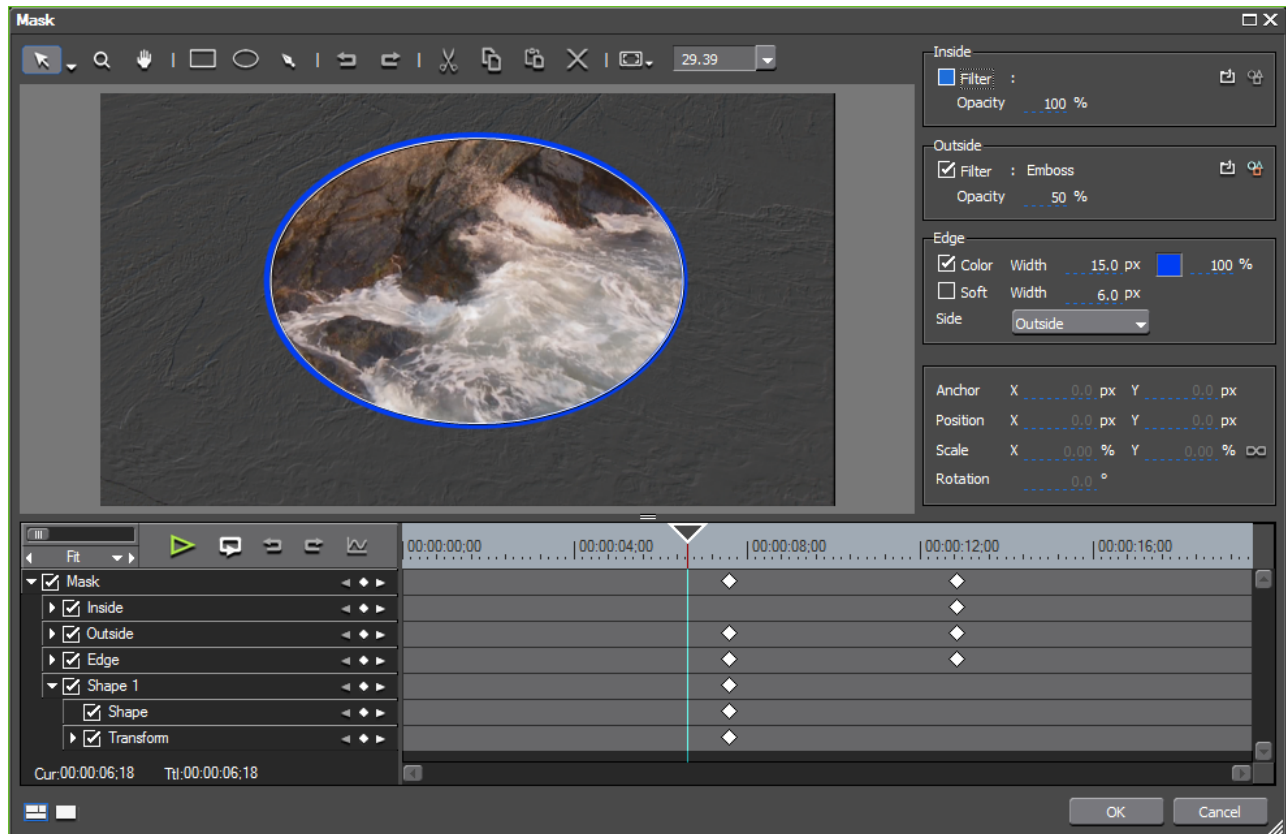
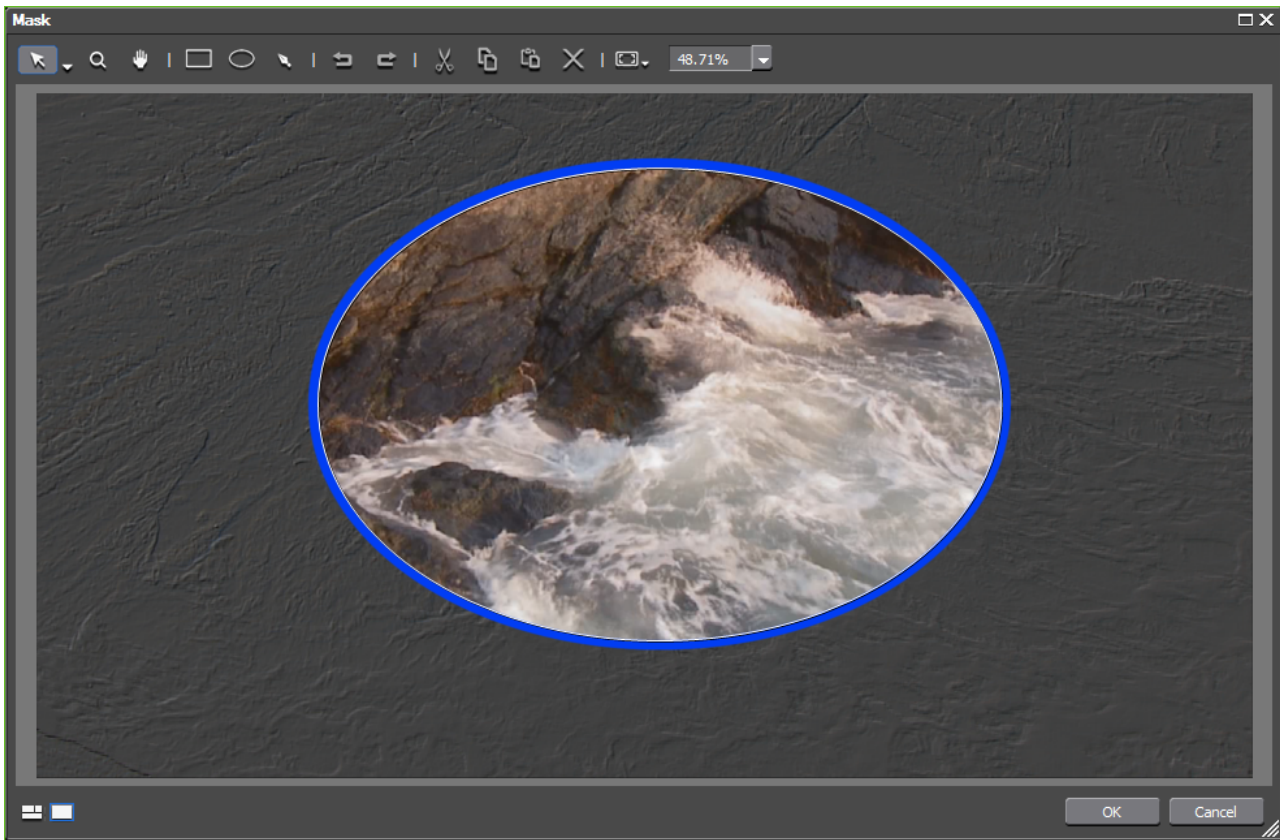
 - **Normal Mode.** Sets the Mask dialog to Normal mode in which the Preview window, shape parameters and effect control window are all displayed as illustrated in [Figure 830](#).

Figure 830. Mask Dialog Normal Display Mode



 - **Preview Mode.** Sets the Mask dialog to Preview mode in which only the Preview window is displayed in the Mask dialog as depicted in [Figure 831](#).


Figure 831. Mask Dialog Preview Display Mode



Drawing Free-Form Shapes

Free-form shapes are any shapes that cannot be drawn with the Rectangle or Ellipse tools. In other words, any shape that is not a rectangle, square, ellipse or circle is a free-form shape drawn with the **Draw Path** tool.

A free form shape is created by drawing a closed region that is defined by several paths.

 - **Draw Path** button. Use this tool to draw free-form mask shapes comprised of multiple lines, curves, and vertices.

When drawing free-form shapes, the following definitions are useful:

Vertex

A point on a path at the beginning and end of a shape segment. A new vertex may be added along a path. This will create a new segment.

Body

The portion of a shape between two vertices.

Control Point

A point from which the direction of a Bezier curve that extends from a vertex is controlled.

Segment

A portion of a shape path that is defined by a body with a vertex at either end and any control points between these vertices.

Shape Editing Tools

After clicking the **Draw Path** button in the Mask dialog, use the editing function explained in this section to create and edit vertices and control points along free shape paths ([Figure 832](#) shows the image that will be used for these examples).

Figure 832. Bell Tower Image



Since a shape will be created that matches the upper portion of the bell tower, the zoom and pan tools are used to enlarge and display only that portion of the image in order to provide finer detail to the free-form shape creation process. See [Zoom and Pan Tools on page 732](#) for more information on using these tools.

Create a Vertex

Clicking the mouse creates a vertex. Move cursor to next point and click to create another vertex and complete the segment.

Figure 833 illustrates several vertices that have been created on the upper portion of the bell tower by clicking on each point at which a vertex should be added.

Figure 833. Vertices Created on Bell Tower



Delete Last Vertex

If you make a mistake in setting the vertex location, right-clicking on the mouse or pressing the **[Backspace]** key deletes the vertex that was just added.

Figure 834 shows all paths and vertices added to the bell tower to completely enclose the upper portion of the tower. When the starting point is clicked after creating all paths and ending at the starting point, a closed region is created and the shape is defined.

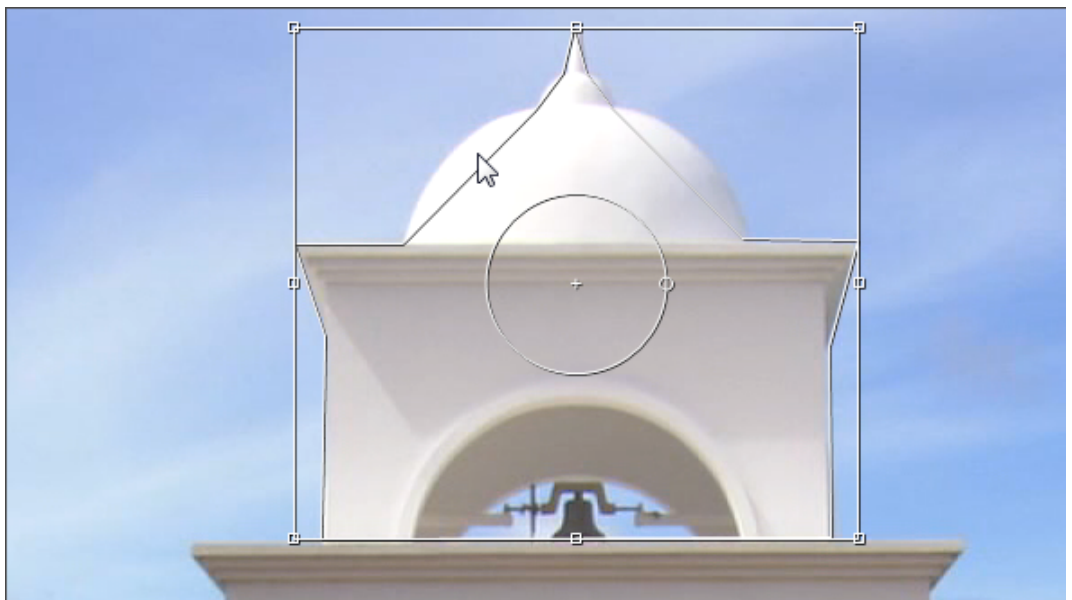
Notice that the paths covering the rounded portion of the tower have not yet had the curves defined.

Figure 834. All Paths Created on Bell Tower



When this shape is selected, the tracker and anchor adjustment elements are displayed as shown in [Figure 835](#).

Figure 835. Shape Selected

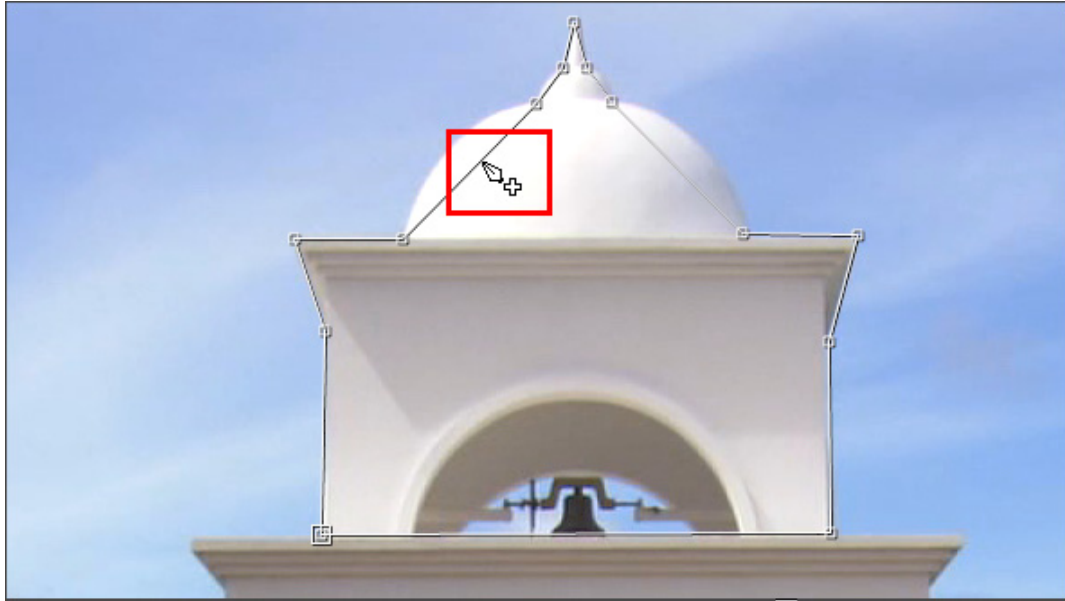


Add Vertices

To add vertices in the paths to which curves need to be created, click the list button (▾) on the **Select Object** button in the Mask dialog and select Add Vertex from the menu. For more information on the Select Object menu, see [Select Object Menu Tools on page 731](#).

With the Add Vertex tool selected, the Draw Path cursor changes as illustrated in [Figure 836](#) with a + symbol on the cursor.

Figure 836. Draw Path Add Vertex Cursor



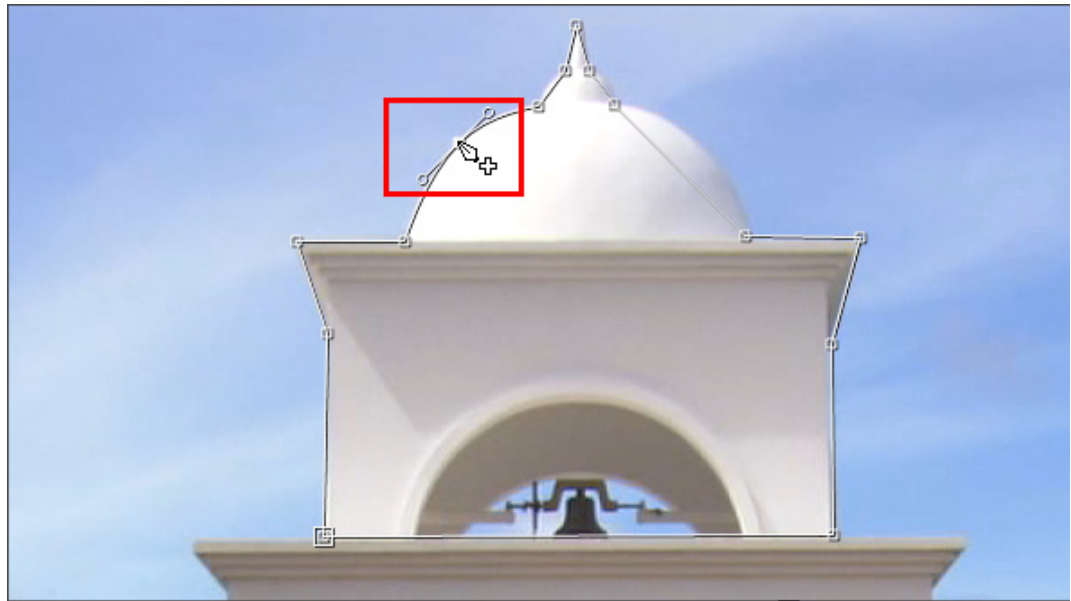
To add a vertex, click at the point on the path at which you wish to add a new vertex.

Add Vertex with Control Point

To add a vertex with a control point, drag the cursor to the end location. The end vertex will have a control point.

If a vertex is added between two existing vertices, the new vertex becomes an end point for one path and a beginning point for another path and has a control point as depicted in [Figure 837](#). The line running through and beyond the vertex is the control point indicator.

Figure 837. New Vertex with Control Point

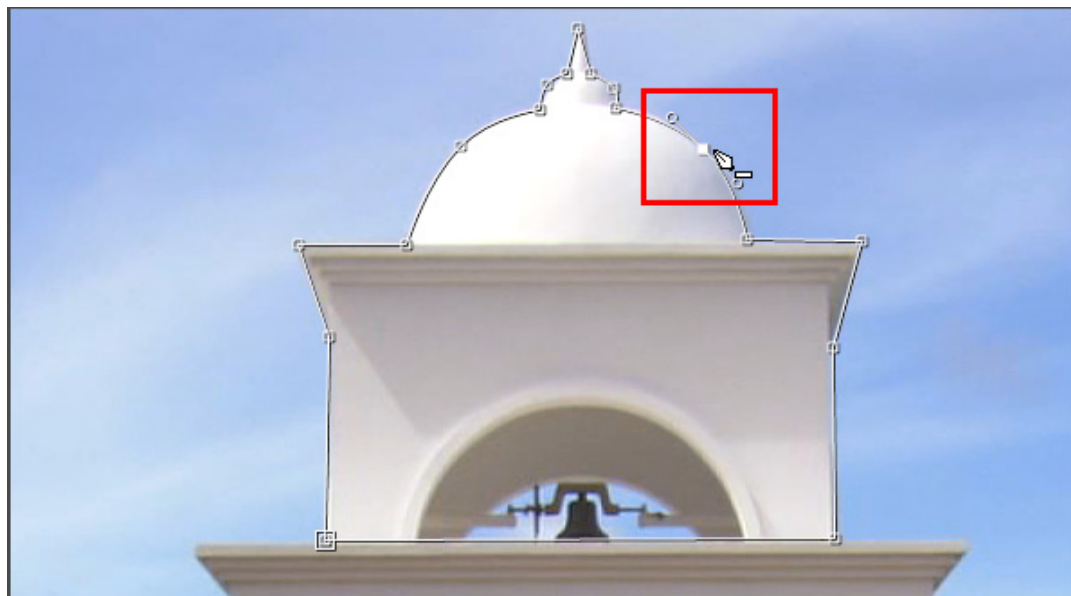


As the vertex with a control point is dragged outward in this illustration, it creates a curve in both paths to which it belongs. See also [Create a Bezier Curve Between Control Points on page 752](#).

Delete a Vertex

To delete an existing vertex, hold down the [CTRL] key while clicking on the vertex or select the Delete Vertex tool from the Select Object menu. If the Delete Vertex tool is selected, the Draw Path cursor has a - symbol as shown in [Figure 838](#).

Figure 838. Draw Path Delete Vertex cursor

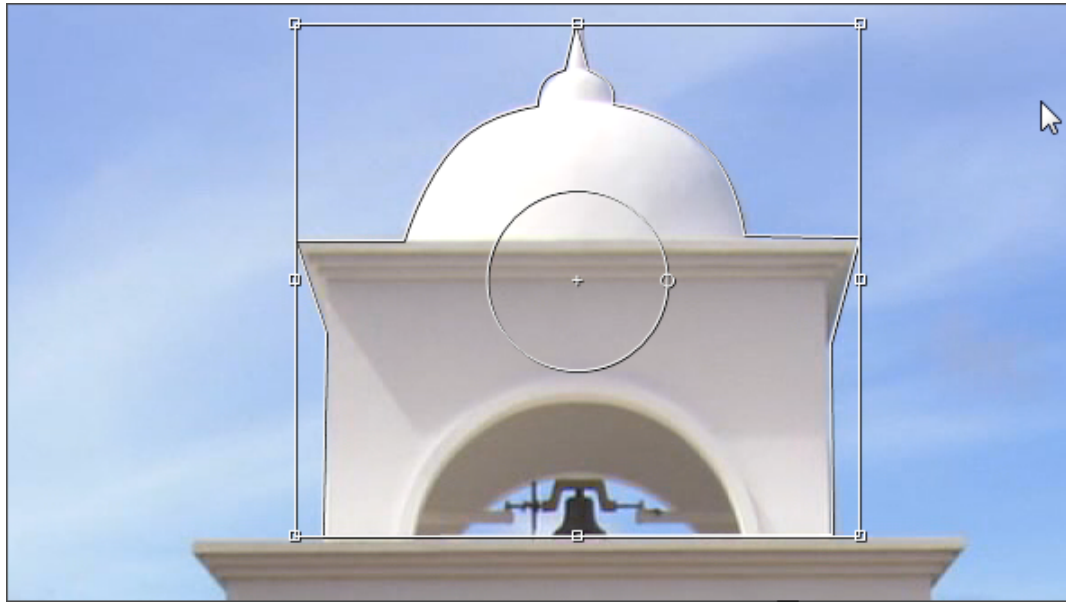


If the vertex to be deleted has a control point, both the vertex and the control point are deleted.

With the desired mask free-form shape defined, it can be selected and filters and edges applied as desired. For more information on mask filters and edges, see [Mask Parameters](#) on page 725.

[Figure 839](#) depicts a free-form shape that outlines the upper portion of the bell tower. This shape has been selected.

Figure 839. Bell Tower Mask Shape Selected



In [Figure 840](#), a block color filter has been applied to the inside of the shape.

Figure 840. Block Color Filter Applied to Inside of Shape

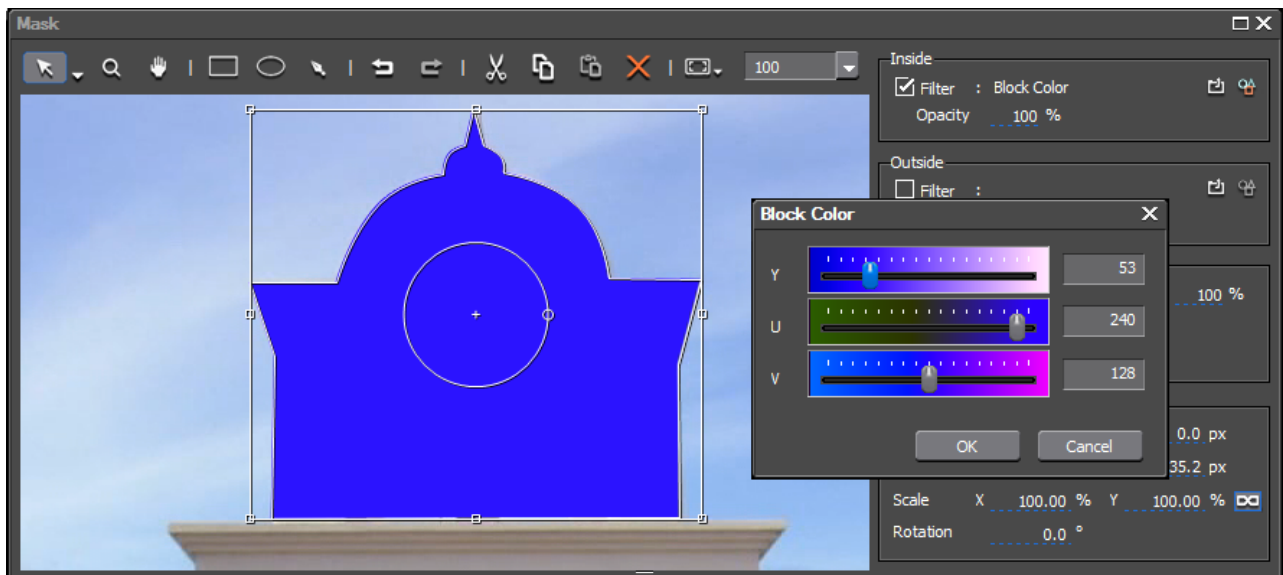


Figure 841 illustrates the block color filter applied as it appears in the Recorder.

Figure 841. Mask Filter Applied in Preview Window

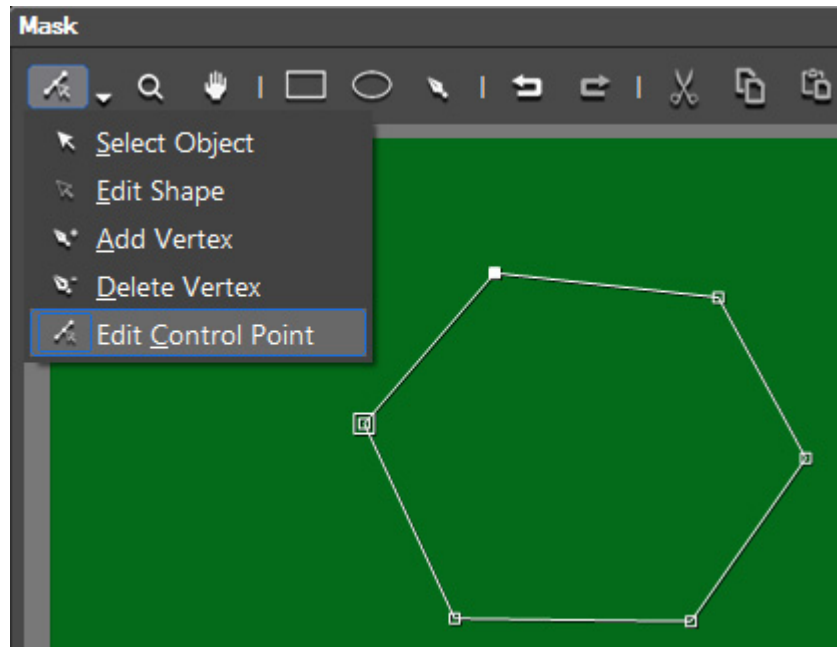


Additional shape and vertex editing tools include the following:

Editing Vertices and Control Points

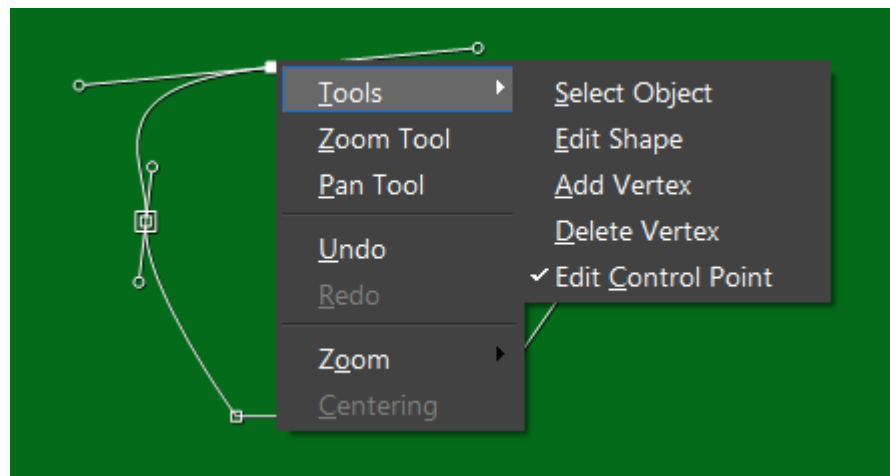
To edit vertices and control points, click the list button (▽) on the **Select Object** button in the Mask dialog Tool Bar and select Edit Control Point from the menu as depicted in Figure 842.

Figure 842. Mask Dialog Select Object Menu - Edit Control Point



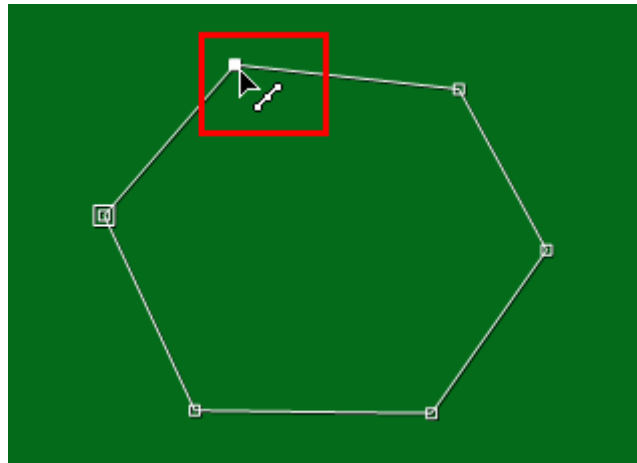
Note Right clicking in the Preview window displays a menu from which many of the shape, vertex and control point editing tools are also available. See [Figure 843](#).

Figure 843. Mask Dialog Right-Click Menu



When Edit Control point is selected from the Select Object menu or the right-click menu, the cursor changes to the Edit Control Point cursor as illustrated in [Figure 844](#).

Figure 844. Edit Control Point Cursor



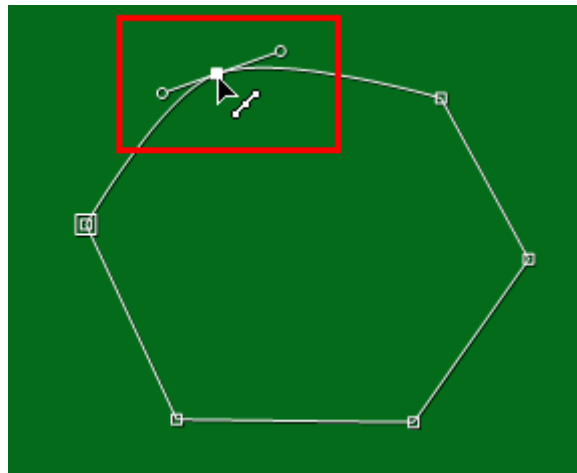
While in control point edit mode, the following actions are possible:

Create a Control Point on a Vertex

Hold down the [ALT] key while clicking on a vertex. As shown in [Figure 845](#), a control point is added and a smooth curve is generated through the control point rather than the sharp angles of the original path.

Note If a control point already exists at the vertex, [ALT]+[Click] will delete the control point.

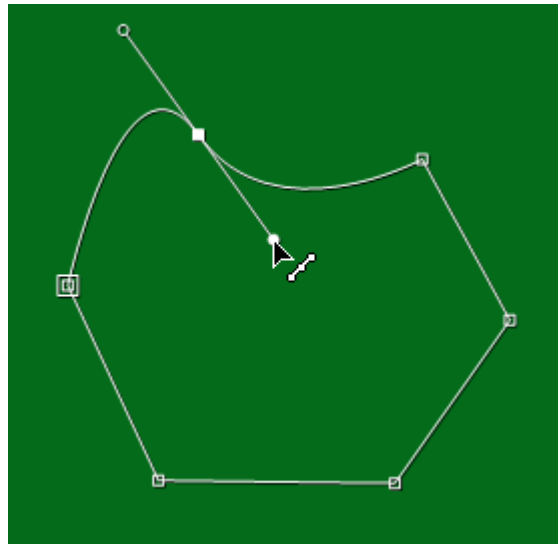
Figure 845. Control Point Added at Vertex



Adjust Control Point or Move Vertex

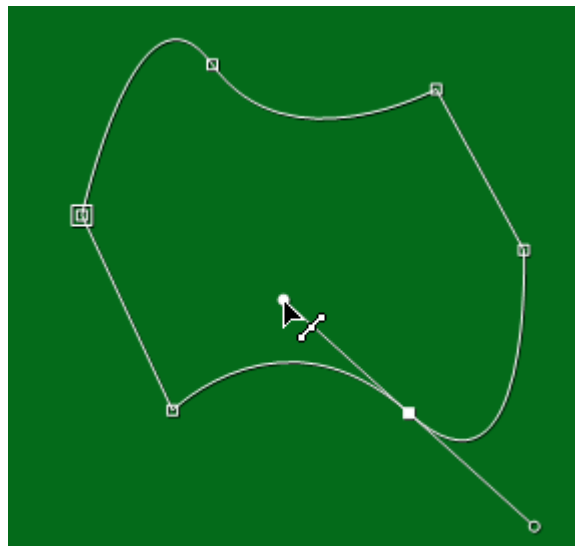
To change the shape of a path at the control point, drag the control point as depicted in [Figure 846](#). The control point on the opposite side is linked and also changes angles as the control point is dragged.

Figure 846. Change Shape of Path at Control Point



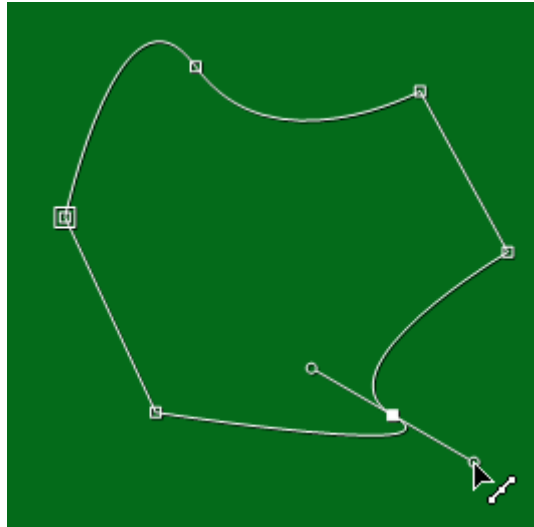
Note While in control point edit mode, if you drag a vertex that did not have a control point, a control point is automatically added to that vertex as illustrated in [Figure 847](#).

Figure 847. Control Point Added to Vertex by Dragging



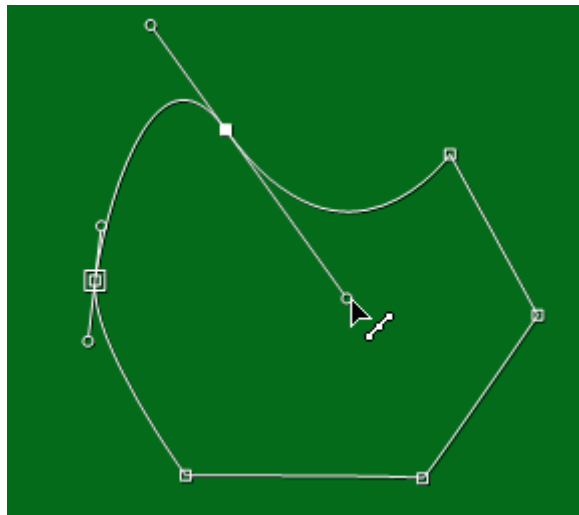
To add a control point symmetrically in both directions hold down the **[ALT]** key while dragging the vertex as shown in [Figure 848](#).

Figure 848. Add Symmetrical Control Point



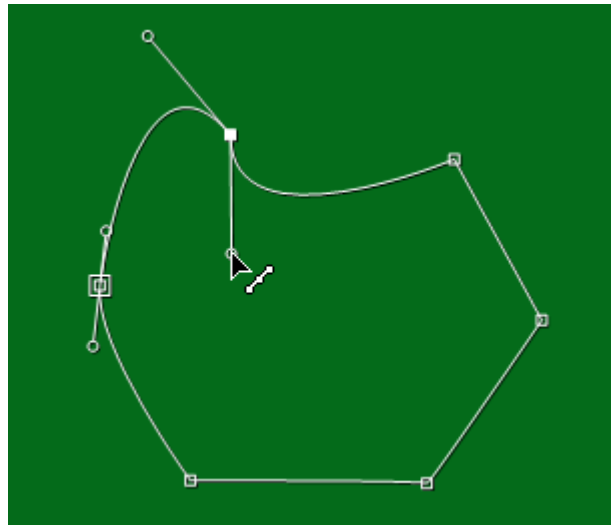
To change only the length of one side of the control point without changing the direction, hold down the **[SHIFT]** key while dragging the control point as depicted in [Figure 849](#).

Figure 849. Change Length Only of Control Point



To unlink one control point from its counterpart on the opposite side and adjust only one side of the curve, hold down the **[CTRL]** key while dragging the desired control point as illustrated in [Figure 850](#).

Figure 850. Unlinked Control Point Adjustment



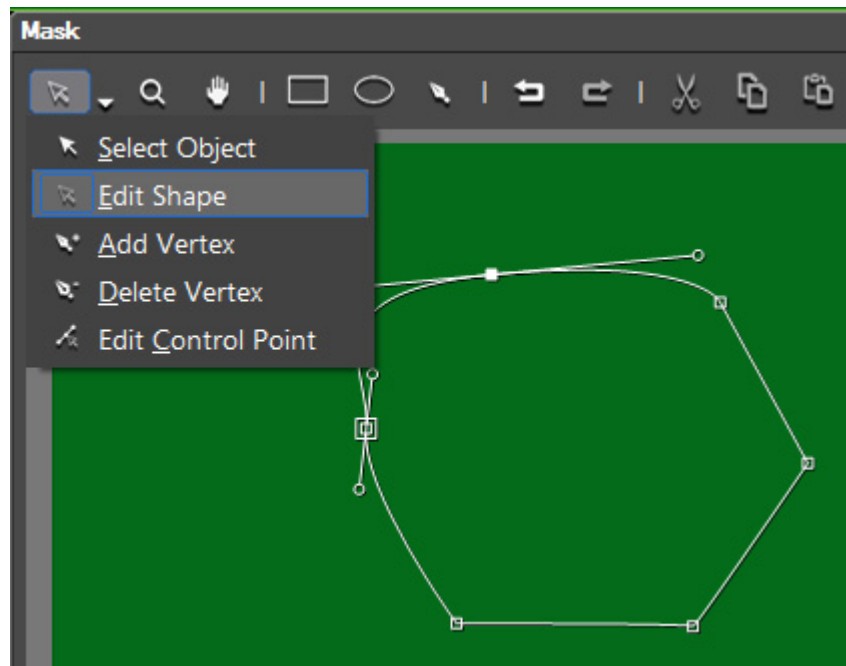
Note The linkage between opposite control points remain broken (each control point operates independently) until the control point is redrawn.

Editing the Shape

To edit the shape, click the list button (∇) on the **Select Object** button in the Mask dialog Tool Bar and select Edit Shape from the menu as depicted in Figure 851.

Note This function is also available from the right-click menu (see Figure 843).

Figure 851. Mask Dialog Select Object Menu - Edit Shape

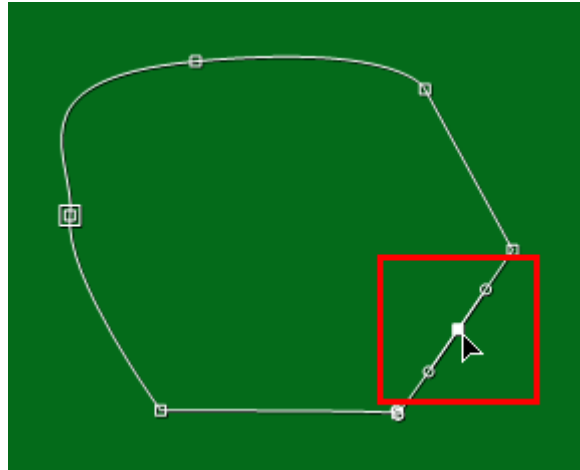


While in shape editing mode, the following functions are available:

Add a Vertex with Control Point

Hold down the **[ALT]** key and click at a point on the body at which you wish to add a vertex with a control point. See [Figure 852](#).

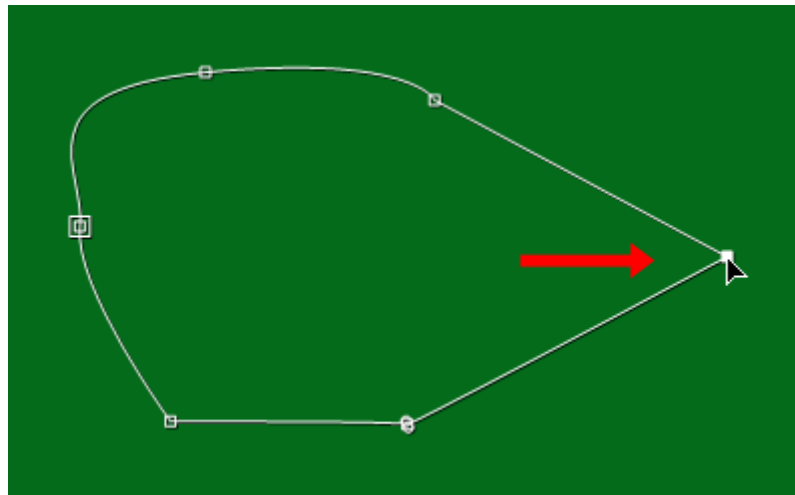
Figure 852. Add a Vertex on the Shape Body



Change Shape by Moving Vertex

Click on a vertex and drag it to change the shape paths associated with the selected vertex.

Figure 853. Drag Vertex to Change Shape

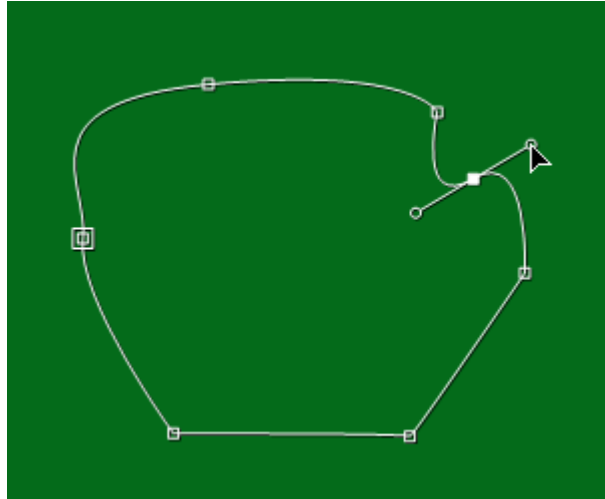


Add a Vertex and Control Point and Edit Control Point

Holding down the **[ALT]** key while dragging the mouse cursor adds a vertex with control point at the point on the path where dragging

begins and edits the control point symmetrically on both sides as illustrated in [Figure 854](#).

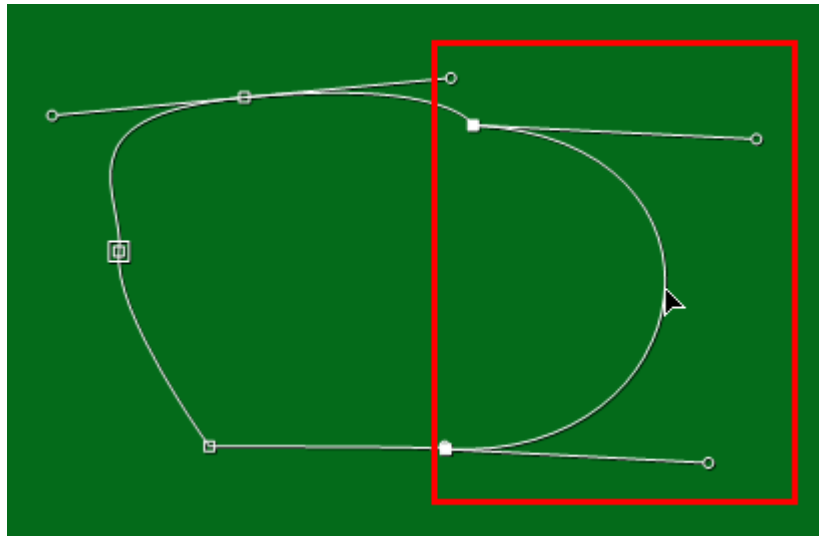
Figure 854. Add and Edit Vertex and Control Point



Create a Bezier Curve Between Control Points

To create a Bezier curve between control points, hold down the **[SHIFT]** key while dragging a point on the body between two vertices as depicted in [Figure 855](#).

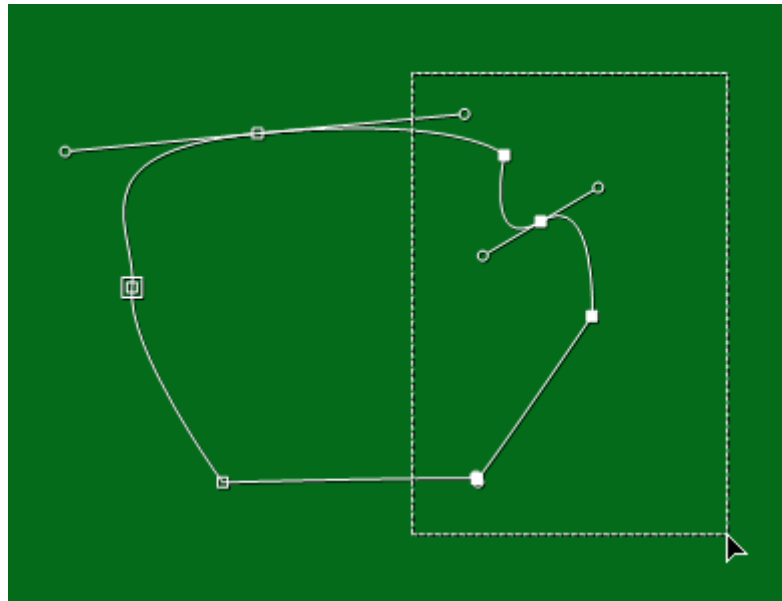
Figure 855. Create a Bezier Curve Between Control Points



Select Multiple Vertices

To select multiple vertices on a shape, drag the mouse cursor over the area containing the vertices you wish to select as shown in [Figure 856](#).

Figure 856. Select Multiple Vertices on a Shape

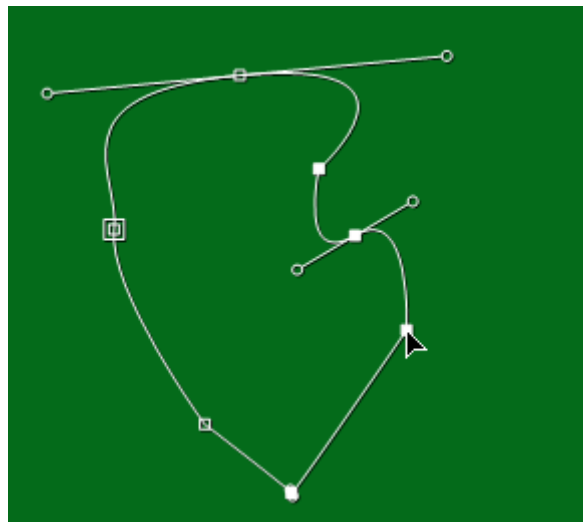


Note As illustrated in the figure above, the vertex must be within the area drawn with the mouse cursor in order to be selected. Inclusion of only a control point without its associated vertex does not select the vertex.

Change Shape with Multiple Selected Vertices

With multiple vertices selected, dragging any of the selected vertices results in a shape change to all the paths bound by those vertices as illustrated in [Figure 857](#).

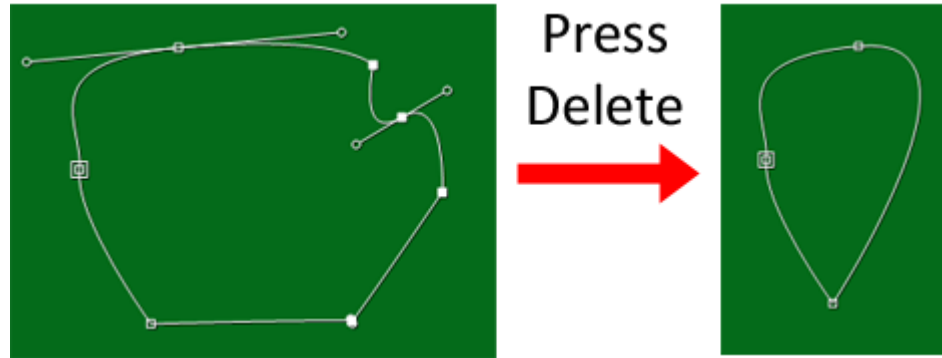
Figure 857. Change Paths Associated with Selected Vertices



Delete Shape Paths Bound by Multiple Vertices

With multiple vertices selected, clicking on a selected vertex and then pressing the [DEL] key results in the deletion of all shape paths bound by the selected vertices. See [Figure 858](#) for an example.

Figure 858. Delete the Portion of a Shape Bound by Selected Vertices



Shape Creation and Editing Summary Tables

The following tables summarize the actions and keystroke operations available for creating and editing mask shapes:

Note The Shift Action, ALT Action and CTRL Action columns indicate the action that takes place if the respective key is held down while the operation specified in the Operation columns is performed.

Draw Rectangle and Draw Oval Tool Operations

Table 13. Rectangle and Oval Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Preview Window	Click and Drag	Set size of opposite sides of circumscribed rectangle or ellipse	Set all sides to same size for circumscribed square or circle		

Draw Path Tool Operations

Table 14. Draw Path Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Preview Window	Click	Add Vertex			
	Right-Click	Delete vertex point just added			
	Backspace Key				
	Drag cursor	Add vertex with a control point			
	Double Click	Add vertex and create a closed region			
At Shape Start Point	Click	End creation of shape and create a closed region			

Edit Shape Tool Operations

Table 15. Edit Shape Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Vertex	Click		Select and deselect vertex	Delete control point if it exists or add a control point and generate a smooth curve through the control point if no point exists	Delete vertex
	Drag	Move vertex		Draw a control point with symmetrical lines in opposite directions	
Multiple Selected Vertices	Drag	Move shape paths associated with all selected vertices			
	Delete Key	Delete all shape paths associated with selected vertices			
Control Point	Click			Delete selected control point	
	Drag	Move control point and change the angle of the linked control point on the opposite side	Change the length of the control point without changing its direction		Move the control point and unlink it from the control point on the opposite side
Body	Click			Add vertex at clicked location	
	Drag		Adjust the control points at both ends of a segment to form a Bezier curve passing through the dragged point(s)	Add a vertex with control point at the drag location and edit the control point symmetrically as it is dragged	
Preview Window	Drag	Select all vertices within drag area			

Add Vertex Tool Operations

Table 16. Add Vertex Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Vertex	Click		Select and deselect vertex		
	Drag	Move vertex			
Multiple Selected Vertices	Drag	Move the selected vertices			
	Delete Key	Delete selected vertices			
Control Point	Click			Delete selected control point	
	Drag	Move control point and change the angle of the linked control point on the opposite side	Change the length of the control point without changing its direction		Move the control point and unlink it from the control point on the opposite side
Body	Click	Add vertex at clicked location			
	Drag	Add a vertex with control point at the drag location and edit the control point symmetrically as it is dragged			
Preview Window	Drag	Select all vertices within drag area			

Delete Vertex Tool Operations

Table 17. Delete Vertex Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Vertex	Click	Delete vertex			
	Drag				
Multiple Selected Vertices	Drag				
	Delete Key	Delete selected vertices			
Control Point	Click				
	Drag				
Body	Click				
	Drag				
Preview Window	Drag	Select all vertices within drag area			

Edit Control Point Tool Operations

Table 18. Edit Control Point Tool Operations

Location	Operation	Action	SHIFT Action	ALT Action	CTRL Action
Vertex	Click	Delete control point if it exists or add a control point and generate a smooth curve through the control point if no point exists			
	Drag	Draw a control point from the vertex symmetrically in both directions			
Multiple Selected Vertices	Drag				
	Delete Key	Delete selected vertices			
Control Point	Click			Delete selected control point	
	Drag	Move control point and change the angle of the linked control point on the opposite side	Change the length of the control point without changing its direction		Move the control point and unlink it from the control point on the opposite side
Body	Click				
	Drag				
Preview Window	Drag	Select all vertices within drag area			

Tracker Transformations

Shapes are transformed by modifying the shape of the tracker (the rectangle circumscribing the mask shape). The available transformations are:

- Anchor Configuration
- Scale Up or Down
- Rotation
- Parallel Translation

Anchor Configuration

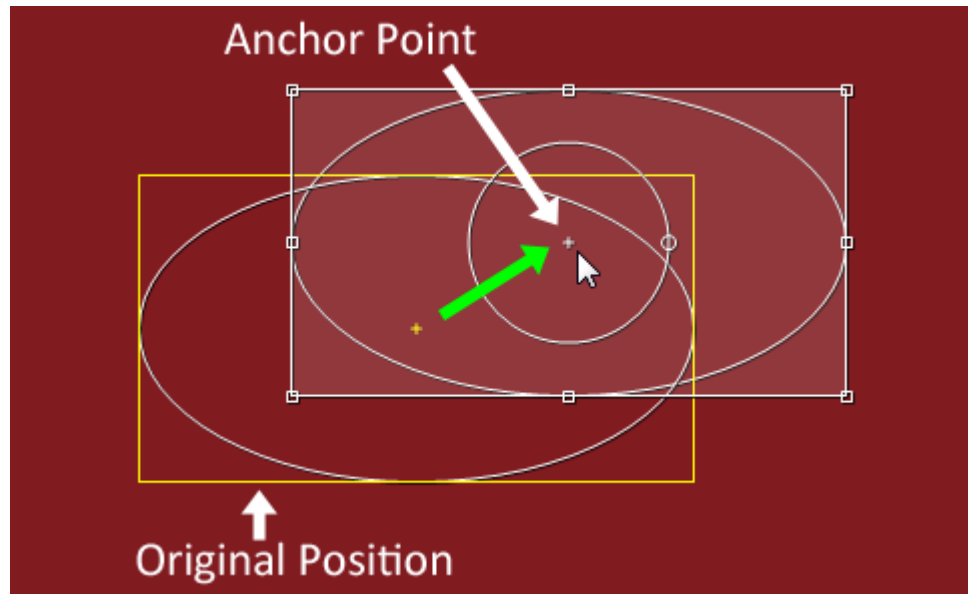
An anchor configuration is the movement of the shape and tracker by moving the anchor point.

Move Anchor Point and Tracker

Dragging the anchor point moves the anchor point, shape and tracker. The position of the shape and tracker changes by the same degree and direction in which the anchor point is moved.

In [Figure 859](#), the green arrow shows the direction of the anchor point movement as it is dragged with the mouse.

Figure 859. Mask Shape Anchor Transformation - Move All



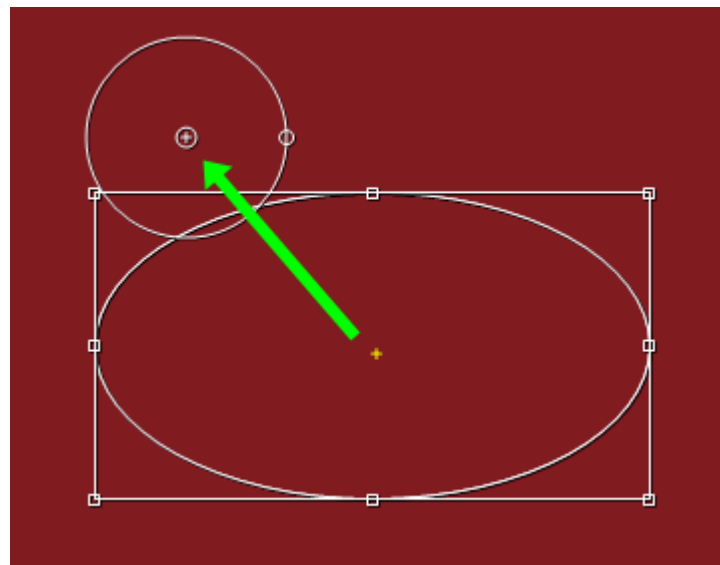
The size or dimensions of the shape do not change when the anchor point is moved. Only its position is changed.

Move Anchor Point without Moving the Shape and Tracker

If the **[CTRL]** key is held down while the anchor point is dragged to a new location, only the anchor point changes position. The shape and its tracker remain in the original position as illustrated in [Figure 860](#).

In the example in [Figure 860](#), the anchor point has been moved outside the shape and tracker.

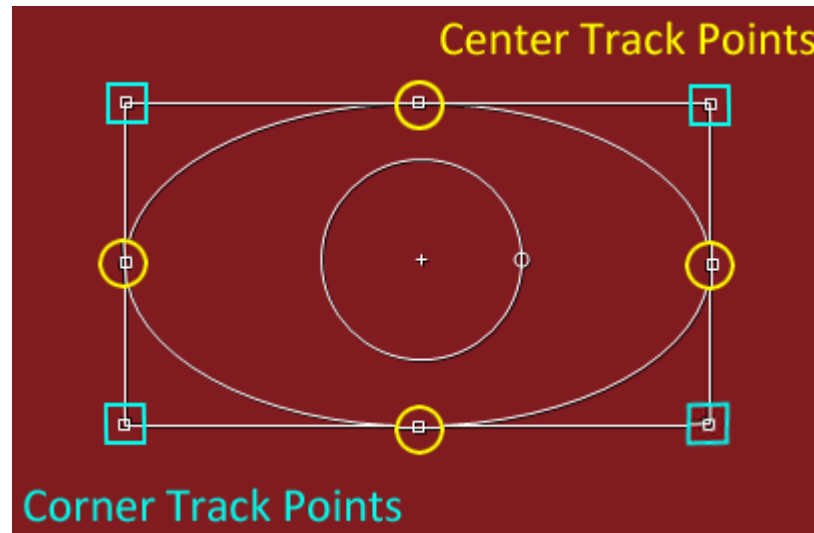
Figure 860. Mask Shape Anchor Transformation -Anchor Only



Scale Up or Down

Scaling a shape up (make it larger) or scaling it down (make it smaller) is done using the track points in the tracker with the anchor point as the reference. As depicted in [Figure 861](#), there are four center track points and four corner track points.

Figure 861. Tracker Track Points



If a track point is dragged towards the anchor point (assuming the anchor point is in the center of the tracker), the shape is scaled down. If a track point is dragged away from the anchor point, the shape is scaled up.

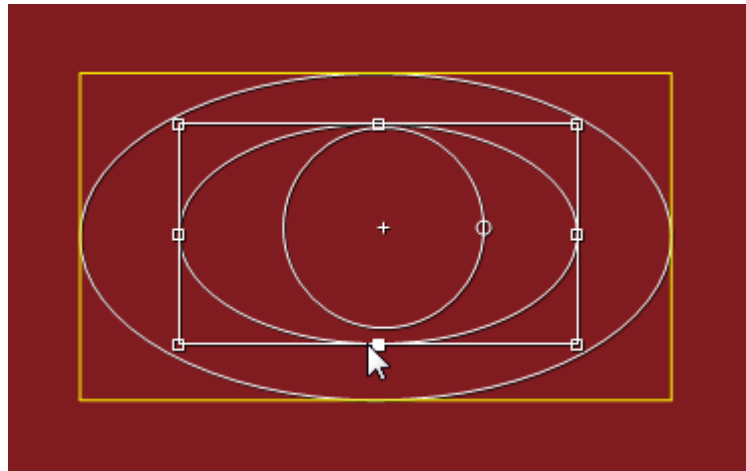
All of the examples below depict the anchor point in the center of the tracker. If the anchor point is moved outside the tracker as shown in [Figure 860](#), the scaling behavior may differ from that described in the examples.

Scaling from Center Track Points

Dragging any center track point will scale the shape up or down depending upon where it is dragged in relation to the anchor point.

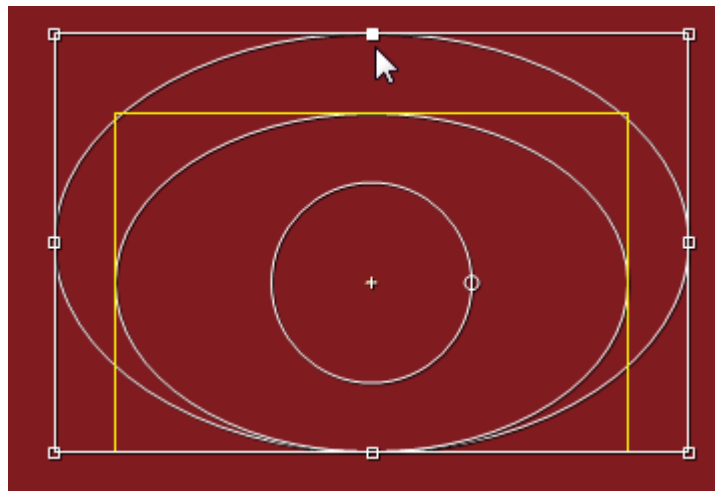
[Figure 862](#) illustrates the selected object being scaled down as the lower center track point is dragged toward the anchor point.

Figure 862. Dragging Center Track Point



In Figure 863, the **[CTRL]** key is held down while dragging the upper center track point away from the anchor point. This enlarges (scales up) the selected object, but, all sides do not move equally in relation to the anchor point.

Figure 863. CTRL Dragging Center Track Point



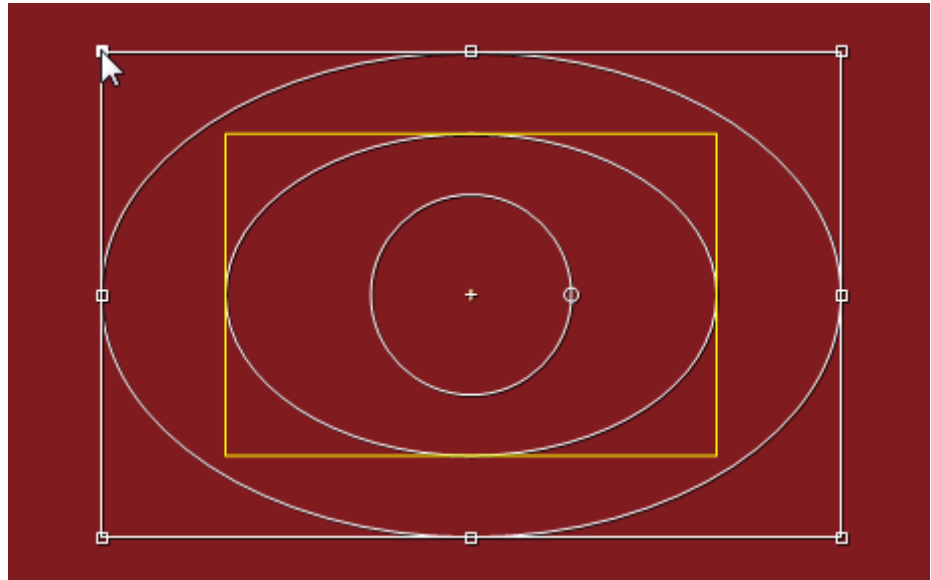
With the **[CTRL]** key held down, the side opposite the track point being dragged - in this case, the bottom side - does not move in relation to the anchor point. The other three sides (top, right and left) move away from the anchor point while the bottom side retains its position relative to the anchor point. Of course, this would also be true if the object were scaled down as well; the difference being that the top, left and right sides would move towards the anchor point while the bottom side retains its position.

Scaling from Corner Track Points

Dragging any corner track point will scale the shape up or down depending upon where it is dragged in relation to the anchor point.

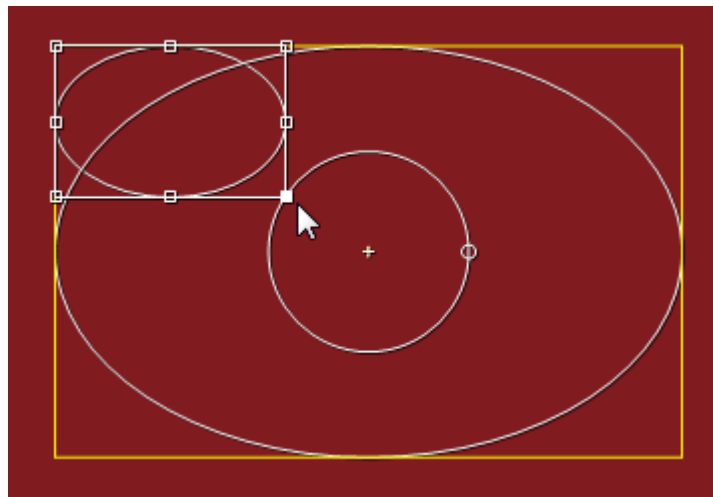
[Figure 864](#) illustrates the selected object being scaled up as the upper left corner track point is dragged away from the anchor point.

Figure 864. Dragging Corner Track Point



In [Figure 865](#), the **[CTRL]** key is held down while dragging the lower right corner track point toward the upper left. This scales down the selected object, but, all sides do not move equally in relation to the anchor point.

Figure 865. CTRL Dragging Center Track Point

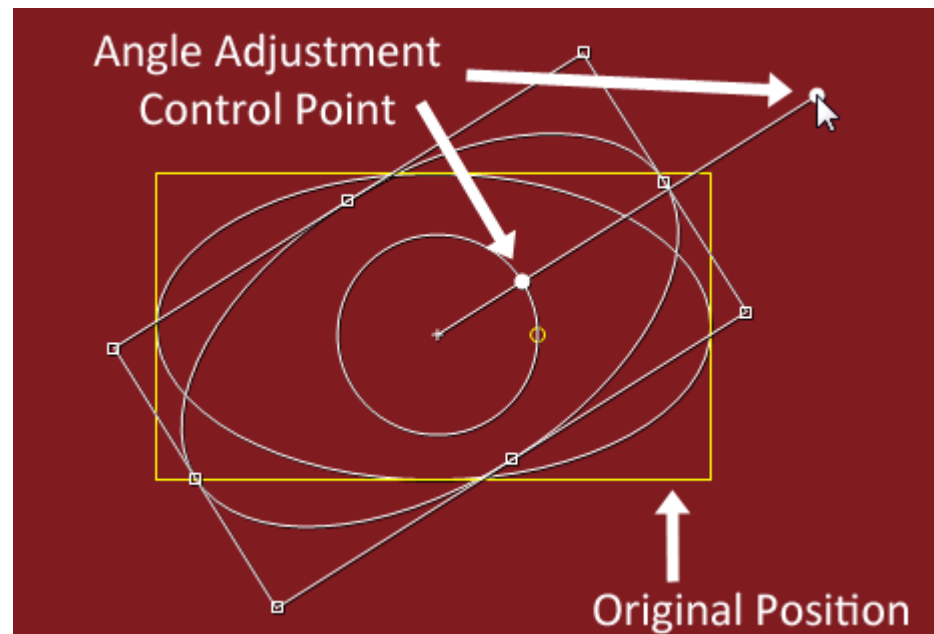


With the [CTRL] key held down, the side opposite the track point being dragged - in this case, the left side - does not move in relation to the anchor point. The other three sides (top, bottom and right) move toward the upper left corner while the left side retains its position relative to the anchor point. Of course, this would also be true if the object were scaled up as well; the difference being that the top, left and right sides would move away from the anchor point while the left side retains its position.

Rotation

The shape and its tracker can be rotated to any desired angle by moving the angle adjustment control point as shown in [Figure 866](#). The angle adjustment control point is the small white circle on the larger circle which circumscribes the anchor point.

Figure 866. Mask Shape Rotation



As illustrated in [Figure 866](#), the angle adjustment control point can be dragged to any desirable location inside or outside the tracker in order to align the shape as needed. If the angle adjustment control point is moved, the original control point remains on the anchor point circle with a straight line connecting the two points.

Note Holding down the [SHIFT] key while rotating the angle adjustment control point snaps to an angle in 15-degree increments.

Parallel Translation

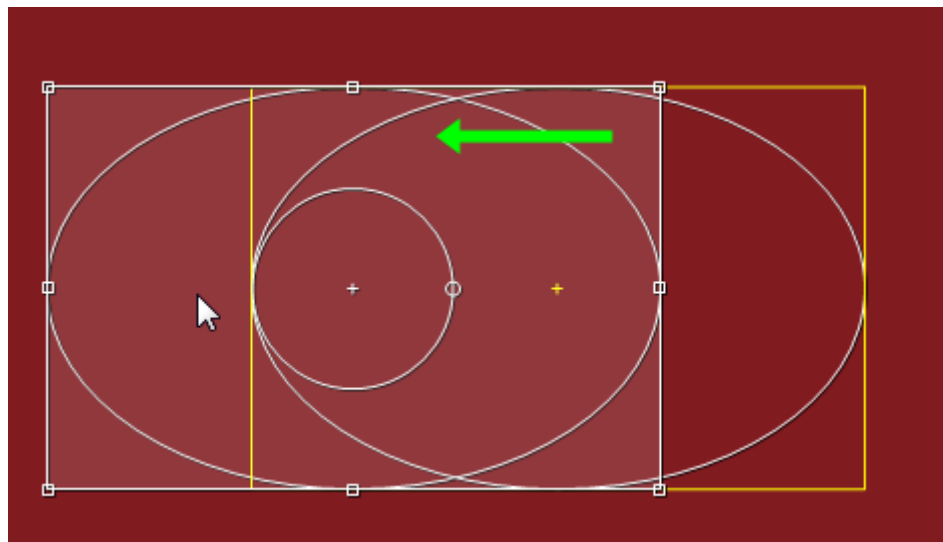
A parallel translation is the movement of the shape and tracker by moving the shape instead of moving the anchor point. A parallel translation does not result in a change to the shape or tracker dimensions or size; it only results in a change in the position.

Move Shape and Tracker

With the cursor anywhere inside the tracker, dragging the mouse moves the anchor point, shape and tracker.

In [Figure 867](#), the green arrow shows the direction of the shape and tracker movement as they are dragged with the mouse.

Figure 867. Parallel Transformation - Move All

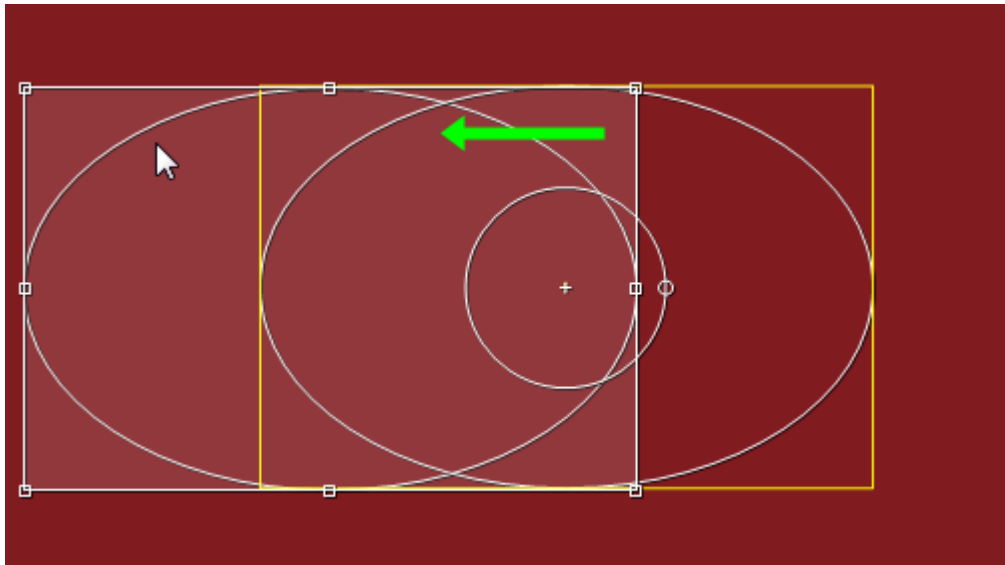


Note The anchor point also moves with the shape and tracker.

Move the Shape and Tracker without Moving the Anchor Point

If the [CTRL] key is held down while the mouse is dragged inside the tracker, only the shape and tracker change position. The anchor point remains in the original position as illustrated in [Figure 868](#).

Figure 868. Parallel Translation -Shape and Tracker Only

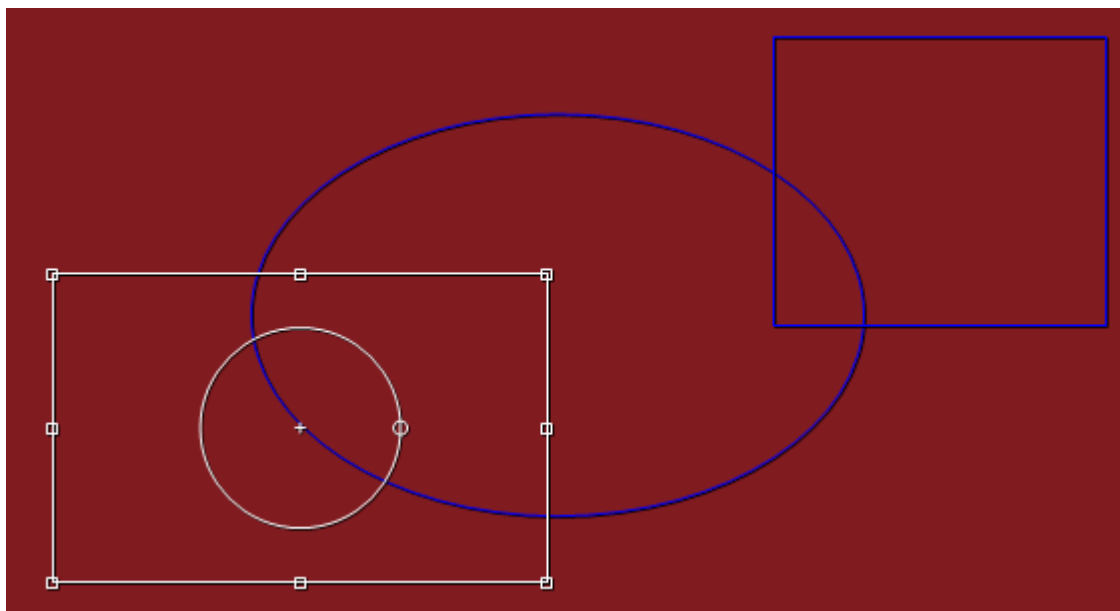


Selection of Multiple Trackers

Although all of the examples in this section illustrate the selection of a single tracker, multiple trackers may be selected by dragging the mouse in the Preview window to select the desired trackers.

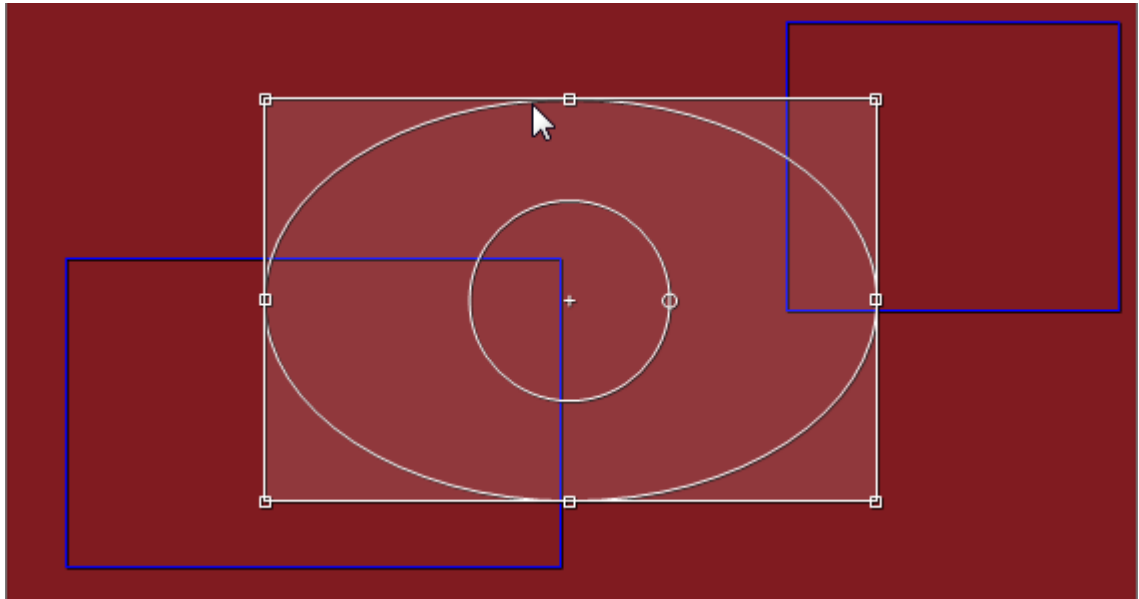
When multiple trackers are selected, the last tracker to be selected will be the active tracker (see [Figure 869](#)). The scaling, rotation and parallel transformation actions can be performed on the active tracker. All other selected trackers will transform with respect to their anchor points by the same degree as the active tracker to its anchor point.

Figure 869. Multiple Trackers Selected



To change the active tracker, hold down the **[SHIFT]** key while clicking on the tracker you wish to be the active tracker (see [Figure 870](#)).

Figure 870. Active Tracker Selection

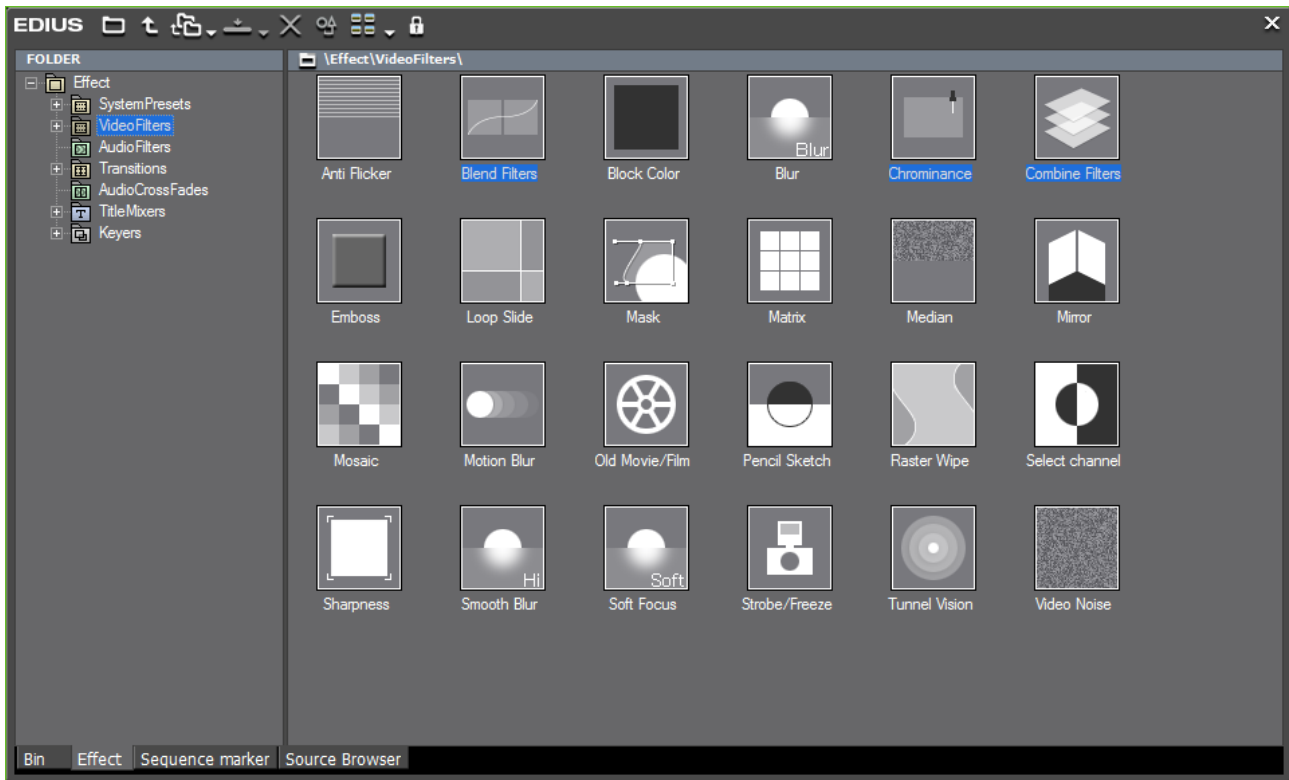


Combining Multiple Filters

Some video filters allow a combination of two or more filters to be applied and configured from a single filter dialog. These filters (highlighted in [Figure 871](#)) are:

- Blend Filters
- Chrominance
- Combine Filters

Figure 871. Combination Filters



If any of these filters are applied to a clip, other filter(s) may be selected from a drop-down in the filter configuration dialog as illustrated in [Figure 872](#) with Combine Filters.

Note User preset effects and system preset effects are available to be used in these filters; however, the Region filter does not allow selection of the Old Movie/Film and Tunnel Vision filters or any user preset or combined presets that use these filters.

Figure 872. Blend Filter Select Filter List

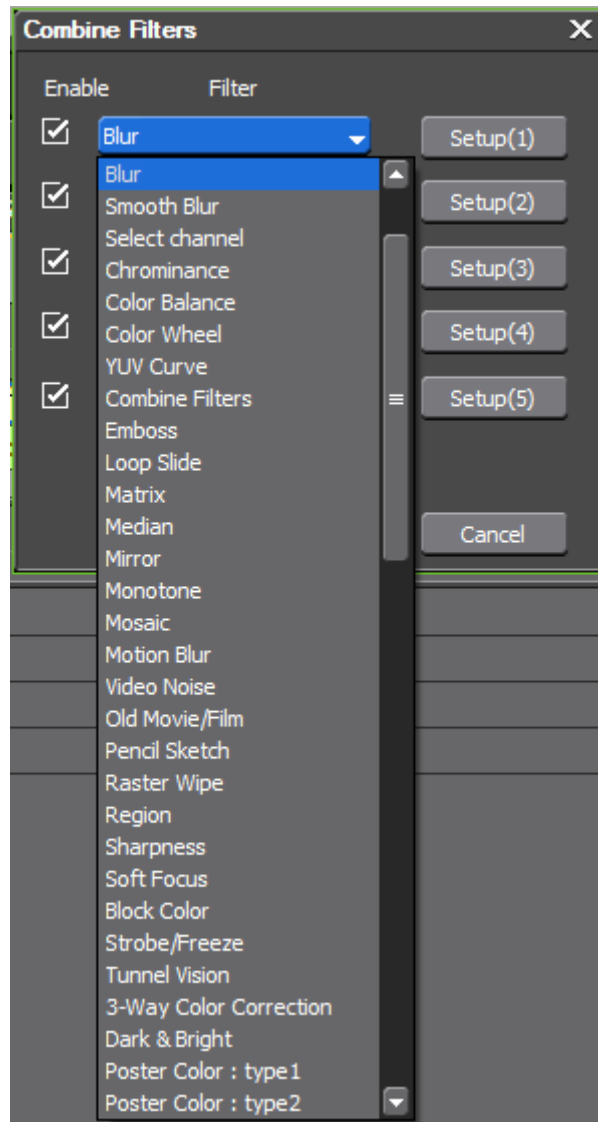
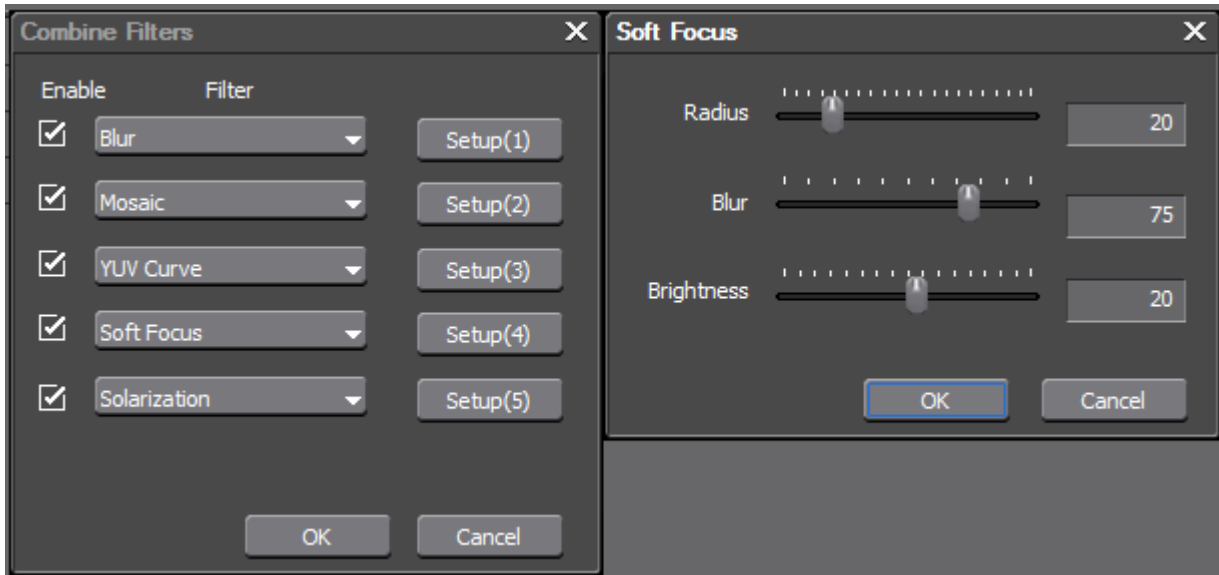


Figure 873 shows an example of the Combine Filters filter applied to a clip and the selection of five filters to apply to the clip. In this example, the Soft Focus filter has been assigned as the fourth filter and the **Setup(4)** button clicked to bring up the configuration dialog for the Soft Focus filter.

Figure 873. Combine Filters - Setup

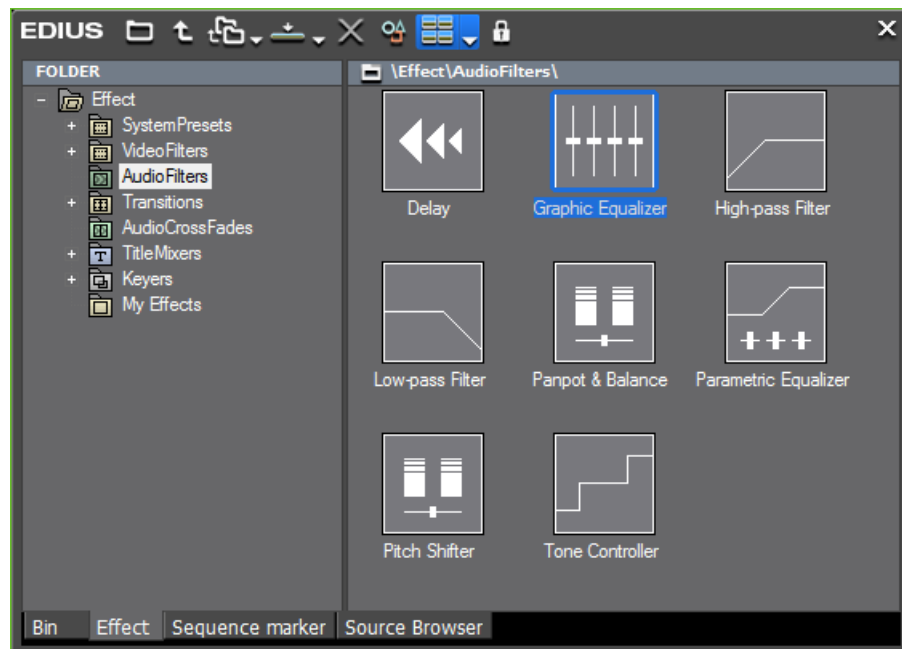


Apply Audio Filters

Audio filters are applied in the same way as video filters. To apply an audio filter to a clip, follow these steps:

1. Select the Audio Filters folder in the Effect Palette to display all audio filters as illustrated in [Figure 874](#).

Figure 874. Select Audio Filter



2. Drag and drop the selected filter on the desired audio clip on the Timeline.

Note When applying an audio filter to an audio clip, the waveform may be displayed to check the results of the effect. See [Adjusting Volume and Pan on page 916](#) for more information on displaying the waveform.

Alternative Method:

Use the right-click method explained in [Right-Click Menu on page 686](#).

Adding Effects Between Clips

Effects such as transitions and audio cross fades may be added between clips.

Clip Margin

In Extend mode (see [Extend Mode on page 411](#) for more information), adding transitions or audio cross fades between clips requires that both clips have a margin. The margin is the portion of the video clip that is outside the range between the In and Out points.

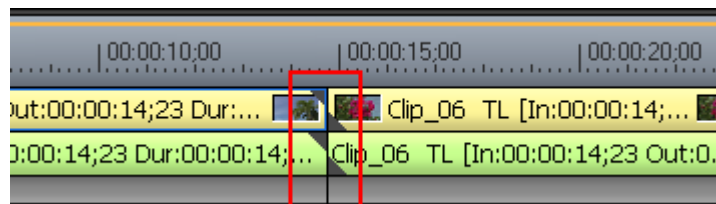
In Fix mode (see [Fix Mode on page 412](#) for more information), no margin is required between clips.

Note When adding transitions and cross fades, the length of the clips and the sequence changes depending upon the current editing mode (Extend or Fix).

No margin is present if the Out point of the first clip is set at the end of the clip and the In point of the second clip is at the beginning of the clip.

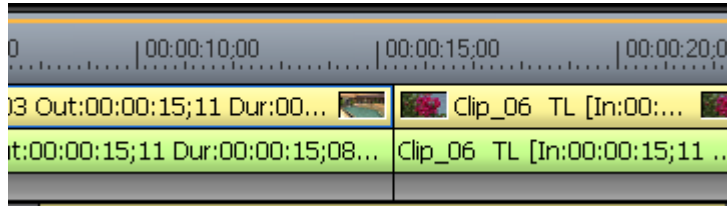
If there is no margin between clips, the black triangles illustrated in [Figure 875](#) are present on the clips. The triangles indicate that the Out point of first clip is at the end of the clip and the In point of the second clip is at the beginning of the clip.

Figure 875. Clips with No Margin



If there is a margin between clips, the black triangles do not appear as shown in [Figure 876](#).

Figure 876. Clips with Margin



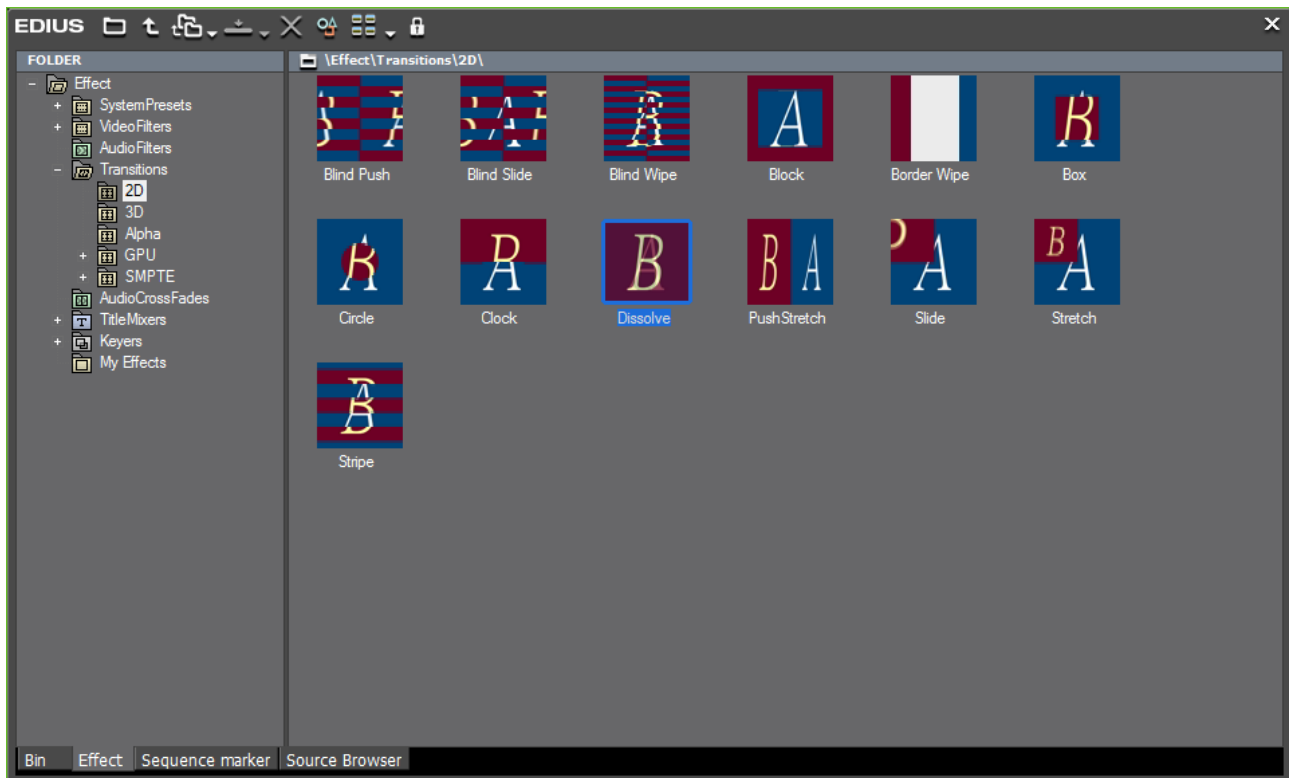
Clip Transitions

Transitions are effects that occur between clips as one clip is ending and the next clip is beginning.

To add a transition between clips, do the following:

1. Select Transitions in the Effect folder of the Effect Palette.
2. Select the desired transition type from the effect view (see [Figure 877](#)) or the Effect>Transitions folder if the effect view is hidden.

Figure 877. Effect Palette - Transitions Effect View

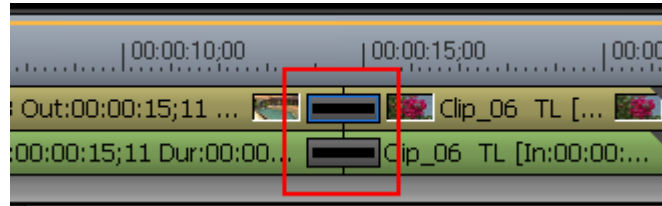


3. Drag and drop the selected transition effect at the point where the clips touch each other on the Timeline.

The transition indicator is added between the clips as illustrated in [Figure 878](#).

Note The default audio cross fade is also added when a video transition is added. If you wish to disable the automatic addition of the audio cross fade, see [Insert Default Cross Fade in Transition on page 183](#) in *Timeline Settings*.

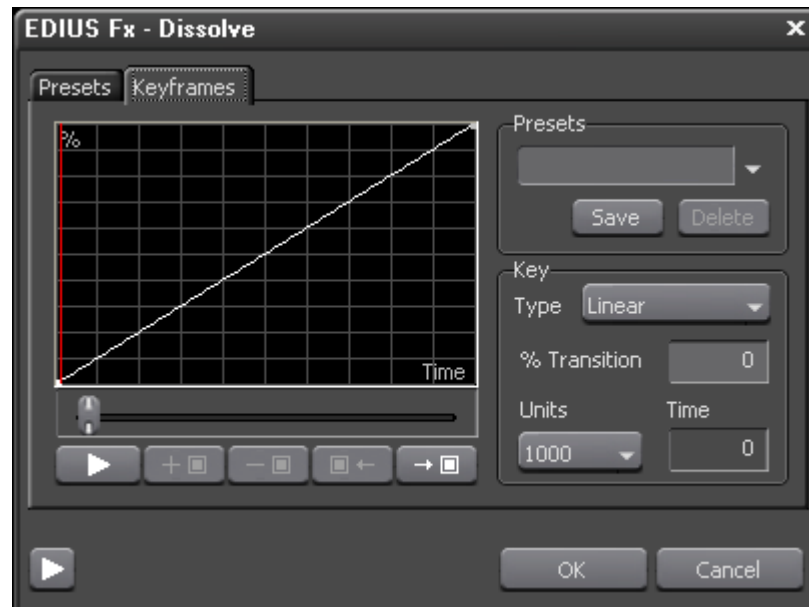
Figure 878. Transition Indicator Between Clips



4. Double-click the transition indicator (on an area other than the In/Out points or cut points) to display the transition settings dialog. The transition configuration dialog for the Dissolve transition effect is illustrated in [Figure 879](#). The Settings dialog differs for each transition effect.

Note If the transition indicator is small and there is no area to double-click to open the settings dialog, right-click the transition indicator and select Settings from the menu, use the keyboard shortcut **[SHIFT]+[CTRL]+[E]** or double-click the transition effect in the Information Palette.

Figure 879. Dissolve Transition Settings Dialog



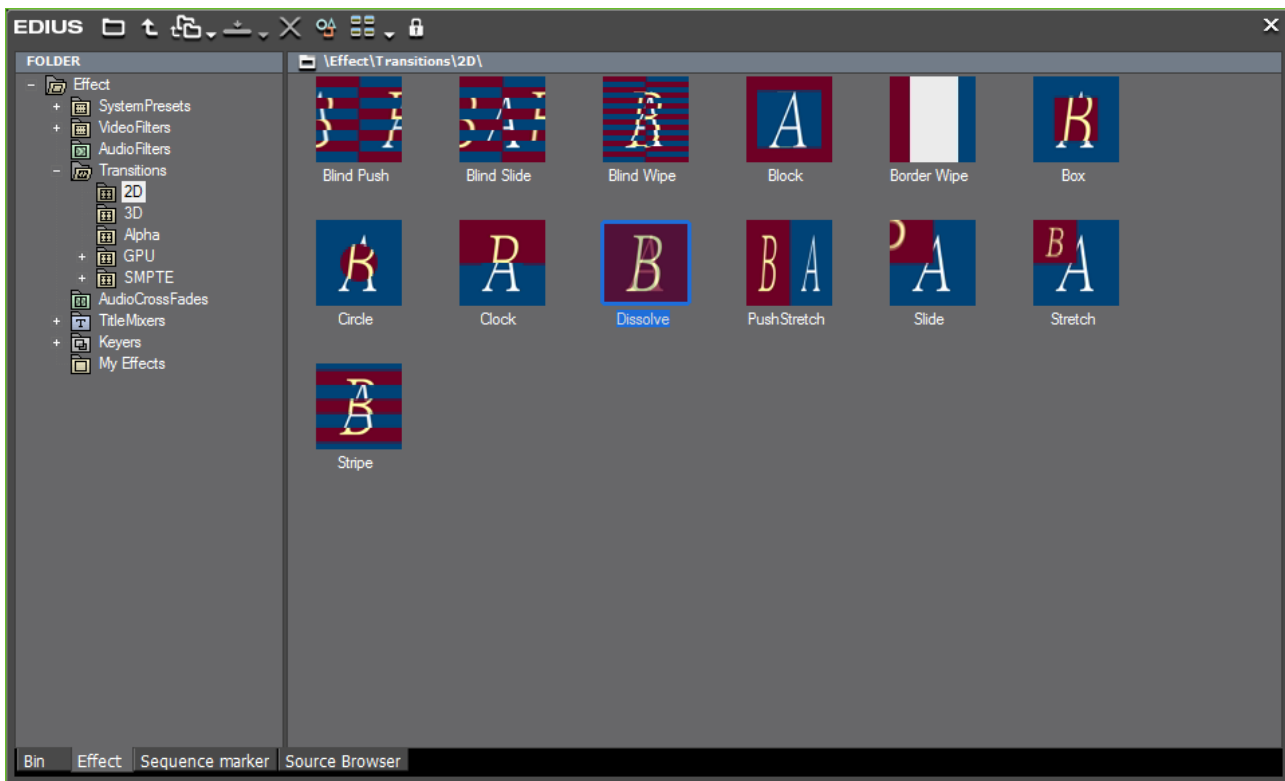
5. Make any desired changes to the transition effect settings and click the **OK** button to close the dialog.

Track Transitions

Transitions may be applied in the mixer area at the point where clips transition on a track. To add a track transition, do the following:

1. Select Transitions in the Effect folder of the Effect Palette.
2. Select the desired transition type from the effect view (see [Figure 877](#)) or the Effect>Transitions folder if the effect view is hidden.

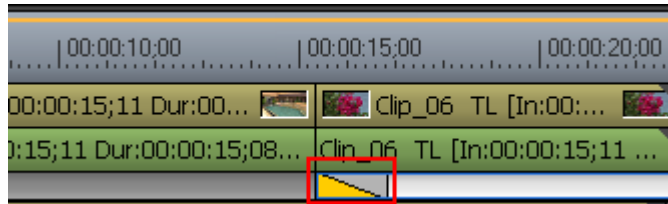
Figure 880. Effect Palette - Transitions Effect View



3. Drag and drop the selected transition effect to the mixer area at the point where the clips touch each other on the Timeline.

The transition indicator is added to the mixer area as illustrated in [Figure 881](#).

Figure 881. Track Transition Indicator in Mixer Area

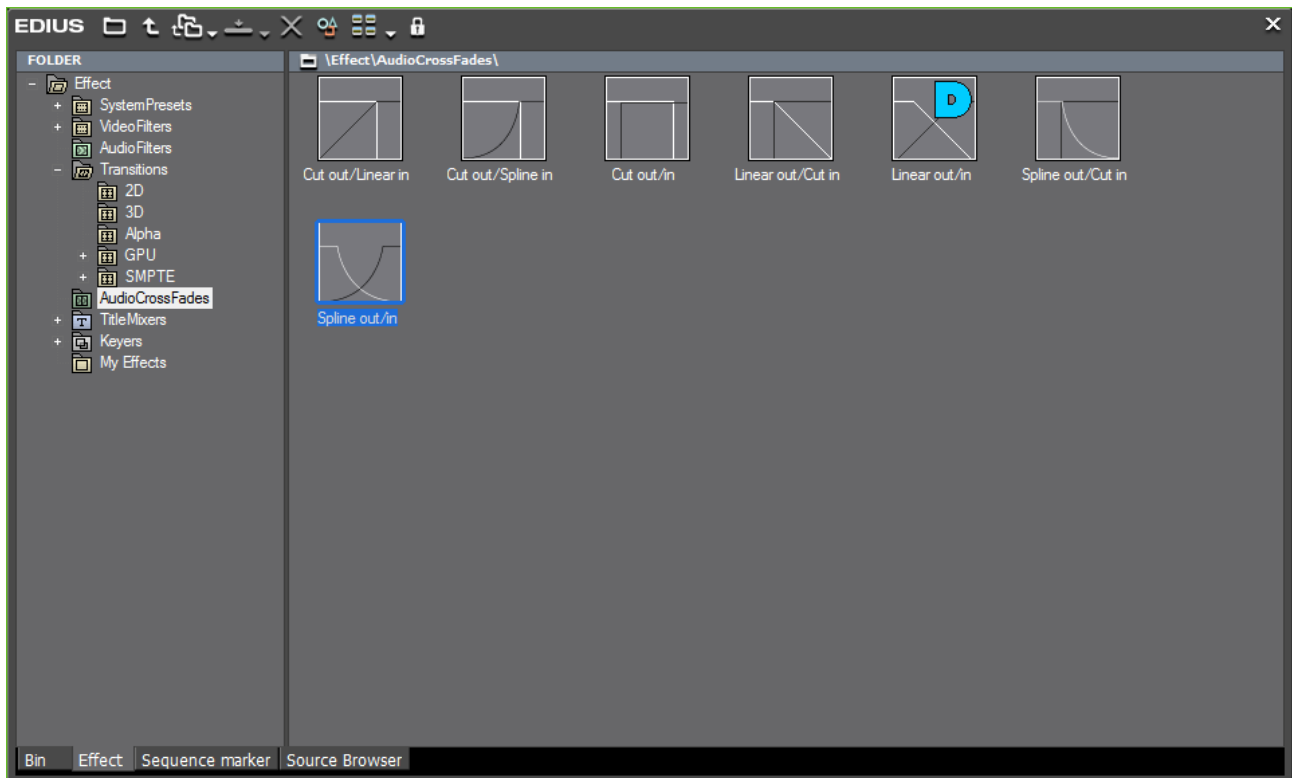


Audio Cross Fades

Audio cross fades may be applied at the point at which the audio is transitioning from one clip to another.

1. Select AudioCrossFades in the Effect folder of the Effect Palette.
2. Select the desired cross fade type from the effect view (see [Figure 877](#)) or the Effect>AudioCrossFades folder if the effect view is hidden.

Figure 882. Effect Palette - Transitions Effect View

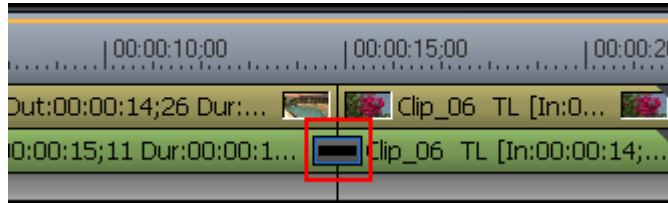


3. Drag and drop the selected cross fade effect at the point where the audio clips touch each other on the Timeline.

Note By default, the default video transition is not added automatically when an audio cross fade is added between clips. If you wish to enable the automatic addition of the video transition when a cross fade is added to a clip on a VA track, see [Insert Default Transition in Cross Fade on page 183](#) in [Timeline Settings](#).

The audio cross fade indicator is added between the clips as illustrated in [Figure 883](#).

Figure 883. Audio Cross Fade Indicator Between Clips



Apply Default Effects

Default effects may be quickly applied to clips on the Timeline.

The defaults effects are as follows:

- Video Transitions - Dissolve
- Audio Cross Fades - Linear Out/In
- Title Mixers - Fade

Note When in the Effect View of the Effect Palette, default effects are indicated by a blue D on the effect icon. See [Default Effects on page 684](#) for more information.

To apply a default effect, follow these steps:

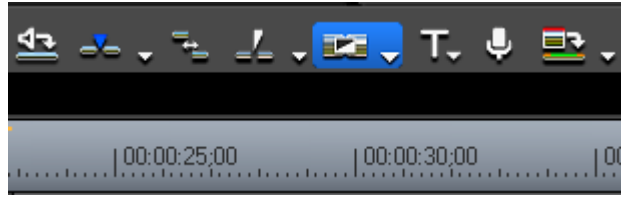
1. Select a clip to which to apply a default effect.

Note The clip on either side of the desired transition point may be selected

2. Click the **Set Default Transition** button (highlighted in blue in [Figure 884](#)) on the Timeline.

Note An alternative method is to press the **[CTRL]+[P]** keys on the keyboard.

Figure 884. Timeline Set Default Transition Button



The default transition(s) is added at the transition point nearest to the Timeline cursor position.

To select the point at which to add the transition, click the list button (▽) of the **Set Default Transition** button and select one of the following from the menu:

- Create Cursor ([CTRL]+[P]) - Add default transition(s) at the transition point nearest to the current cursor position.
- Create Clip In ([SHIFT]+[ALT]+[P]) - Add default transition(s) at the In point of the currently-selected clip.
- Create Clip Out ([ALT]+[P]) - Add default transition(s) at the Out point of the currently-selected clip.

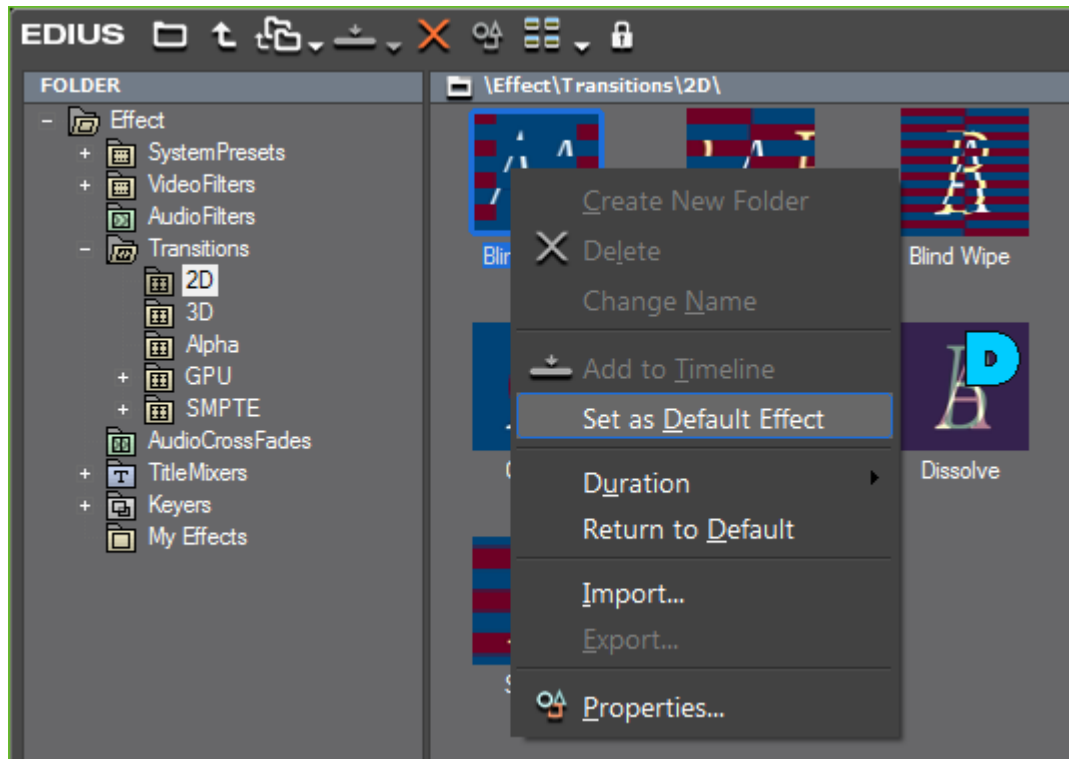
Changing Default Effects

The video transition, audio cross fade and title mixer effects assigned as the defaults may be changed.

To change the defaults, do the following:

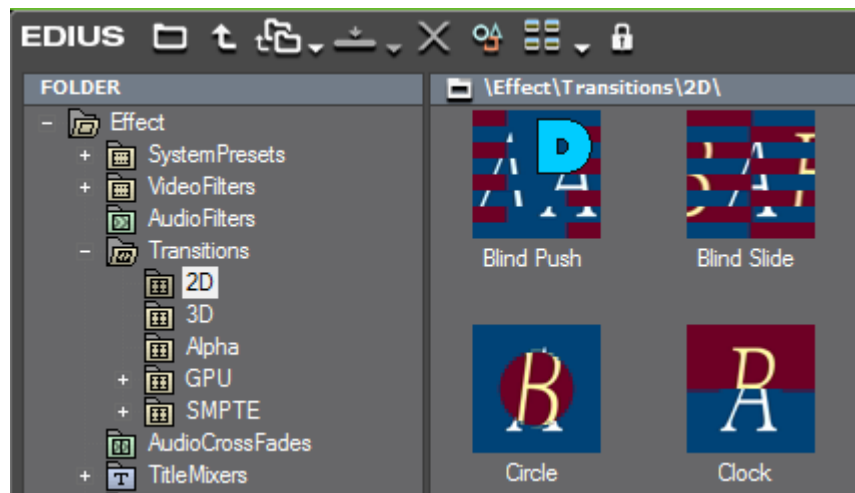
In the Transitions, AudioCrossFades or TitleMixers folder in the Effect Palette, or in the Effect View, right click the effect to be set as the default and select Set as Default Effect from the menu as shown in [Figure 885](#).

Figure 885. Effect Right-Click Menu - Set as Default Effect



The effect set as the default has a blue D displayed on its icon as illustrated in Figure 886.

Figure 886. Default Effect Icon



Note If the effect view is hidden, the D appears on the effect name in the Effect folders.

Changing the Length of a Transition or Cross Fade

To change the length of a transition or audio cross fade between two clips, do the following:

1. Move the cursor to the end of the transition or audio cross fade.

The cursor changes shape as shown in [Figure 887](#) for a clip transition or audio cross fade and as shown in [Figure 888](#) for a track transition.

Figure 887. Change Transition Length Cursor - Clip Transition/Audio Cross Fade

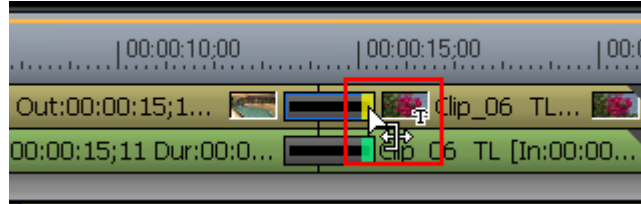
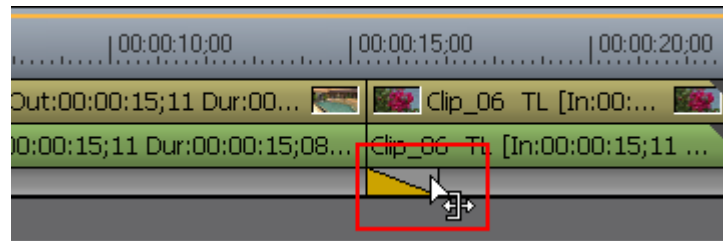


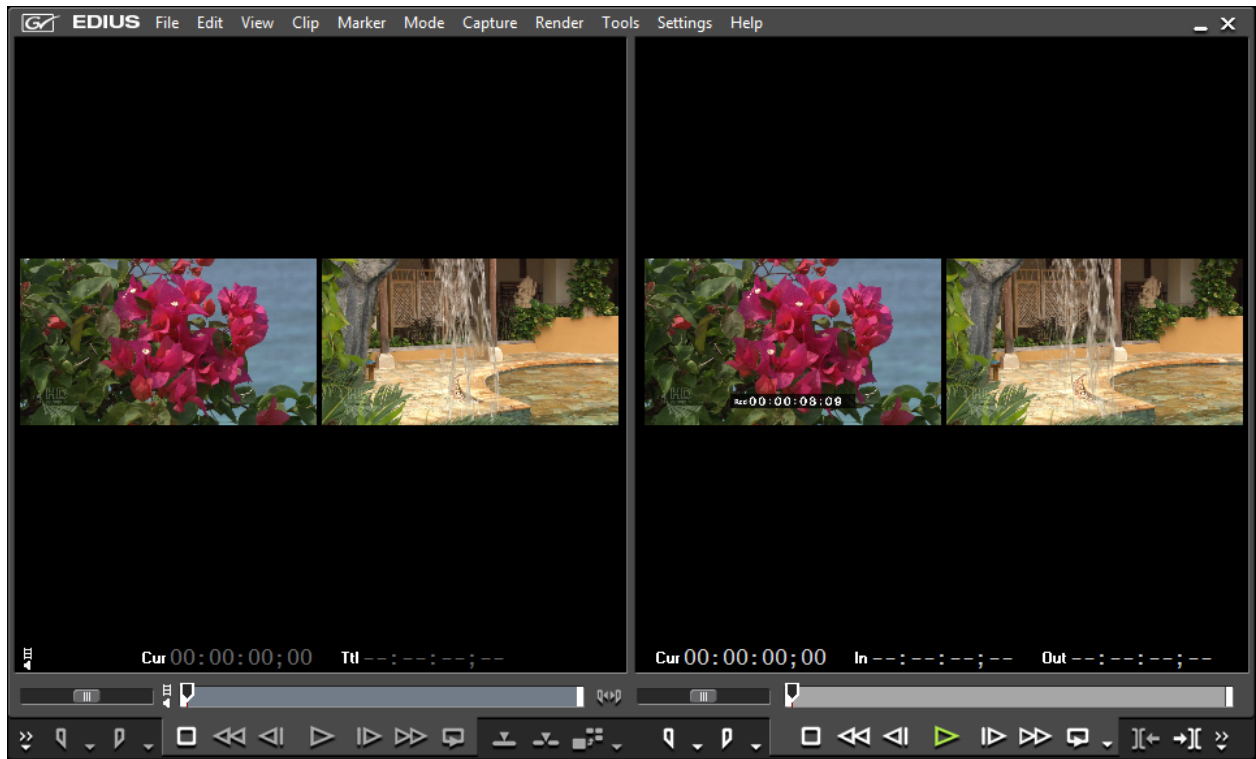
Figure 888. Change Transition Length Cursor - Track Transition



2. Click and drag the cursor to shorten or lengthen the transition.

Two images are displayed in both the Player and the Recorder as illustrated in [Figure 889](#). The images in the Player represent the transition start frame. The images in the Recorder display the transition end frame. As the transition length is adjusted, you can see the results in the Player and Recorder.

Figure 889. Change Transition Length Preview



Note In Extend mode, the transition length may be shortened or lengthened by only the clip margin.

Title Mixer transition lengths are changed in the same manner as described above and as illustrated in [Figure 890](#).

Figure 890. Change Transition Length Cursor - Title Mixer



Related Operations:

In the Mixer area, the length of track transitions and title mixers may also be changed by the following methods:

- Mixer Area In Point: **[SHIFT]+[ALT]+[U]**
- Mixer Area Out Point: **[CTRL]+[ALT]+[U]**

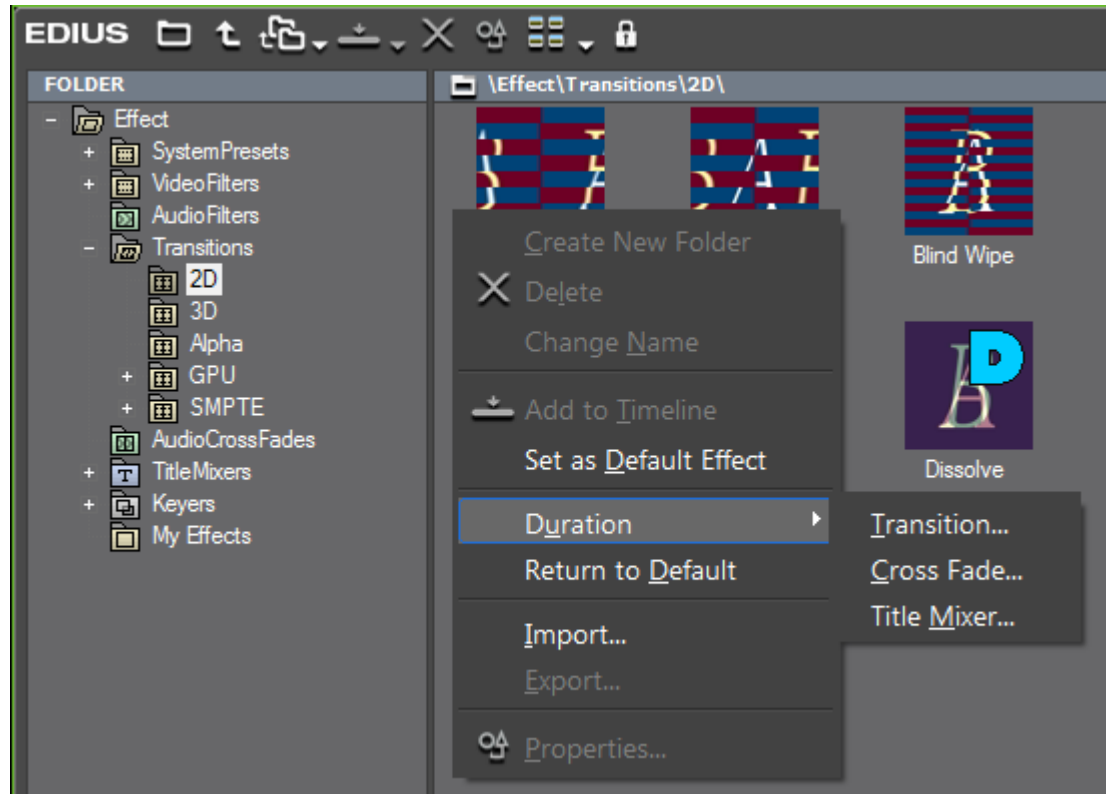
Changing Default Effect Duration

The default duration for video transitions, audio cross fades and title mixer effects can be changed.

To change the default duration, execute the following steps:

1. Right-click on the Effect Palette and select Duration from the menu as illustrated in [Figure 891](#).

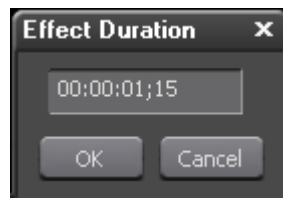
Figure 891. Effect Palette Right-Click Menu - Duration



2. Select the effect type (Transition, Cross Fade or Title Mixer) for which you wish to change the default duration.

A Duration dialog appears as shown in [Figure 892](#).

Figure 892. Effect Duration Dialog



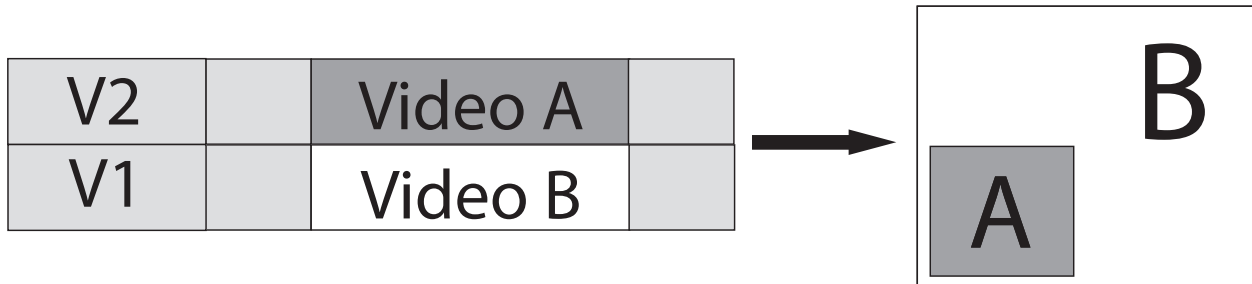
3. Enter the desired duration and click the **OK** button.

Creating Video Composites

Video composites are created by overlaying one video element over another in various ways as explained in this section.

When overlaying one video clip on another, the layering order is determined by the track order. For example, if video clip B is on the V1 track and video clip A is on the V2 track, when clip A is composited with clip B in a picture-in-picture overlay, clip B is the background and clip A occupies the picture-in-picture window as illustrated in [Figure 893](#).

Figure 893. Video Overlay Priority



Composition

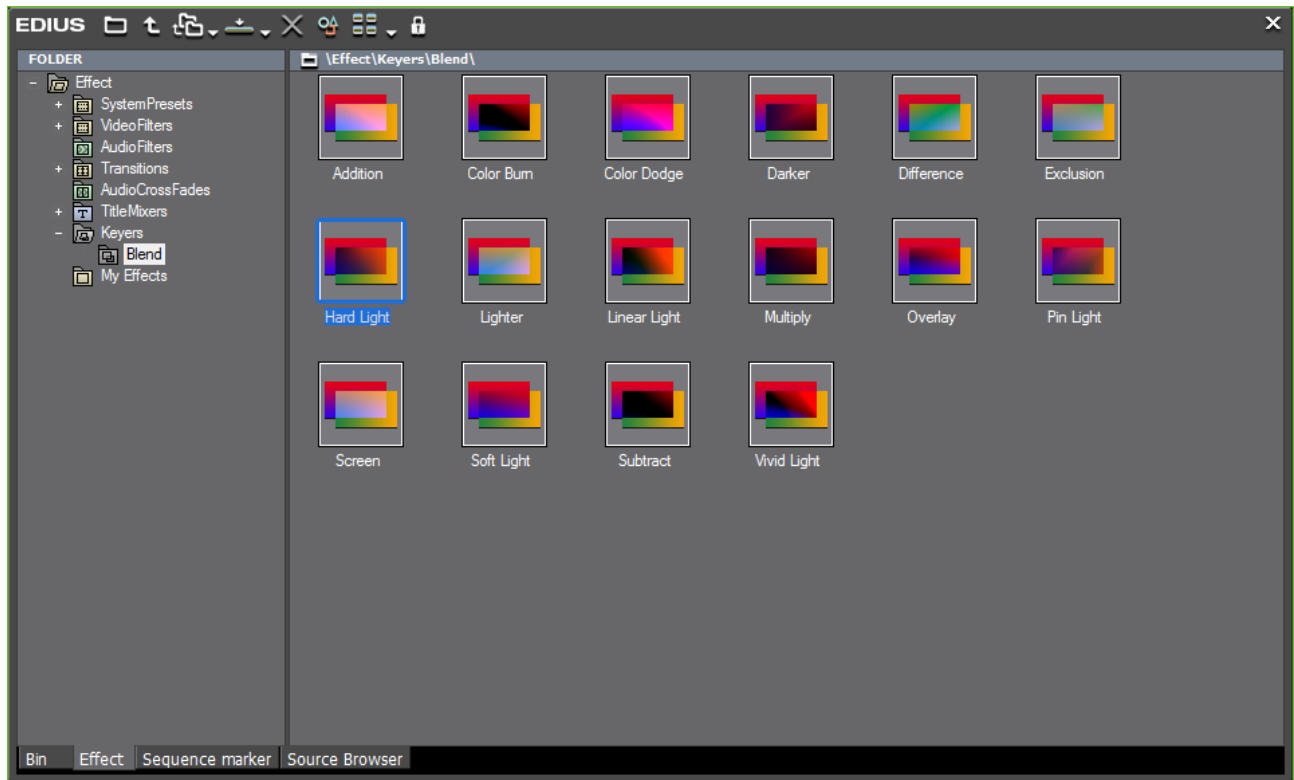
A composition video effect is created by layering two video clips in a blend effect.

To create a composition video, do the following:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 894](#).
2. Select the Blend folder and drag and drop the desired blend effect to the Mixer area of the clip on the upper track.

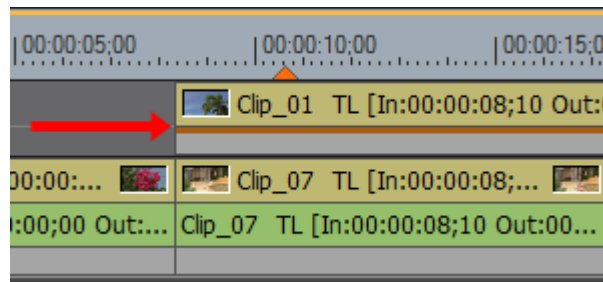
Note If the Effect view is hidden, the blend effects will be listed under the Blend folder in the Effect Palette.

Figure 894. Blend Composition Effects



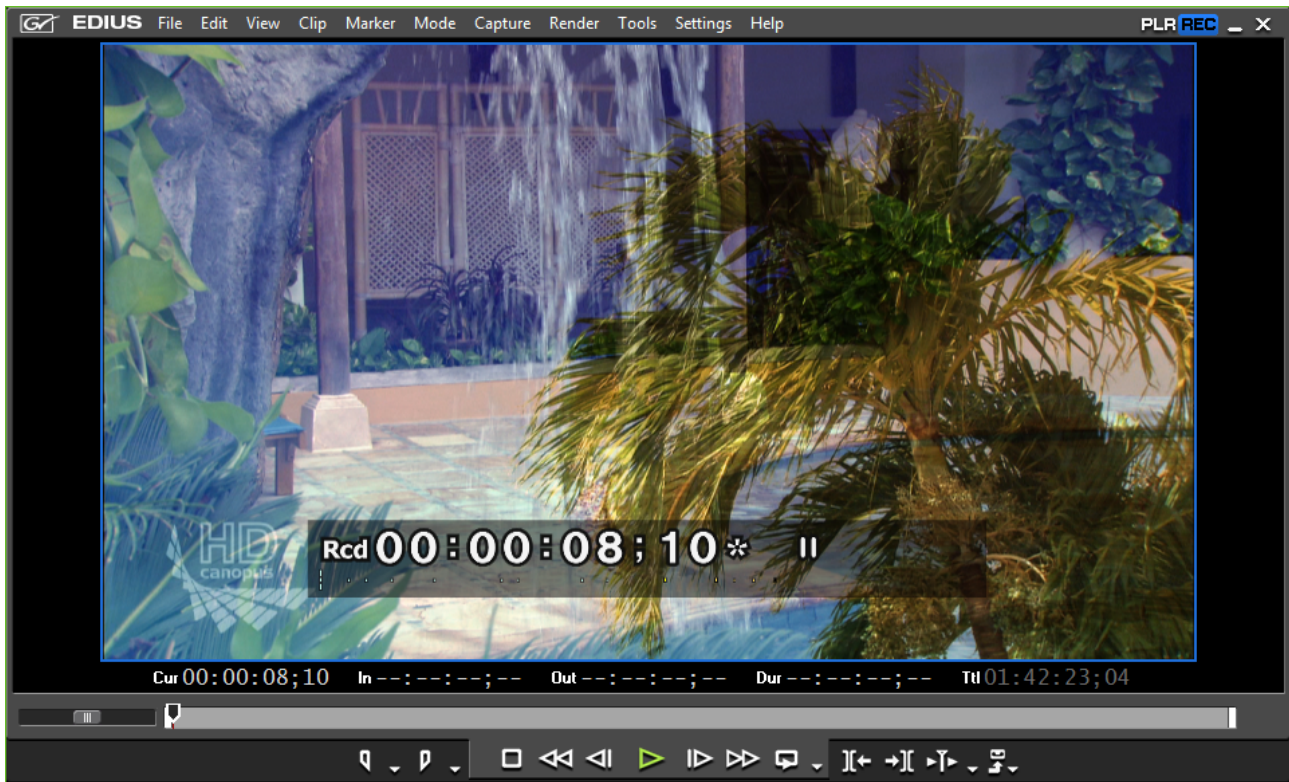
Clips with keyer blend effects applied display a brown line at the top of the mixer area as illustrated in Figure 895.

Figure 895. Keyer Effects In Mixer Area



A composition effect using the designated blend filter is created where the two clips overlap on the Timeline (see Figure 896 for an example).

Figure 896. Composition Effect with Hard Light Blend Filter



Picture in Picture

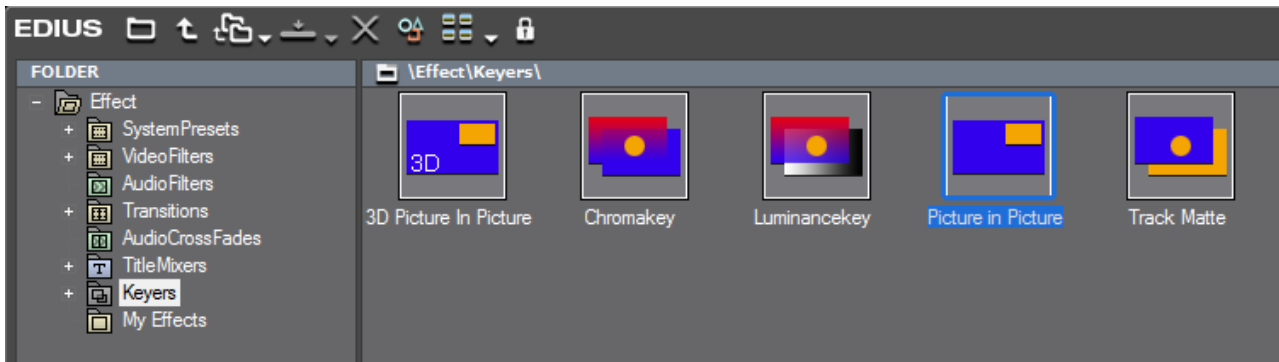
A picture-in-picture effect is created when one video clip is overlaid over another with one serving as the background video while the other is confined to a certain area of the screen over the background as shown in [Figure 893 on page 780](#).

To create picture in picture effect, follow these steps:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 897](#).
2. Drag and drop the Picture in Picture effect to the mixer area of the clip that will be in the overlay window.

Note If the Effect view is hidden, the keyer effects will be listed under the Keyers folder in the Effect Palette.

Figure 897. Picture In Picture Effect



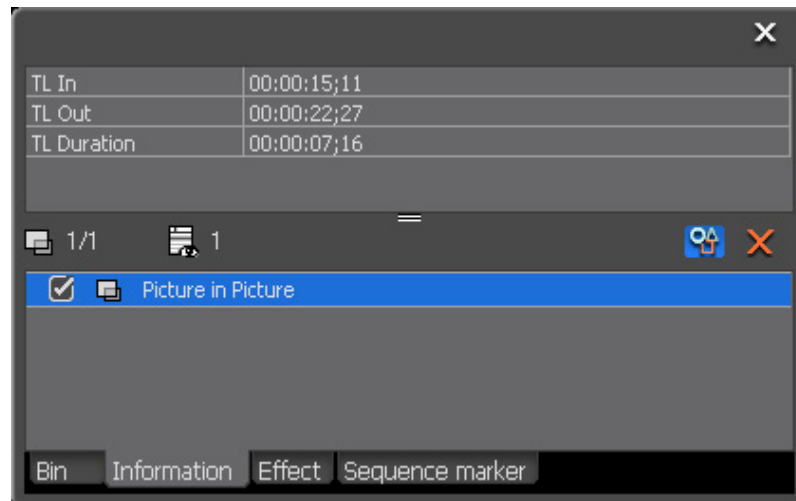
Clips with Keyer effects applied display a brown line at the top of the mixer area.

Configuring Picture in Picture Effects

To configure a Picture in Picture effect that has been applied to a clip, do the following:

1. Click the mixer area of the clip to which the Picture in Picture effect has been applied
2. Display the Information Palette (see [Show/Hide the Information Palette on page 831](#) for more information) as shown in [Figure 898](#).

Figure 898. Information Palette - Picture in Picture Effect

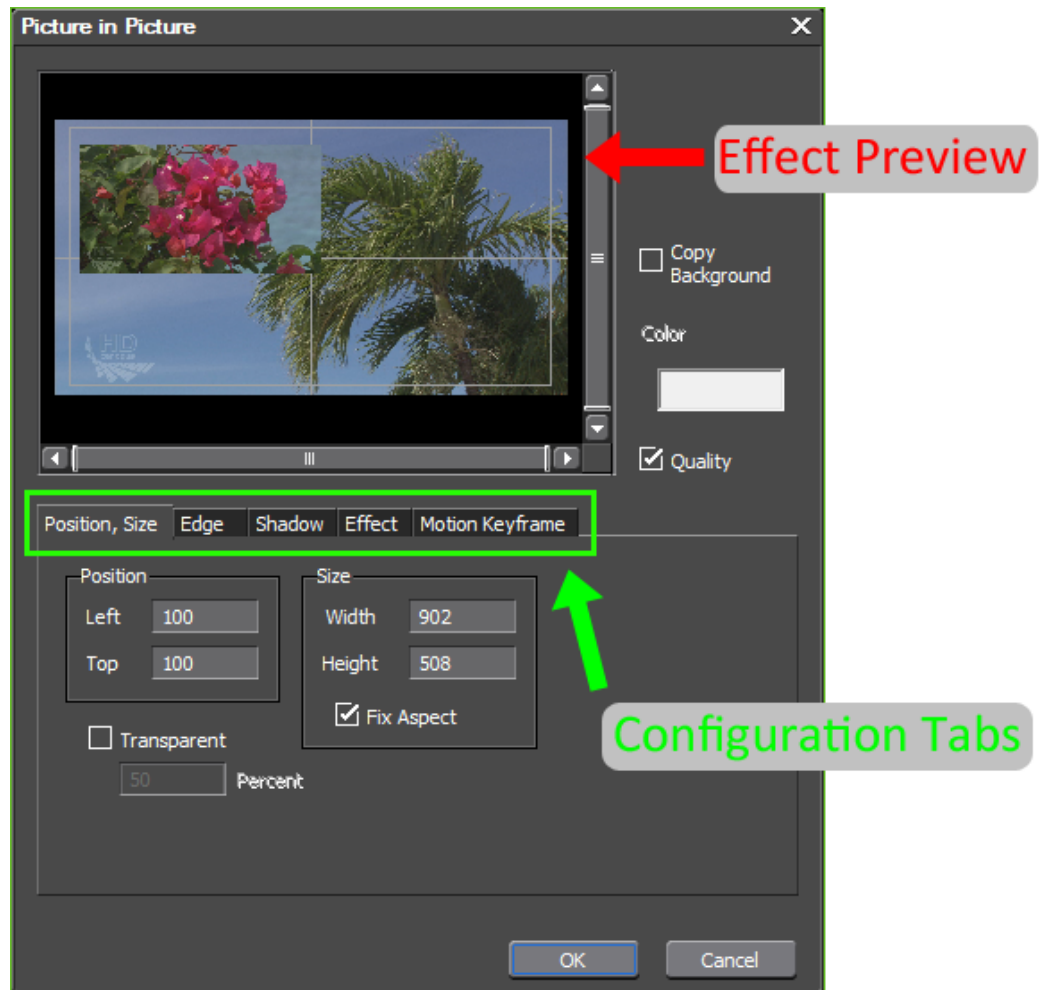


3. Double-click the Picture in Picture effect in the Information Palette.

Note You may also select the Picture in Picture effect and click the **Settings** button (highlighted in blue in [Figure 898](#)) in the Information Palette.

The Picture in Picture dialog shown in [Figure 899](#) appears

Figure 899. Picture in Picture Configuration Dialog



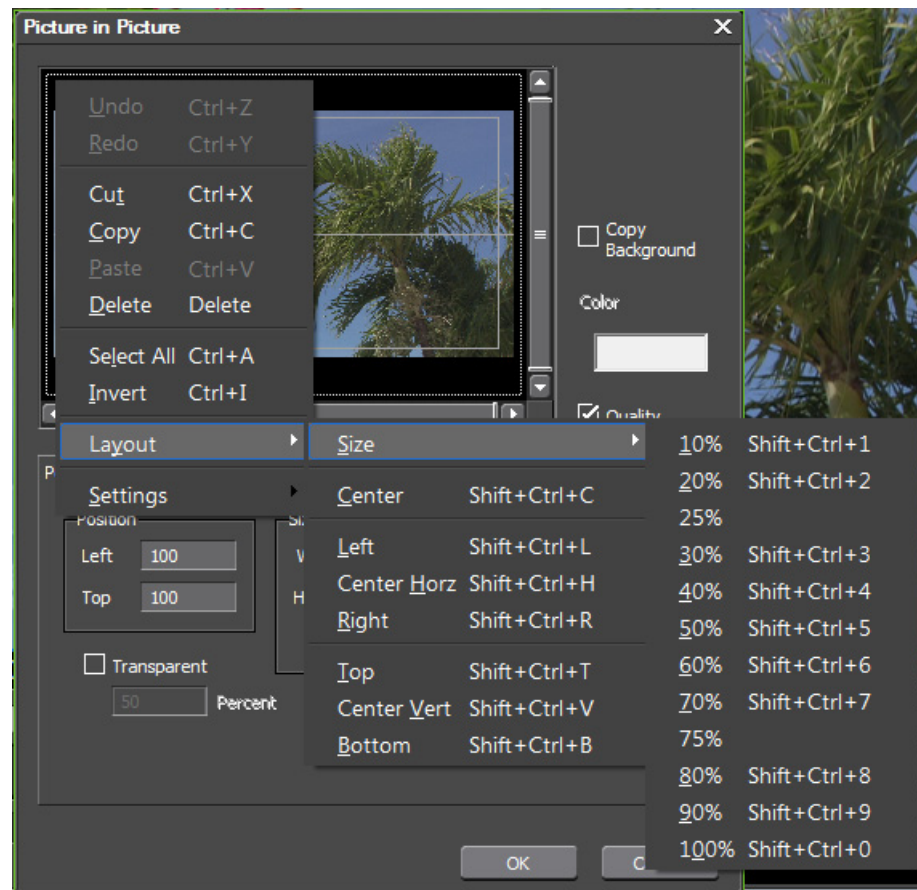
4. Configure the effect settings per the explanations below and click the **OK** button to close the dialog.

Effect Preview

The effect preview shows the result on the effect of configuration settings such as position, size and motion changes to the overlay clip.

Note Right-click the effect preview and select Layout menu options (shown in [Figure 900](#)) to set the size and position of the overlay window as an alternative to doing so with the Position, Size tab.

Figure 900. Preview Window Right-Click Menu - Layout Options



Safe Area

The safe area is the boundary close to the edges of the screen that marks the area that should always be displayed regardless of the monitor used to display the video. The overlay window should be kept within the safe area.

Position, Size Tab

The settings in this tab determine the position and size of the overlay window for the second video.

The position settings specify a number of pixels from the top left corner of the screen at which to anchor the top left corner of the overlay window.

The size settings specify the width and height in pixels of the overlay window beginning at the position defined in the positions settings as the top left corner of the overlay window.

For example, if the Position and Size settings are as follows: Left - 100, Top - 100, Width - 902, Height - 508, the top left corner of the overlay window will be positioned 100 pixels from the top of the screen and 100 pixels from the left edge of the screen. Beginning at that point, the width of the overlay window will be 902 pixels and its height will be 508 pixels.

Edge Tab

Select the Enable option to activate a frame around the overlay window. The Width setting specifies the width in pixels of the frame and the frame color is selected by clicking on the color sample box and choosing the desired frame color.

Figure 901 shows the example of a 5 pixel red border.

Figure 901. Picture In Picture Edge Settings and Display



Shadow Tab

Select the Enable option to define a shadow for the overlay window. When enabled, the position, color and transparency of the shadow may be defined.

To Top and Left numbers represent the offset of the shadow from the top left corner of the overlay window.

Figure 902 shows the example of a black shadow with 60% transparency offset 50 pixels from the top of the overlay window and 50 pixels from the left edge. The result is that the shadow extends 50 pixels below the bottom edge and 50 pixels beyond the right edge of the overlay window.

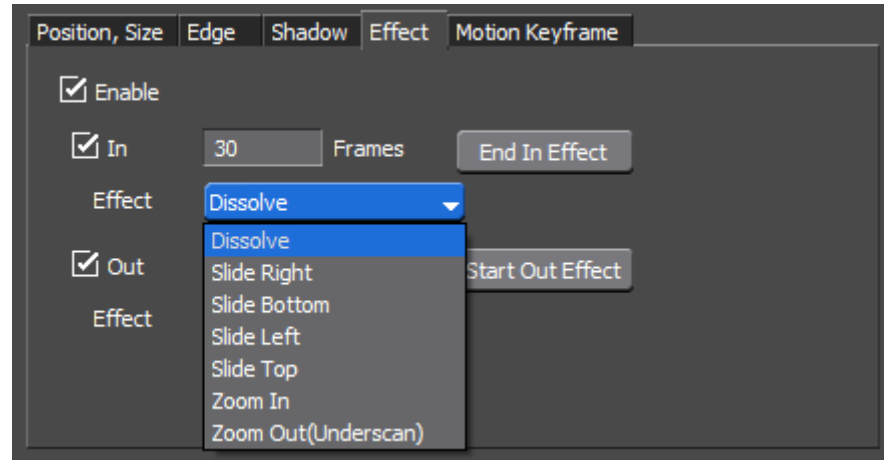
Figure 902. Picture In Picture Shadow Settings and Display



Effect Tab

Select the Enable option to activate effects at the overlay video In and Out points. The type of effect is selected from the drop-down lists as illustrated in [Figure 903](#). The effect duration is specified as a number of frames.

Figure 903. Picture In Picture Effect Menu



Click the **End In Effect** button to set the frame at the Timeline cursor position as the ending frame of the In effect.

the **Start Out Effect** button to set the frame at the Timeline cursor position as the beginning frame of the Out effect.

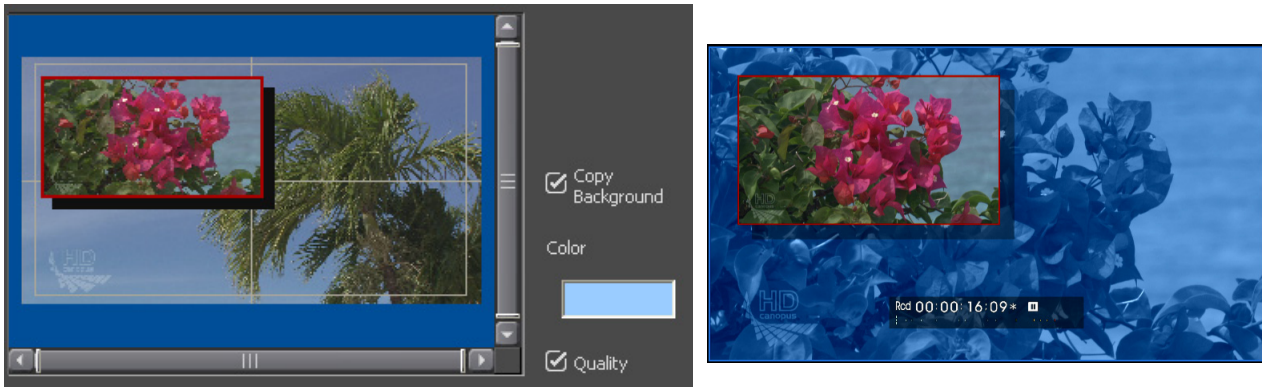
Motion Keyframe Tab

Set the motion speed and add motion to the overlay window. See the next section, [Adding Motion to the Overlay Window](#) for more information.

Copy Background

Select this option to copy the overlay window image to the background with the specified color. See [Figure 904](#) for an example of the overlay window image copied to the background with a light blue tint.

Figure 904. Picture In Picture Copy Background with Color



Quality

Enable this option to set the overlay window image to high quality.

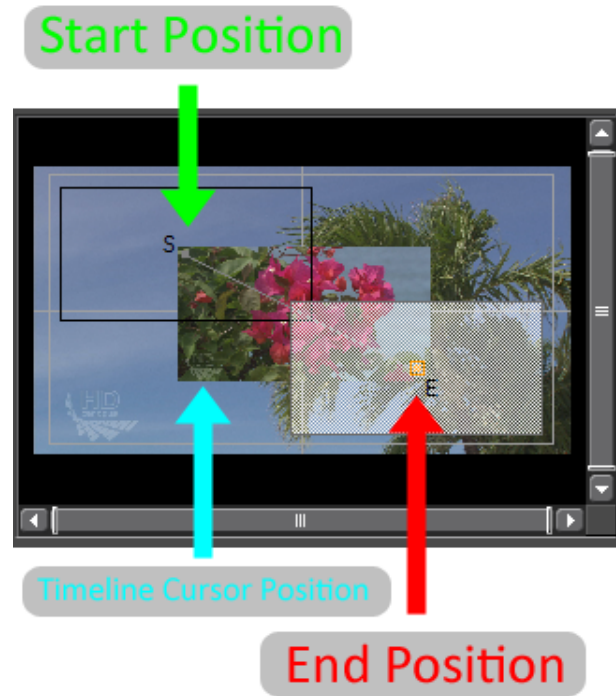
Adding Motion to the Overlay Window

To add motion to the overlay video window, do the following:

1. Click the Preview window at the position at which you wish to start (S) the overlay window motion. This clicked point sets a keyframe. You may drag the start position keyframe to position it more precisely.
2. Click a second location in the Preview window to set the end (E) position keyframe for the overlay window motion. You may drag this end position keyframe to position it more precisely.

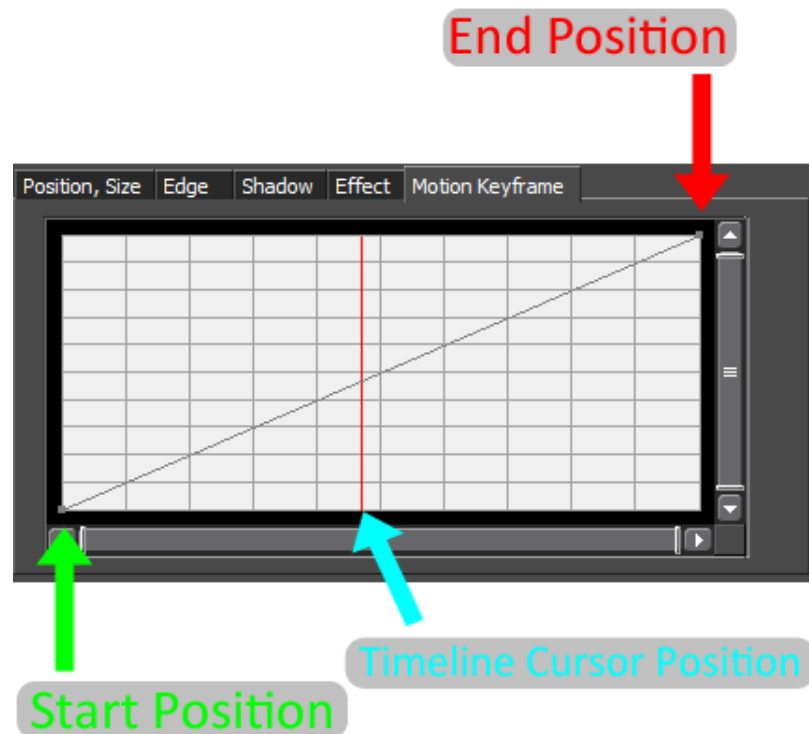
See [Figure 905](#) for an example.

Figure 905. Picture in Picture Motion Keyframe Detail



3. Select the Motion Keyframe tab. The motion plot chart shown in Figure 906 appears.

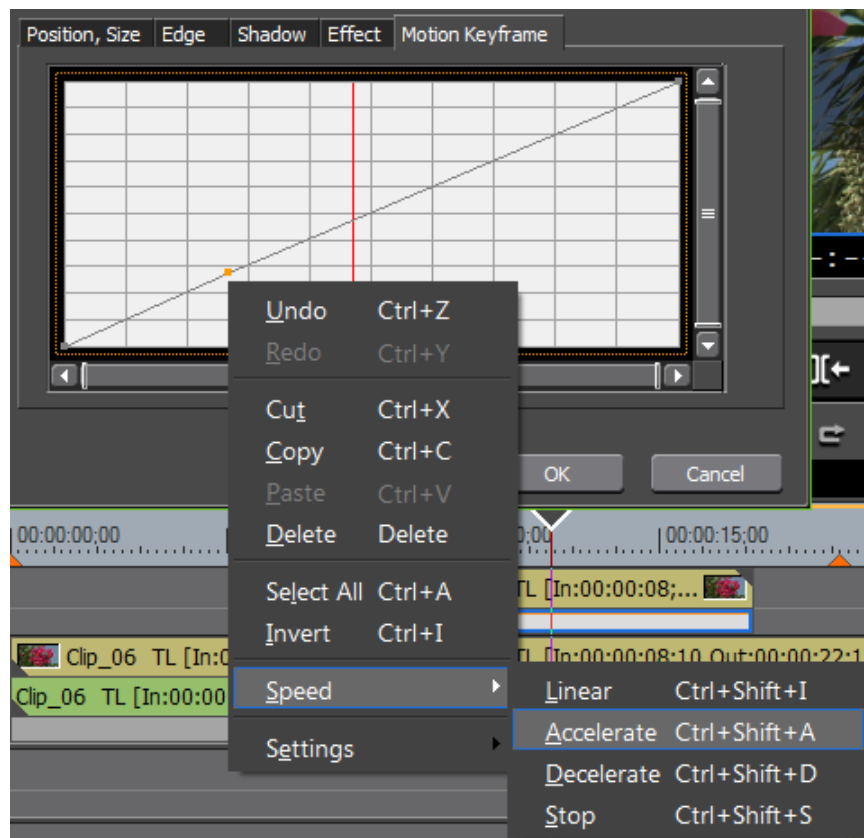
Figure 906. Picture in Picture Motion Keyframe Chart Detail



The vertical axis represents the position and the horizontal axis represents time.

4. Click an area on the chart to set a keyframe position point.
5. Right-click the position point and select Speed from the menu as illustrated in [Figure 907](#).

Figure 907. Picture in Picture Motion Keyframe Menu - Speed

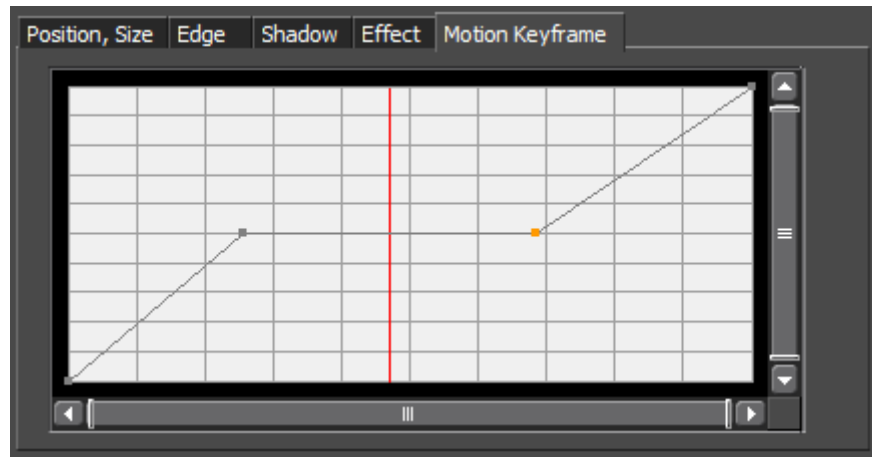


6. Select the desired speed setting from the menu for the selected position/time point on the chart.

Note A sharper angle on the black line increases the motion speed. Once a point has been set on the chart, its position and angle can be changed by dragging it to a new location on the position/time axes.

[Figure 908](#) shows a sample motion keyframe chart for the overlay window. In this example, the window motion accelerates from the Start keyframe to the second keyframe then remains constant through the third keyframe after which it again accelerates to the end point.

Figure 908. Picture in Picture Motion Keyframe Chart



For a more detailed discussion of 2D Picture in Picture effects and a procedure for configuring a keyframeable 2D Picture in Picture effect, see [Appendix A-Special Procedures](#).

3D Picture in Picture

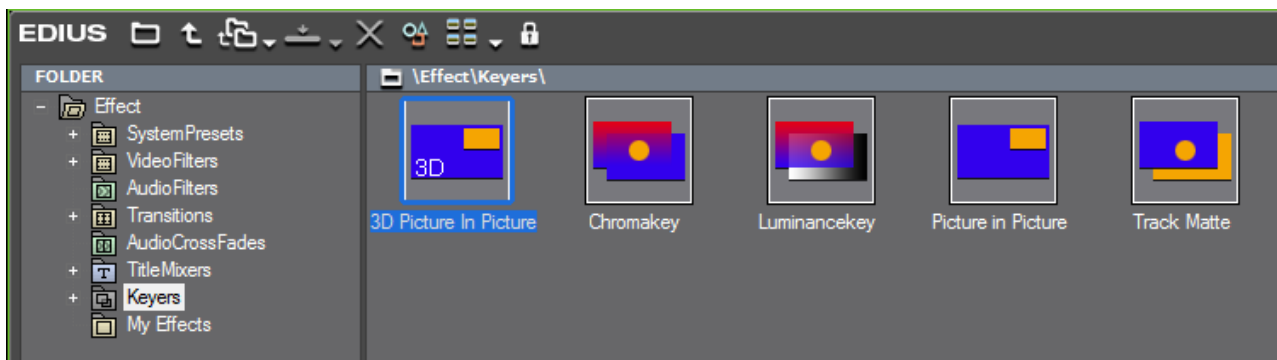
A picture in picture effect is where one video clip is overlaid over another with one serving as the background video while the other is confined to a certain area of the screen over the background as shown in [Figure 893 on page 780](#).

To create a 3D picture-in-picture effect, follow these steps:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 909](#).
2. Drag and drop the 3D Picture in Picture effect to the Mixer area of the clip that will be in the overlay window.

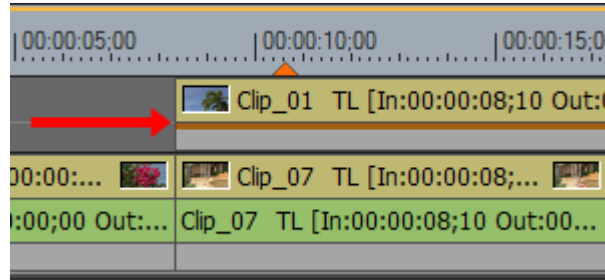
Note If the Effect view is hidden, the keyer effects will be listed under the Keyers folder in the Effect Palette.

Figure 909. 3D Picture In Picture Effect



Clips with Keyer effects applied display a brown line at the top of the mixer area as illustrated in [Figure 910](#).

Figure 910. Keyer Effects In Mixer Area

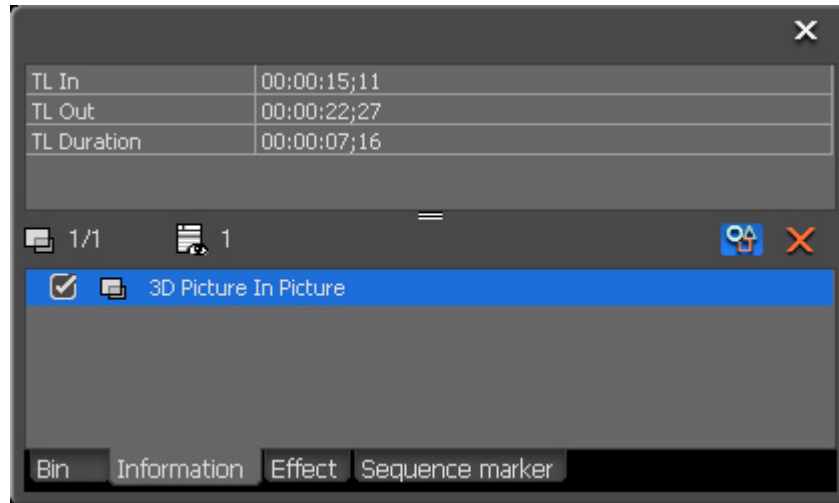


Configuring 3D Picture in Picture Effects

To configure a 3D Picture in Picture effect that has been applied to a clip, do the following:

1. Click the Mixer area of the clip to which the 3D Picture in Picture effect has been applied
2. Display the Information Palette (see [Show/Hide the Information Palette on page 831](#) for more information) as shown in [Figure 911](#).

Figure 911. Information Palette - 3D Picture in Picture Effect

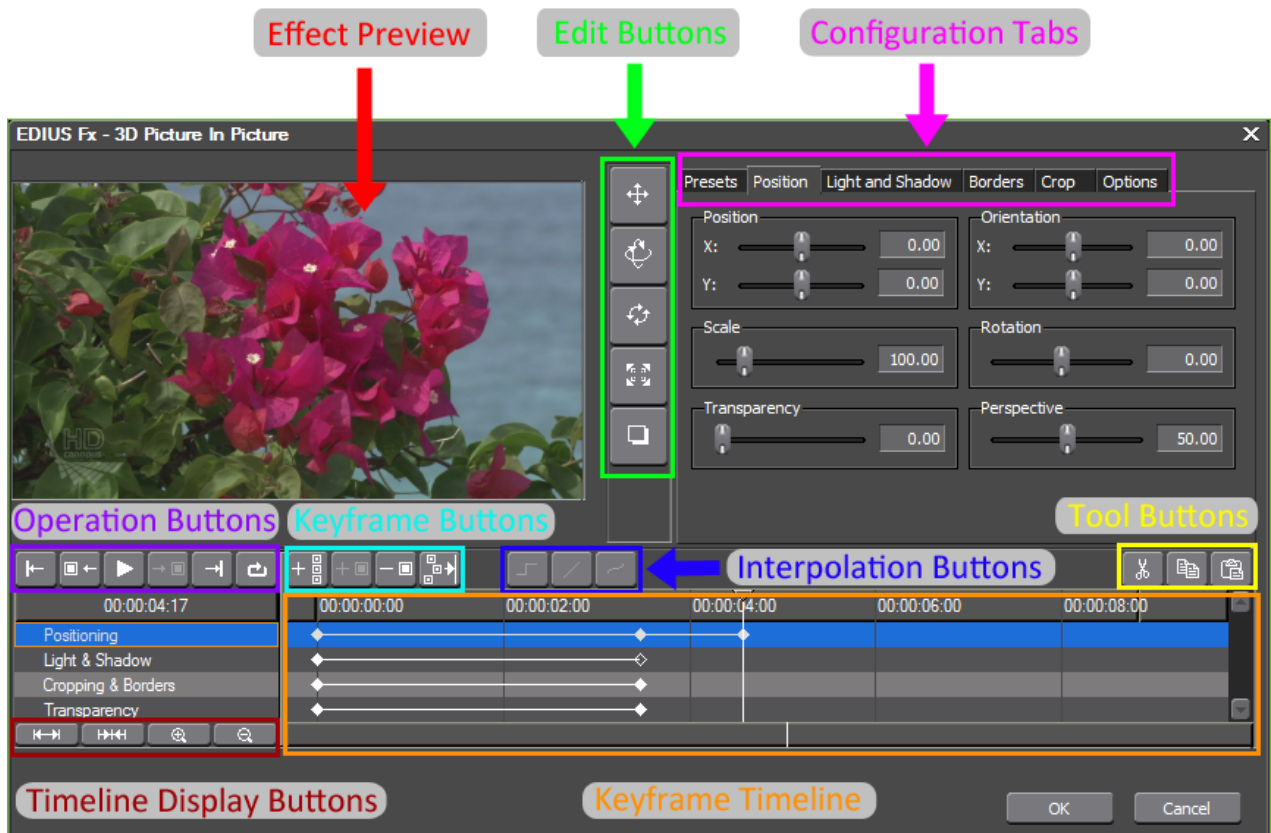


3. Double-click the 3D Picture in Picture effect in the Information Palette.

Note You may also select the 3D Picture in Picture effect and click the **Settings** button (highlighted in blue in [Figure 911](#)) in the Information Palette.

The Picture in Picture dialog shown in [Figure 912](#) appears.

Figure 912. 3D Picture in Picture Configuration Dialog



4. Configure the effect settings per the explanations below and click the **OK** button to close the dialog.

Effect Preview

The effect preview shows the effects of configuration settings such as position, perspective, light and shadow, etc. in the overlay window.

Edit Buttons

Edit buttons change the overlay window parameters. Click on the desired edit button and drag the overlay window to perform the button function.



- Change overlay window position



- Rotate horizontally and vertically



- Rotate around the Z axis



- Change overlay window size



- Change shadow position

To use this function, Drop Shadow must be enabled in the Light and Shadow Tab.

Keyframe Timeline

Timeline on which keyframes are added to specify the location and timing of motion and other effects. The Keyframe Timeline has four lines on which keyframes may be added individually or simultaneously. These lines are:

- Positioning
- Light and Shadows
- Cropping and Borders
- Transparency

Keyframe Buttons

Keyframe buttons are used to manage keyframes on the Keyframe Timeline.



- Add a Keyframe on All Lines

Adds a keyframe on all lines at the Timeline cursor position in the Keyframe Timeline.



- Add a Keyframe on Selected Line

Adds a keyframe on the currently-selected line at the Timeline cursor position on the Keyframe Timeline.

 - **Delete Keyframe**

Deletes the keyframe at the Timeline cursor position on the selected line.

 - **Adjust All Keyframes**

Adjusts all keyframe positions so that the last keyframe is at the end of the Keyframe Timeline.

Operation Buttons

Operation buttons allow you to play and review the effect in order to fine-tune effect settings.

 - **Move to the Beginning**

Places the Timeline cursor at the beginning of the Keyframe Timeline.

 - **Move to Previous Keyframe**

Positions the Timeline cursor at the previous keyframe in the Keyframe Timeline.

 - **Play/Pause**

Plays the Keyframe Timeline at the beginning at the Timeline cursor position. When playing is in progress, the **Pause** button is available and pauses playback when clicked.

Note Playback is slower than real-time speed.

 - **Move to Next Keyframe**

Positions the Timeline cursor at the next keyframe in the Keyframe Timeline.

 - **Move to the End**

Positions the Timeline cursor at the end of the Keyframe Timeline.

 - **Repeat**

When clicked, the repeat button will cause Timeline playback to repeat continuously until stopped.

Timeline Display Buttons

Timeline display buttons expand or contract the Keyframe Timeline display area.

 - **Fit to Window**

Fit the effect Timeline and all keyframes into the Keyframe Timeline window.

 - **Focus on Cursor**

Focus the Keyframe Timeline display on the area around the Timeline cursor position with the Timeline cursor in the center of the display.

 - **Zoom In**

Expand the Keyframe Timeline to show a smaller segment of the Timeline. As this button is clicked repeatedly, the Timeline segment in the Timeline display represents a smaller time slice.

 - **Zoom Out**

Contract the Keyframe Timeline to show a larger segment of the Timeline. As this button is clicked repeatedly, the Timeline segment in the Timeline display represents a larger time slice.

Interpolation Buttons

After selecting a keyframe in the Keyframe Timeline, the desired interpolation method is selected by clicking the appropriate interpolation button. The selected interpolation method applies to the selected keyframe only and each keyframe may employ a different interpolation method if desired.

 - **No Interpolation**

No interpolation of keyframe motion.

 - **Linear Interpolation**

Interpolates keyframe motion in a linear manner.

 - **Sine Wave Interpolation**

Interpolates keyframe motion with a sine wave algorithm.

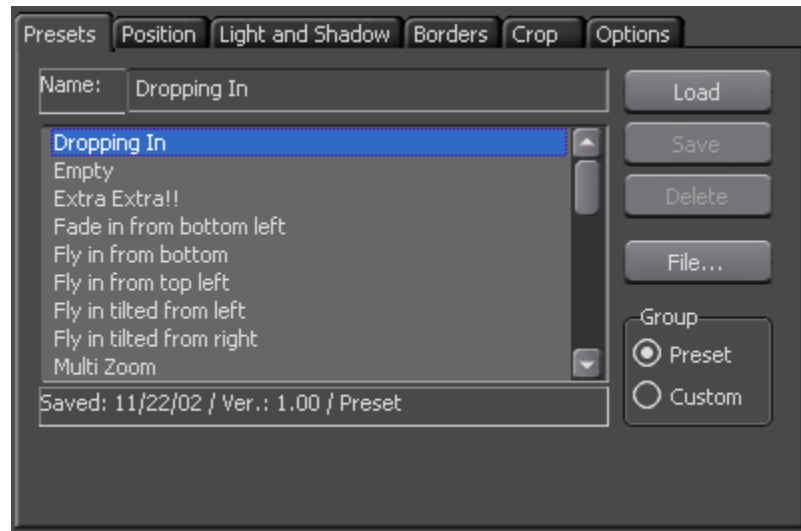
Tool Buttons

The tool buttons provide cut, copy and paste functions for the selected keyframe point on the Keyframe Timeline

Presets Tab

Motion presets included with EDIUS are accessible through the Presets as illustrated in [Figure 913](#).

Figure 913. 3D Picture in Picture Presets Tab



Choose the desired motion preset for the overlay window and click the **Load** button to activate the selected motion preset. Click the **Play** button in the Operation Buttons group to preview the effect.

To create a custom motion effect group from the presets do the following:

1. Select the desired preset motion effect from the preset list.
2. Click the **Custom** button.
3. Click the **Save** button to add the preset to the custom group.
4. Click the **Preset** button to return to the preset list and select additional preset effects.
5. Repeat the above steps until all desired preset effects are saved in the custom group.

Click the **Delete** button to delete a motion effect from the Custom group.

Note The **Save** and **Delete** buttons are not available in the Preset group.

Click the **File** button if you wish to open an exported preset effects (*.FIX) file.

Position Tab

Configure the overlay window size, position and transparency parameters using sliders or direct numeric value entries.

Figure [Figure 914](#) shows some sample position settings and results in the Effect Preview.

Figure 914. 3D Picture in Picture Position Tab



Note Size and Position parameters may also be set using the edit buttons. See [Edit Buttons](#) on page 794 for more information.

Light and Shadow Tab

Select the Enable Light option to add a light reflection effect during overlay window rotation motions.

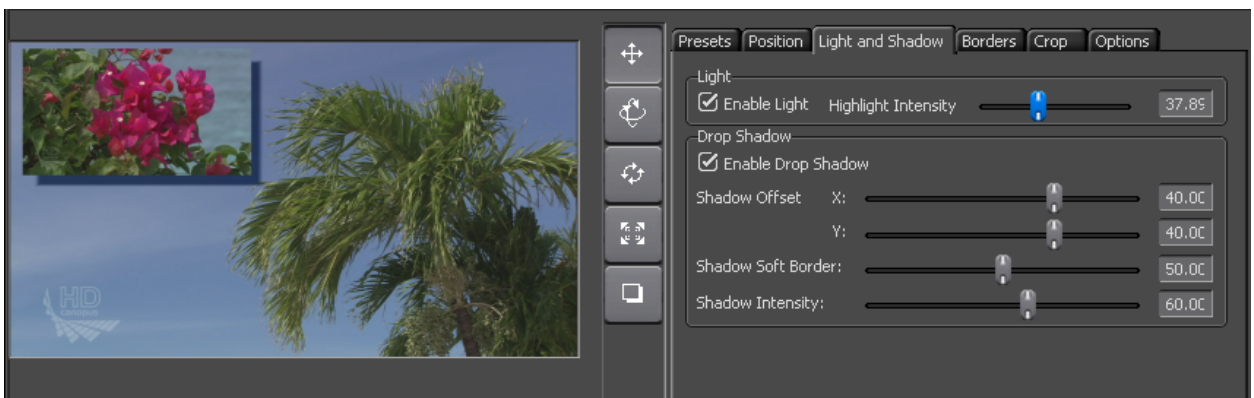
If the light effect is enabled, set the light intensity with the slider or by direct numeric input

Select the Enable Drop Shadow option to add a shadow to the overlay window.

If drop shadow is enabled, use the sliders or direct numeric entry to set the shadow offset and intensity parameters.

Figure [Figure 915](#) shows some sample light and shadow settings and results in the Effect Preview.

Figure 915. 3D Picture in Picture Light and Shadows Tab



Borders Tab

Select the Use Colored Border option to add a colored frame around the overlay window.

If the colored border is enabled, use the sliders or direct numeric entry to set the border width and height.

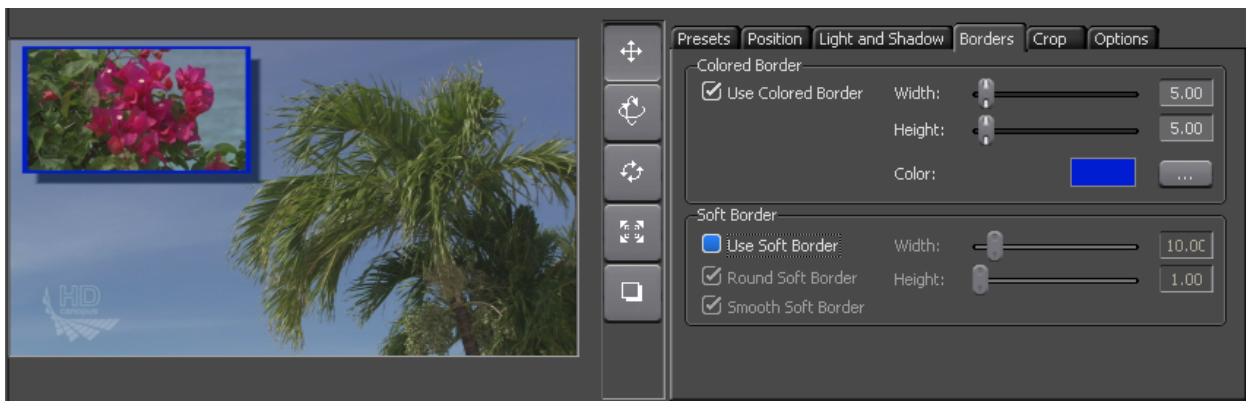
Click the ... button to select the border color.

Select the Use Soft Border option to blend the edges of the overlay window into the background video.

If the soft border is enabled, use the sliders or direct numeric entry to set the border width and height and select the rounding and smoothing options if desired.

Figure [Figure 916](#) shows some sample borders settings and results in the Effect Preview.

Figure 916. 3D Picture in Picture Borders Tab



Crop Tab

Crop the left, right, top and bottom edges of the video in the overlay window.

Use the sliders or direct numeric entry to set the crop parameters in pixels.

Select the Resize for Cropping option if you want the overlay window adjusted to the cropped video size. If this option is deselected, the cropped video is extended to fill the original overlay window size.

Figure [Figure 917](#) shows some sample crop settings and results in the Effect Preview.

Figure 917. 3D Picture in Picture Crop Tab



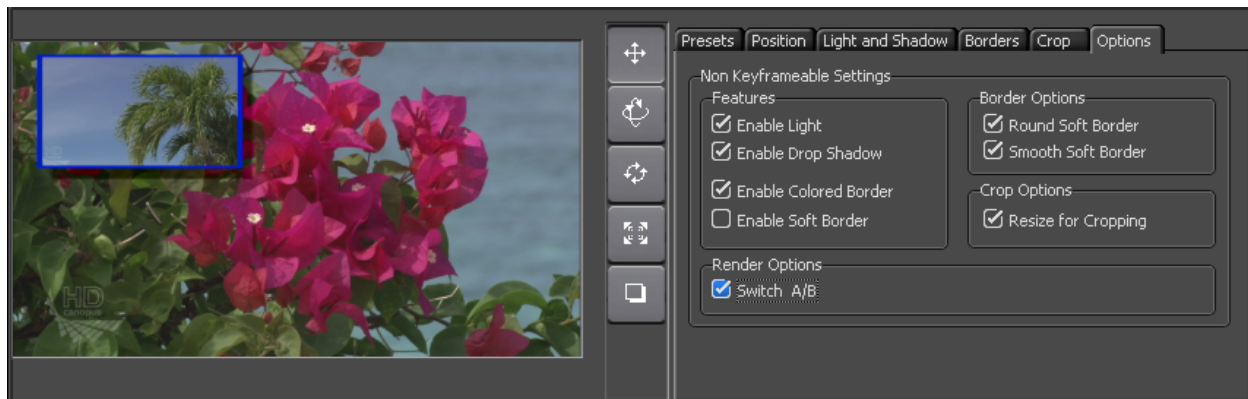
Options Tab

From the Options tab, you can enable or disable features configured in the other configuration tabs.

Select the Switch A/B option if you wish to swap the background video and overlay window video.

Figure [Figure 918](#) shows some sample option settings and results in the Effect Preview.

Figure 918. 3D Picture in Picture Options Tab



Keyers

The keyer effects available in EDIUS are the Chroma Key, the Luminance Key and the Track Matte.

Chroma Key

Chroma key provides the ability to eliminate parts of a video based on color selection and have those parts replaced by another video source. Often

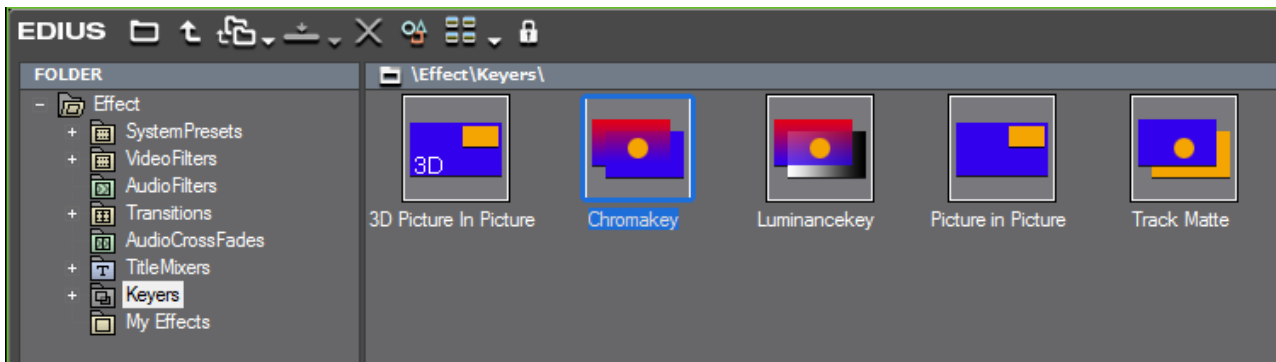
chroma key video is shot in front of a blue or green screen and the screen color is then eliminated and replaced with a background video.

To create a chroma key effect, do the following:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 909](#).
2. Drag and drop the Chromakey effect to the Mixer area of the clip that will be in the overlay window.

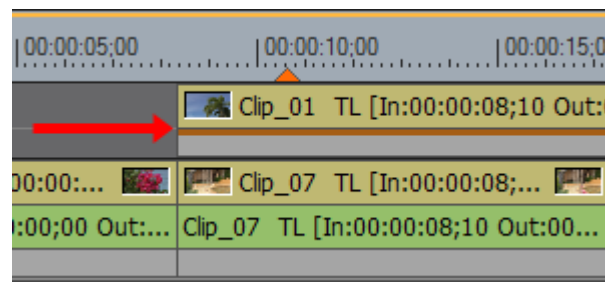
Note If the Effect view is hidden, the keyer effects will be listed under the Keyers folder in the Effect Palette.

Figure 919. Chroma Key Effect



Clips with Keyer effects applied display a brown line at the top of the mixer area as illustrated in [Figure 920](#).

Figure 920. Keyer Effects In Mixer Area

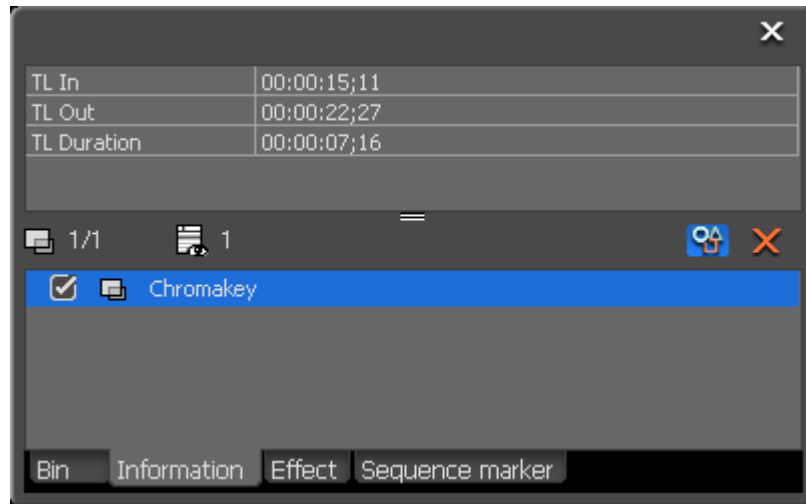


Configuring Chroma Key Effects

To configure a Chroma Key effect that has been applied to a clip, do the following:

1. Click the Mixer area of the clip to which the Chroma Key effect has been applied
2. Display the Information Palette (see [Show/Hide the Information Palette on page 831](#) for more information) as shown in [Figure 921](#).

Figure 921. Information Palette - Chromakey Effect

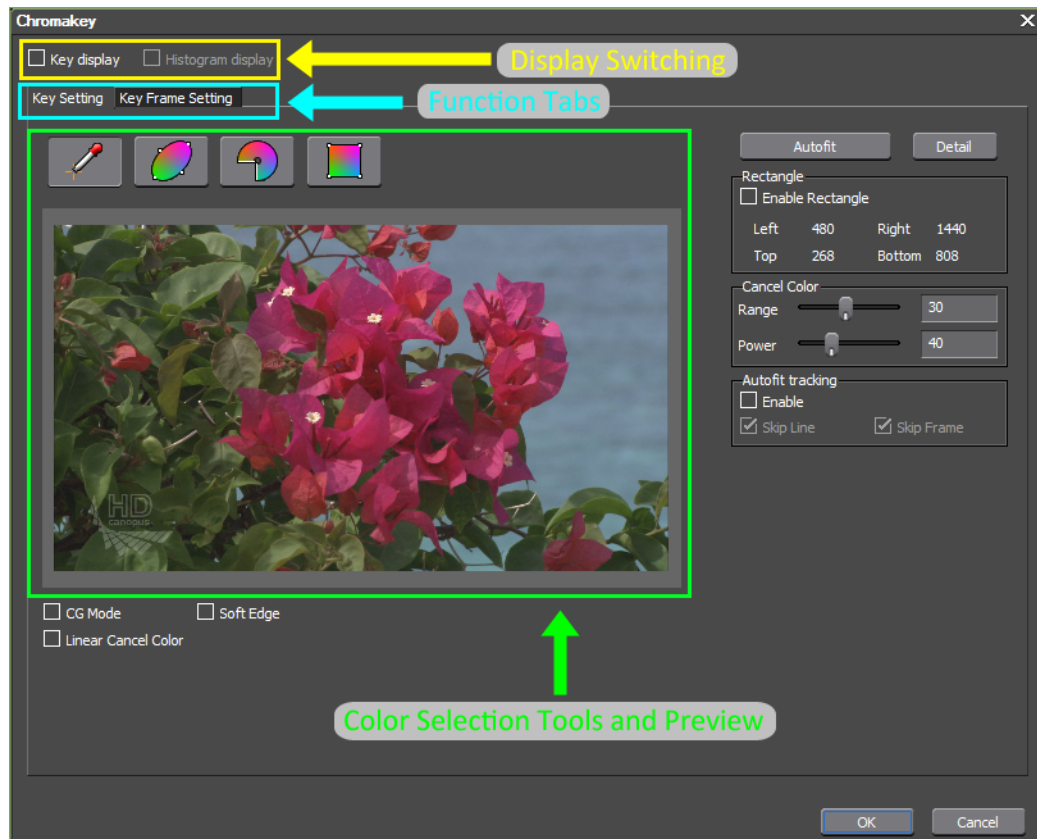


3. Double-click the Chromakey effect in the Information Palette.

Note You may also select the Chromakey effect and click the **Settings** button (highlighted in blue in Figure 921) in the Information Palette.

The Chromakey dialog shown in Figure 922 appears.

Figure 922. Chromakey Configuration Dialog

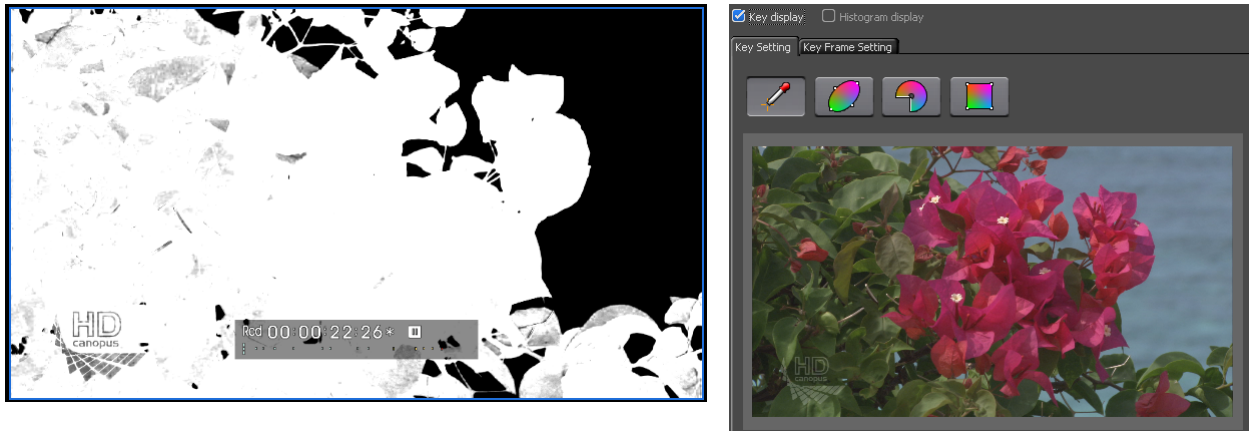


4. Configure the effect settings per the explanations below and click the **OK** button to close the dialog.

Display Switching

Select Key Display to display in black in the Recorder the parts of the video that will be cut out based on the current color selection. See [Figure 923](#) for an example based on the eye dropper color selection of the blue water in the background.

Figure 923. Chromakey Key Display

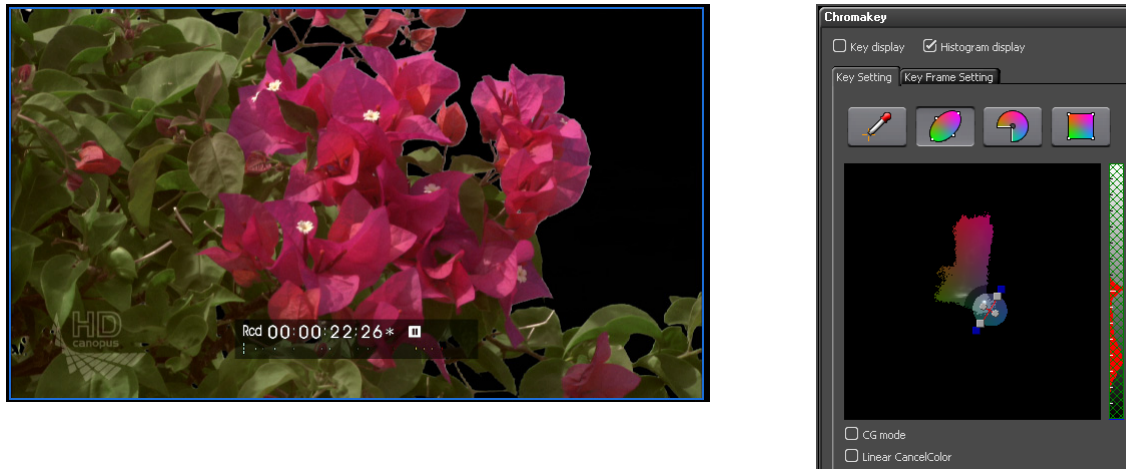


Select the Histogram Display option to display a histogram of the colors that can be selected for elimination.

Note The Histogram Display option is not available with the eye dropper color selector.

See [Figure 924](#) for an example of a histogram display and color selection with the color circle.

Figure 924. Chromakey Histogram Display and Color Selection



Color Selection

Color selection tools allow the selection of the color (key color) to be eliminated and replaced by the background video.

There are four color selection methods. Each of the examples below shows the selection of the water as the key color using the four selection methods (highlighted in blue in each example) and the results in the Recorder.

Figure 925. Chromakey Eye Dropper Color Selector



Figure 926. Chromakey Color Wheel Color Selector

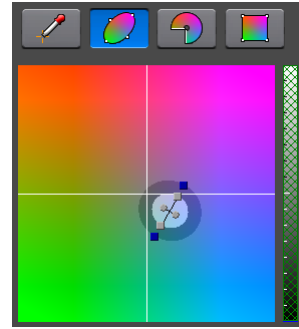
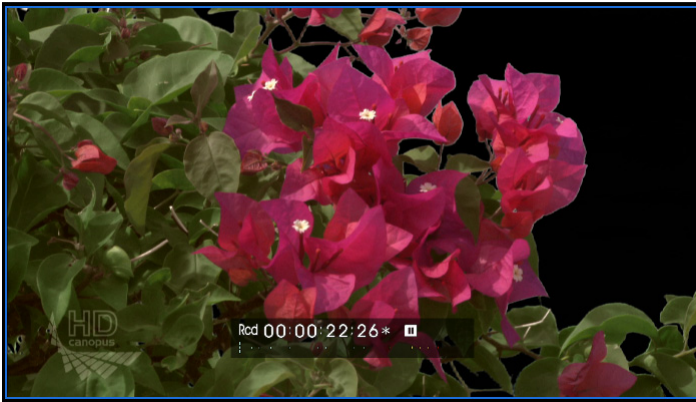


Figure 927. Chromakey Color Segment Color Selector

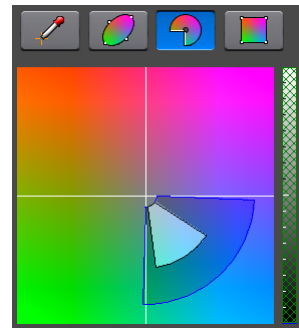
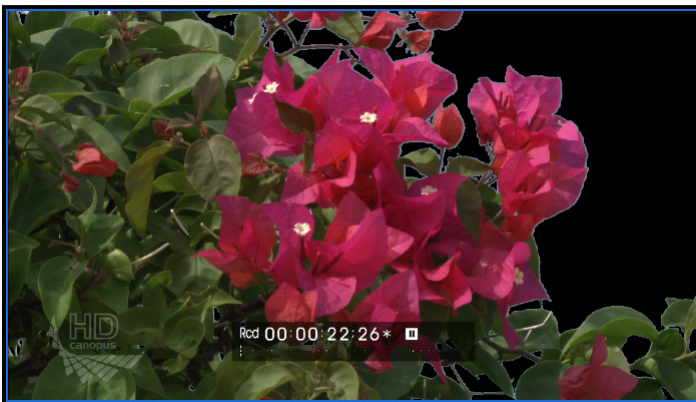
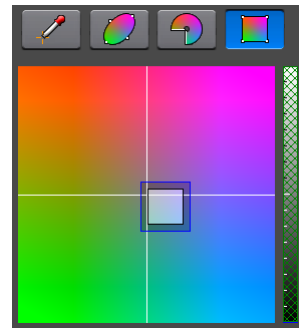
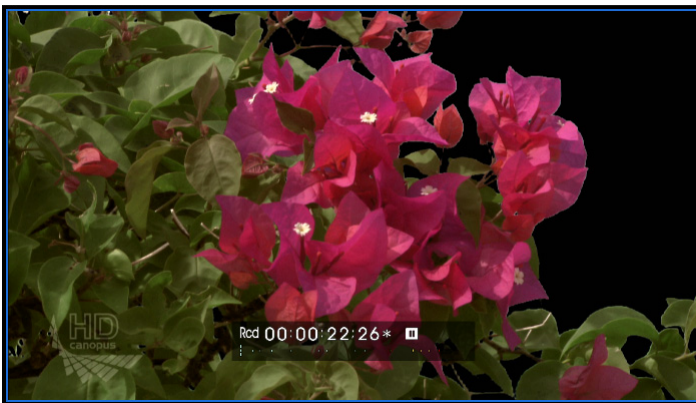


Figure 928. Chromakey Color Block Color Selector



Autofit Button

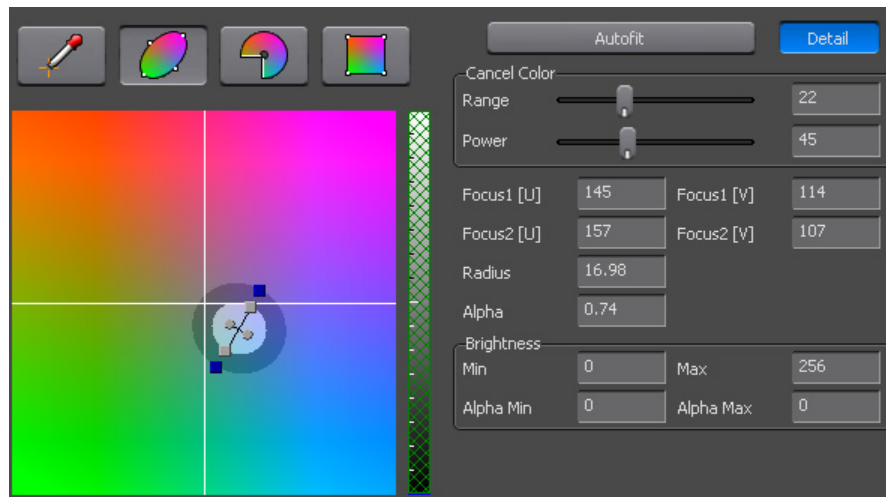
Click the **Autofit** button to automatically define keyer settings appropriate for the selected key color.

Detail Button

The Detail button shows detailed keyer settings which can be modified to fine tune the key color parameters. These settings vary based on the color selector method.

[Figure 929](#) Shows the Detail Settings for the Color Wheel Selector.

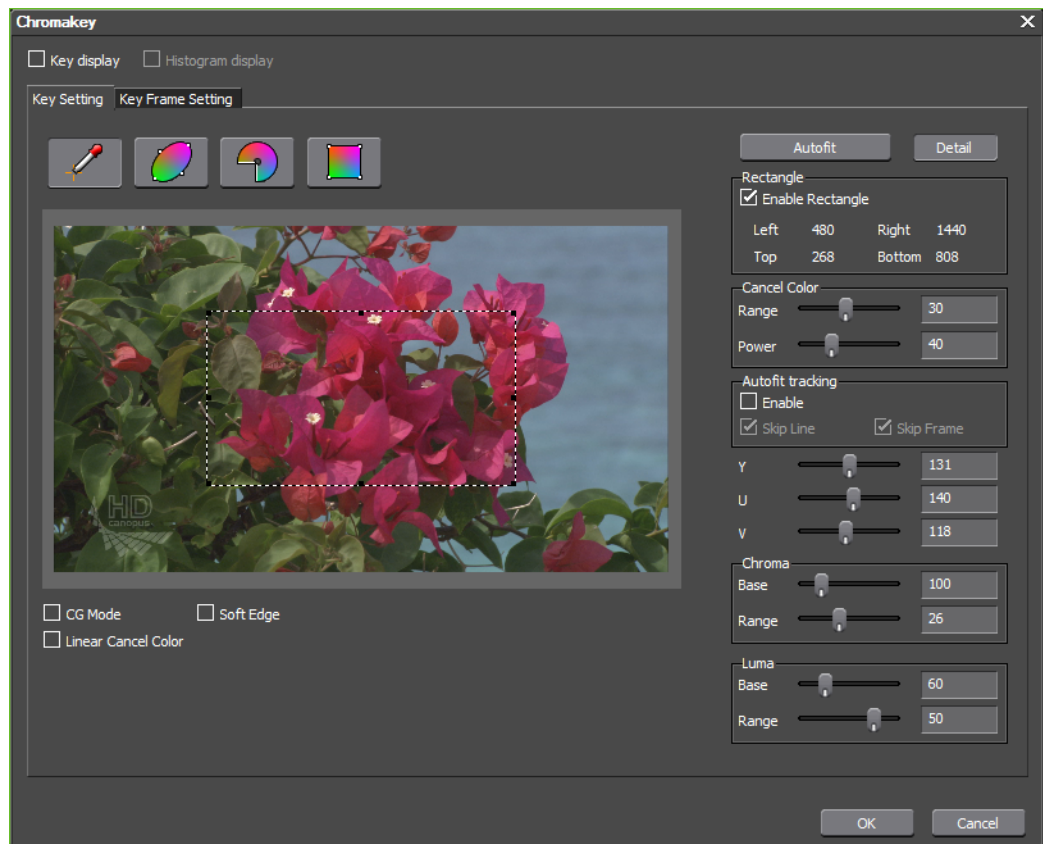
Figure 929. Chromakey Color Wheel Selector Detail



Rectangle

Selecting the Enable Rectangle option allows chromakey settings to be applied to a selected rectangular area of the video clip instead of the entire video clip as illustrated in [Figure 930](#).

Figure 930. Chromakey Rectangle Enabled



Cancel Color

Cancel Color is used to fix shadows tinted by the background. For example, when shooting in front of a blue screen, the shadows may be tinted blue. Cancel Color can be used to adjust the tint back to a more neutral (gray) range.

Use the sliders or direct numeric entry to adjust the cancellation range and power of the selected key color and its opposite in the areas where the selected key color is bounded by other colors.

Autofit Tracking

Enable autofit tracking to adjust key color variation automatically.

CG Mode

Select this option to set the parameters for CG-generated images. This option should not be enabled for natural images.

Soft Edge

Select this option to blur the border between the background image and the overlaid image.

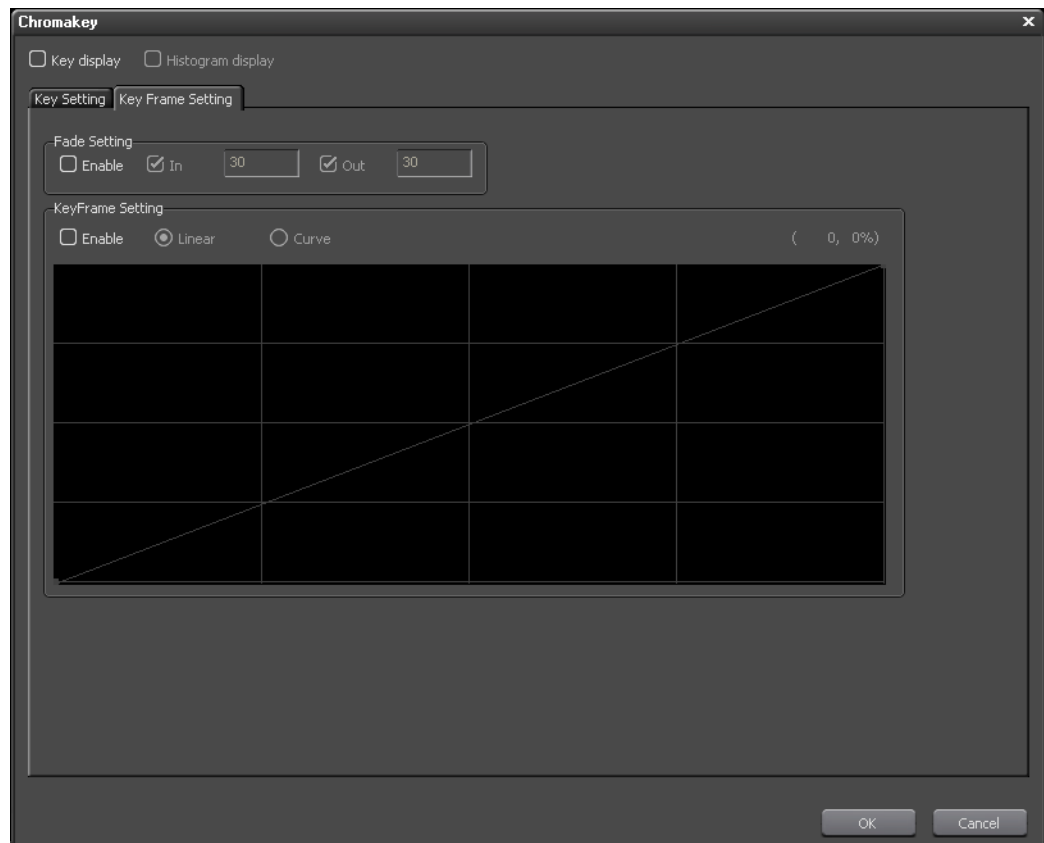
Linear Cancel Color

Select this option if there is noticeable bleeding of the blue screen or green screen or discoloration by reflection. Linear Cancel Color can often eliminate or reduce these effects.

Key Frame Setting Tab

When this tab is selected, the settings shown in [Figure 931](#) appear.

Figure 931. Key Frame Setting Tab



Fade Settings

Enable the fade setting to add fade in and fade out effects to the key color area. The fade In and Fade Out durations are designated by entering a number of frames for the effect.

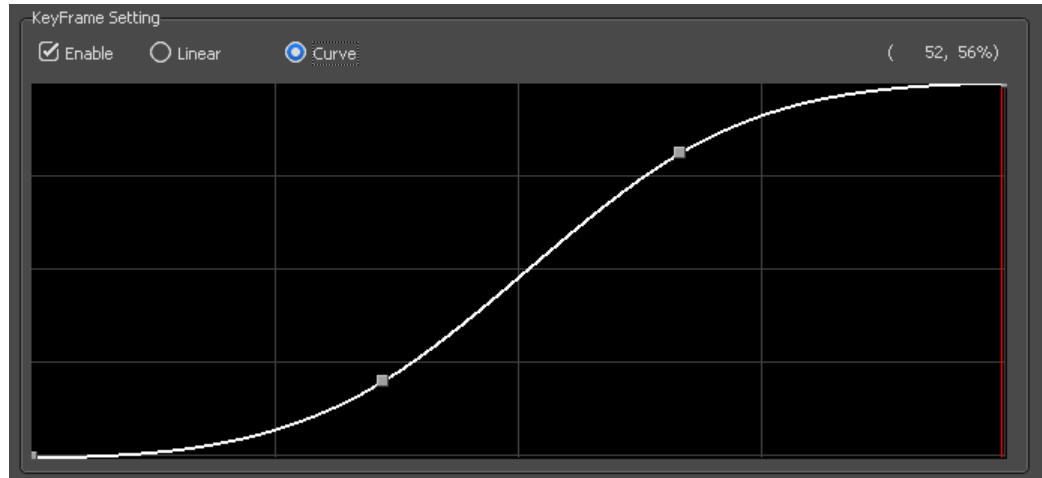
KeyFrame Settings

Enable this option in order to increase or decrease the chromakey effect.

Click on the line at the points to add key frames and drag the points to change the effect setting.

Select Linear or Curve as the manner in which to apply the effect adjustments. See [Figure 932](#) for an example of the curve setting.

Figure 932. Chromakey KeyFrame Curve



Luminance Key

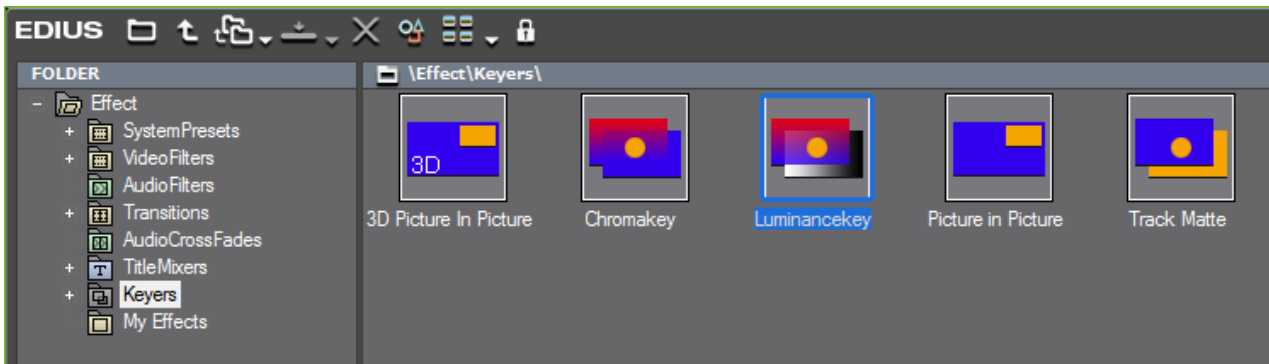
Luminance keying is similar to chroma keying except that keying is based on a particular luminance (brightness) level rather than a specific chroma (color) value.

To create a luminance key effect, do the following:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 933](#).
2. Drag and drop the Luminancekey effect to the Mixer area of the clip that will be in the overlay window.

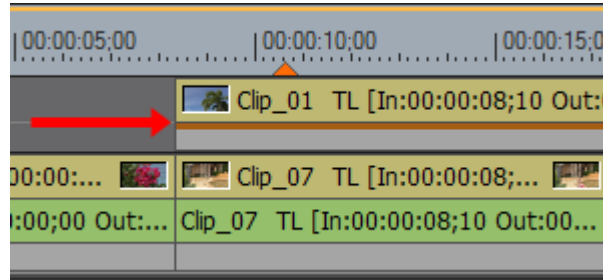
Note If the Effect view is hidden, the keyer effects will be listed under the Keyers folder in the Effect Palette.

Figure 933. Luminance Key Effect



Clips with Keyer effects applied display a brown line at the top of the mixer area as illustrated in Figure 934.

Figure 934. Keyer Effects In Mixer Area

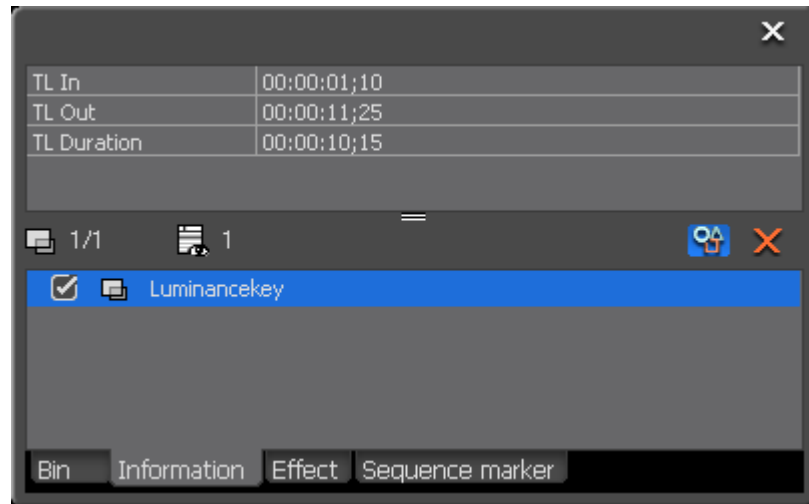


Configuring Luminance Key Effects

To configure a Luminance Key effect that has been applied to a clip, do the following:

1. Click the Mixer area of the clip to which the Luminance Key effect has been applied
2. Display the Information Palette (see [Show/Hide the Information Palette on page 831](#) for more information) as shown in Figure 935.

Figure 935. Information Palette - Luminancekey Effect

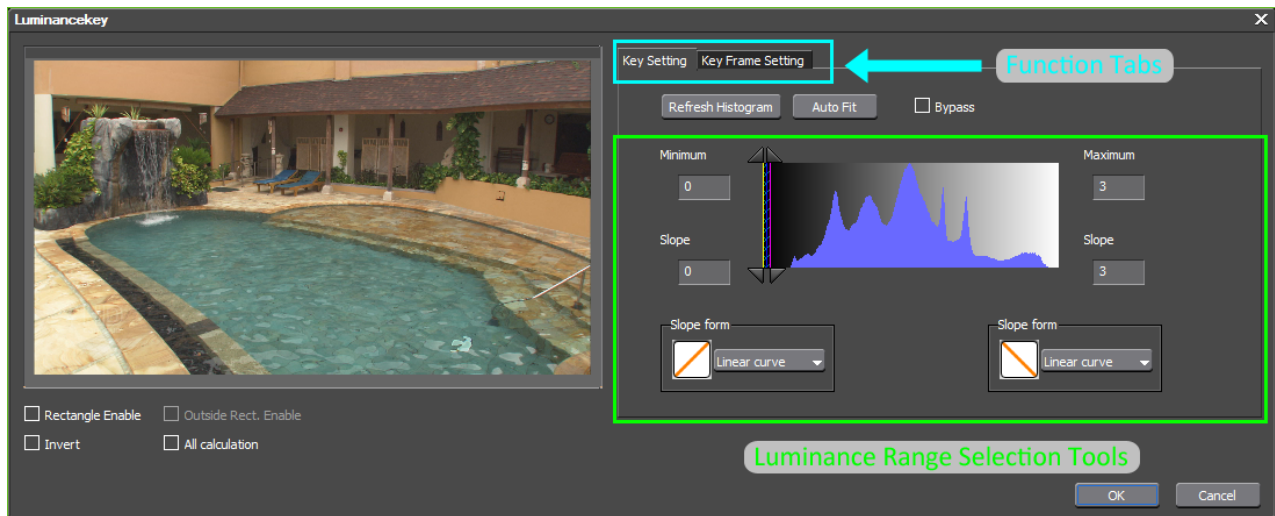


3. Double-click the Luminancekey effect in the Information Palette.

Note You may also select the Luminance effect and click the **Settings** button (highlighted in blue in Figure 921) in the Information Palette.

The Luminancekey dialog shown in Figure 922 appears.

Figure 936. Luminancekey Configuration Dialog

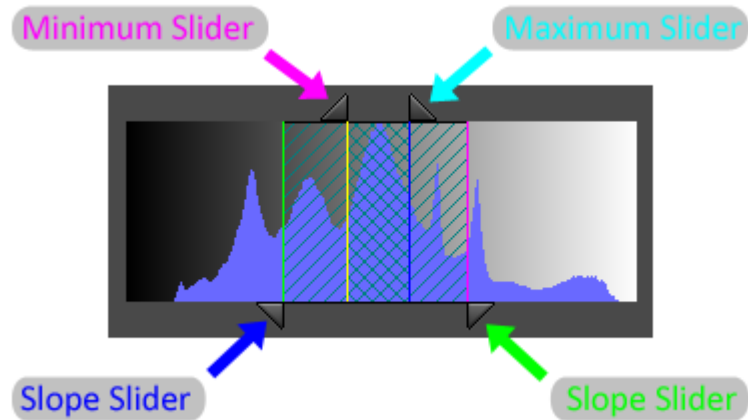


4. Configure the effect settings per the explanations below and click the **OK** button to close the dialog.

Luminance Range Selection

To specify the range over which luminance key settings apply, move the slope, minimum and maximum sliders or enter the desired numeric values directly into the corresponding entry fields.

Figure 937. Luminance Key Range Selection



Luminance settings are applied to the selected area of the video as follows:

Gradual Increase

The range between the first Slope slider and the Minimum slider is range over which luminance effects will be gradually increased from 0 to 100%.

Hold at 100%

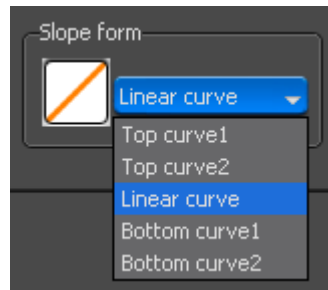
The range between the Minimum slider and the Maximum slider is the range over which the luminance effects will be maintained at 100%.

Gradual Decrease

The range between the Maximum slider and the second Slope slider is the range over which luminance effects will be gradually decreased from 100% to 0.

The shape of the slope between the first slope line and the minimum line and the maximum line and the second slope line is defined by selecting the desired entry from the Slope drop-down lists as illustrated in [Figure 938](#).

Figure 938. Luminance Slope Shape



Refresh Histogram Button

Click the button to refresh the video histogram in the Luminance Range Settings window.

Auto Fit Button

Click this button to automatically apply luminance keyer settings. Make manual adjustments with the slider or numeric entry fields to change the auto fit settings.

Bypass

Enable this setting to return the image to the original settings and bypass the luminance settings.

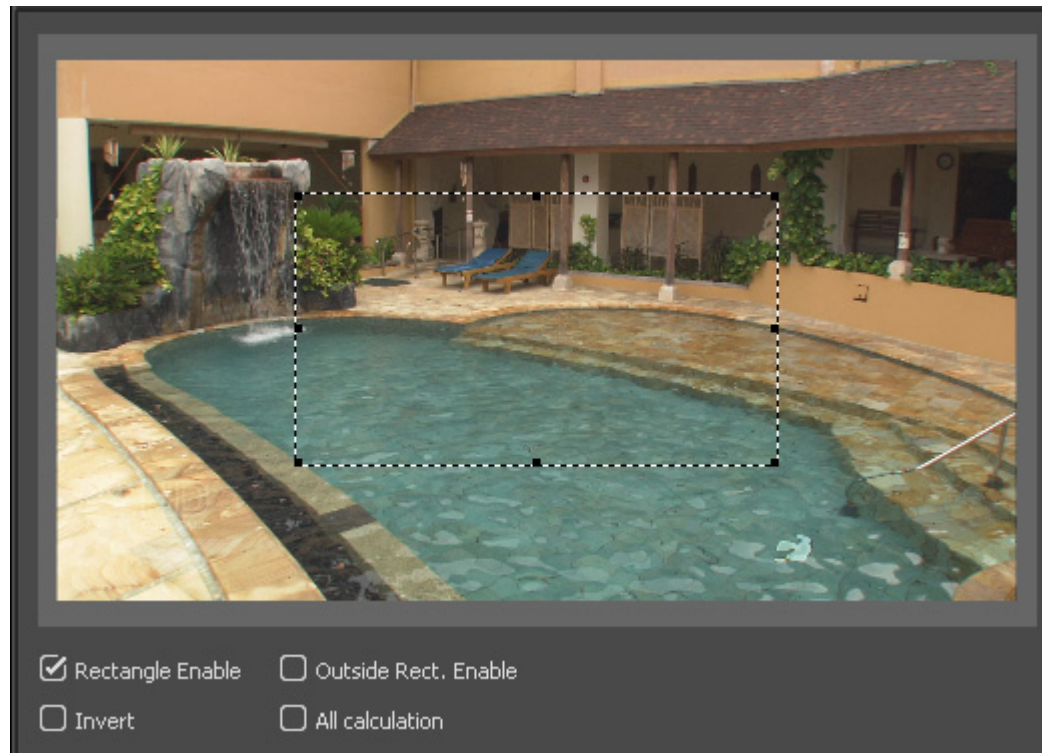
Rectangle Enable

Selecting the Rectangle enable option allows luminancekey settings to be applied to a selected rectangular area of the video clip instead of the entire video clip as illustrated in [Figure 939](#).

The area outside the rectangle becomes completely transparent and the background image on the lower numbered track is revealed.

If Outside Rect. Enable is selected, luminancekey settings are applied within the rectangular area only and the area outside the rectangle displays the original video with no luminancekey settings applied.

Figure 939. Luminancekey Rectangle Enabled



Invert

Selecting this option inverts the range to which luminancekey settings are applied. The histogram will show that the settings are applied to the areas outside the slope lines.

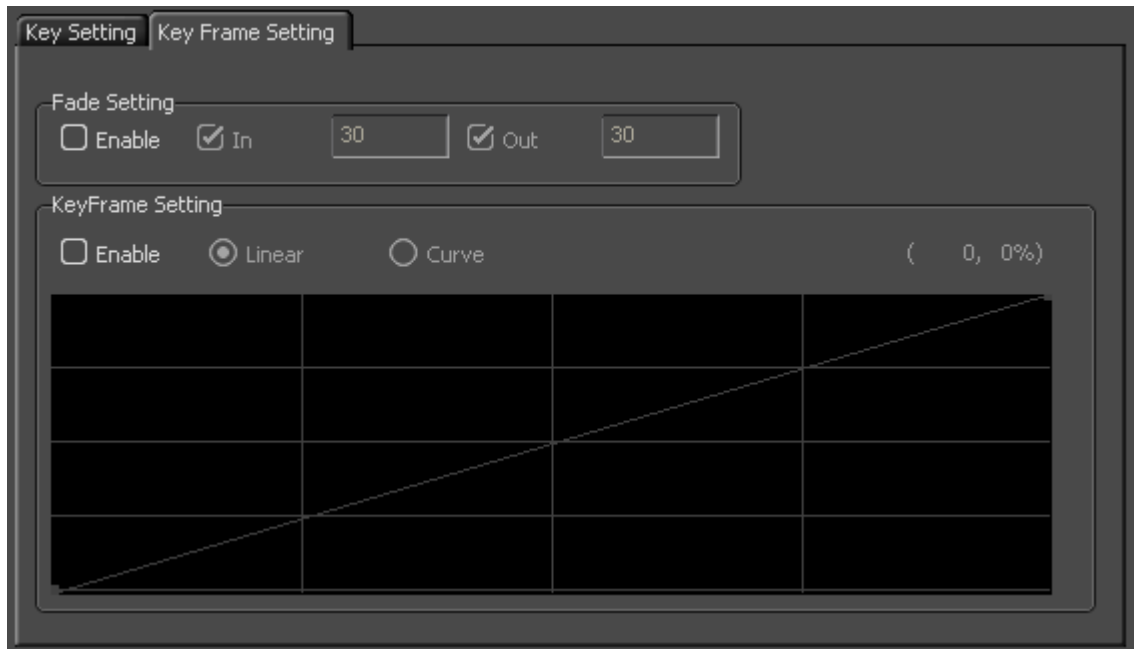
All Calculation

Select this option to calculate the area outside the range specified by Outside Rect. Enable.

KeyFrame Setting Tab

When this tab is selected, the settings shown in [Figure 940](#) appear.

Figure 940. Key Frame Setting Tab



Fade Settings

Enable the fade setting to add fade in and fade out effects to the luminance key area. The fade In and Fade Out durations are designated by entering a number of frames for the effect.

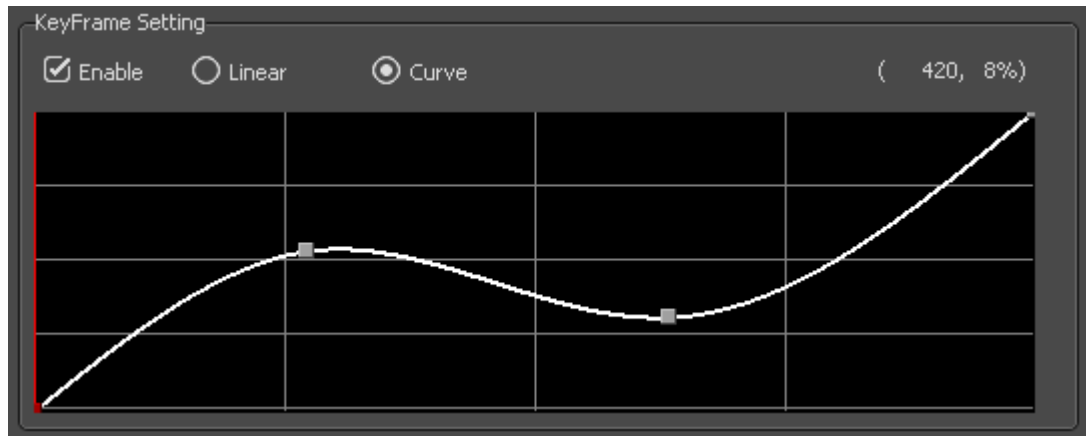
KeyFrame Settings

Enable this option in order to increase or decrease the luminance key effect.

Click on the line at the points to add key frames and drag the points to change the effect setting.

Select Linear or Curve as the manner in which to apply the effect adjustments. See [Figure 941](#) for an example.

Figure 941. Luminance KeyFrame Curve



Track Matte

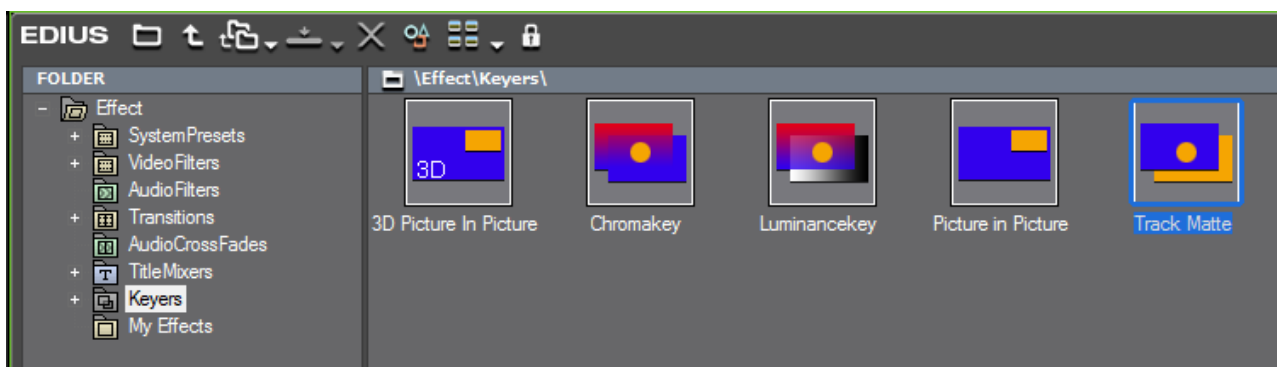
The Track Matte effect multiplies the luminance or alpha channel of the matte clip by the alpha channel of the source clip to create a masking effect on the source clip.

To create a track matte effect, do the following:

1. Select the Keyers folder from the Effect Palette as shown in [Figure 942](#).
2. Drag and drop the Track Matte effect to the Mixer area of the clip that will be in the overlay window.

Note If the Effect view is hidden, the keyer effects will be listed under the Keyers folder in the Effect Palette.

Figure 942. Luminance Key Effect



Clips with Keyer effects applied display a brown line at the top of the mixer area as illustrated in [Figure 943](#).

Figure 943. Keyer Effects In Mixer Area

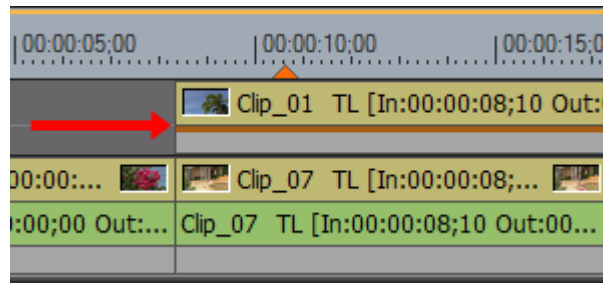
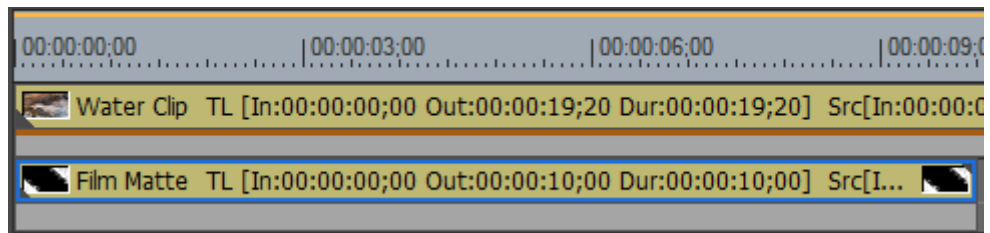


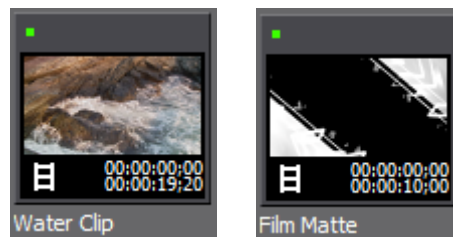
Figure 944 depicts a film matte applied as a track matte effect to the water clip on the upper track in the Timeline.

Figure 944. Film Track Matte



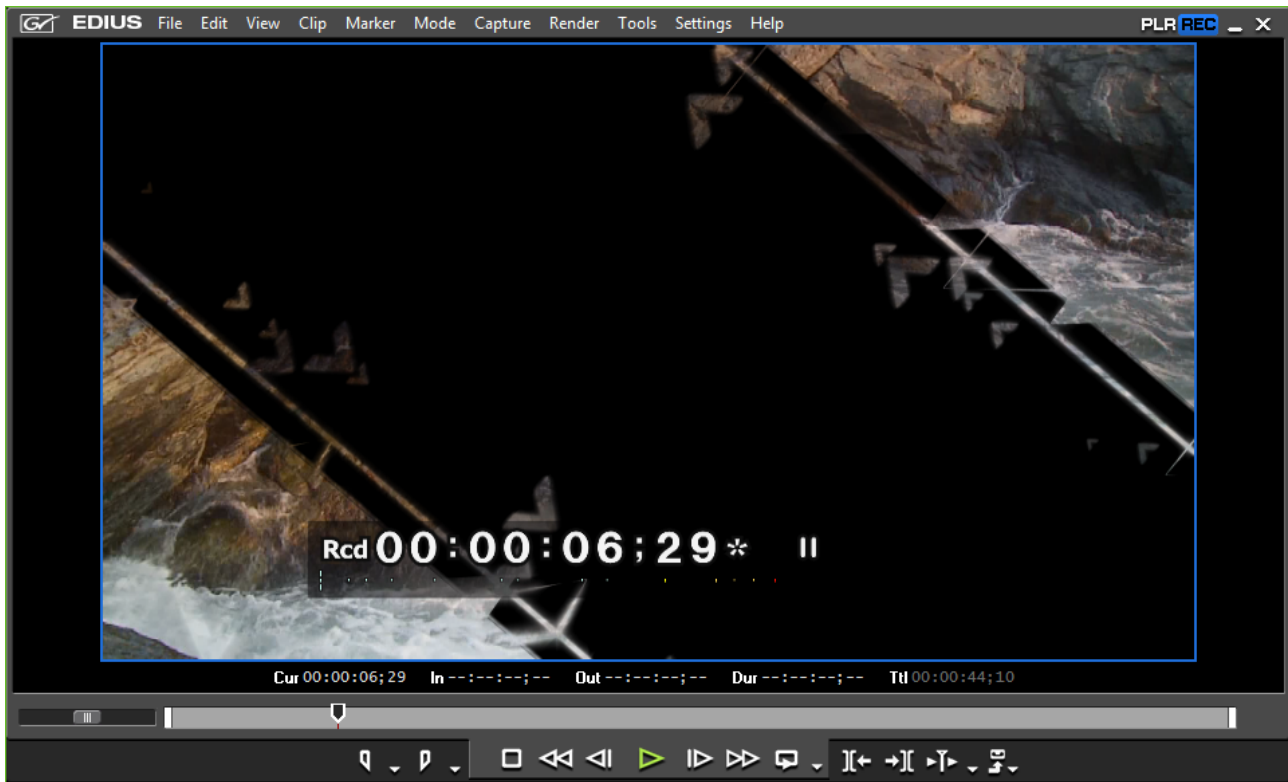
Asset Bin thumbnails of the Water Clip on the upper track and Film Matte on the lower track are shown in Figure 945.

Figure 945. Clip Thumbnails in Asset Bin



In the Film Matte, the white areas are the alpha channel. Video from the Water clip will appear through the white areas of the track matte and the portions of the video behind the black areas will be masked as illustrated in Figure 946.

Figure 946. Film Track Matte Applied to Water Clip

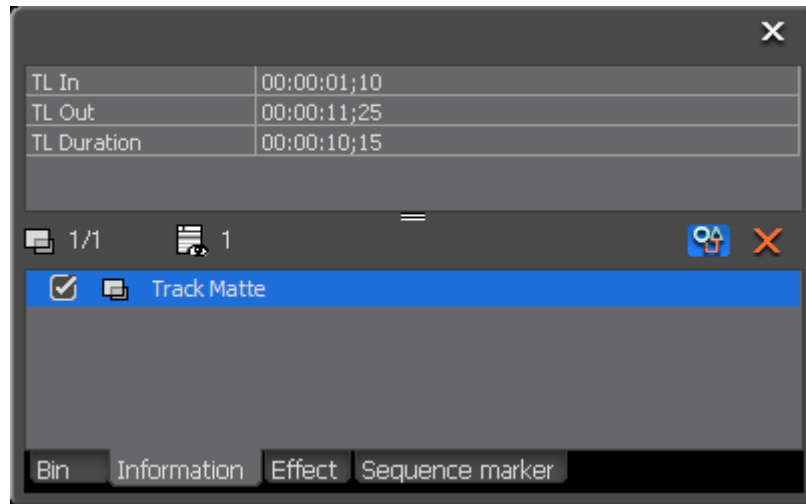


Configuring Track Matte Effects

To configure a Track Matte effect that has been applied to a clip, do the following:

1. Click the Mixer area of the clip to which the Track Matte effect has been applied
2. Display the Information Palette (see [Show/Hide the Information Palette on page 831](#) for more information) as shown in [Figure 947](#).

Figure 947. Information Palette - Track Matte Effect

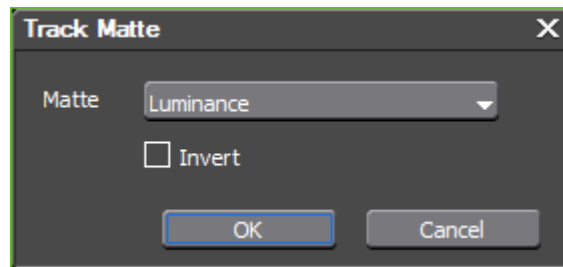


3. Double-click the Track Matte effect in the Information Palette.

Note You may also select the Track Matte effect and click the **Settings** button (highlighted in blue in [Figure 947](#)) in the Information Palette.

The Track Matte dialog shown in [Figure 948](#) appears.

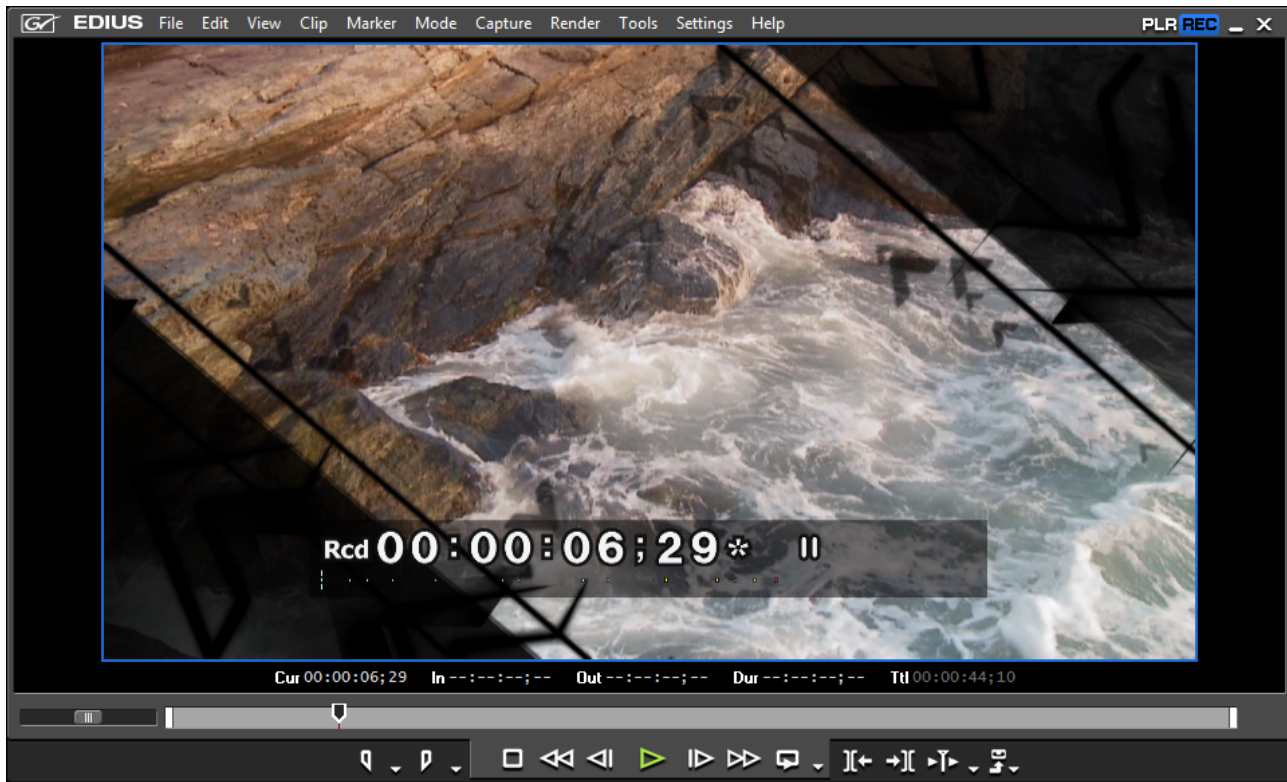
Figure 948. Track Matte Configuration Dialog



4. Select the desired matte type:
 - Luminance - Multiplies the luminance (16~235) of the matte clip as an alpha value ranging from 0-100% of the source clip.
 - Alpha - Multiplies the alpha of the matte clip by the alpha of the source clip
5. Select the Invert option if you wish to reverse the alpha channel of the matte clip.

[Figure 949](#) shows the effect of inverting the alpha channel on the Film Matte. Compare to [Figure 946 on page 818](#).

Figure 949. Film Matte with Inverted Alpha Channel



6. Click the **OK** button to close the dialog and apply the effect.

Important Considerations

- When a matte clip does not exist, the track matte is not applied.
- When a keyer or transition is applied to the matte clip, the keyer or transition is applied after the track matte is applied.

Note This also applies to rubber band adjustments.

- When adjusting the mixer track of the source clip, transparency may also be adjusted when a track matte is applied.

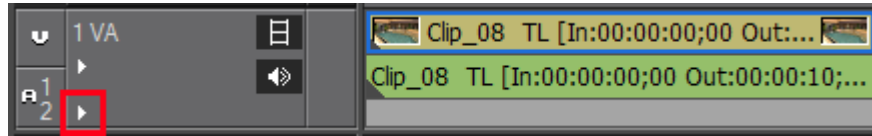
Transparency Adjustments

Transparency adjustments make it possible to change the transparency of the video clip in the upper track so that the video clip in the lower track becomes visible as well.

To adjust the transparency of a video clip, do the following:

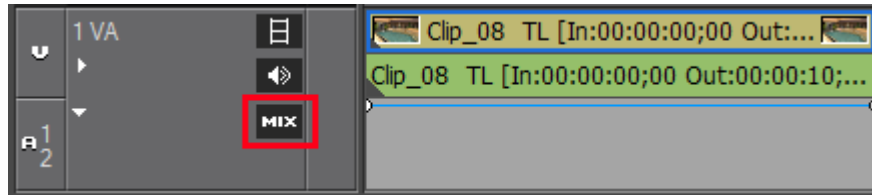
1. In the Track Panel, click the **Expand2** button on the track containing the video clip for which you wish to adjust the transparency. See [Figure 950](#).

Figure 950. Expand2 Button in Track Panel



2. Click the **Mixer** button to activate the Mixer area. See [Figure 951](#).

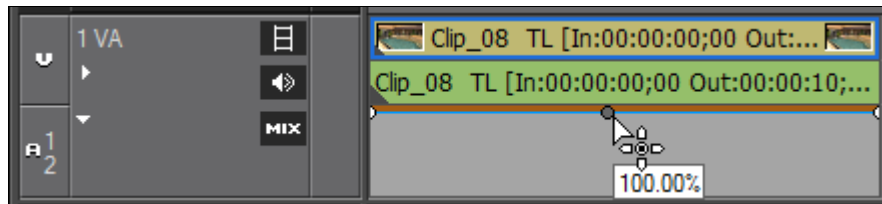
Figure 951. Mixer Button in Track Panel



3. Click a point on the rubber band at which you wish to set a key frame. See [Figure 952](#).

Note To adjust the transparency of the entire clip, drag the line while pressing the **[ALT]** key on the keyboard.

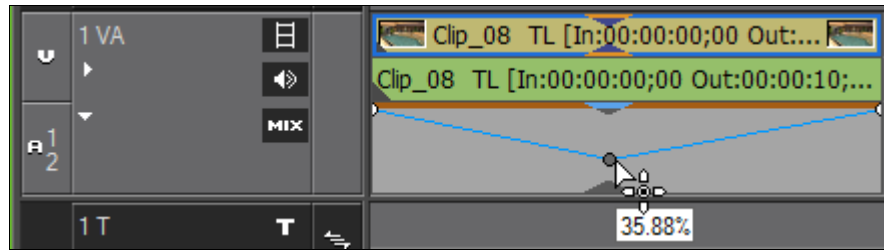
Figure 952. Set Key Frame on Rubber Band



4. Drag the key frame point to adjust the transparency. See [Figure 953](#).

Note To make fine adjustments to the rubber band, hold down the **[CTRL]** key while dragging the key frame point.

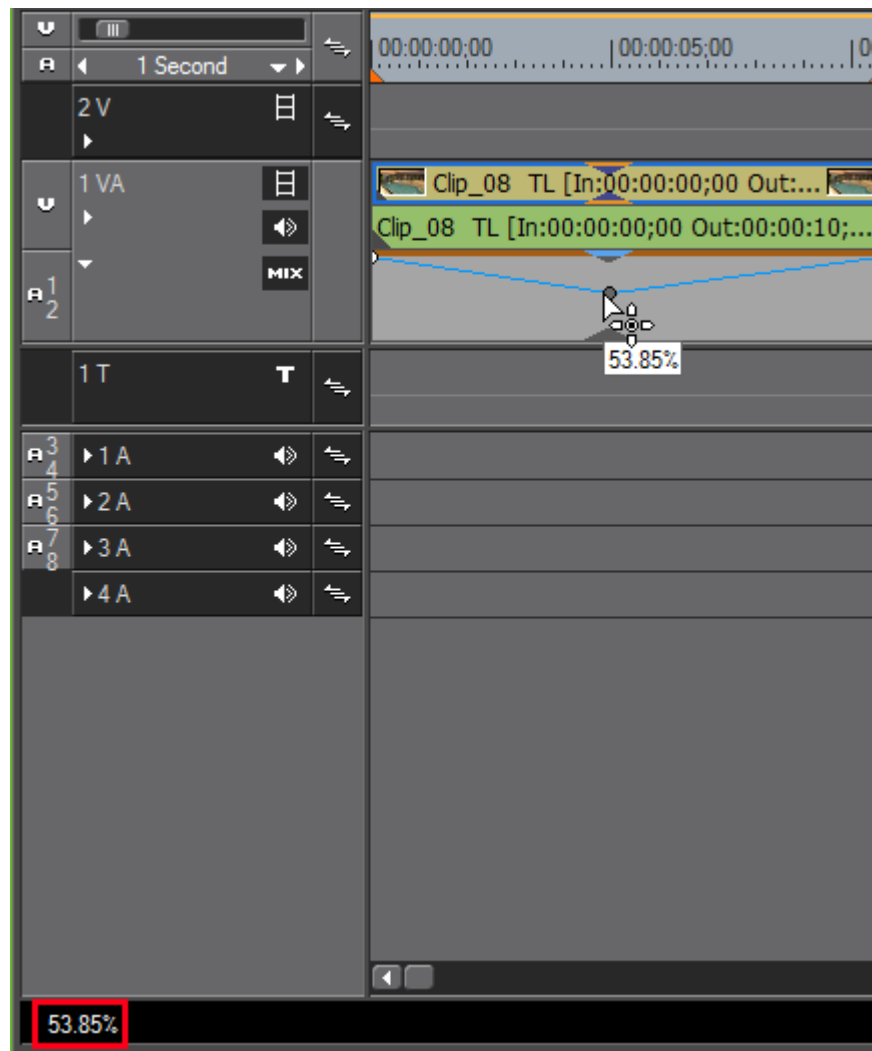
Figure 953. Adjust Key Frame Transparency



While dragging the key frame point, the transparency setting is displayed in the lower left corner of the Timeline window, in addition to mouse tool-tips, as illustrated in [Figure 954](#). The video clip is completely transparent when the setting reaches 0%.

Note Adjusting, deleting, and initializing rubber band points for transparency key frames is done utilizing the same procedures as the audio rubber band. See [Entering Value Adjustments on page 919](#) and [Deleting or Initializing Rubber Band Points on page 921](#) for more information.

Figure 954. Timeline Transparency Display



Fade-In/Fade-Out Effects

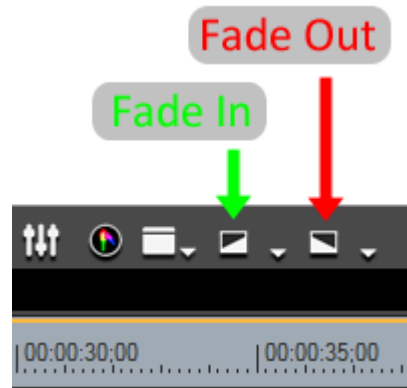
Fade-in effects cause a video clip to appear gradually and fade-out effects cause it to disappear gradually.

To define fade-in and fade-out effects, follow these steps:

1. Select a clip on the Timeline to which you wish to apply fade-in or fade-out effects.
2. Position the Timeline cursor at the end frame for a fade-in effect or at the beginning frame for a fade-out effect.
3. Click the **Fade-in** or **Fade-out** button on the Timeline. See [Figure 955](#).

Note By default, these buttons are not on the Timeline. To add them, see [Button Settings](#) on page 211.

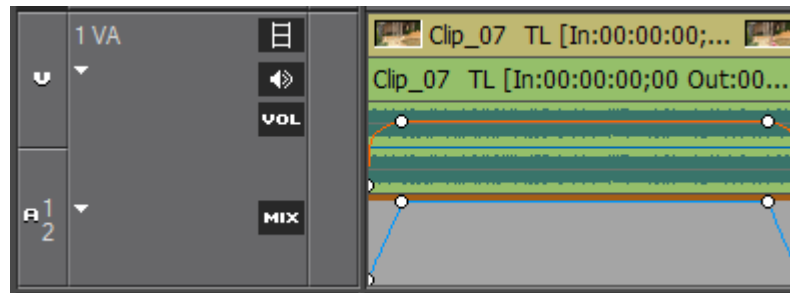
Figure 955. Timeline Fade-In and Fade-Out Buttons



Note A brown line appears at the top of the mixer area the clip with a fade-in and/or a fade-out effect applied.

Fade-In and Fade-Out settings are visible in the audio waveform and mixer areas of the tracks illustrated in Figure 956. Click the Expand1 and Expand2 buttons to expand the track if these elements are not already visible. A key frame point is added where a fade-in ends and a fade out begins.

Figure 956. Timeline Fade-In and Fade-Out Key Frames



Related Operations:

To delete a fade-in or fade-out effect, delete the audio and video parts separately by doing the following:

- To delete the audio fade-in/fade-out, Right-click the clip and select Delete Parts>Audio RubberBand>Volume from the menu.

Note An alternative method is to press the [SHIFT]+[ALT]+[H] keys on the keyboard.

- To delete the video fade-in/fade-out, right-click the clip and select Delete Parts>Mixer>Transparency from the menu.

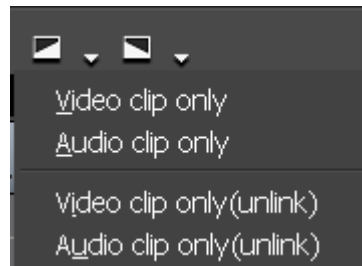
Note An alternative method is to press the [SHIFT]+[CTRL]+[ALT]+[G] keys on the keyboard.

Apply Fade-In/Fade-out to Audio or Video Only

To apply a fade-in or fade-out effect to just the audio or video portion of a clip, do the following:

1. Select a clip on the Timeline to which you wish to apply fade-in or fade-out effects.
2. Position the Timeline cursor at the end frame for a fade-in effect or at the beginning frame for a fade-out effect.
3. Click the list button (∇) of the **Fade-in** or **Fade-out** button and select one of the following from the menu (see [Figure 957](#)):
 - Video clip only - applies the fade-in or fade-out to the video only.
 - Audio clip only - applies the fade-in or fade-out to the audio only.
 - Video clip only(unlink) - applies the fade-in or fade-out to the video portion of only the selected clip if the clip is linked or part of a group.
 - Audio clip only(unlink) - applies the fade-in or fade-out to the audio portion of only the selected clip if the clip is linked or part of a group.

Figure 957. Timeline Fade-In Menu



Alpha Channel

A clip with transparency settings that mask out the unwanted portions of the clip may be overlaid as an alpha channel on a second background clip. The result is a composite of both clips as shown in [Figure 958](#).

Figure 958. Alpha Channel Example



The clip from which the desired portions are extracted is called the Fill. The transparency mask that extracts images from the fill is called the Key as illustrated in [Figure 959](#).

Figure 959. Alpha Channel Key and Fill



The Alpha Channel functions are not supported when the following parameters are different for the Key and Fill images:

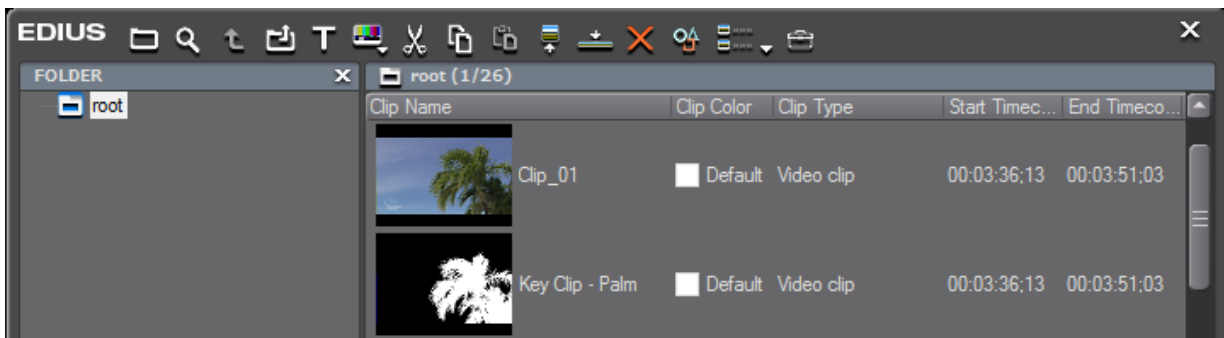
- Image size
- Frame rate
- Aspect ratio
- Field order (Top or Bottom Field First and Progressive are supported - No combination of Top Field First and Bottom Field First is supported)
- One or both clips has no defined duration.

Note The aspect ratio and field order of a clip is visible in the Information Palette.

To create an Alpha Channel composite clip, follow these steps:

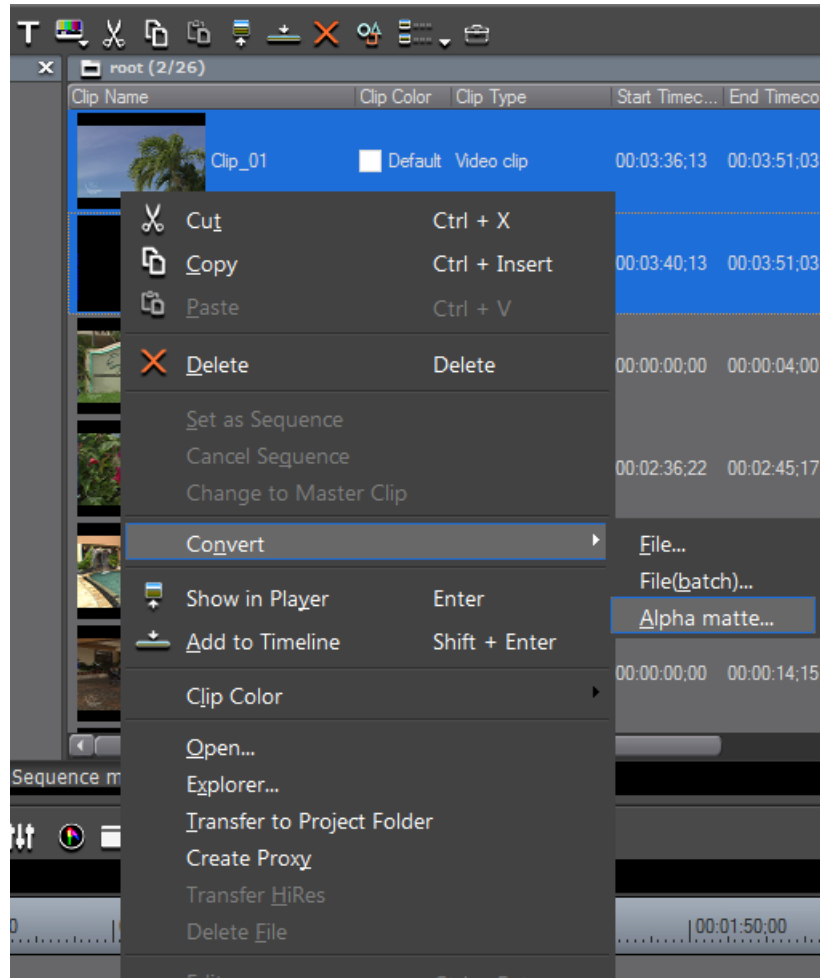
1. Save the clips that will be the Fill and Key clips in the Asset Bin as shown in [Figure 960](#).

Figure 960. Fill and Key Clips in the Asset Bin



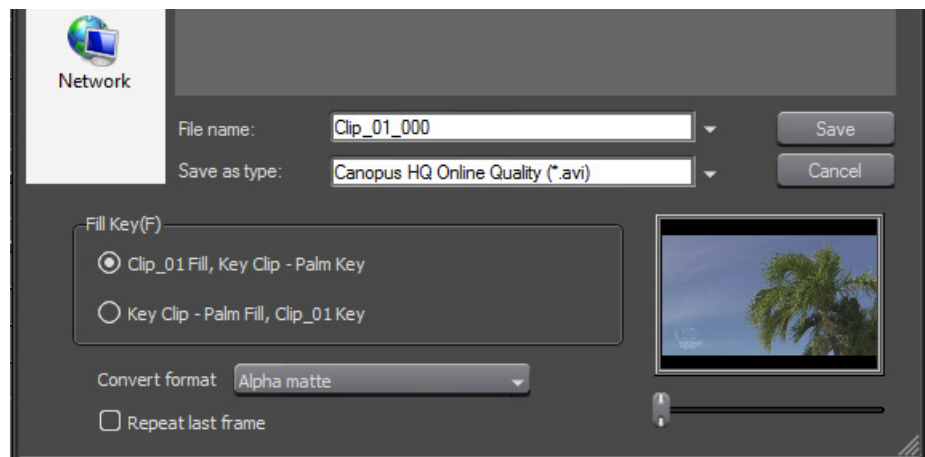
2. Select the two clips to use as the Fill and Key
3. Right click on the clips and select Convert>Alpha matte from the menu. See [Figure 961](#).

Figure 961. Clip Menu - Alpha Matte



A Save As dialog appears as illustrated in [Figure 962](#).

Figure 962. Alpha Matte Save As Dialog



4. Set the save parameters per the explanations which follow.

Save As Type

From the drop-down list, specify the file format for the saved file. Choices may include Canopus HQ, Canopus Lossless, Uncompressed RGB, etc. and are dependent upon the format of the original Key and Fill clips.

Fill/Key Selection

Select which clip is the Fill clip and which is the Key clip by clicking the appropriate radio button.

Convert Format

From the convert format drop-down list, select the element from the Key clip which is to be used for the alpha channel.

Alpha Matte

Select this format when the Key clip includes an alpha channel that will be applied to the Fill clip.

Alpha Matte (Invert)

Select this format when the Key clip includes an alpha channel, but the channel should be inverted when applied to the Fill clip.

Luminance Matte

Select this format when applying the luminance (0% to 100%) level of the Key clip as the alpha channel for the Fill clip where a luminance level of 100% signifies 100% transparency.

Luminance Matte (Invert)

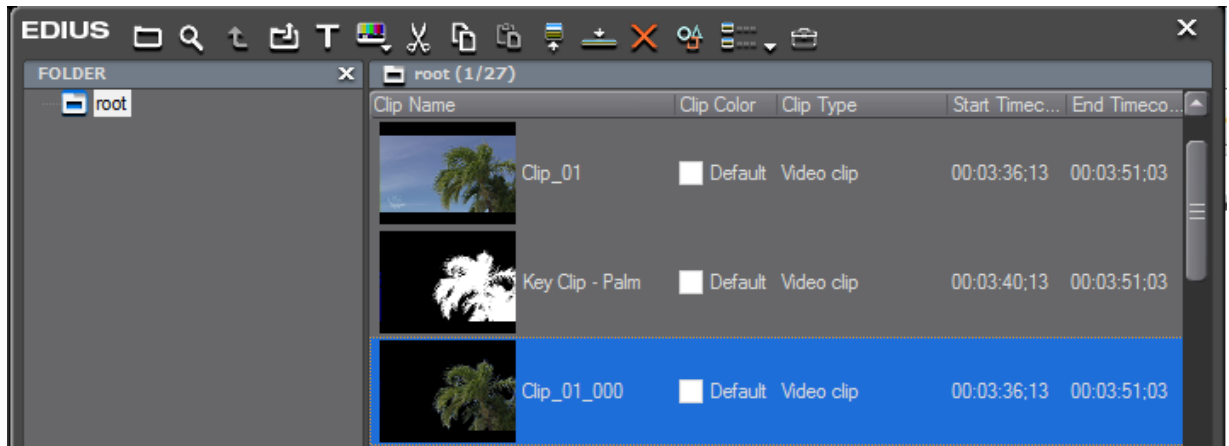
Select this format when applying the luminance (0% to 100%) level of the Key clip as the alpha channel for the Fill clip where a luminance level of 0% signifies 100% transparency.

Repeat Last Frame

Select this option to repeat the last frame of the Key clip to match the duration of the Fill clip when the Key clip is shorter.

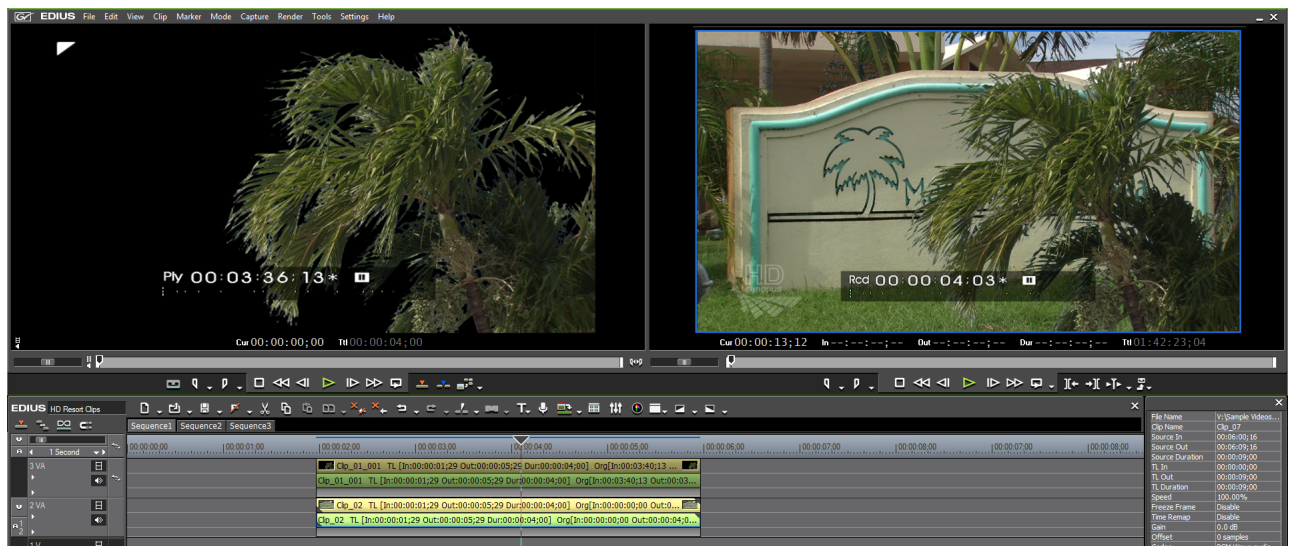
5. Click the **Save** button to create the alpha channel clip which is automatically saved in the Asset Bin. See [Figure 963](#).

Figure 963. Alpha Channel Clip Saved to Asset Bin



- Place the Alpha Channel clip and background clip on the Timeline to create the video composite as illustrated in Figure 964.

Figure 964. Background and Alpha Channel Clip Composite

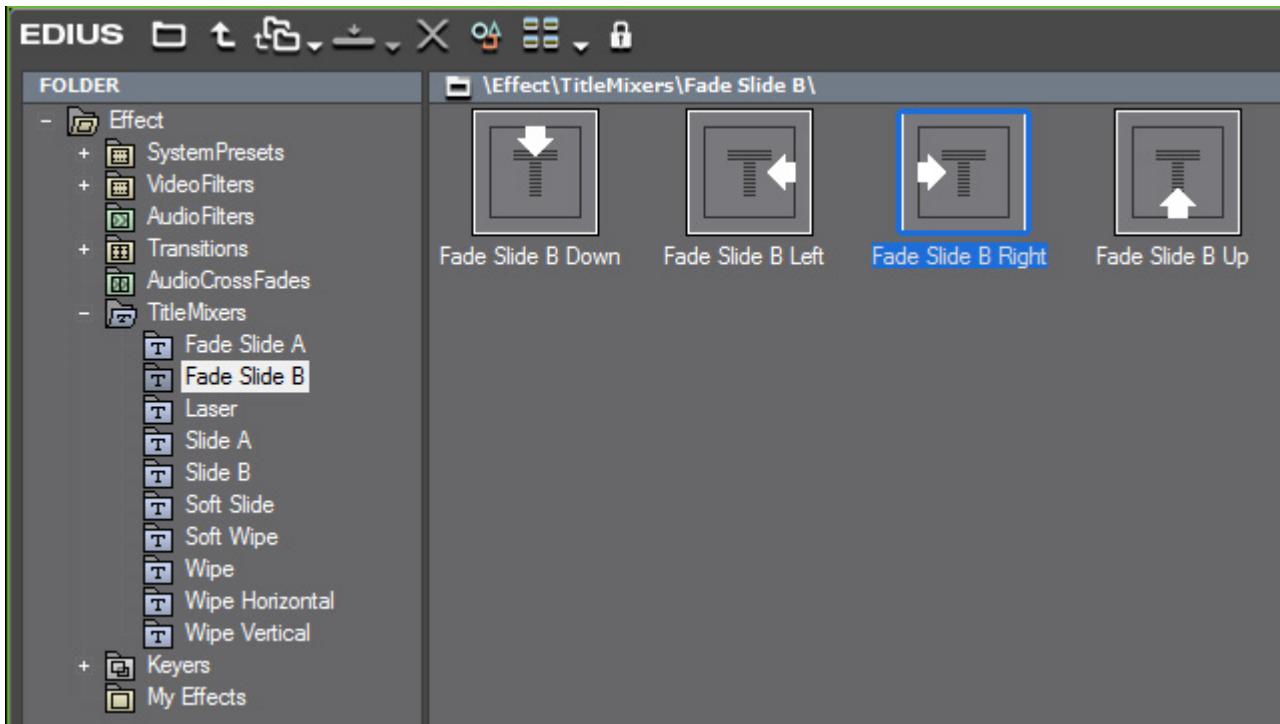


Title Mixer Effects

To add effects to a title clip, do the following:

1. Select the TitleMixers folder from the Effect Palette.
2. Select the desired TitleMixer effect group and title mixer effect as illustrated in [Figure 965](#).

Figure 965. Effect Palette - Title Mixers

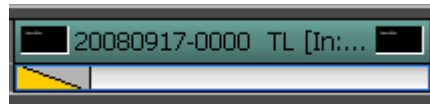


3. Drag and drop the desired title mixer to the mixer area of the title clip.

Note Separate title mixers can be added to the In and Out points of a title clip.

The yellow triangle on the title clip indicates a title mixer has been added. See [Figure 966](#).

Figure 966. Title Mixer added to a Title Clip



Note The length of a title mixer effect can be changed after placing it on the title clip. See [Changing the Length of a Transition or Cross Fade on page 777](#) for more information.

Effect Operations

This section discusses operations related to the management of effects and effect folders.

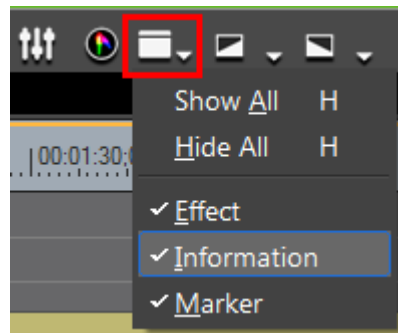
Show/Hide the Information Palette

The Information Palette shows details related to the selected clip. Among those details are any effects that have been placed on a clip.

To show or hide (toggle functions) the Information Palette, do one of the following:

- Click the **Toggle palette display** button on the Timeline (see [Figure 967](#)) and select Information Palette from the menu.

Figure 967. Toggle Palette Display Button Menu - Information Palette



Note A check mark by a palette name indicates that palette is currently displayed.

- Select View>Palette Information on the Preview window menu bar.
- Select View> Palette Show All on the Preview window menu bar.

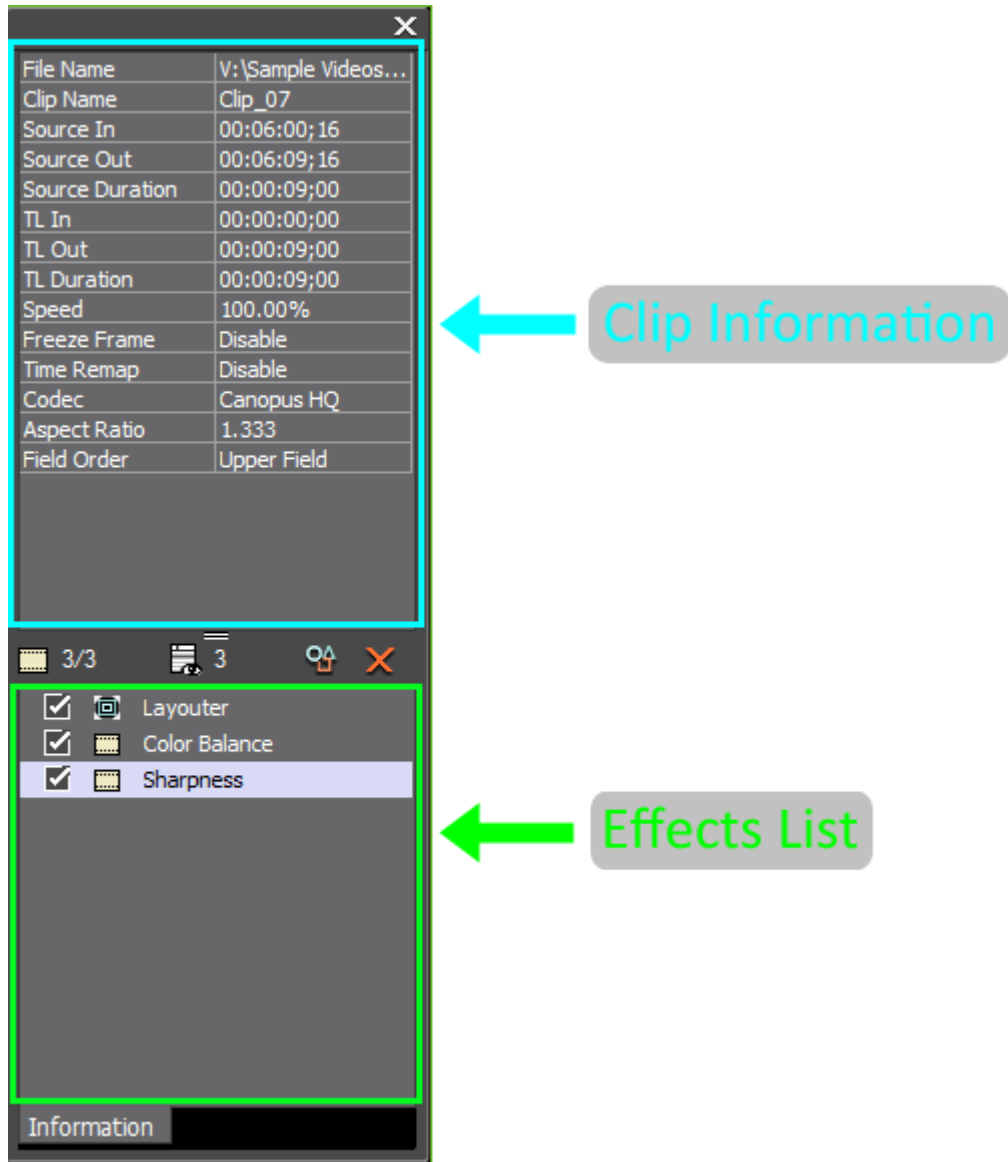
Note This function simultaneously shows or hides the Effect, Information and Marker palettes. For more information on the Effect Palette, see [Effect Palette on page 680](#). For more information on the Marker Palette, see [Sequence Marker Palette on page 592](#).

- Press the **[H]** key on the keyboard to show or hide all palettes.
- Select View>Palette Hide All from the Preview window menu bar to hide the Information, Effect and Marker palettes.

Information Palette

Figure 968 shows the Information Palette and the functions and information available in this palette.

Figure 968. Information Palette



Clip Information

The clip information area displays information about the selected clip such as; filename, duration, aspect ratio, etc. The information varies by clip type.

Effects List

Any effects applied to the selected clip are displayed in the effects list. The numbers above the list indicate the number of enabled effects and the total number of applied effects (e.g. 3/3 in the example above) and the number of the currently selected effect (e.g. 3 in the example above).

- Settings Button

Click the **Settings** button to display the configuration dialog for the currently-selected effect in the effects list.

- Delete Button

Click the **Delete** button to delete the currently-selected effect in the effects list.

Effect Enable/Disable

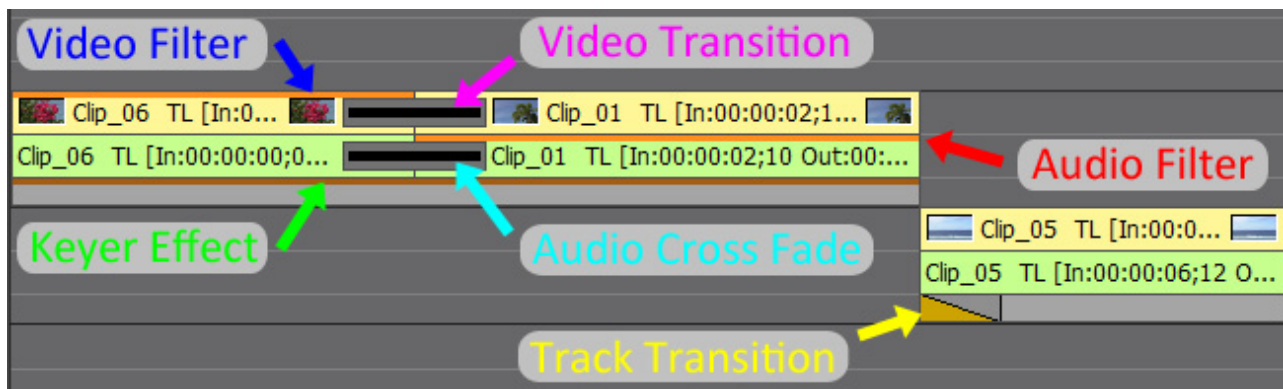
To temporarily disable a filter effect or key effect, click the checkbox next to the effect name. If the check mark is present, the effect is enabled. If there is no check mark, the effect is disabled.

Verifying and Adjusting Effects

The indicators noted in each example below show which effect types have been applied to clips on the various tracks.

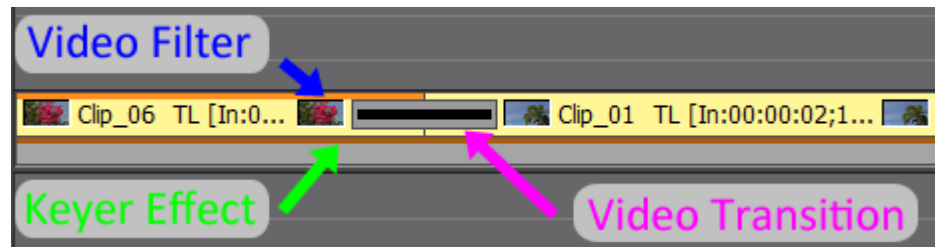
VA Track

Figure 969. VA Track Effects Indicators



V Track

Figure 970. V Track Effects Indicators



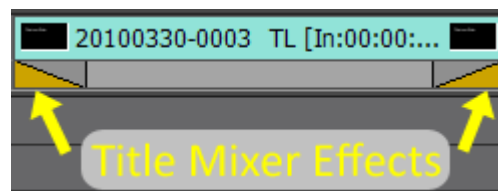
A Track

Figure 971. A Track Effect Indicators



T Track

Figure 972. T Track Effects Indicators



The Information Palette displays a list of applied effects for the selected clip. For more information see [Information Palette on page 832](#).

To adjust an effect, do any of the following:

- Select the effect name in the effects list of the Information Palette and click the **Settings** button.

The configuration dialog for the effect appears.

- Double-click the effect name in the effects list of the Information Palette.
- Drag and drop the effect name in the effects list to the **Settings** button of the Information Palette.
- Right-click the effect name in the effects list of the Information Palette and select **Open Setup Dialog...** from the menu.

Adjust the effect as desired. For more information, see the section on applying each effect type.

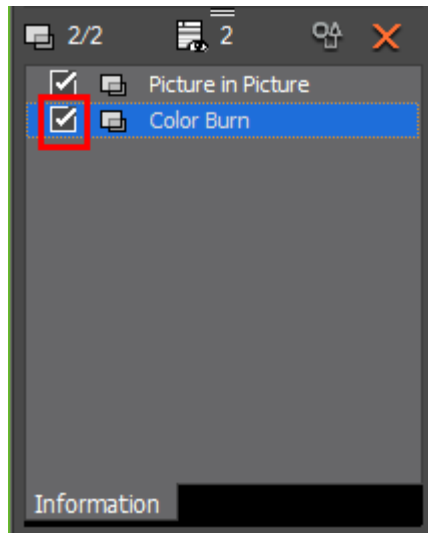
Note Effects can be modified and saved under a different name as user preset effects. See [Customizing the Effect Palette on page 844](#) for more information.

Enabling/Disabling Effects

To enable or disable effects that have been applied to clips, do one of the following after selecting the desired clip or the mixer area of a clip on the Timeline:

- Click the checkbox of the desired effect in the effects list of the Information Palette (see [Figure 973](#)). If the check mark is present, the effect is enabled. If there is no check mark, the effect is disabled.

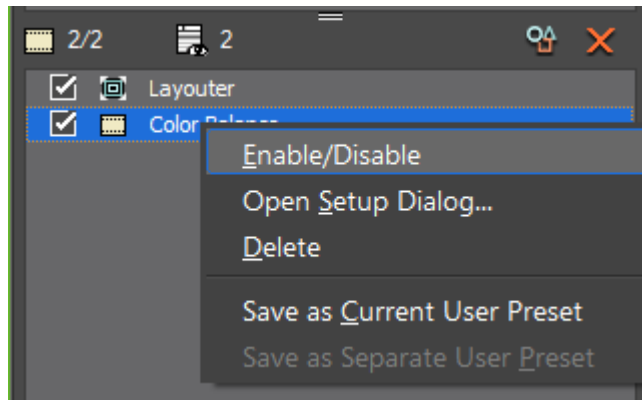
Figure 973. Information Palette Effect Enable/Disable



Note In this example, the mixer area of a clip was selected.

- Right-click the effect name in the effect list of the Information Palette and select Enable/Disable from the menu as depicted in [Figure 974](#).

Figure 974. Effect Enable/Disable



- Select an effect name in the effect list of the Information Palette and press the [CTRL]+[F] keys on the keyboard.

Deleting Effects

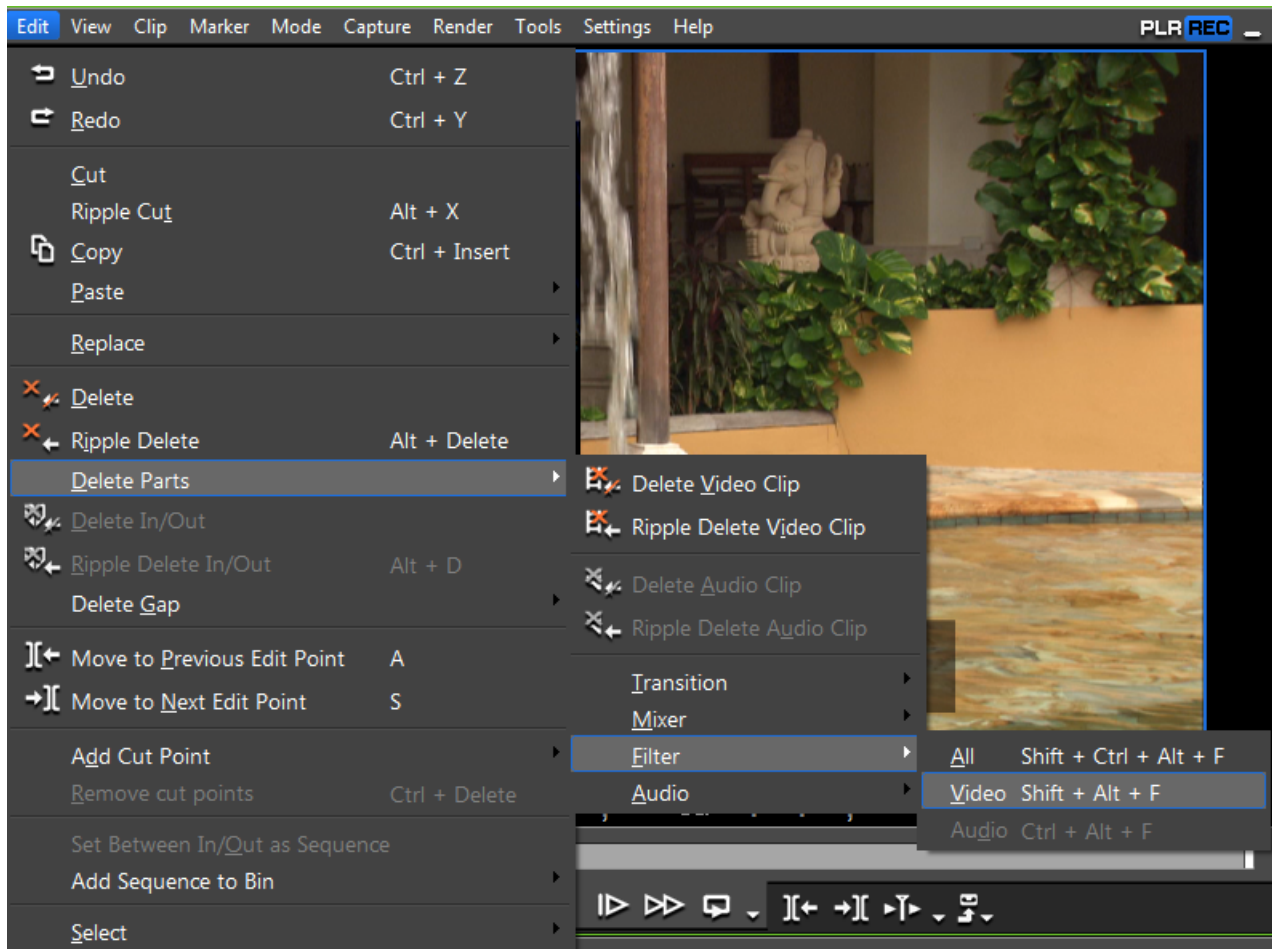
Effects may be deleted from the Timeline or from the Information Palette.

Deleting Effects from the Timeline

Do the following to delete an effect from the Timeline:

1. On the Timeline, select the clip with the effect you wish to delete.
2. Select Edit>Delete Parts>{effect type}>{item to delete} from the Preview window menu bar, as illustrated in [Figure 975](#).

Figure 975. Timeline Delete Button Menu - Filter



Note The effect you wish to delete may be under the Transition, Mixer, Filter or Audio menu.

Alternative Methods:

- Right-click a clip and select Delete Parts>{effect type}>{item to delete} from the menu.
- Right-click on the Mixer area with an effect applied and select Delete Parts>effect type>{item to delete} from the menu.
- Clip Transition - Press the [SHIFT]+[ALT]+[T] keys on the keyboard.
- Audio Cross Fade - Press the [CTRL]+[ALT]+[T] keys on the keyboard.
- Keyer - Press the [CTRL]+[ALT]+[G] keys on the keyboard.
- Transparency - Press the [SHIFT]+[CTRL]+[ALT]+[G] keys on the keyboard.
- Video Filter - Press the [SHIFT]+[ALT]+[F] keys on the keyboard.
- Audio Filter - Press the [CTRL]+[ALT]+[F] keys on the keyboard.

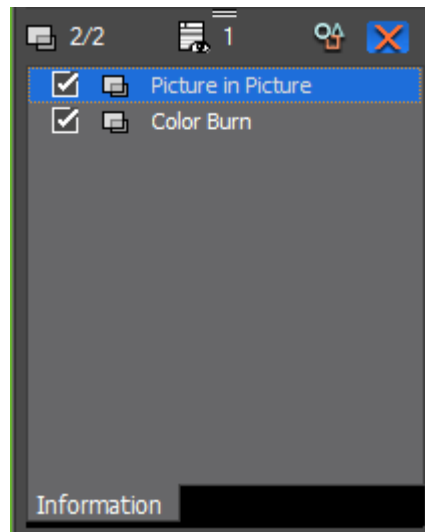
- All Transitions - Press the [ALT]+[T] keys on the keyboard.
- All Filters - Press the [SHIFT]+[CTRL]+[ALT]+[F] keys on the keyboard.

Deleting Effects from the Information Palette

To delete an effect from the Information Palette, follow these steps:

1. Click the area of the clip (e.g. video/audio track or mixer area) to which the effect is applied that you wish to delete. See [Verifying and Adjusting Effects on page 833](#) for more information.
2. From the effects list in the Information Palette, select the effect name you wish to delete and click the Delete button (highlighted in blue in [Figure 976](#)).

Figure 976. Information Palette Delete Button

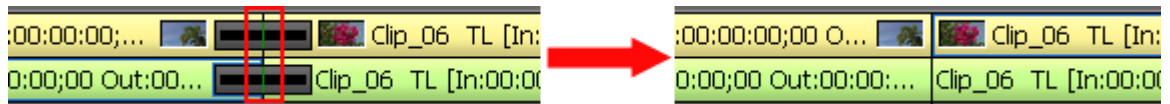


Alternative Methods:

- Drag the effect name out of the Information Palette.
- Drag and drop the effect name on the **Delete** button in the Information Palette.
- Right-click the effect name and select Delete from the menu.
- Select an effect to delete and press the [Delete] key on the keyboard.

Note In Extend mode, (see [Extend Mode on page 411](#) for more information) when a clip transition or audio cross fade is applied between clips, a green line (cut point) is displayed on the transition indicator. Deleting the transition between clips moves the Out point of the first clip and the In point of the second clip to the cut point as illustrated in [Figure 977](#).

Figure 977. Delete Transition Detail



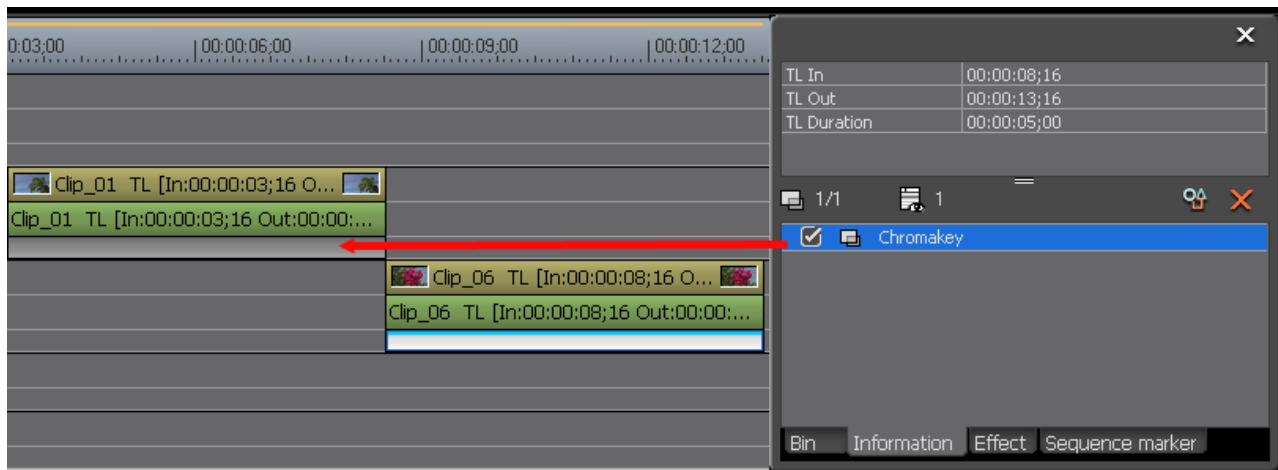
Copy Effects

Effects may be copied from one clip to another. If the effect settings were adjusted after being applied to the first clip, the adjusted settings are also applied to the clip to which the effect is copied.

To copy an effect and its settings from one clip to another, do the following:

1. Click the area of the clip (e.g. video/audio track or mixer area) to which the effect is applied that you wish to copy. See [Verifying and Adjusting Effects on page 833](#) for more information.
2. From the effects list in the Information Palette, select the effect name you wish to copy and drag and drop it directly to the target clip on the Timeline as shown in [Figure 978](#).

Figure 978. Drag and Drop Effect from Information Palette to Another Clip



Note Clip transitions, track transitions, audio cross fades and keyers can be copied by dragging and dropping from one clip directly to another. These effect types do not require dragging and dropping from the Information Palette.

Copy Transitions

Transitions may also be copied from one clip to another in the following manner:

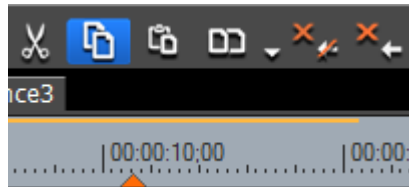
1. Select the transition you wish to copy by clicking on it (see [Figure 979](#)).

Figure 979. Transition Selected on Timeline



2. Click the **Copy** button (highlighted in blue in Figure 980) to copy the selected transition.

Figure 980. Timeline Copy Button

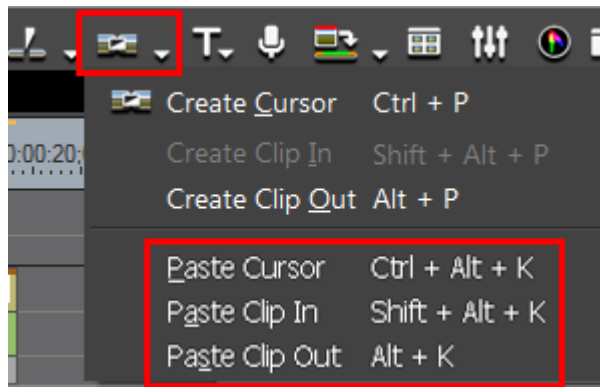


3. Select the clip to which to paste the transition.

If you want to paste the transition to a particular location on the clip, move the Timeline cursor to that position. See Figure 981.

4. Click the list button (∇) of the **Set default transition** button and select the paste method from the following options:
 - Paste Cursor - pastes the transition on the clip on the In side of the transition, the clip on the Out side of the transition, or, on both clips depending upon the cursor location.
 - Paste Clip In - pastes the transition on the clip on the In side of the transition or on both clips depending on the cursor location and selected clip.
 - Paste Clip Out - pastes the transition on the clip on the Out side of the transition or on both clips depending on the cursor location and selected clip.

Figure 981. Timeline - Set Default Transition Button Menu



Alternative Paste Methods:

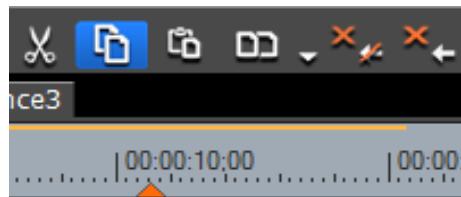
- Paste Cursor - [CTRL]+[ALT]+[K]
- Paste Clip In - [SHIFT]+[ALT]+[K]
- Paste Clip Out - [ALT]+[K]

Replacing Effects

To replace a filter or mixer effect with the filter or mixer effect from another clip, do the following:

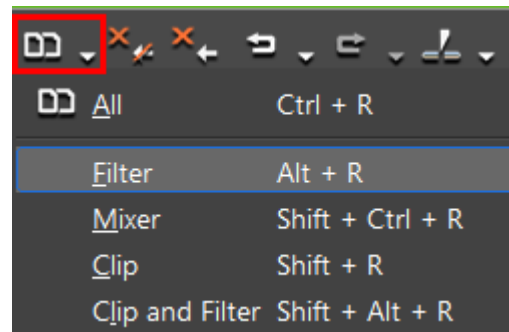
1. Select the clip with the applied filter or mixer effect you wish to copy and click the **Copy** button. See [Figure 982](#).

Figure 982. Timeline Copy Button



2. Select the clip on which you wish to paste the copied effect.
3. Click the list button (∇) of the **Replace Clip (All)** button and select Filter or Mixer from the menu depending upon the type of effect that was copied. See [Figure 983](#).

Figure 983. Timeline Replace Clip (Timeline) Button Menu

**Alternative Methods:**

- Right-click the target clip and select Replace>Filter or Replace>Mixer from the menu.
- Press [ALT]+[R] on the keyboard to replace a filter effect
- Press [SHIFT]+[CTRL]+[R] on the keyboard to replace a mixer effect.

Saving Effects

Effects can be customized and saved as user preset effects in the Effects Palette.

Multiple effects may also be saved as a single effect.

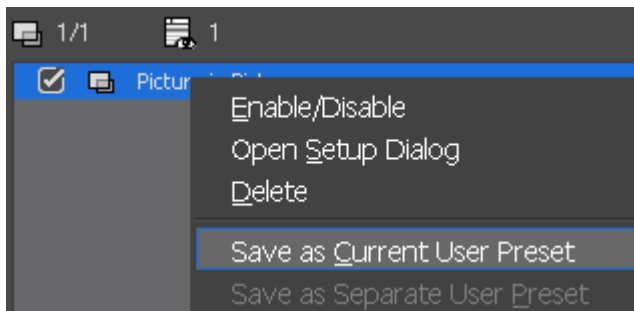
To save an effect as a user preset effect, execute these steps:

1. Select the clip area (video/audio track or mixer area) that has the effect applied that you wish to save.
2. Select the folder in the Effect Palette to which to save the effect.

Note Folders can be created in the Effects Palette. For more information on create Effect Palette folders, see [Creating Folders in the Effects Palette on page 844](#).

3. From the Information Palette, right-click on the effect name to be saved and select Save as Current User Preset from the menu as illustrated in [Figure 984](#).

Figure 984. Information Palette Effect Menu - Save as Current User Preset



The effect is saved in the currently selected folder in the Effects Palette. As shown in [Figure 985](#), user preset effects have a yellow U displayed on their icon. See [User Preset Effects on page 683](#) for more information.

Figure 985. User Preset Effect



If you want to rename the saved user preset effect, click once on the effect name and enter a new name.

Alternative Method:

Drag and drop the effect name from the effects list in the Information Palette to the desired folder in the Effect Palette.

Related Operations:

Save Multiple Effects as a Single Effect

Multiple effects are saved as a single effect by selecting multiple effects before right-clicking on an effect. If Save as Current User Preset is selected from the menu, the selected effects are saved as a single effect in the selected folder in the Effect Palette. The default effect name is the same as one of the selected effects.

The icon shown in [Figure 986](#) indicates this effect contains multiple effects

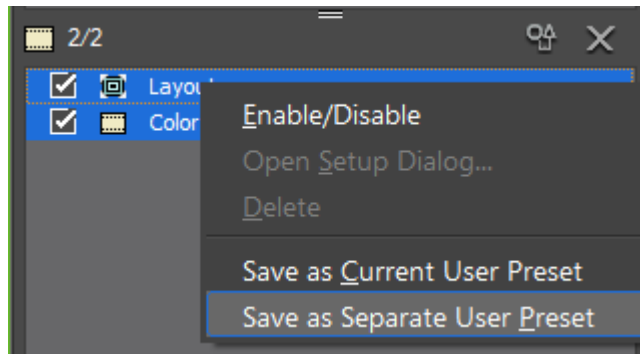
Figure 986. Multiple Effects Saved as a Single Effect



Save Multiple Effects as Separate Effects

Multiple effects are saved as separate effects by selecting multiple effects before right-clicking on an effect. If Save as Separate User Preset is selected from the menu (see [Figure 987](#)), the selected effects are saved as separate effects in the selected folder in the Effect Palette.

Figure 987. Information Palette - Save as Separate User Preset



Deleting Effects from the Effect Palette

To delete an Effect from the Effect Palette, do one of the following:

- In the Effect Palette effect view or folder view, right-click on the user preset effect to delete and select Delete from the menu.

Note Only user preset effects can be deleted. System preset effects and plug-in base effects cannot be deleted.

- Select the user preset effect to delete in the folder view or the effect view and press the **[DELETE]** key on the keyboard. See [Effect View Show/Hide on page 681](#) for more information on the effect view.

Related Operation:

Folders and their contents may also be deleted from the Effect Palette.

To delete folders, right-click on the folder and select Delete from the menu.

Note If the folder contains effects other than user preset effects, only the user preset effects are deleted. If the folder contains saved folder shortcuts, a confirmation dialog appears. Click the **OK** button to delete the folder.

Customizing the Effect Palette

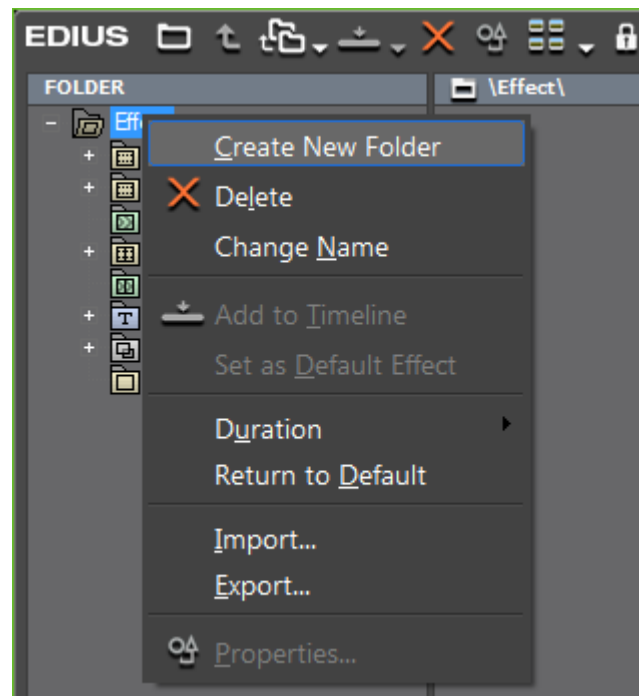
The Effect Palette and its contents may be customized in several ways as explained in this section.

Creating Folders in the Effects Palette

To create a new folder in the Effect Palette, do the following:

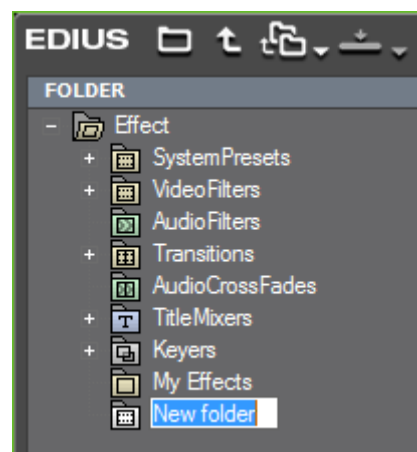
1. Right-click on the existing folder in which you wish to create the new folder and select Create New Folder from the menu as illustrated in [Figure 988](#).

Figure 988. Effect Palette Menu - Create New Folder



2. Enter the desired name for the New folder that appears in the Effect Palette folder list. See [Figure 989](#).

Figure 989. New Effect Palette Folder

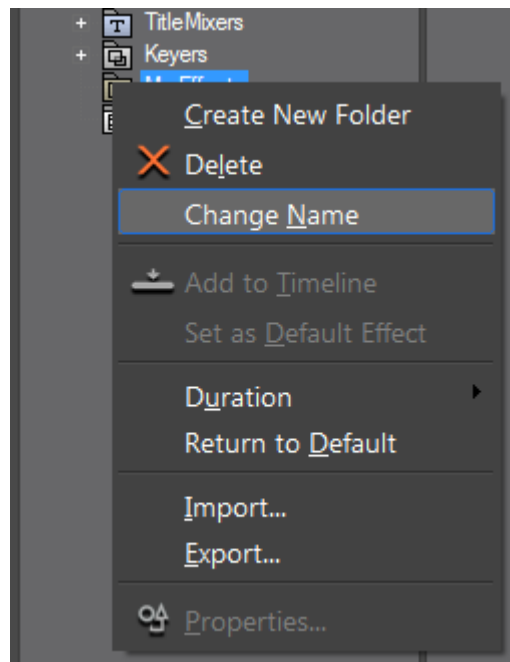


Renaming Effects and Folders

To rename an effect or folder, do one of the following:

- Right-click the effect or folder name, select Change Name from the menu (see [Figure 990](#)) and enter the new name for the folder.

Figure 990. Effect Palette Menu - Change Name



- Click once on the effect name or folder name and enter the new name.
- Effect only - right click on the effect and click the **Properties** button. Change the name in the Properties dialog and click the **OK** button.

Note Plug-in base effects and system preset effects cannot be renamed.

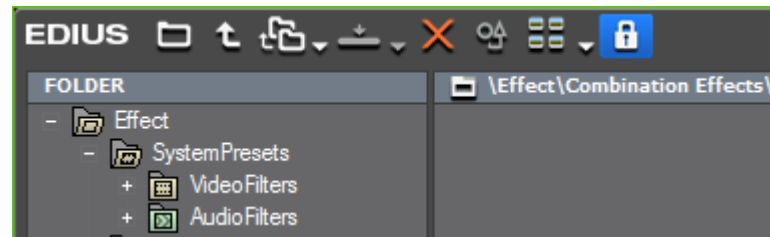
Lock/Unlock the Folder Structure

The Effect Palette folder structure can be locked so that changes to the folder structure are not allowed. When the Effect folder structure is unlocked, folders may be moved.

To lock or unlock the folder structure, check the status of the lock indicator on the Effect Palette. In [Figure 991](#), the lock indicator is highlighted in blue.

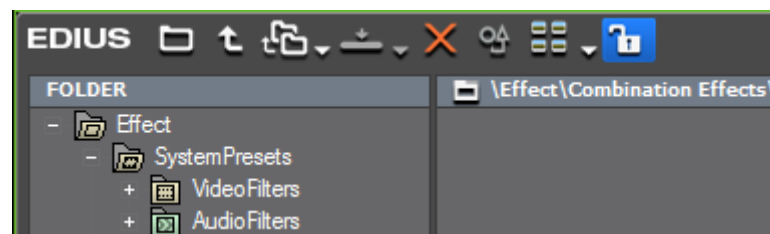
Note [Figure 991](#) shows the location of the lock indicator if the effect view is active. If the effect view is disabled, the lock indicator is in the upper right corner of the Effect Palette under the close window (X) icon.

Figure 991. Effect Palette Lock Indicator



If the indicator is locked (as it is in [Figure 991](#)), the folder structure cannot be changed. To change the folder structure, click the lock indicator and it changes to an unlocked state as shown in [Figure 992](#).

Figure 992. Effect Palette - Unlocked



Note If you execute the Return to Default function, the defaults are re-established even if the folder structure is locked. See [Resetting Effect Palette to Defaults on page 851](#) for more information.

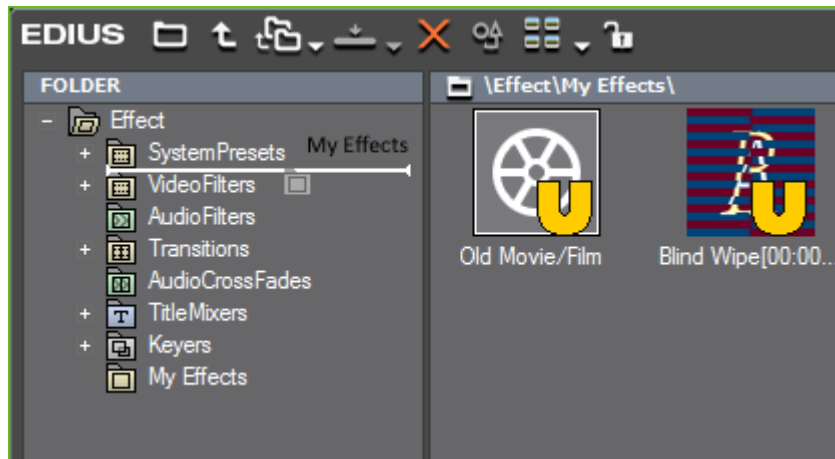
Changing the Folder Structure

The folder structure of the Effect Palette can be reorganized.

Note Before changing the folder structure check the folder lock indicator to verify that the folder structure is unlocked.

To change the location of a folder, drag and drop it to a new location in the folder hierarchy as illustrated in [Figure 993](#).

Figure 993. Effect Palette Folder Drag and Drop

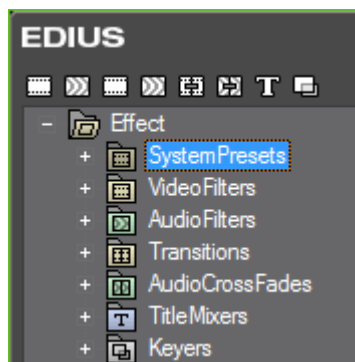


Note The horizontal bar moves up or down the folder list as the folder is dragged to indicate the position of the folder when the mouse button is released. The folder name is added in the example above for clarity, but, it does not appear when dragging the folder.









Folder Shortcuts

When the effect view is disabled and the Effect Palette is in the folder view, folder shortcuts appear across the top of the Effect Palette as illustrated in [Figure 994](#).

Figure 994. Effect Palette Folder View



Each of the folder shortcut icons is assigned to a folder in the Effect folder as indicated below. If there is no folder associated with a shortcut, the icon is greyed out.

- System Presets
 -  Video Filters
 -  Audio Filters
-  Video Filters
-  Audio Filters
-  Transitions
-  Audio Cross Fades
-  Title Mixers
-  Keyers

Clicking the shortcut icon opens the linked folder in the Effect folder hierarchy.

Shortcut Assignments with Drag and Drop

If you wish to assign a different folder to a shortcut icon, drag the folder from the Effect folder and drop it on the desired icon at the top of the Effect Palette.

Shortcut Assignments in the Effect View

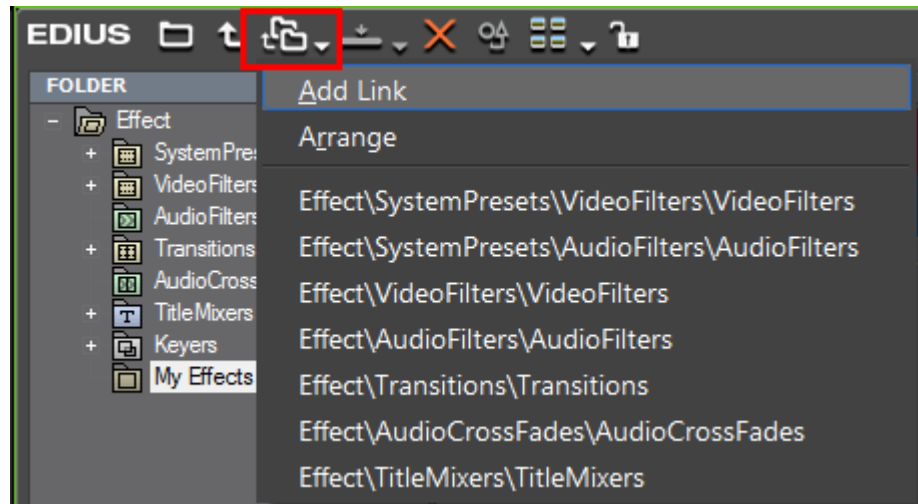
In the effect view, making a shortcut assignment is done in the following manner:

1. Select the folder in the Effect folder for which you wish to add a shortcut.

Note By default, all the top-level folders in the expanded Effect folder already have shortcut links. If you wish to assign a shortcut to a sub-folder, expand the appropriate folder hierarchy and select the desired folder.

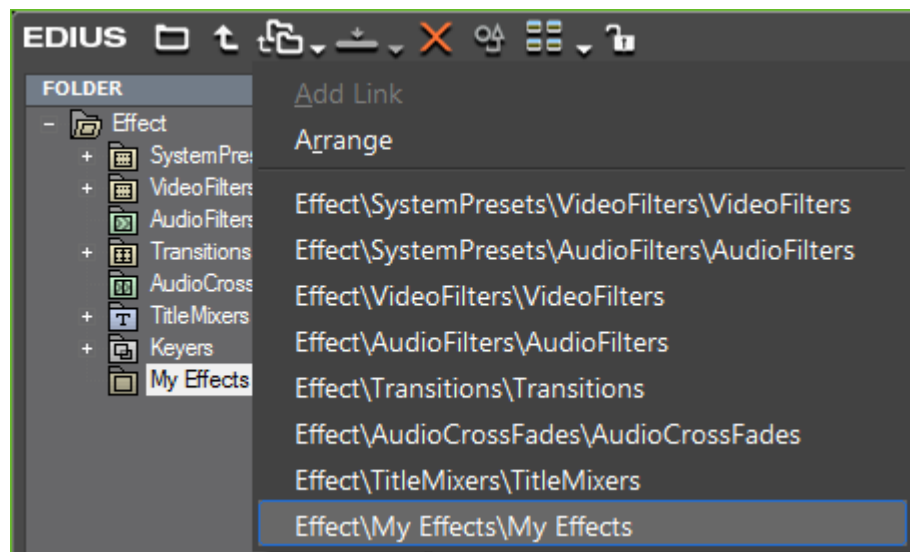
2. Click the **Folder Link** button and select Add Link from the menu as illustrated in [Figure 995](#).

Figure 995. Effect Palette Select Folder



The selected folder is added to the **Folder Link** button list as shown in [Figure 996](#).

Figure 996. Effect Palette Folder Link Button Link List



Note There is a limit of eight (8) folder shortcuts in the folder link list. If the list already contains eight shortcuts, Add Link will be greyed out (see [Figure 996](#)) and an existing shortcut must be deleted before a new one can be added.

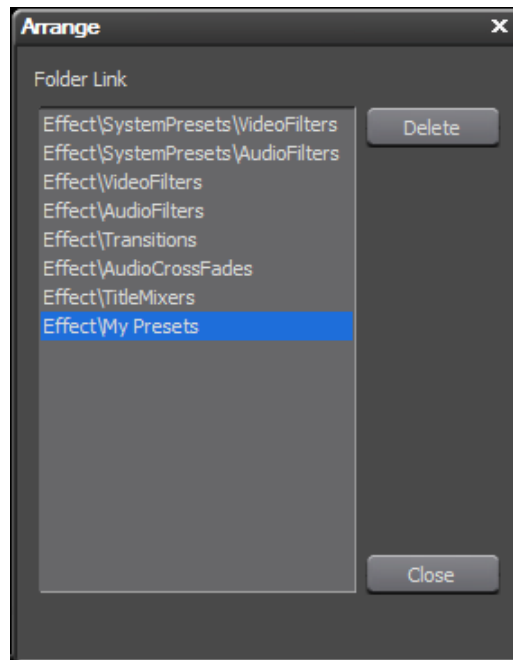
Deleting a Folder Shortcut

To delete a folder shortcut do the following:

1. Click the **Folder Link** button and select Arrange from the menu.

The Arrange dialog shown in [Figure 997](#) appears.

Figure 997. Effect Palette - Folder Link Arrange Dialog

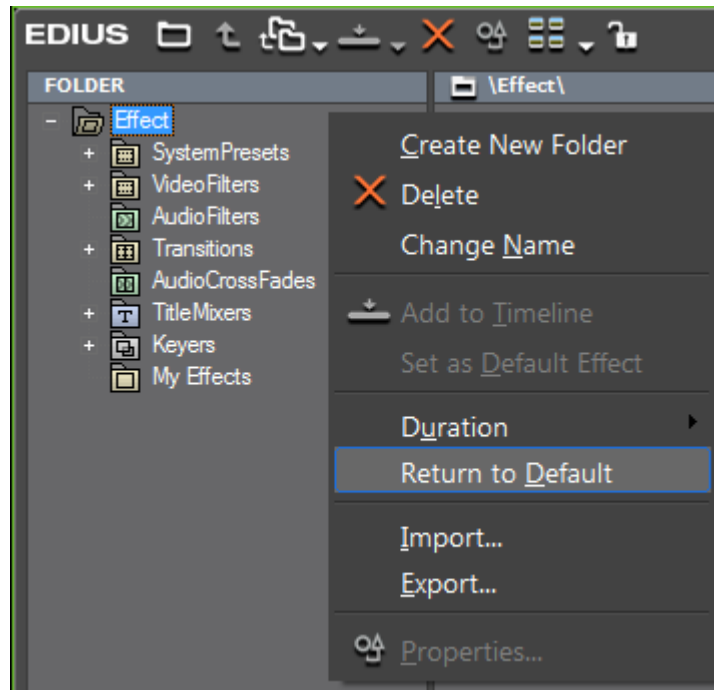


2. Select the folder link to delete and click the **Delete** button.
3. Click the **Close** button to exit the Arrange dialog.

Resetting Effect Palette to Defaults

To reset the Effect Palette to its default state, right click on the Effect Palette and select Return to Default from the menu as illustrated in [Figure 998](#).

Figure 998. Effect Palette Menu - Return to Default



Export User Preset Effects

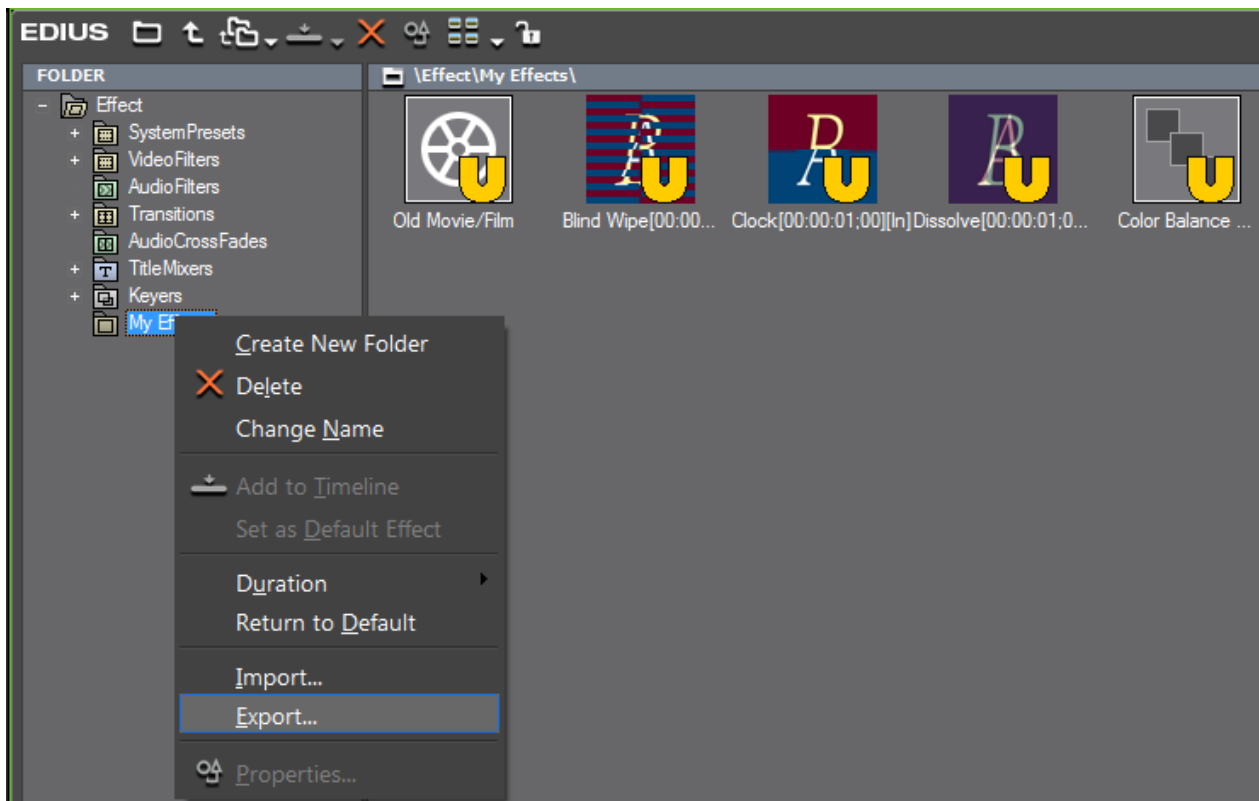
User preset effects can be exported to a .tpd file. When upgrading to a new version of EDIUS or after a reinstallation of EDIUS, exported user preset effects can be imported into the system.

To export user preset effects, do the following:

1. Right-click on the user preset effect or folder containing user preset effects which you wish to export and select Export... from the menu as shown in [Figure 999](#).

Note If a folder is selected, all user presets in that folder will be exported.

Figure 999. Effect Palette Right-Click Menu - Export



A Save As dialog appears.

2. Navigate to the location in which you wish to save the selected folder or preset(s) and enter the desired file name.
3. Click the **Save** button.

Note User preset effects files are saved with a .tpd extension.

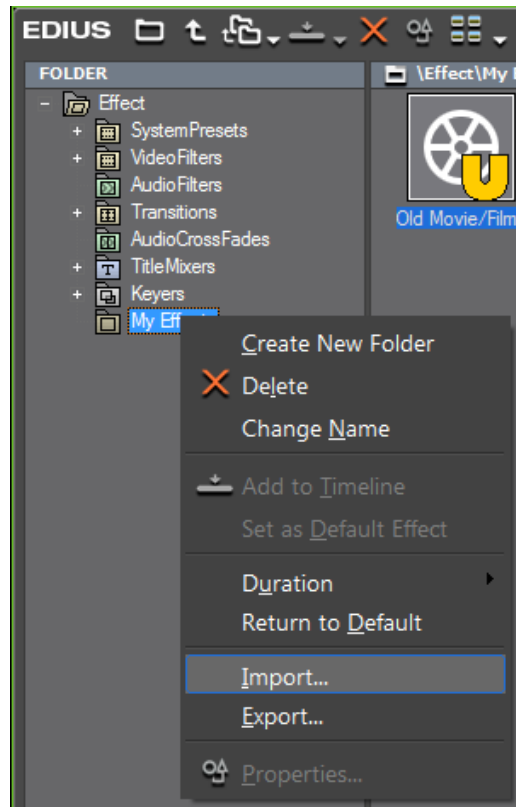
Import User Preset Effects

When upgrading to a new version of EDIUS or to restore the user preset effects after reinstalling EDIUS, exported user preset effects can be imported into EDIUS.

To import user preset effects, do the following:

1. In the Effect Palette, right-click on the folder into which you wish to import user preset effects and select Import from the menu. See [Figure 1000](#).

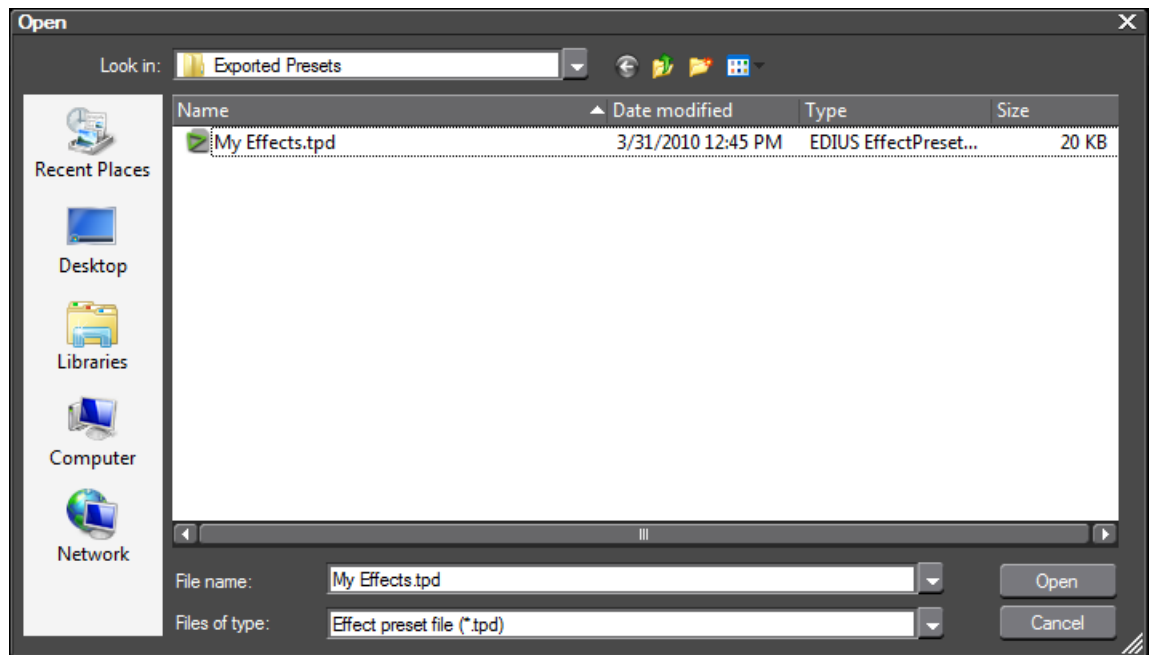
Figure 1000. Effect Palette Right-Click Menu - Import



A File Open dialog appears.

2. Navigate to the location containing the .tpd file to be imported and select the desired user preset effect file(s) or folder as illustrated in [Figure 1001](#).

Figure 1001. Import Saved Presets Open Dialog



3. Click the **Open** button.
4. The effects are imported into the selected folder.

Note If the saved presets are imported into a folder other than a user-created folder, a new folder is created in the selected folder hierarchy.

Verifying Color Data for TV Display

Video displayed on a PC monitor may not display with the same detail on a television screen if the TV monitor has a lower luminance range than the PC monitor. To correct this problem, the video signal must be adjusted before it is output for viewing on a television.

To properly adjust the video signal, it must be measured with a Vector Scope/Waveform Analyzer. The Vector Scope adjusts color balance and the Waveform Analyzer adjusts the brightness.

To adjust the video display with the Vector Scope/Waveform, do the following:

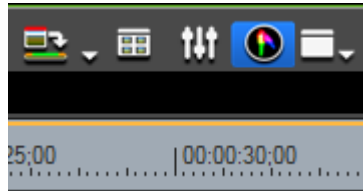
Note Displaying the Vector Scope/Waveform increases the CPU load. Display it only when necessary.

1. Move the Timeline cursor to the position at which you wish to check the video display properties.

2. Click the **Toggle vector scope/waveform display** button on the Timeline (highlighted in blue in [Figure 1002](#)).

Note An alternative method is to select View>Vector Scope/Waveform from the Preview window menu bar.

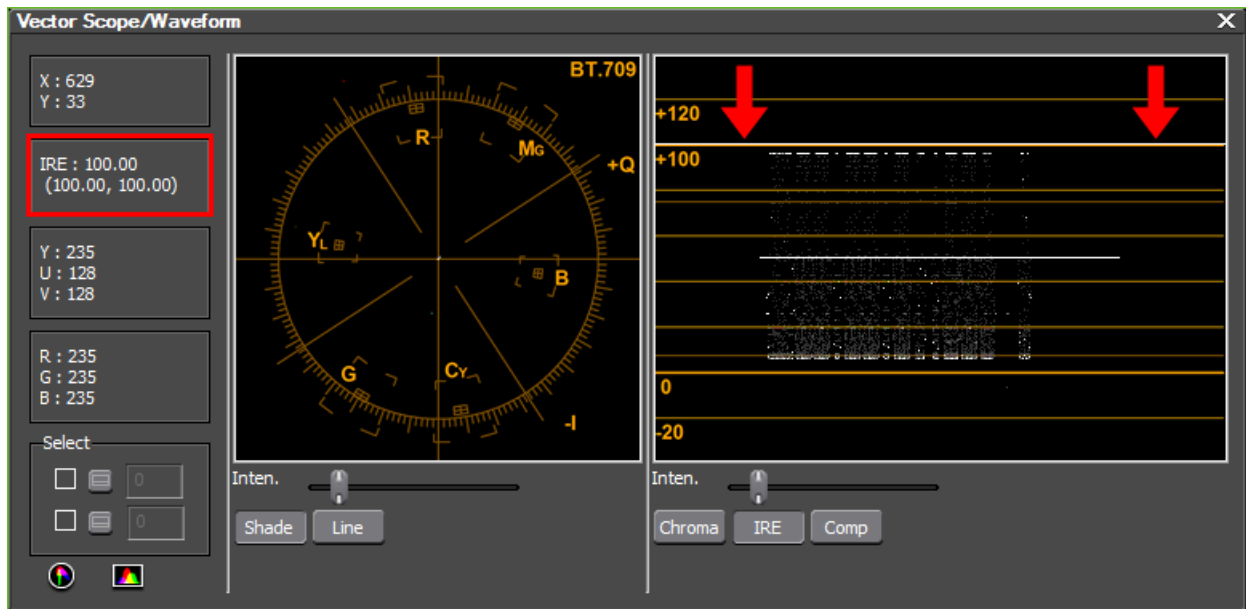
Figure 1002. Timeline Toggle Vector Scope/Waveform Display Button



The Vector Scope/Waveform Dialog appears as illustrated in [Figure 1003](#).

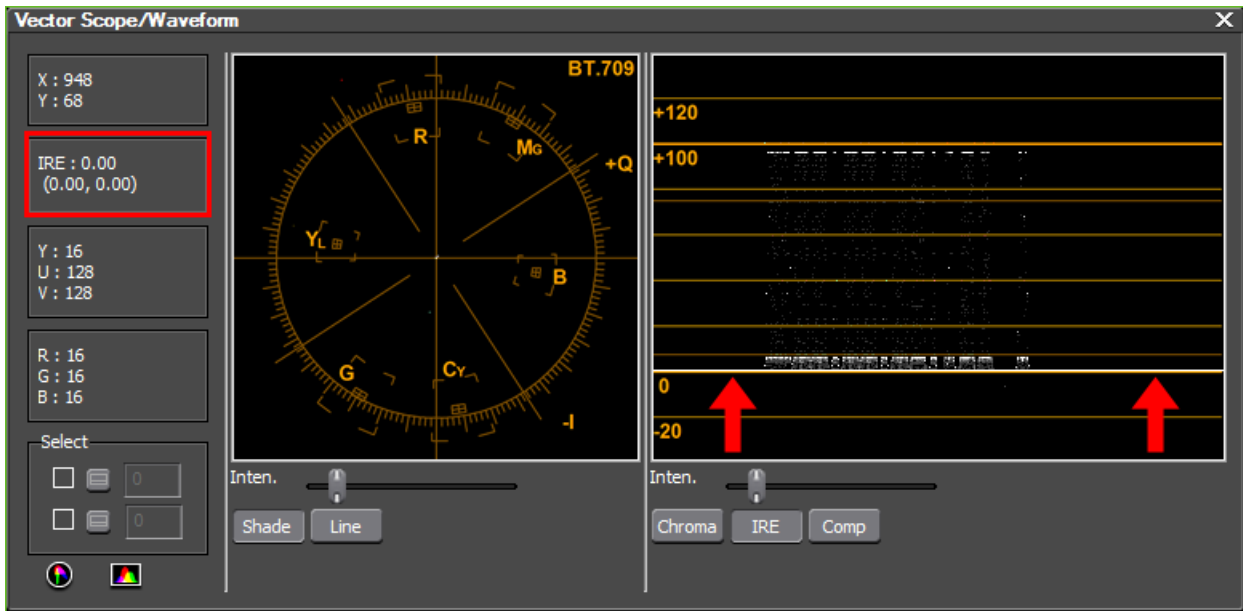
Note [Figure 1003](#) shows the measuring of a white color matte clip (see [Create a Color Matte Clip on page 357](#)). Note that it measures IRE100.

Figure 1003. Vector Scope&Waveform Dialog - White Matte Clip



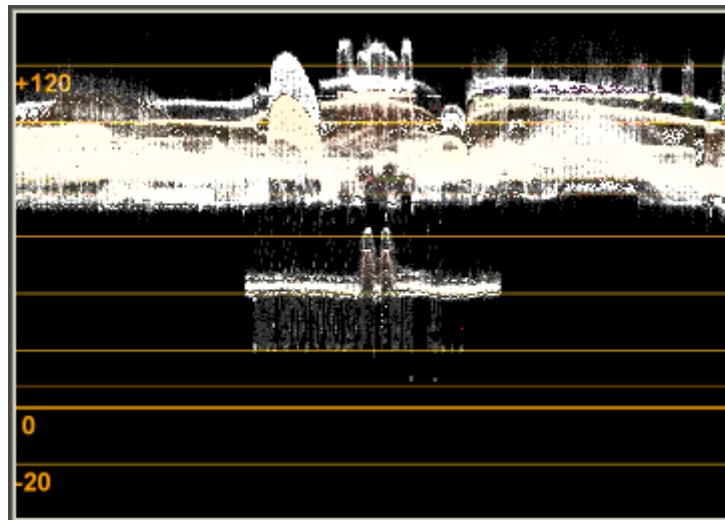
Note [Figure 1004](#) shows the measuring of a black color matte clip (see [Create a Color Matte Clip on page 357](#)). Note that it measures IRE0.

Figure 1004. Vector Scope&Waveform Dialog - Black Matte Clip



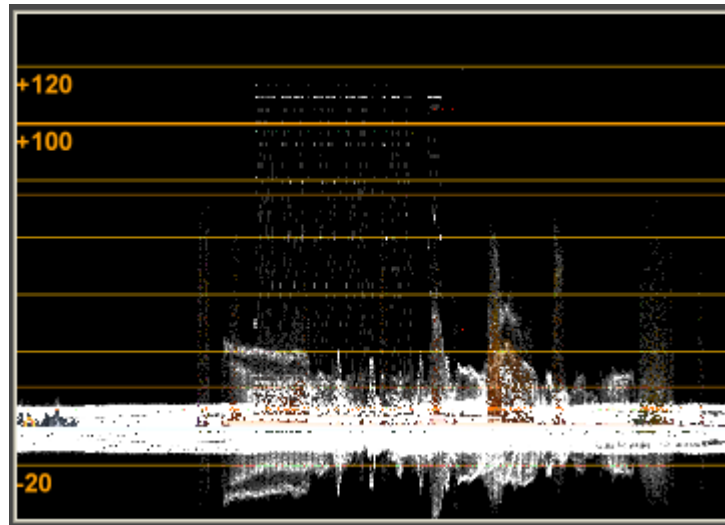
A clip with high luminance will have a waveform such as the one illustrated in Figure 1005. In this example, a large portion of the clip is at an IRE level greater than 100 and some portions exceed IRE 120.

Figure 1005. High Luminance Clip Waveform



A clip with low luminance will have a waveform such as the one illustrated in Figure 1006. In this example, a large portion of the clip is at an IRE level lower than IRE 0 and some portions are lower than the IRE -20 level.

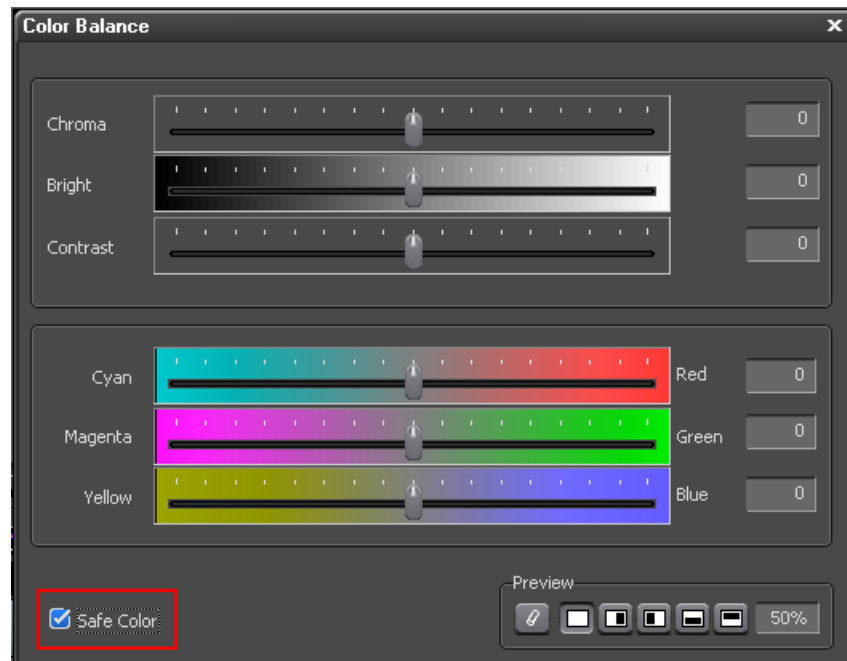
Figure 1006. Low Luminance Clip Waveform



To adjust the IRE of a clip within the safe range of IRE 0 to IRE 100, do the following:

1. Apply the Color Balance filter to the clip.
2. Open the Color Balance dialog by double-clicking the Color Balance filter in the Information Palette.
3. In the Color Balance dialog shown in [Figure 1007](#), select the Safe Color option to automatically adjust the clip to the safe range of IRE 0 to IRE 100.

Figure 1007. Color Balance Dialog



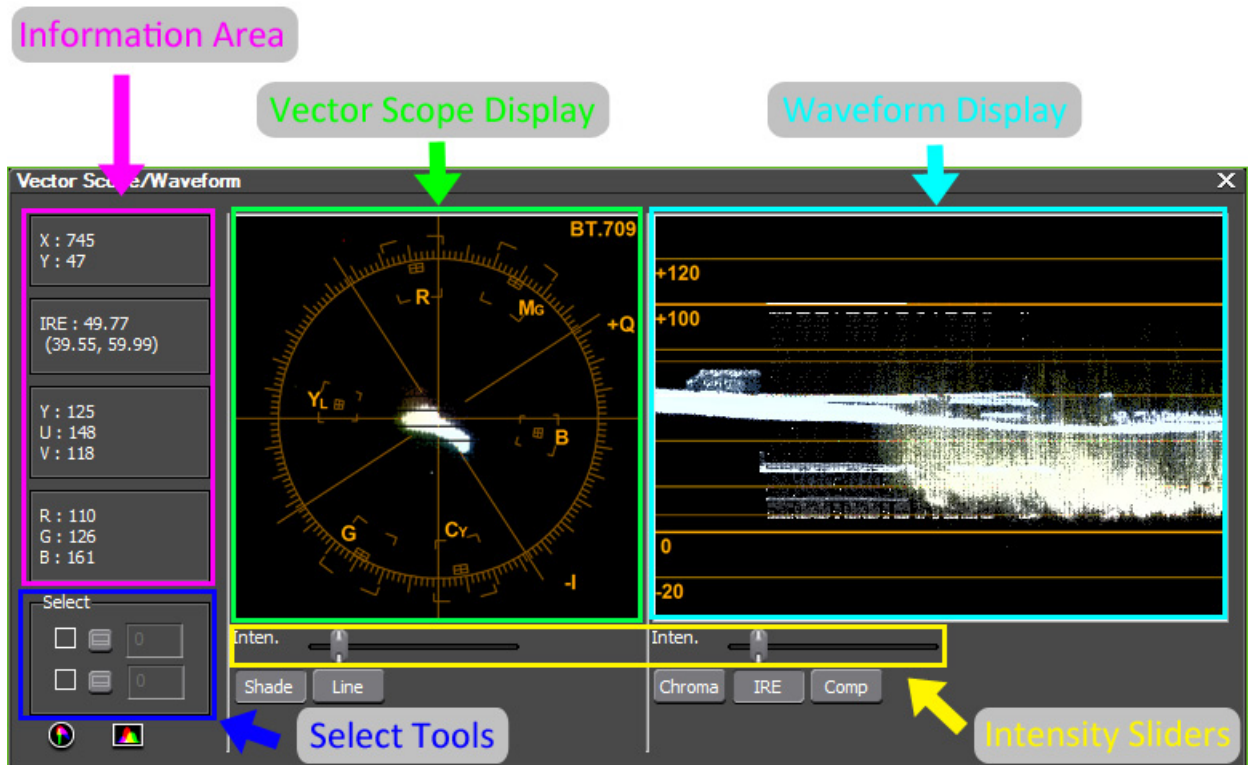
Note The Safe Color setting limits luminance to the range 16-235 and limits chroma to the range of 16-240. Enabling Safe Color does not automatically fit the chroma to the safe color area, but, it does limit luminance and chroma to the IRE 0 to IRE 100 range.

The Brightness slider may also be used to further refine the IRE levels of the video clip.

Vector Scope and Waveform Details

Figure 1008 shows details of the Vector Scope and Waveform dialog. The tools and functions of this dialog are explained below.

Figure 1008. Vector Scope and Waveform Details



Information Area

This area displays information such as screen coordinates (X,Y) of the cursor location in the Recorder, as well as the IRE, YUV, and RGB values of that location.


Vector Scope

The color distribution of the image displayed in the Recorder is shown in the Vector Scope display. To zoom in, click on a area of the Vector Scope you wish to magnify. To zoom out, right-click on the Vector Scope display.

Waveform

Chroma and luminance levels of the image displayed in the Recorder are shown in the Waveform display. To zoom in, click on a area of the Waveform you wish to magnify. To zoom out, right-click on the Waveform display.

Select Tool

The select tool is used to display Y Axis (vertical) information for the selected image position. Select the checkbox and click the  button, then, click on the image in the Recorder to see the Y-Axis information for the selected image position. You may also directly enter coordinate values.

The display in the Vector Scope and Waveform are set to the color data of the selected position.

If the select tool is disabled (checkmark removed) the Vector Scope and Waveform display last shown when the select tool was active is restored when the select tool is again enabled.

Note Two different image positions may be selected simultaneously.

Shade Button

Clicking this button shows the color distribution in the Vector Scope display as dots (this is the default display method).

Line Button

Clicking this button changes the Vector Scope display to show the color distribution by connecting the dots with lines.

- Show/Hide Vector Scope Button

This button toggles the display of the Vector Scope on and off.

Chroma Button

Clicking this button changes the Waveform display to show all color elements centered around 0 IRE.

IRE Button

Clicking this button shows only luminance elements on the Waveform display.

Comp Button

Clicking this button displays a composite of the luminance (IRE) and color elements (Chroma) in the Waveform display.

- Show/Hide Waveform Button

This button toggles the display of the Waveform on and off.

Intensity Sliders

The intensity sliders adjust the brightness of the Vector Scope and Waveform displays on the monitor.

Titles

In addition to QuickTitler, the default titling application built into EDIUS, other third-party titling applications that function well with EDIUS are also available. Some of the most popular include Vis Title and TitleMotion Pro for EDIUS.

QuickTitler is documented below. For documentation on other title creation applications for EDIUS, see the documentation included with those products.

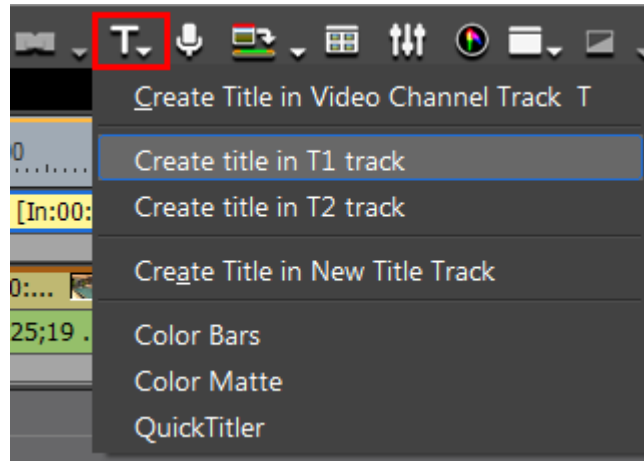
QuickTitler

The steps below assume QuickTitler has been selected as the default titling application in Application Settings. For more information, see [Default Titler on page 199](#).

To use QuickTitler:

1. Position the Timeline cursor at the point at which you wish to insert a title.
2. Click the **Create Title** button on the Timeline.
3. From the menu, select the track to which to add the title. See [Figure 1009](#) for an example.
 - Create Title in Current Track - Place the title clip in the currently selected track.
 - Create Title in T{X} track - Place the title clip in the specified title track where {X} is the number of a specific title track.
 - Create Title in New Title Track - Create a new track and place the title clip in that track.

Figure 1009. Create Title Menu



Alternative Methods:

- Press the [CTRL]+[T] keys on the keyboard.
- Click the **Add Title** button in the Asset Bin. See [Create a Title Clip on page 361](#) for more information.
- Select Clip>Create Clip>QuickTitrer from the Preview window menu bar.
- Right-click on a blank space in the clip view and select Add Title from the menu.

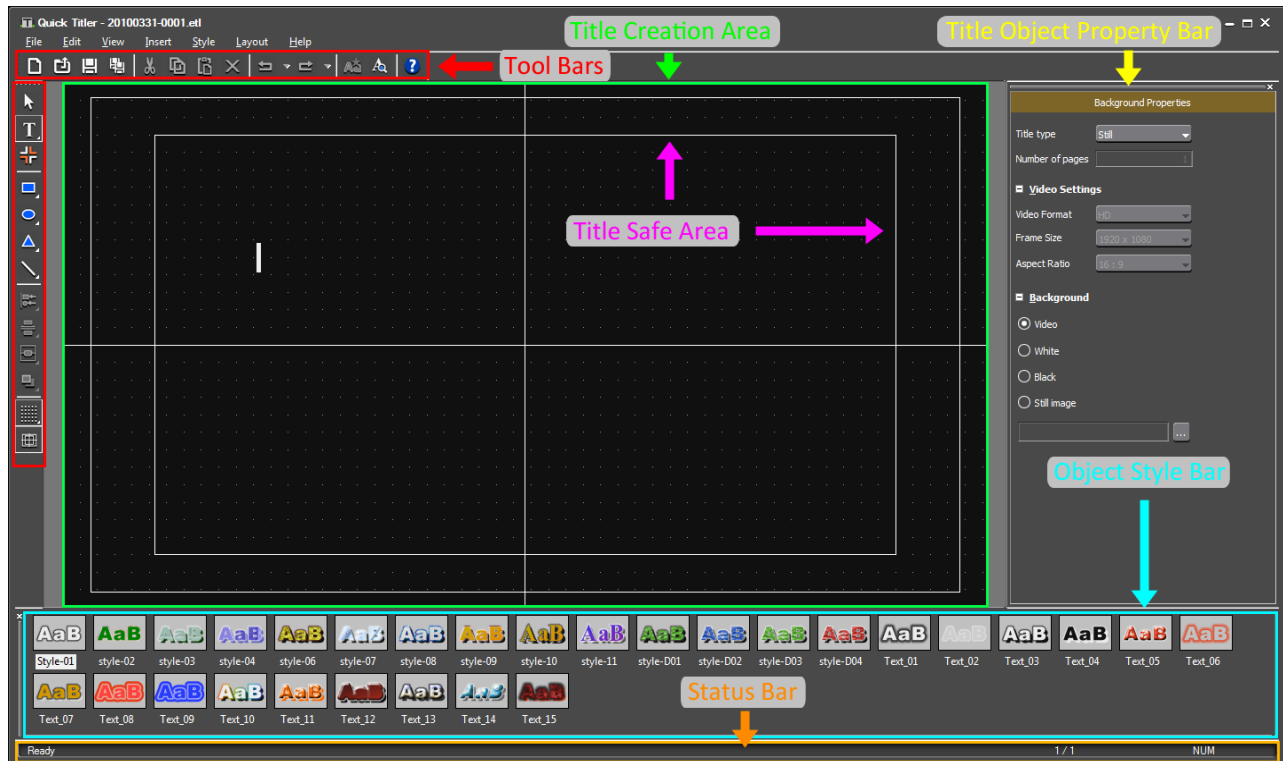
Note The title clip is placed with the Timeline cursor position of the active track as the In point. If In and Out points exist on the Timeline, The clip is placed between the In and Out points.

- Define In and Out points on the Timeline and right-click on the track on which you wish to place a title clip; select New Clip>QuickTitrer from the menu.

Note The clip is placed on the Timeline between the In and Out points.

The QuickTitrer starts up as shown in [Figure 1010](#).

Figure 1010. QuickTitler Application Detail



QuickTitler Application Details

Tool Bars

The tools used to create, save, open and edit title clips are located in the horizontal and vertical tool bars.

Title Creation Area

This is the area in which titles objects are displayed during the title creation and editing processes.

Title Safe Area

The title safe area outline is activated by selecting View>Title Safe Area from the QuickTitler menu bar. The Title Safe Area is the area of the screen in which titles will be properly displayed regardless of the display attributes or standards of the monitor on which the output is viewed.

Grid

A grid can be displayed in the title creation window to aid in the placement of title objects. To activate the grid, select View>Grid>Dot Grid or View>Grid>Line Grid from the QuickTitler menu bar to display the desired grid type.

Title Object Property Bar

Sets the properties of the selected title object. Background properties, text properties, image properties and object properties may be displayed from this property bar.

Video Settings

When the QuickTitler application is launched as an independent application (not from within EDIUS) from the Windows Start menu or desktop, video properties for the title objects may be set. When launched from within EDIUS, these settings are automatically configured to match project settings.

Background

Click the + button to expand the background folder if necessary and select the desired background (Video, White, Black or Still Image) for the Title clip. See [Importing Background Files on page 908](#) for more information.

Object Style Bar

Displays the available styles for the currently-selected title object.

Status Bar

Displays keyboard status, title position status and other status information.

4. Create the desired title(s) using the QuickTitler tools as illustrated in [Figure 1011](#).

Figure 1011. QuickTitler Application - Create Title

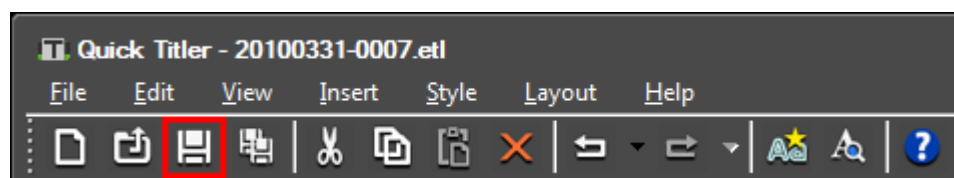


Note The order or alignment of multiple text or image objects can be defined by selecting an object and selecting **Layout>Order** or **Layout>Align** from the QuickTitler menu bar.

5. Click the **Save** button (see [Figure 1012](#)) to save changes and close the QuickTitler window.

Note An alternative method is to select **File>Save** from the QuickTitler menu bar.

Figure 1012. QuickTitler Save Button



The title is added to the clip at the Timeline cursor location (see [Figure 1013](#)) and is also added to the Asset bin as a title clip.

Note Clicking the **Save** button saves the file automatically as an .etl file with a generated file name containing the year, month, day and a four-digit sequential number.

Figure 1013. QuickTitrer Title Added



Related Operations:

- After a title is created, select View>Preview on the QuickTitrer menu bar to render the currently displayed area.
- Double-click a title clip on the Timeline or in the Asset Bin to start QuickTitrer and edit the selected clip.

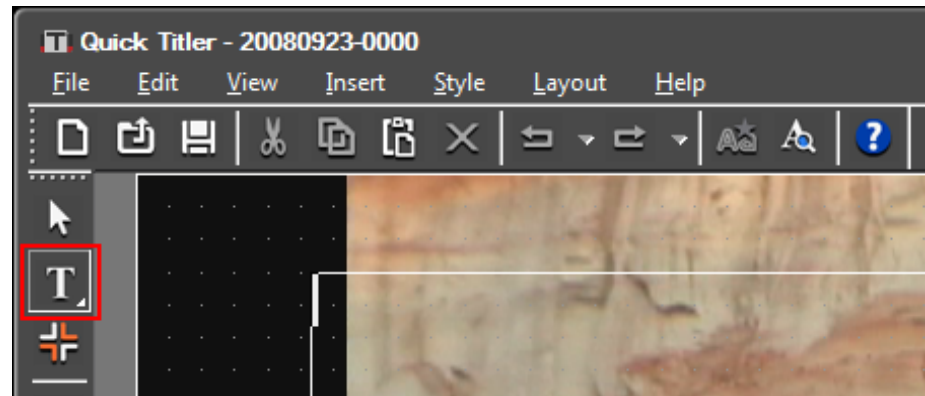
Note When QuickTitrer is started from the Asset Bin, the title clip is saved to the Asset Bin.

Entering Text

To enter text in a title object, do the following:

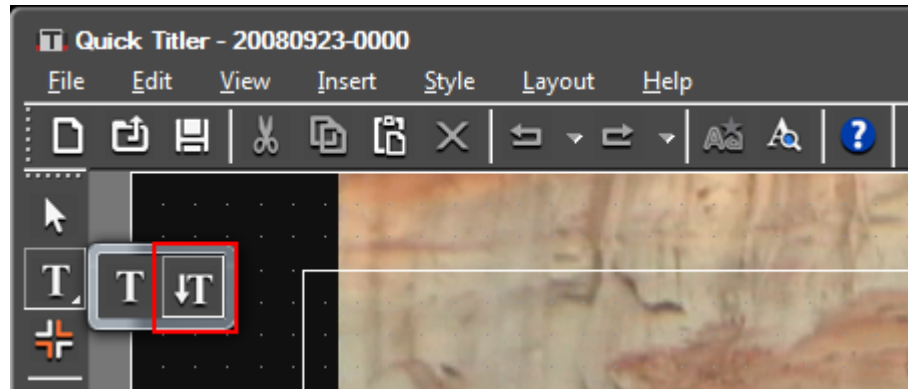
1. Click the **Horizontal Text** button on the vertical tool bar as illustrated in [Figure 1014](#).

Figure 1014. QuickTitler Horizontal Text Button



Note To enter vertical text, select the Vertical Text button while holding down the mouse button on the Horizontal Text button as shown in [Figure 1015](#).

Figure 1015. QuickTitler Horizontal Text Button - Select Vertical Text



2. Click on the location in the title creation window at which you wish to begin text entry.

The cursor appears at the selected location ready for text entry.

3. Enter the desired text from the keyboard.

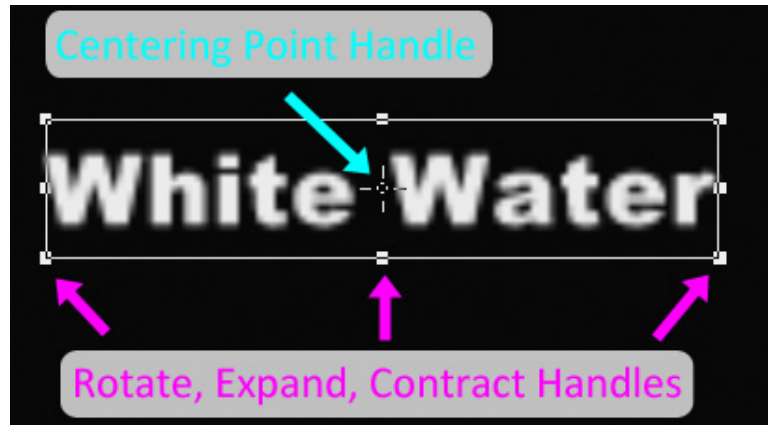
Alternative Methods:

- Select View>Text Input Bar from the QuickTitler menu bar.
- Select Insert>Text>Horizontal or Insert>Text>Vertical from the QuickTitler menu bar.
- Select Insert>Text>File from the QuickTitler menu bar to import a text file.

Changing Text Settings

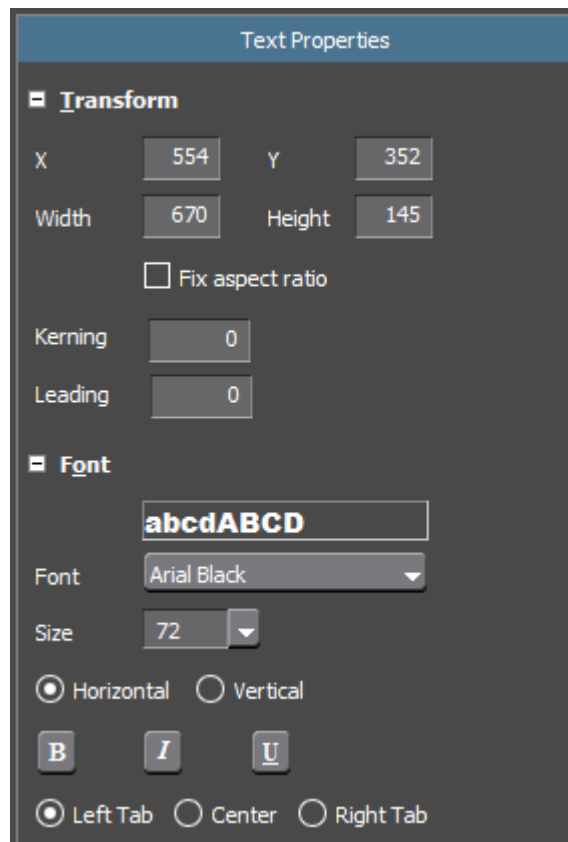
Text changes such as changing text size, moving text and rotating text use the text handles illustrated in [Figure 1016](#).

Figure 1016. QuickTitrer Text Handles



Text properties are changed using the controls shown in [Figure 1017](#) and explained below.

Figure 1017. QuickTitrer Text Properties



X,Y Coordinates

The X, Y coordinates specify the position of text as a pixel offset from the upper left corner.

Width, Height

Specifies the pixel width and height of text. Select the Fix aspect ratio option to automatically change the other parameter to maintain the current width/height ratio when one parameter is changed.

Kerning

Specify the desired font kerning value using the slider. To return kerning to the default value, click the **[R]** button.

Leading

Specify the desired font leading value using the slider. To return leading to the default value, click the **[R]** button.

Font

From the drop-down list, select an available font for the text.

Size

Select the desired font size from the drop-down list or by entering the desired font point size directly.

Horizontal, Vertical

Select the desired text orientation; horizontal or vertical.

Bold, Italic, Underline

Select the desired font effects such as **bold**, *italic*, or underline.

Left Tab, Center, Right Tab

Specify the desired alignment of text within the text box.

Note For vertical text, the choices are Top, Center or Bottom.

Changing Text Size

To change the text size using the sizing handles, do the following:

1. Move the cursor to the desired rotate/expand/ contract handle on the text object frame.

2. Click and hold the left mouse button and drag the cursor when its shape changes (see [Figure 1018](#)) to increase or decrease the text size by increasing or decreasing the size of the text frame.

Figure 1018. QuickTitler Text Resize Cursor

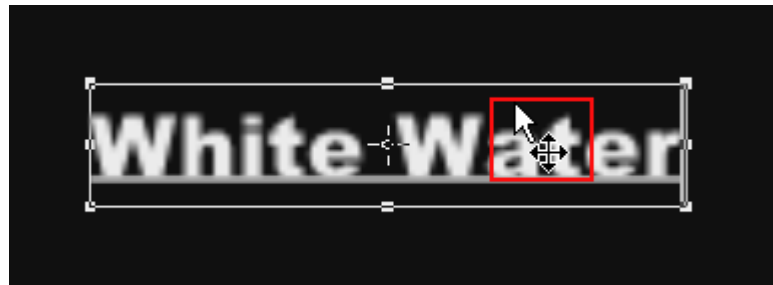


Moving Text

To move a text object to a new location, follow these steps:

1. Move the cursor into the object frame.
2. Click and hold the left mouse button and drag the object frame to a new location when the cursor shape changes as illustrated in [Figure 1019](#).

Figure 1019. QuickTitler Text Move Cursor

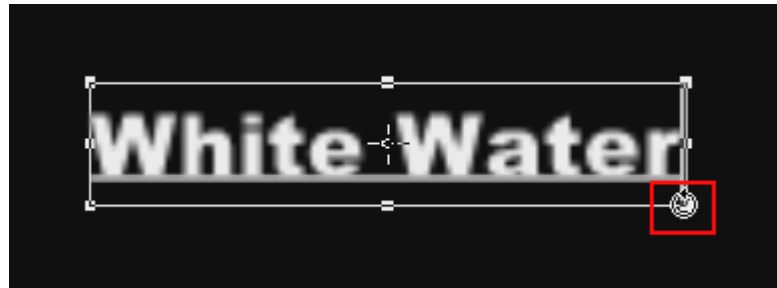


Rotating Text

To rotate a text object, do the following:

1. Move the cursor to a rotate/expand/contract handle on the object frame while holding down the **[CTRL]** key.
2. Click and hold the left mouse button and drag the object frame to rotate the object when the cursor shape changes as illustrated in [Figure 1020](#).

Figure 1020. QuickTitler Text Rotate Cursor



Note When rotating text, press the **[SHIFT]** key to rotate the text by 15 degrees. Press the **[ALT]** key to rotate the text object and center it on the opposite angle.

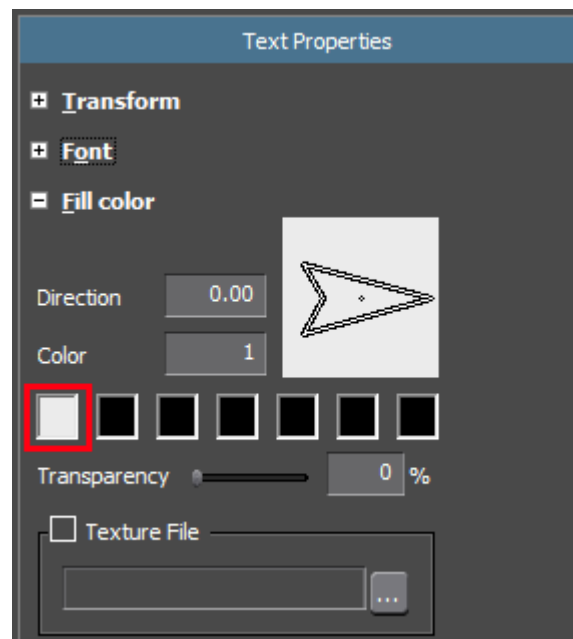
To shift the axis of rotation, move the centering point handle. Click any area outside the object frame and click the object again to return the rotating axis to the center.

Changing Text Color

To change the color of the text, follow these steps:

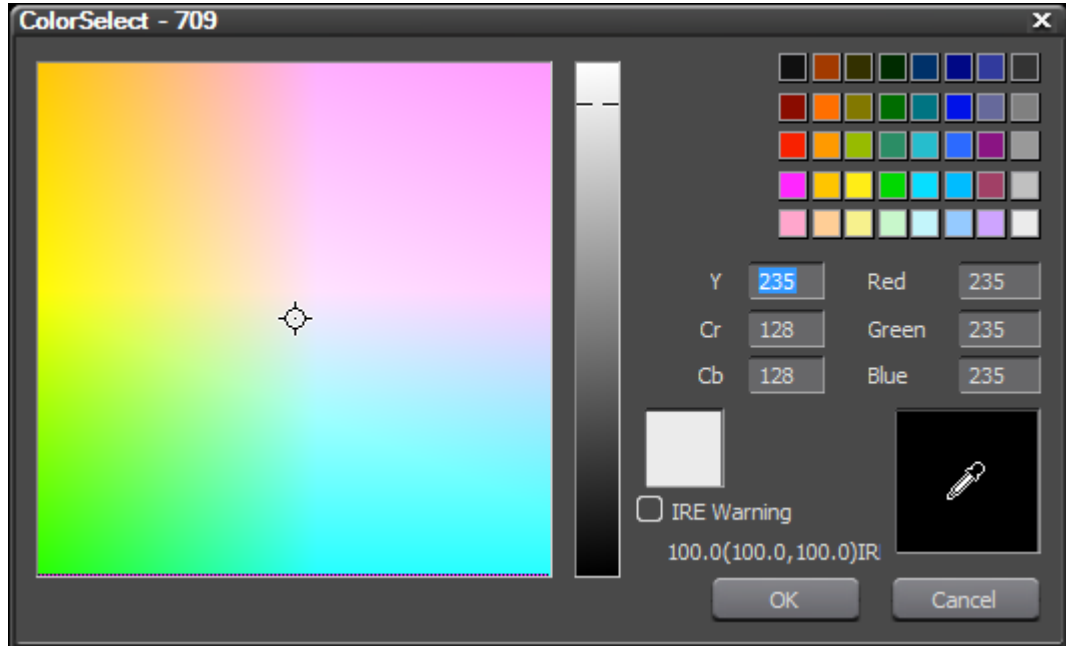
1. Select the text object for which you wish to change the color.
2. If the Fill Color section is not already expanded, click the + to expand the Fill Color section.

Figure 1021. QuickTitler Text Properties - Color Palette



3. Click a color patch in the color palette (see [Figure 1021](#)).
The ColorSelect dialog shown in [Figure 1022](#) appears.

Figure 1022. QuickTitler ColorSelect Dialog



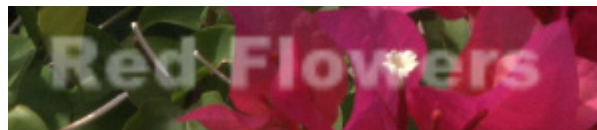
4. Select the desired text color or enter the desired numeric values to select a text color.

Note If the Texture File option is checked, the color change is not applied to the text. See [Applying Texture to a Text Object on page 875](#) for information regarding this setting.

Applying Transparency to Text

Applying transparency to text objects (see [Figure 1023](#) for an example) allows the background to be visible through the text.

Figure 1023. QuickTitler Text Transparency

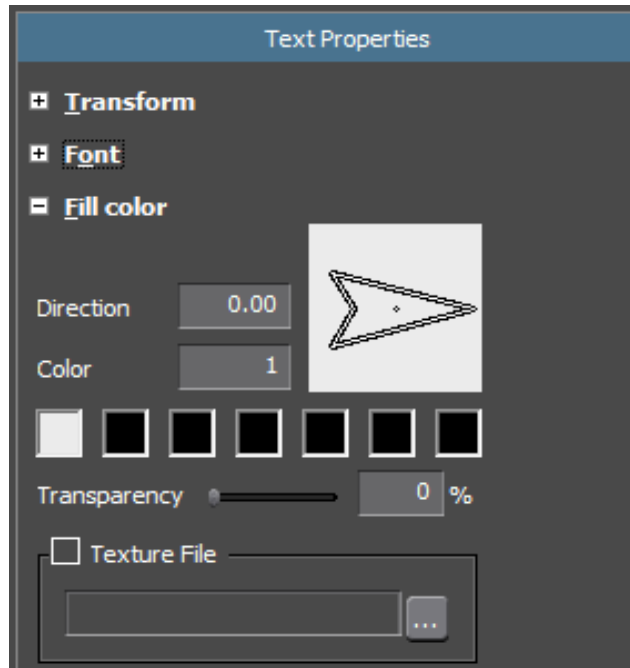


To apply transparency to an object, do the following:

1. Select the text object to which to apply transparency.

2. If the Fill Color section is not already expanded, click the “+” to expand the Fill Color section. See [Figure 1024](#).

Figure 1024. QuickTitler Text Properties - Fill Color

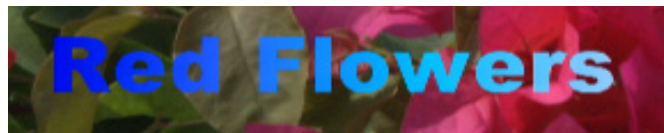


3. Move the transparency slider to set the desired transparency level for the selected text object.

Applying Color Gradations

Applying color gradations to text objects (see [Figure 1025](#) for an example) adds a color changing effect to the text.

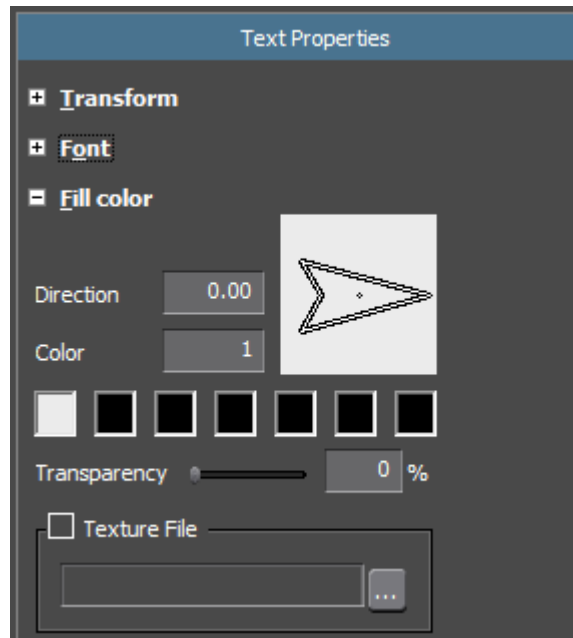
Figure 1025. QuickTitler Text Color Gradations



To apply color gradations to an object, do the following:

1. Select the text object to which to apply color gradation.
2. If the Fill Color section is not already expanded, click the + to expand the Fill Color section. See [Figure 1024](#).

Figure 1026. QuickTitrer Text Properties - Fill Color



3. Enter a number in the Color field to specify the desired number of color gradation steps.

4. Click the color palette.

The ColorSelect dialog box appears.

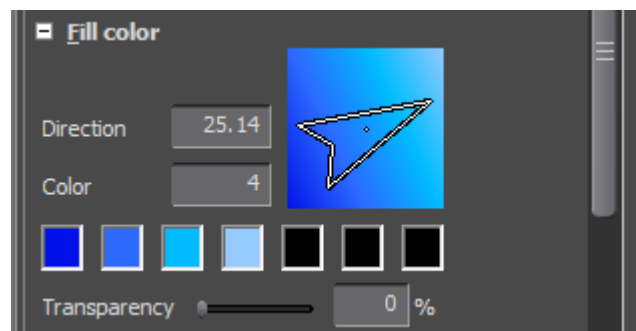
5. Select the desired text color or enter the desired numeric values to select a text color.

6. Repeat Step 4 and Step 5 to select a color value for each gradation step.

7. Drag the direction arrow or enter a numeric value to set the direction of the color gradation.

See Figure 1027 for sample text gradation settings.

Figure 1027. QuickTitrer Color Text Color Gradation Settings



Applying Texture to a Text Object

Applying a texture file to text objects (see [Figure 1028](#) for an example) adds texture, color and other attributes contained in the file.

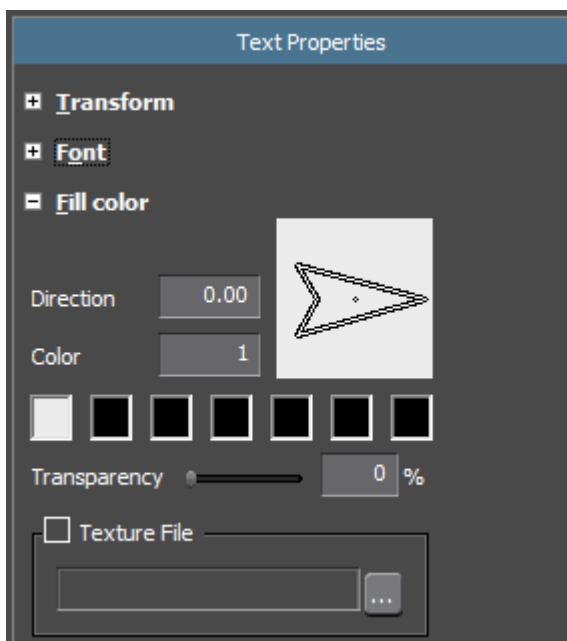
Figure 1028. QuickTitler Text Texture



To apply texture to an object, do the following:

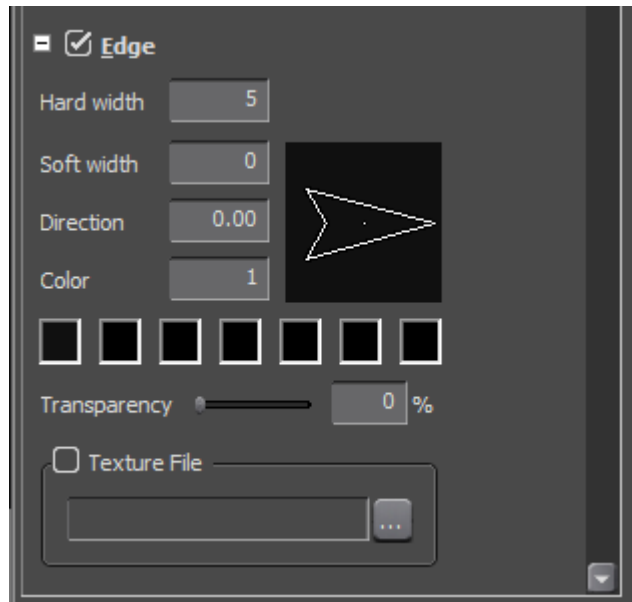
1. Select the text object to which to apply a texture file.
2. If the Fill Color section is not already expanded, click the + to expand the Fill Color section. See [Figure 1029](#).

Figure 1029. QuickTitler Text Properties - Fill Color



Note To apply an image on the edge of the text, expand the Edge section. See [Figure 1030](#)

Figure 1030. QuickTitler Text Properties - Edge Section



3. Select the Texture File option and click the ... button to locate the desired texture file.

A Select Texture File dialog opens.

4. Navigate to the folder containing texture files and select the texture file you wish to apply to the text object.
5. Click the **Open** button to apply the texture file.

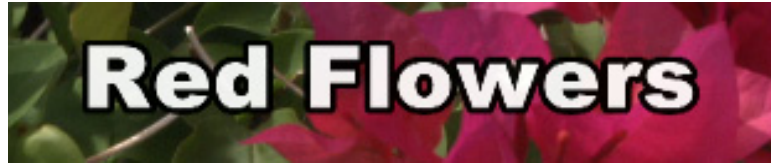
The following file formats are supported for texture files:

- Bitmap (.bmp)
- GIF (.gif)
- JPEG (.jpeg, jpg)
- PNG (.png)
- TIFF (.tiff)
- Windows Enhanced Metafile (.emf, .wmf)
- Photoshop (.psd)
- Targa (.tga, .targa, .vda, .icb, .vcf)

Adding a Text Border (Edge)

Borders (edges) may be added to text objects (see [Figure 1031](#)) to make the text stand out more against the background.

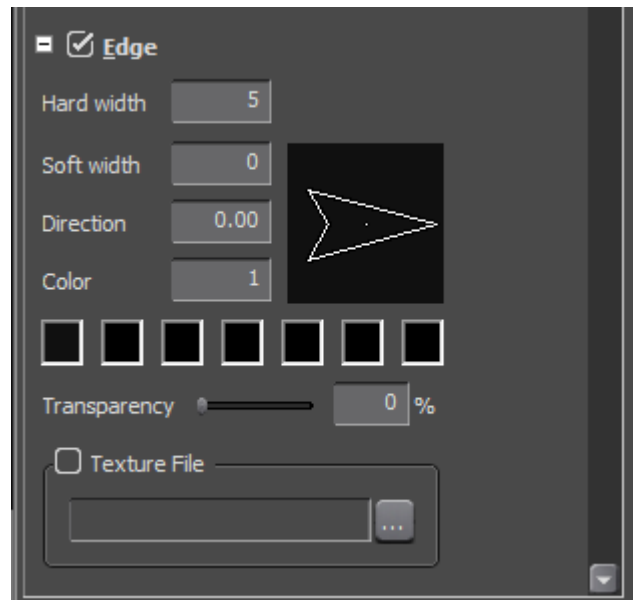
Figure 1031. QuickTitler Text Border (Edge)



To add a border to a text object, do the following:

1. Select the text object to which you wish to add the border.
2. If the Edge section is not already expanded, click the + to expand the Edge section.

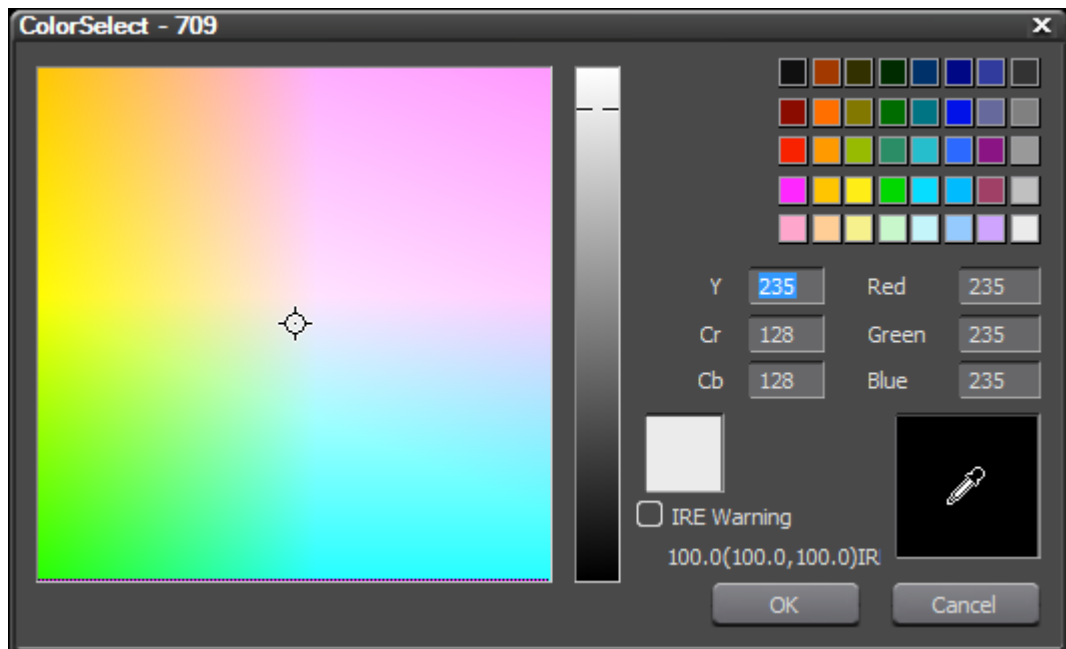
Figure 1032. QuickTitler Text Properties - Edge Section



3. Enable the Edge settings.
4. Click the color palette (see [Figure 1032](#)).

The ColorSelect dialog shown in [Figure 1033](#) appears.

Figure 1033. QuickTitler ColorSelect Dialog



5. Select the desired border color or enter the desired numeric values to select a border color.
6. Enter the desired value (in pixels) in the Hard Width or Soft Width fields to specify the border (edge) width.

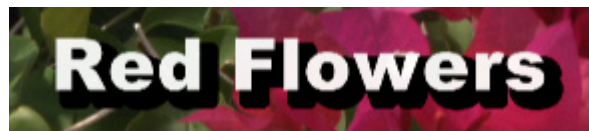
Note Color gradations and textures may also be applied to borders. See [Applying Color Gradations on page 873](#) and [Applying Texture to a Text Object on page 875](#) for more information.

7. Apply transparency or texture to the edge, if desired.

Adding Shadows to Text

Shadows add a three-dimensional effect to text and make the text stand out more against the background.

Figure 1034. QuickTitler Text Shadow

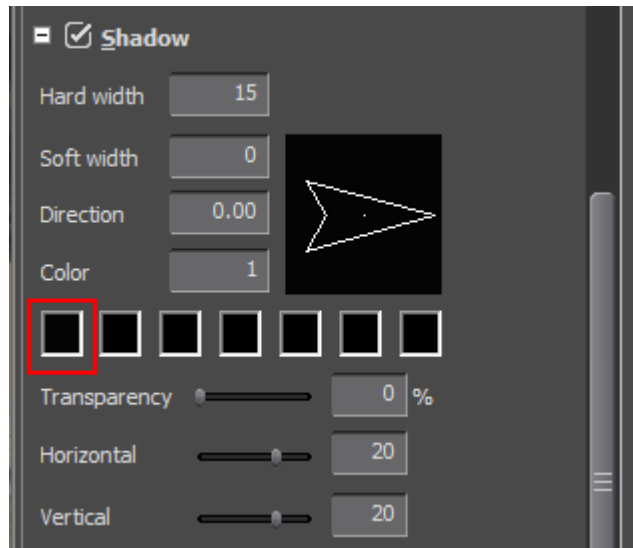


To add a shadow to a text object, do the following:

1. Select the text object to which you wish to add the shadow.

2. If the Shadow section is not already expanded, click the + to expand the Shadow section.
3. Enable the Shadow settings.

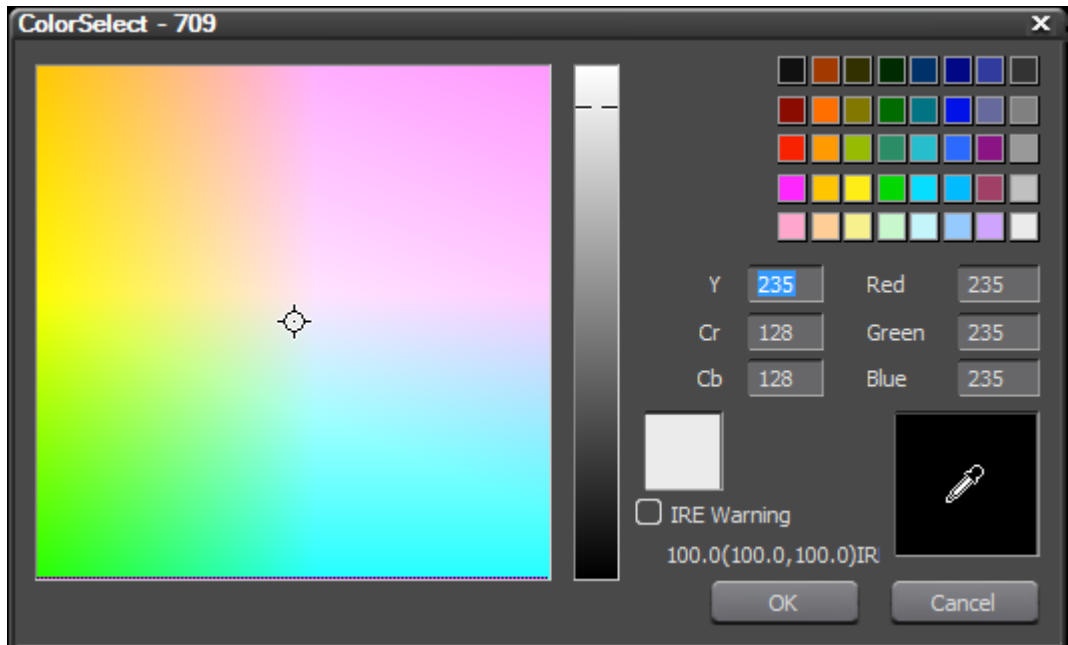
Figure 1035. QuickTitler Text Properties - Shadow Section



4. Click the color palette (see [Figure 1035](#)).

The ColorSelect dialog shown in [Figure 1036](#) appears.

Figure 1036. QuickTitler ColorSelect Dialog



5. Select the desired shadow color or enter the desired numeric values to select a shadow color.
6. Enter the desired value (in pixels) in the Hard Width or Soft Width fields to specify the shadow width.
7. Move the Horizontal and Vertical sliders to adjust the position of the shadow relative to the text object.
8. Move the Transparency slider to adjust shadow transparency.

Note Color gradation may also be applied to shadows. See [Applying Color Gradations on page 873](#).

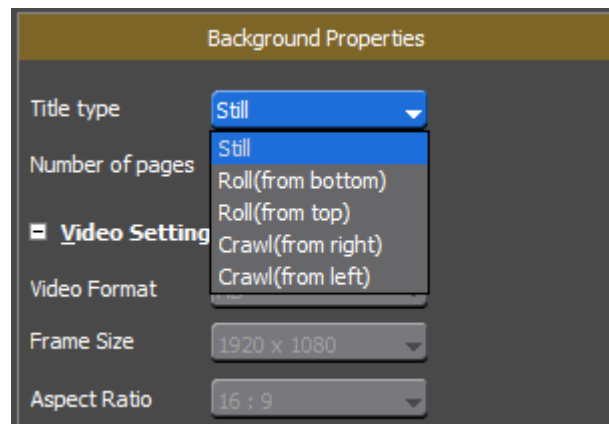
Rolling or Crawling Text

Text can be configured to move across the screen in a vertical (roll) or horizontal (crawl) direction.

To configure text rolls or crawls, do the following:

1. Select a title type from the drop-down list in the Background Properties bar as illustrated in [Figure 1037](#).

Figure 1037. QuickTitrer Text Type Selection



Still

Text is display on screen in the position at which it is placed and does not move.

Roll(from bottom)

Text rolls upward from the bottom of the screen towards the top.

Roll(from top)

Text rolls downward from the top of the screen towards the bottom.

Crawl(from right)

Text moves from right to left across the screen.

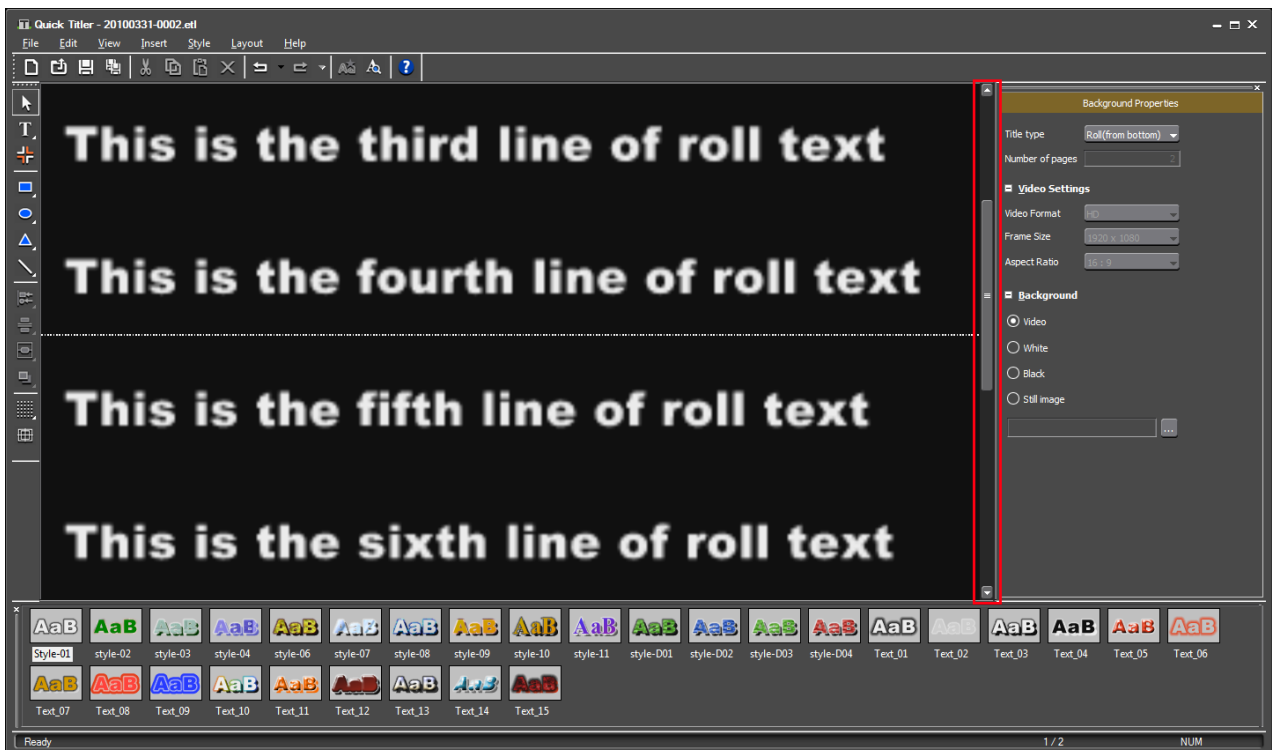
Crawl(from left)

Text moves from left to right across the screen.

Roll

Text moves vertically from the bottom to the top (or from the top to the bottom) across the screen. With a Roll type selected, if there is more text than will fit in the text object creation window, a vertical scroll bar appears. A white dotted line is also displayed on the screen at the page break position; however, this line is not displayed in the video output. See [Figure 1038](#).

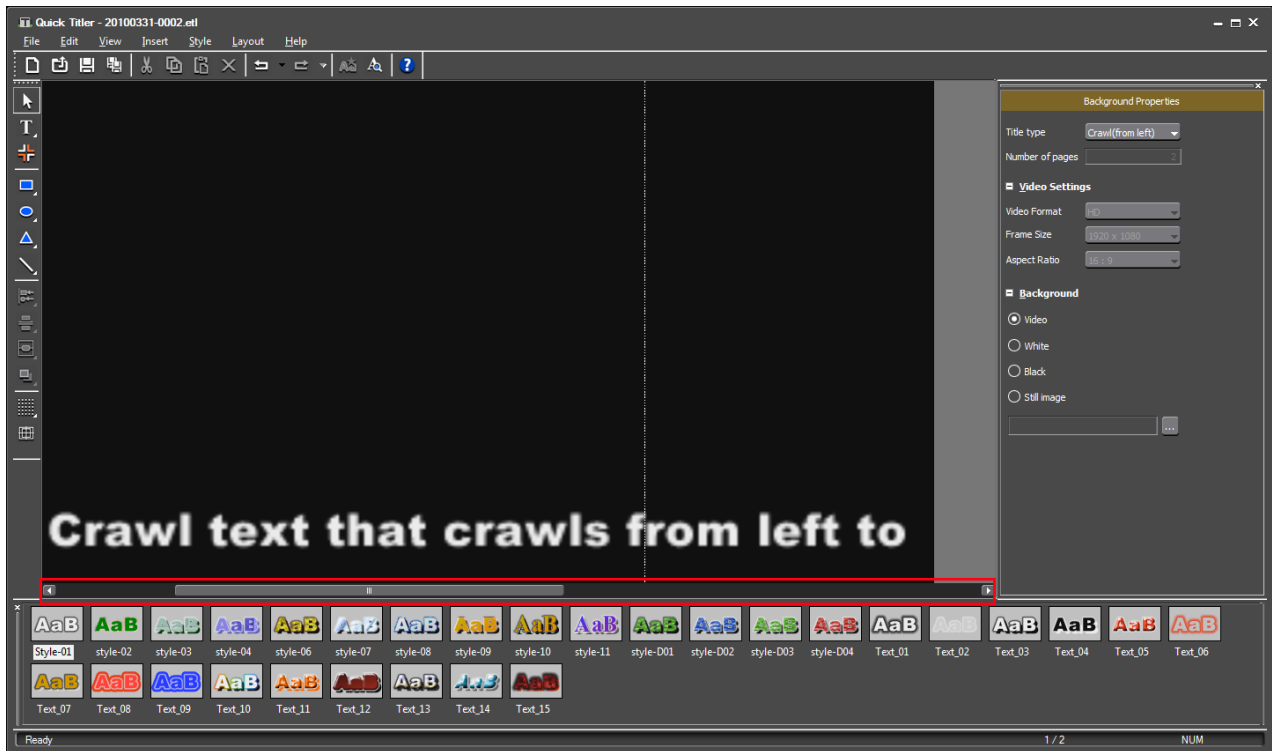
Figure 1038. QuickTitrer Text Roll



Crawl

Text moves horizontally across the screen from left to right (or right to left). With a Crawl type selected, when the text is too long to fit in on the text object creation window, a horizontal scroll bar appears. See [Figure 1039](#).

Figure 1039. QuickTitler Text Crawl



2. Enter the title text.
3. Click the **Save** button and exit QuickTitler.

Adjusting Roll or Crawl Speed

Roll or Crawl speed is determined by the length of the title clip on the Timeline. Shorten the length of the clip to speed up the roll or crawl. Lengthen the clip to slow down the roll or crawl.

Embossing Text

Embossing text makes it appear to stand out from the background.

Figure 1040. QuickTitler Embossed Text

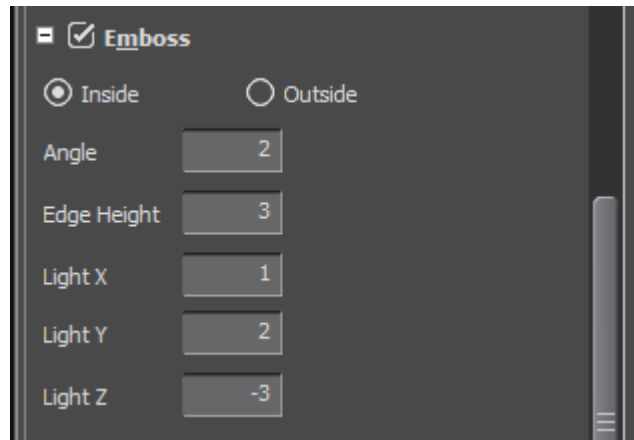


To emboss text, do the following:

1. Select the text object to emboss.

2. If the Emboss section is not already expanded, click the + to expand the Emboss section. See [Figure 1041](#).
3. Enable the Emboss settings.

Figure 1041. QuickTitler Text Properties - Emboss Section

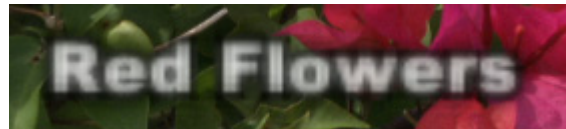


4. Select Inside or Outside to specify the edge to emboss.
5. Enter the desired values in the emboss settings fields.

Blur Text

Blurring text makes it blend in more with the background.

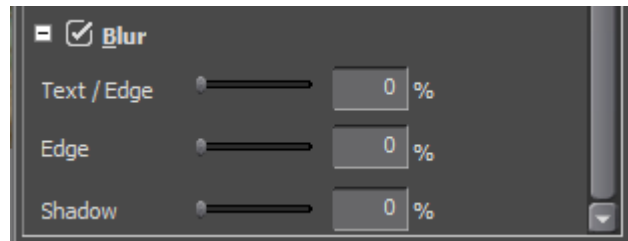
Figure 1042. QuickTitler Blurred Text



To blur text, do the following:

1. Select the text object to blur.
2. If the Blur section is not already expanded, click the '+' to expand the Blur section. See [Figure 1041](#).

Figure 1043. QuickTitrer Text Properties - Blur Section



3. Enable the Blur settings.
4. Adjust the blur settings by moving the sliders to blur the text/edge, edge only or shadow.

Note If no shadow or border (edge) is applied, only the text can be blurred.

Text Styles

This section explains the text styles that can be selected in the Object Style Bar. Image and graphic styles may also be used in conjunction with text styles and are explained in the next section.

Applying Text Styles

To apply a text style from the Object Style bar, do the following:

1. Select the text object to which to apply the style.
2. Select a style sample from the Object Style Bar. See [Figure 1044](#) for an example.

Figure 1044. QuickTitrer Text Styles



3. Select Style>Apply Style from the QuickTitrer menu bar.

Note The style sample may also be double-clicked to apply it to the selected text object.

The selected style is applied as shown in [Figure 1045](#).

Figure 1045. QuickTitler Text Style Applied



Saving Text Styles

Attributes applied to text objects such as color gradations, textures, borders, embossing, etc. may be saved as a new text style.

To save a new text style, follow these steps:

1. Select the text object containing the attributes you wish to save as a new style as shown in [Figure 1046](#).

Figure 1046. QuickTitler Text Object with Style to be Saved

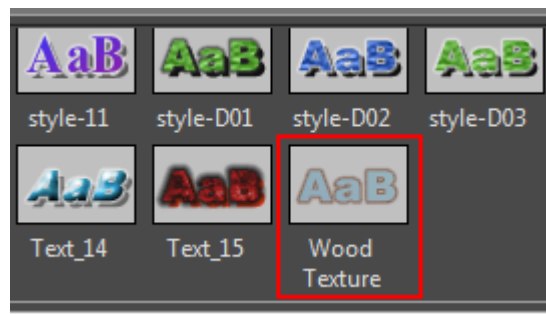


2. Select Style>Save As New Style from the QuickTitler menu bar.
3. Enter a name for the saved style.

Note If the entered style name already exists, you will be prompted to enter a different name for the style.

As illustrated in [Figure 1047](#), a new style sample is created in the Object Style Bar which represents the saved style.

Figure 1047. QuickTitler New Text Style Saved



Changing Text Style Names

The style names of saved style samples may be changed.

Note The names of the default styles installed with QuickTitler may not be changed. Only the names of user-created styles may be changed.

To change a style name, do the following:

1. In the Object Style Bar, select the style sample for which you wish to change the name.
2. Select Style>Change Style Name from the QuickTitler menu bar.
3. Enter a new name for the style sample.

Note An alternative method is to click once on the style name you wish to change and enter a new name.

Deleting Text Styles

User-created text styles may be deleted from the Object Style Bar.

Note Default styles installed with QuickTitler may not be deleted.

To delete a saved text style, do the following:

1. Select the text style sample you wish to delete in the Object Style menu bar.
2. Select Style>Delete Style from the QuickTitler menu bar.

Note An alternative method is to select the style sample and press the **[Delete]** key on the keyboard.

Image and Graphic Styles

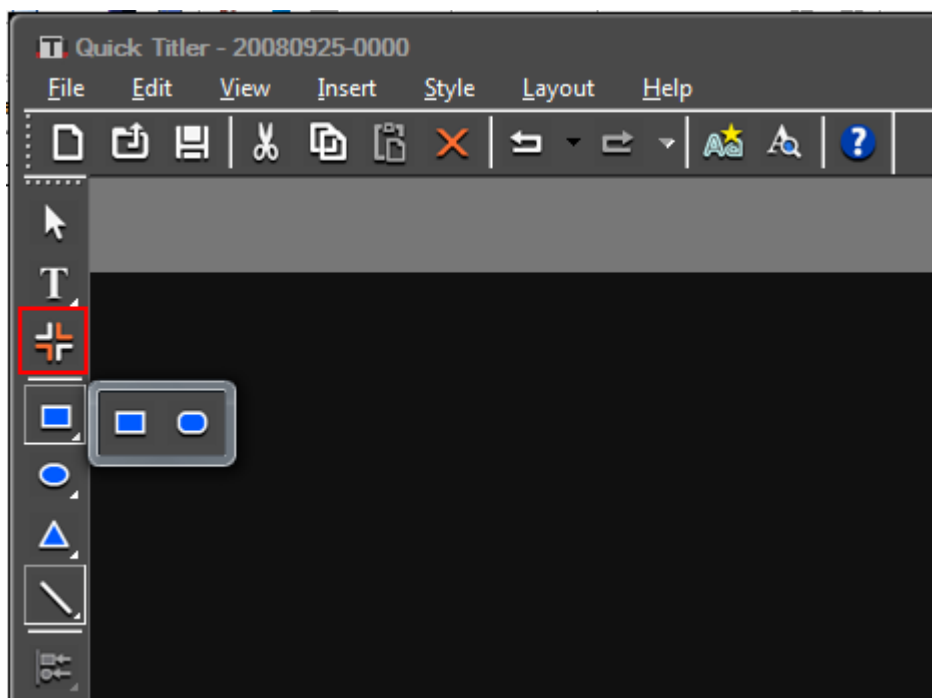
Image and graphic styles can be created and used as title objects.

Creating Images and Graphics

To create a graphic to use as a title object, follow these steps:

1. Click the **Image** tool button on the Object Tool Bar as shown in [Figure 1048](#).

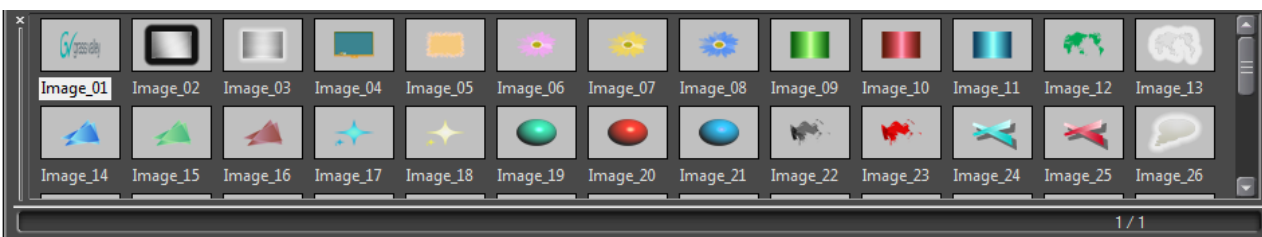
Figure 1048. QuickTitler Image Tool



Note Rectangle, Oval, Triangle and Line tools are also available for creating title object graphics. Click and hold the mouse button on the desired tool to see the available graphics styles related to that tool. See example in [Figure 1048](#).

Style examples for the selected image tool appear in the Object Style Bar as illustrated in [Figure 1049](#).

Figure 1049. QuickTitler Image Tool Styles

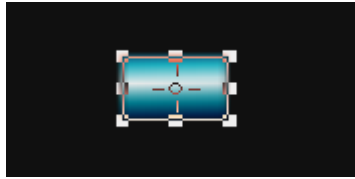


2. Select the object style to apply.
3. Click on the Title Object Creation window.

The selected object style is added to the object creation window (as shown in [Figure 1050](#)) and can be modified as needed.

Note After adding an object to the object creation window, you may also click on the ... button in the Image Properties Bar File Section to import a still image.

Figure 1050. QuickTitler Image Object Added



Alternative Method:

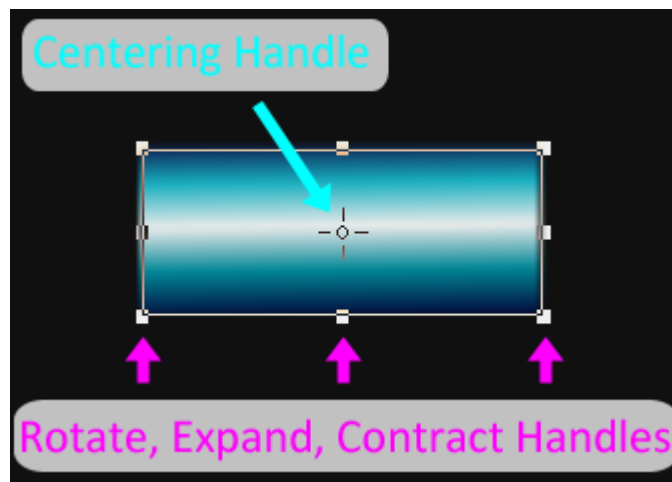
Select Insert>Image (or Rectangle, Oval, Triangle or Line) on the QuickTitler menu bar.

Note The Rectangle, Oval, Triangle and Line menus have a sub-menu for selecting the shape style.

Changing Image or Graphic Settings

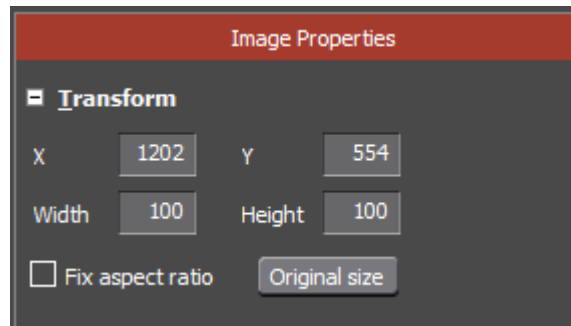
The size of an image can be adjusted by dragging an edge of the object frame using the Rotate/Expand/Contract handles illustrated in [Figure 1051](#).

Figure 1051. QuickTitler Graphic Object Handles



The object size and position can also be changed by entering the desired values directly into the X, Y, Width and Height fields in Transform section in the Image Properties Bar. See [Figure 1052](#).

Figure 1052. QuickTitler Image Properties - Transform Section



Note Select the Fix aspect ratio option to automatically change the width or height setting to maintain the current width/height ratio when either width or height is changed.

Click the **Original size** button to return the object to its original size before any changes.

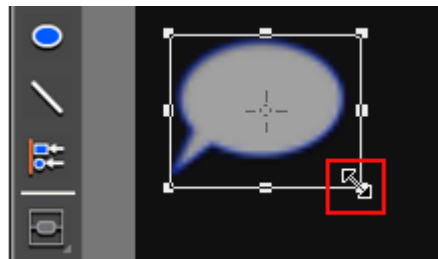
Note If an object is selected instead of an image, the Original Size button is not available in the Object Properties.

Changing the Image or Graphic Object Size

To change the image or graphic object size using the sizing handles, do the following:

1. Move the cursor to the desired rotate/expand/contract handle on the graphic object frame.
2. Click and hold the left mouse button and drag the cursor when its shape changes (see [Figure 1053](#)) to increase or decrease the text size by increasing or decreasing the size of the graphic object frame.

Figure 1053. QuickTitler Object Resize Cursor



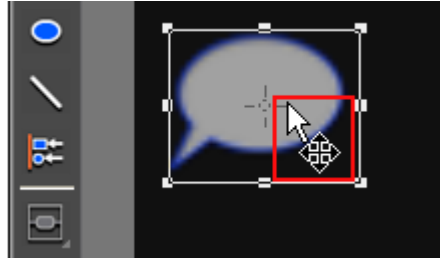
Moving Graphic Objects

To move a graphic object to a new location, follow these steps:

1. Move the cursor into the object frame.

2. Click and hold the left mouse button and drag the object frame to a new location when the cursor shape changes as illustrated in [Figure 1054](#).

Figure 1054. QuickTitler Object Move Cursor

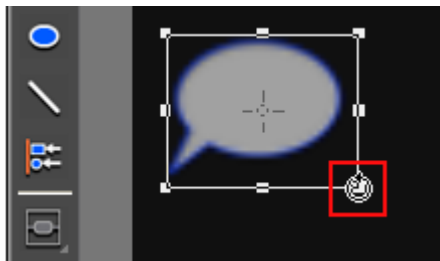


Rotating Graphic Objects

To rotate a graphic object, do the following:

1. Move the cursor to a rotate/expand/contract handle on the object frame while holding down the **[CTRL]** key.
2. Click and hold the left mouse button and drag the object frame to rotate the object when the cursor shape changes as illustrated in [Figure 1055](#)

Figure 1055. QuickTitler Graphic Rotate Cursor



Note When rotating a graphic, press the **[SHIFT]** key to rotate the graphic by 15 degrees. Press the **[ALT]** key to rotate the graphic object and center it on the opposite angle.

To shift the axis of rotation, move the centering point handle. Click any area outside the object frame and click the object again to return the rotating axis to the center.

Applying Transparency to Images and Graphics

Transparency can be applied to graphic objects as illustrated in [Figure 1056](#).

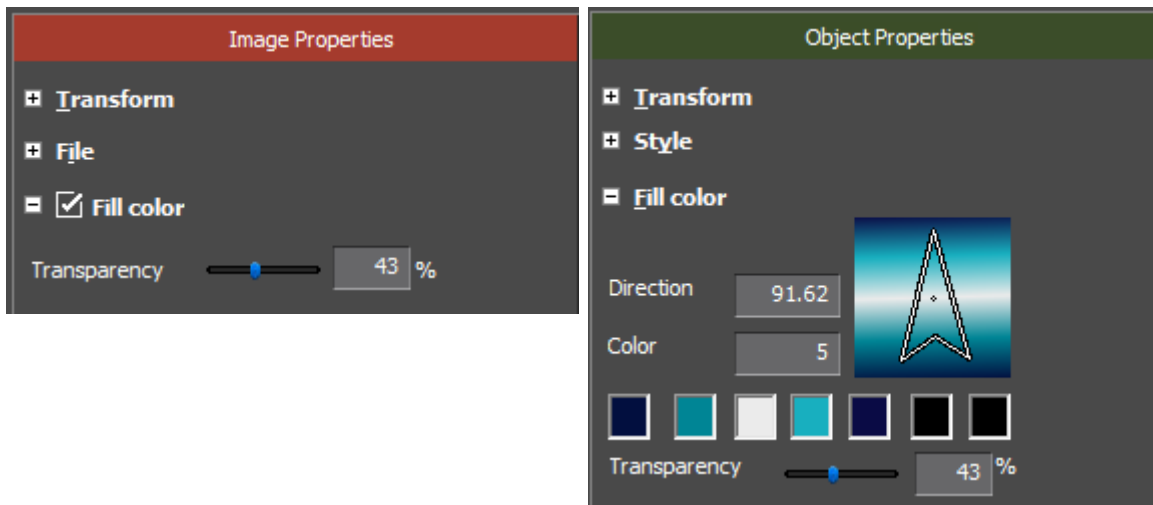
Figure 1056. QuickTitler Graphic Transparency



To change the transparency of an image or graphic object, do the following:

1. Select the image or graphic object for which you wish to change the transparency.
2. If the Fill Color section is not already expanded, click the + to expand the Fill Color section in the Image or Object Properties bar. See [Figure 1041](#).
3. Enable the Fill Color setting for an image object.

Figure 1057. QuickTitler Image and Object Properties - Fill Color Section

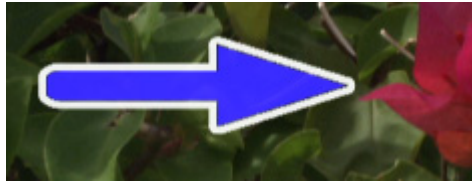


4. Move the Transparency slider to adjust the transparency of the selected object.

Adding a Border to Graphics

Borders can be applied to graphic objects as illustrated in [Figure 1058](#).

Figure 1058. QuickTitrer Graphic Border

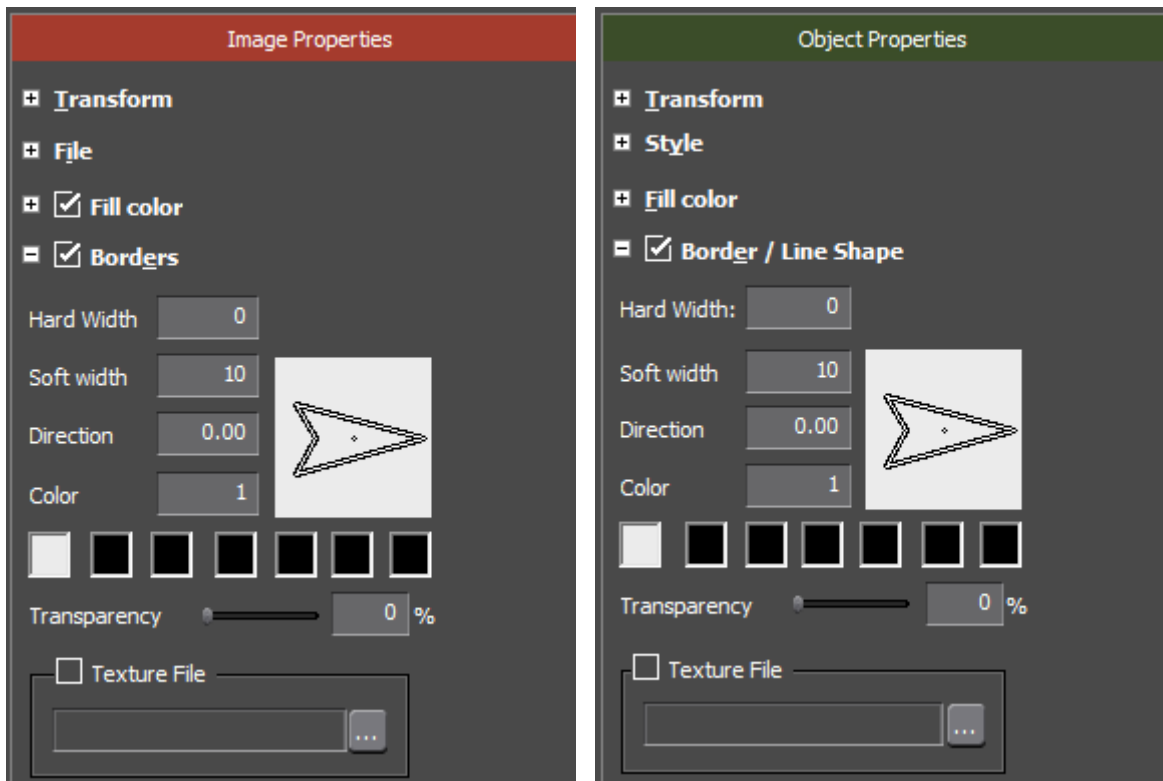


1. Select an image or graphic to which to add a border.
2. If the Borders section is not already expanded, click the + to expand the Border section. See [Figure 1059](#).

Note If the selected object is a graphic (Rectangle, Oval, Triangle or Line object), expand the Border/Line Shape section in the Object Properties Bar. See [Figure 1059](#).

3. Enable the Borders (or Border/Line Shape) settings.

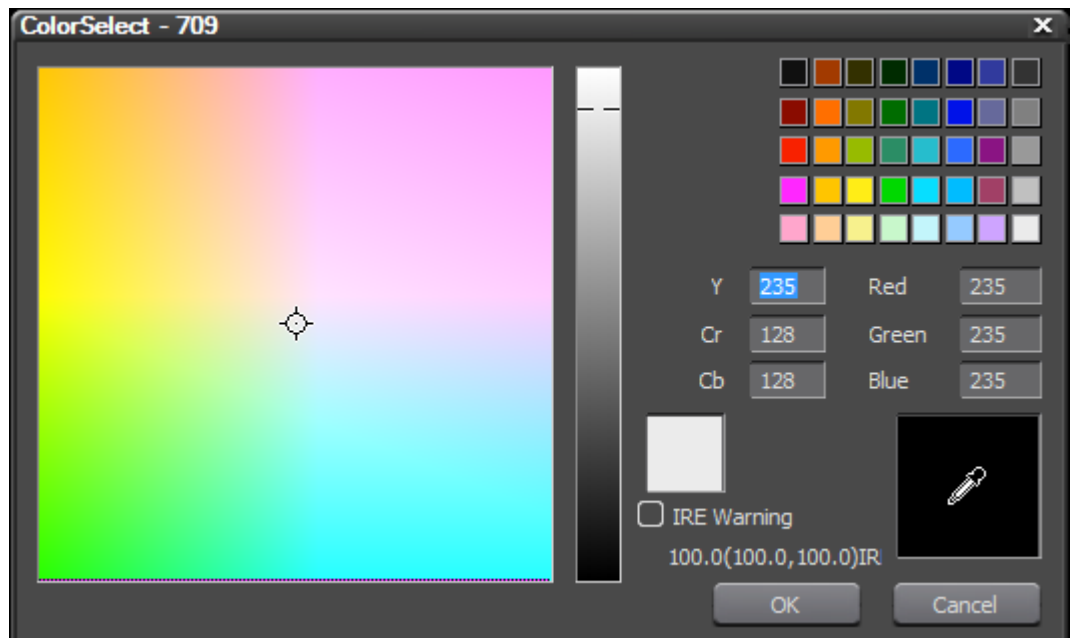
Figure 1059. QuickTitrer Image and Object Properties - Border Section



4. Click the color palette.

A ColorSelect dialog as illustrated in [Figure 1060](#) appears.

Figure 1060. QuickTitler ColorSelect Dialog



5. Select a border color from the color chart or enter the desired color value number directly into the value input fields.
6. Enter the desired Hard Width or Soft Width value (in pixels) to specify the border width.

Note Color gradations can also be applied to the border. See [Applying Color Gradations on page 873](#) for more information.

Applying Shadows

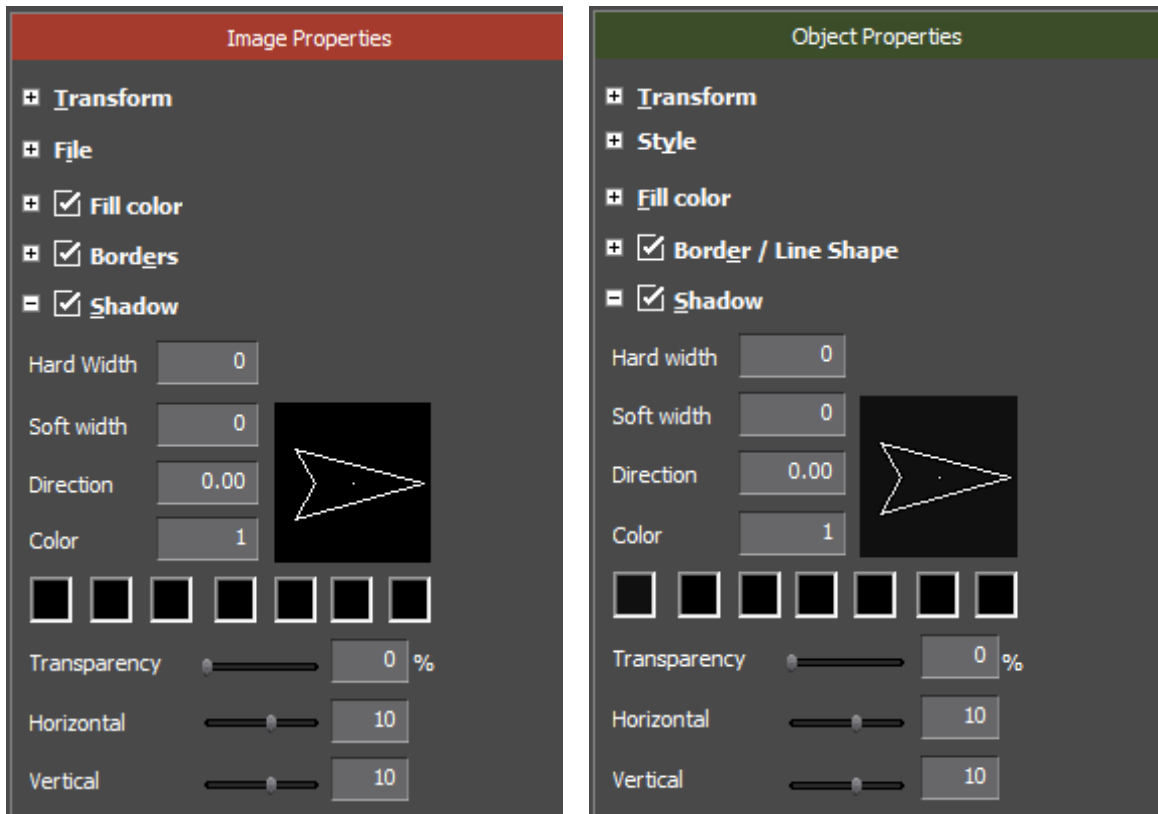
Shadows can be applied to graphic objects as illustrated in [Figure 1061](#).

Figure 1061. QuickTitler Graphic Shadow



1. Select an image or graphic to which to add a shadow.
2. If the Shadow section is not already expanded, click the + to expand the Shadow section in the Image or Object Properties bar. See [Figure 1062](#).
3. Enable the Shadow settings.

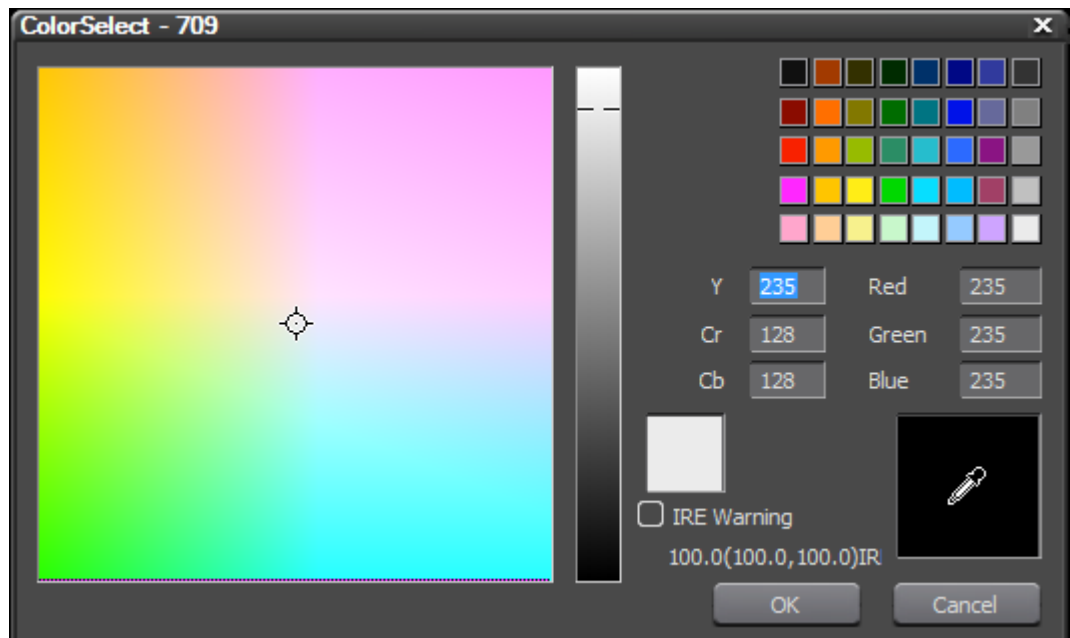
Figure 1062. QuickTitler Image and Object Properties - Shadow Section



4. Click the color palette.

A ColorSelect dialog as illustrated in [Figure 1063](#) appears.

Figure 1063. QuickTitler ColorSelect Dialog



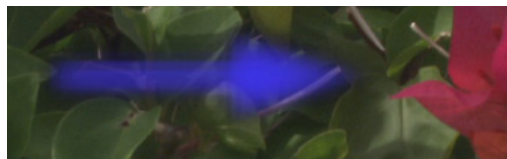
5. Select a shadow color from the color chart or enter the desired color value number directly into the value input fields.
6. Enter the desired Hard Width or Soft Width value (in pixels) to specify the shadow width.
7. Move the Horizontal and Vertical sliders to adjust the shadow position as an offset from the graphic object.
8. If desired, move the shadow Transparency slider to adjust the transparency of the shadow.

Note Color gradations can also be applied to the shadow. See [Applying Color Gradations on page 873](#) for more information.

Blur a Graphic or Image

The blur effect can be applied to graphic objects as illustrated in [Figure 1064](#).

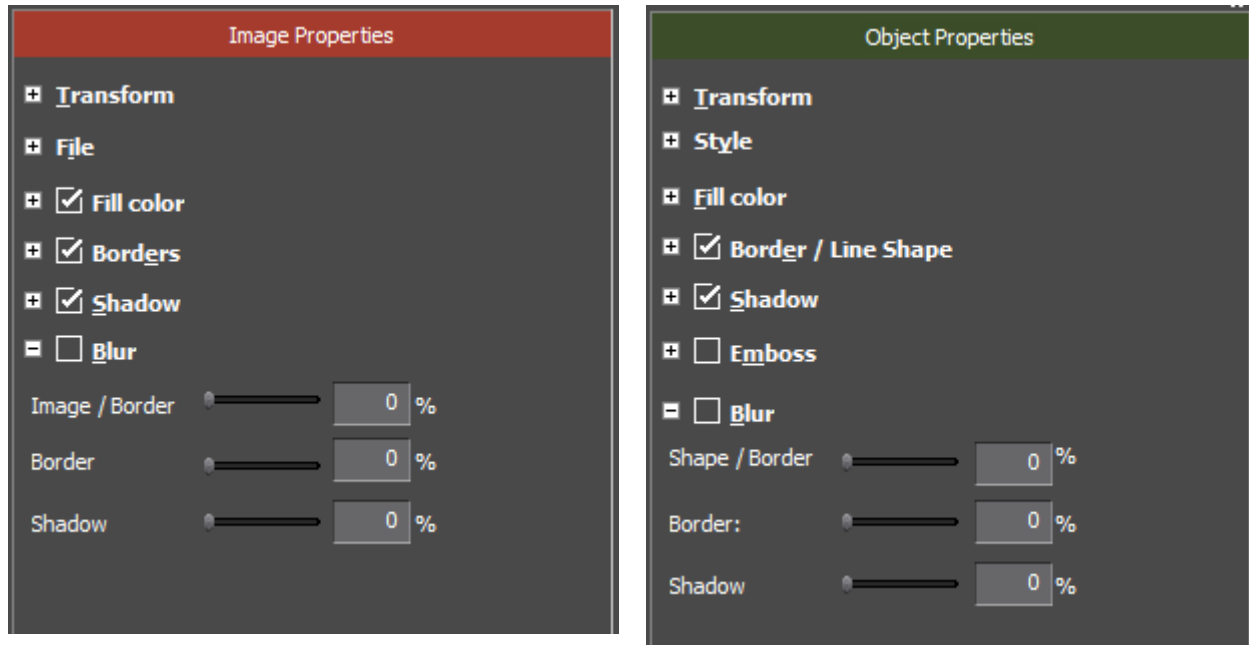
Figure 1064. QuickTitler Blurred Graphic



To blur a graphic object, do the following:

1. Select the graphic object to blur.
2. If the Blur section is not already expanded, click the + to expand the Blur section in the Image or Object Properties bar. See [Figure 1065](#).

Figure 1065. QuickTitler Image or Object Properties - Blur Section

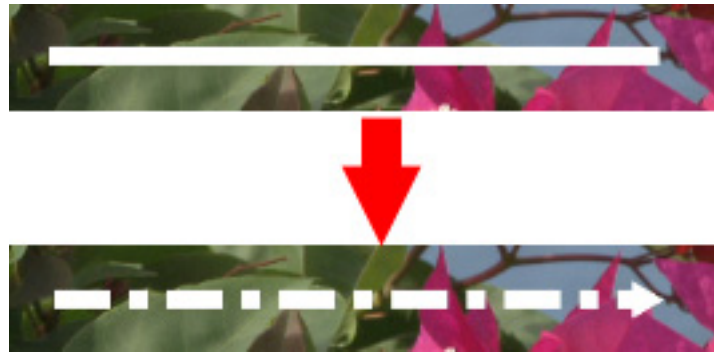


3. Enable the Blur settings.
4. Adjust the blur settings by moving the sliders or entering values directly to Image/Border (Shape/Border), Border or Shadow to blur the respective image or graphic element.

Changing Line Styles

The style of a line object can be changed as illustrated in [Figure 1066](#).

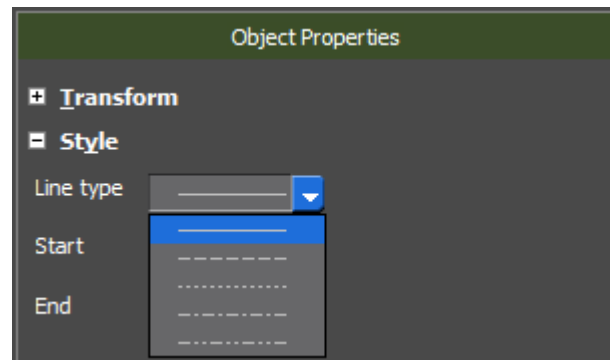
Figure 1066. QuickTitler Line Styles



To change the line style, do the following:

1. Select the line object for which you wish to change the style.
2. If the Style section is not already expanded, click the + to expand the Style section in the Object Properties bar. See [Figure 1067](#).

Figure 1067. QuickTitler Line Styles



3. Enable the Style settings.
4. Select the desired line style, start style (arrowhead or no arrowhead) and end style (arrowhead or no arrowhead) by selecting styles from the drop-down lists. The Line Style drop down list is shown in [Figure 1067](#).

Embossing Graphics

Emboss effects may be applied to graphic objects as illustrated in [Figure 1068](#).

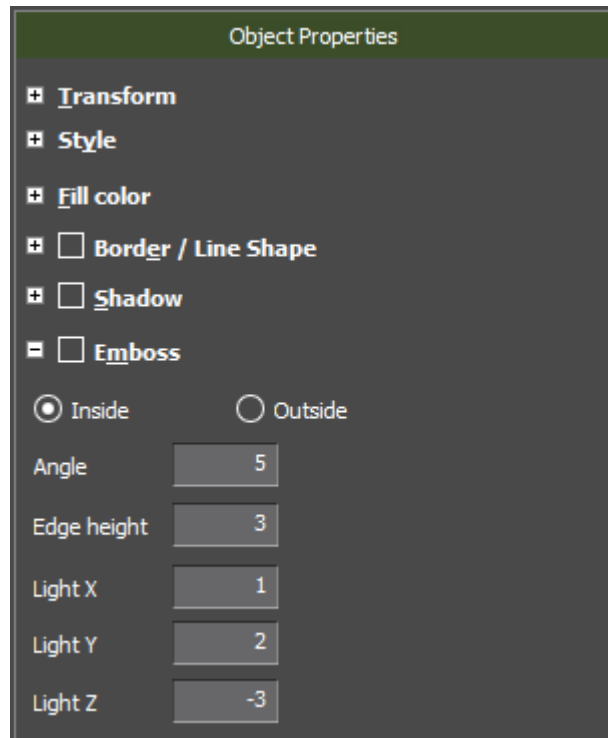
Figure 1068. QuickTitler Graphic Object Embossed



To emboss a graphic object, do the following:

1. Select the graphic object to which to apply emboss effects.
2. If the Emboss section is not already expanded, click the + to expand the Emboss section in the Object Properties bar. See [Figure 1069](#).

Figure 1069. QuickTitler Object Properties - Emboss Section

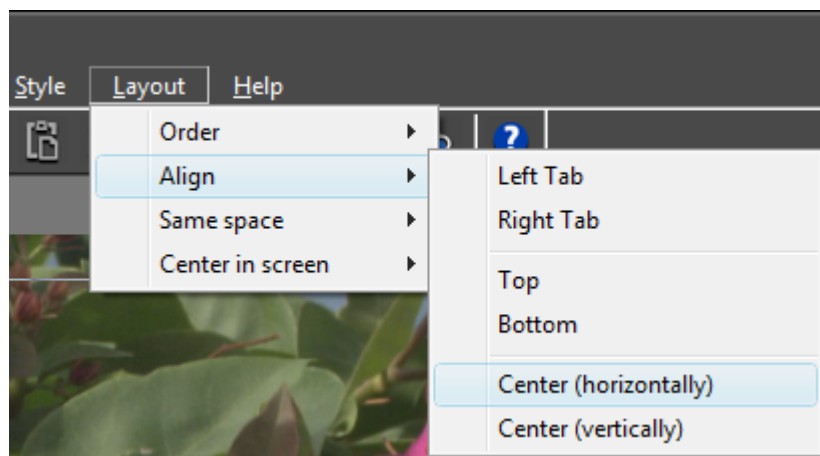


3. Enable the Emboss settings.
4. Select Inside or Outside to specify the edge to emboss.
5. Enter the desired values in the emboss settings fields.

Title Object Layout

The Layout menu is used to adjust the position of one or more title objects. As illustrated in [Figure 1070](#), the Layout menu provides Order, Align, Same space and Center in screen adjustments.

Figure 1070. QuickTitler Layout Menu



Order

The Order menu provides for layering adjustment to a single selected title object. The layering order of the object may be adjusted by the following operations:

- Front - moves the selected object forward one layer
- Back - moves the object back one layer
- Top - makes the object the top layer over all others
- Bottom - makes the object the bottom layer under all others.

Unless objects overlap each other, the object order is not important as all objects are layered on top of the background image. However, object layer is important if one or more objects overlap or occupy the same position on the background image. The order adjustments set the layer of objects so that the desired object(s) are on top of or under other title objects as desired.

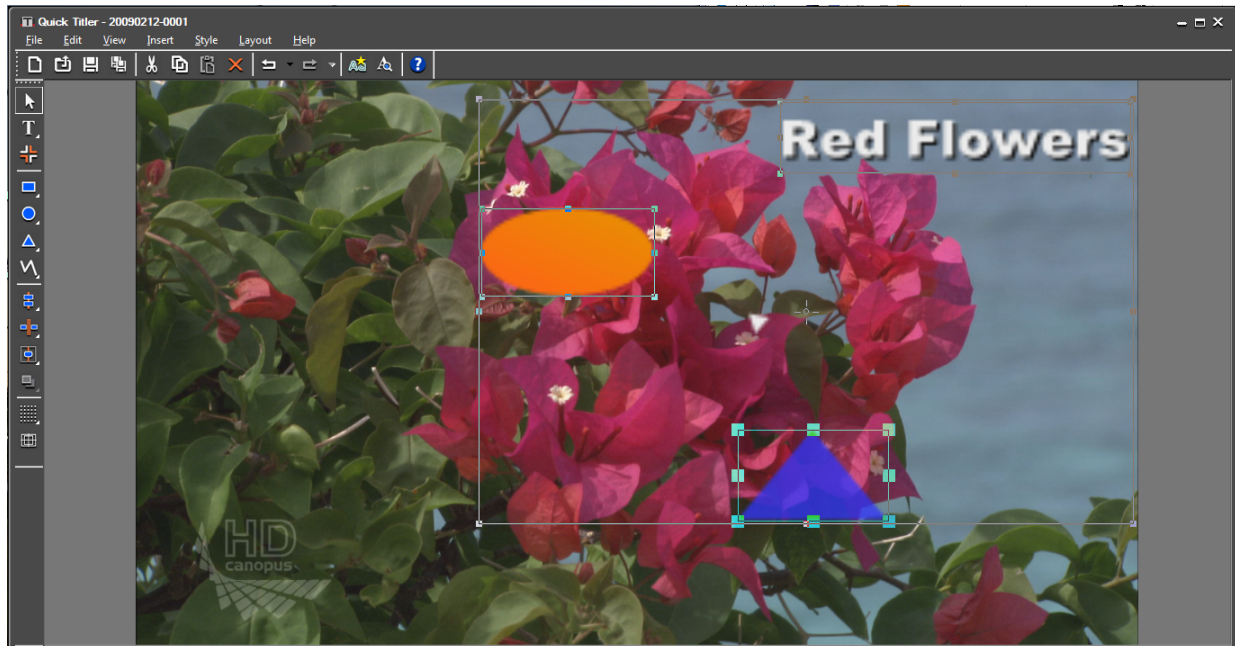
Align

The align function is only available with multiple selected objects. The functions available from this menu are the following:

- Left Tab - align objects to the left tab location
- Right Tab - align objects to the right tab location
- Top - align objects at top with respect to each other
- Bottom - align objects at bottom with respect to each other
- Center (horizontally) - center selected objects horizontally with respect to each other. See [Center in Screen](#) below to center objects horizontally on the screen.
- Center (vertically) - center selected objects vertically with respect to each other. See [Center in Screen](#) below to center objects vertically on the screen.

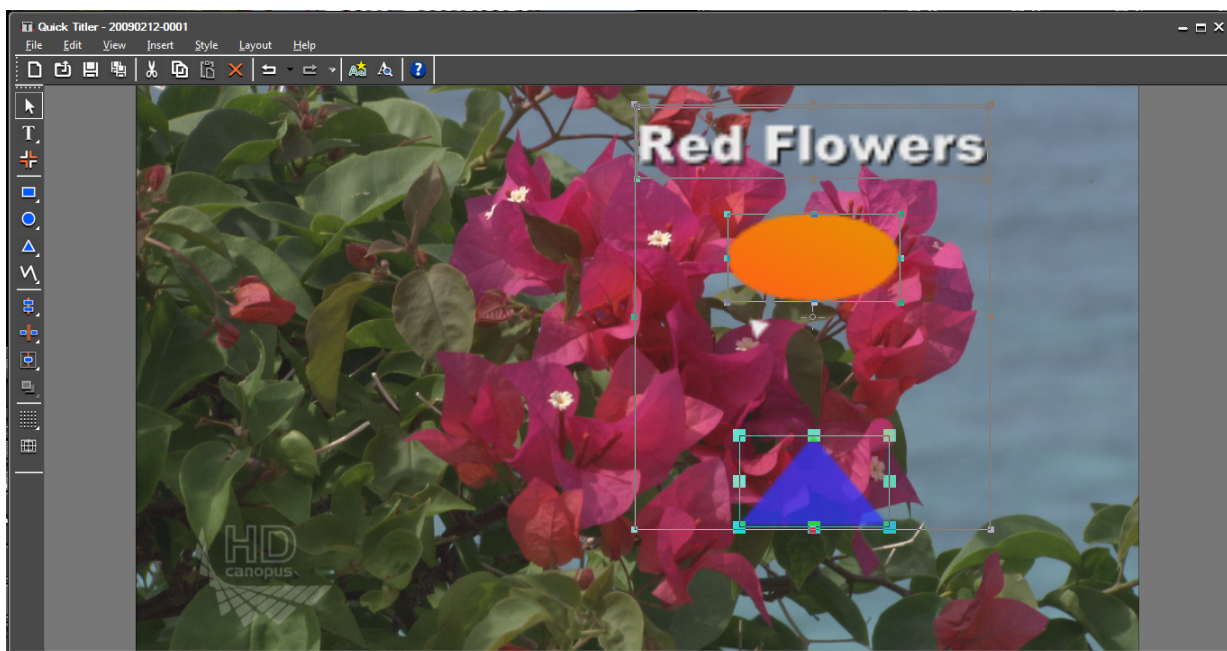
[Figure 1071](#) shows three title objects selected in their original positions.

Figure 1071. Multiple Title Objects Selected



[Figure 1072](#) shows these same objects after Center (horizontally) alignment.

Figure 1072. Title Objects Aligned Center Horizontally



Note that the objects have not been centered on the screen. They have been centered with respect to each other in their original positions. To center objects on the screen use the Center in Screen menu.

Same Space

This option is available only when three or more objects are selected. Same Space provides tools for evenly spacing or aligning objects with respect to each other.

- Align at right and left - adjust three or more objects so they are aligned at their right and/or left edges.
- Align at top and bottom - adjust three or more object so they are evenly spaced from top to bottom.

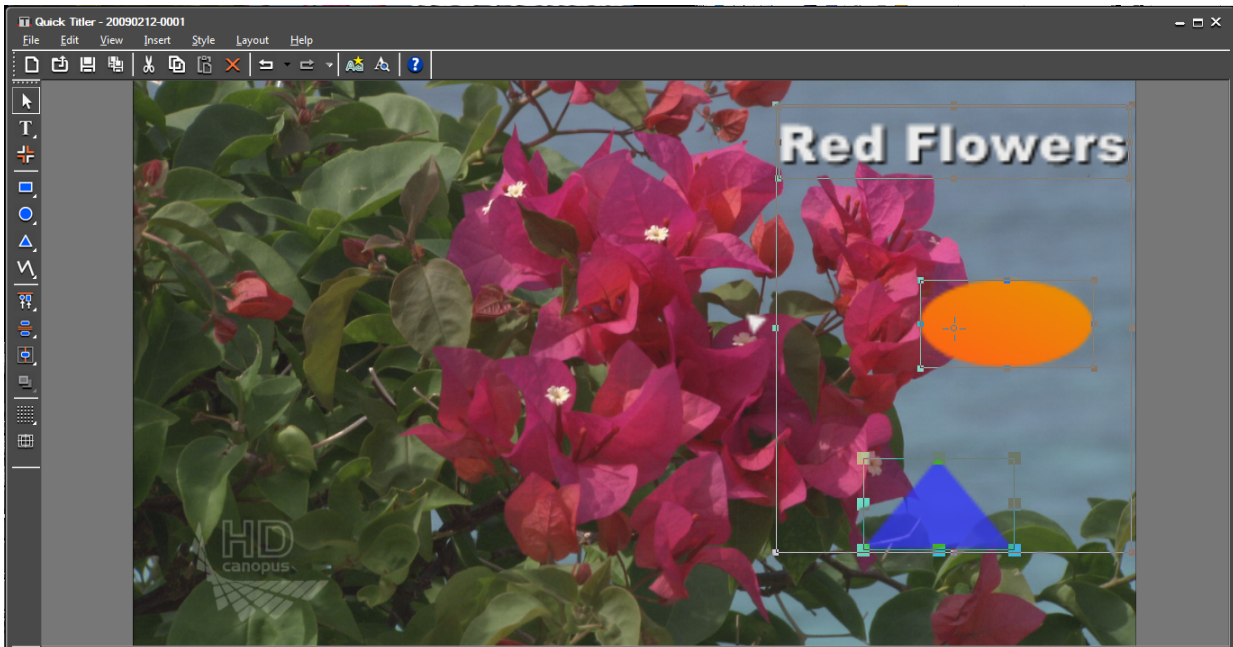
[Figure 1073](#) shows three selected objects which are not evenly spaced from top to bottom.

Figure 1073. Objects Not Evenly Spaced from Top to Bottom



Figure 1074 shows these same objects after being aligned from top to bottom in the same space.

Figure 1074. Objects Evenly Spaced from top to Bottom



Center in Screen

This centering function is available with one or more selected objects and provides the following options:

- Horizontally - center the selected object(s) horizontally on the screen
- Vertically - center the selected object(s) vertically on the screen

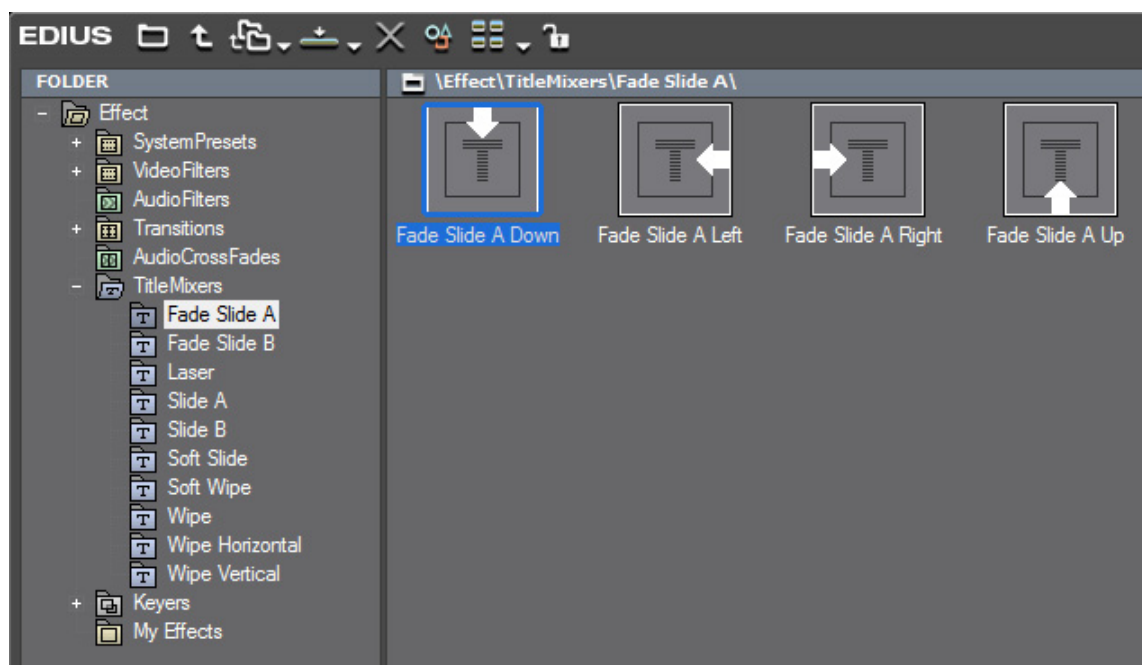
Title Mixer Effects

Title mixer effects determine how a title appears and disappears in a video project. Title mixer effects are found in the Effect Palette.

To add a title mixer effect to a title clip, do the following:

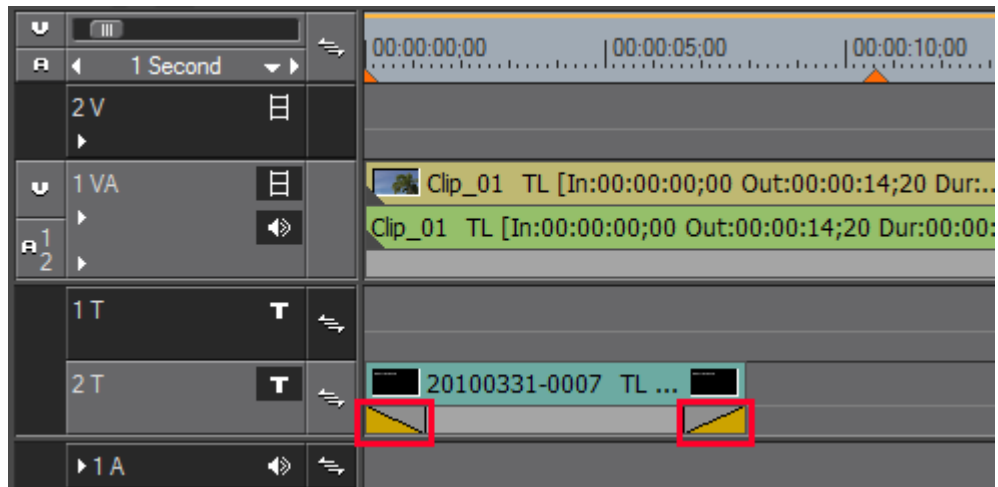
1. In the Effect Palette, select the desired Title Mixer effect. See [Figure 1075](#).

Figure 1075. Effect Palette Title Mixer Effects



2. Drag the effect to the mixer track of a Title clip on the Timeline and drop it at the beginning or end of the Title clip.

Figure 1076. Title Mixer Effect Added at Beginning of Title Clip



Note Effects dropped at the beginning of the clip determine how the title appears in the project. Effects dropped at the end determine how the title disappears.

Alternative Methods:

- Select the mixer area of a Title clip and select the TitleMixer folder in the Effect Palette. Right-click on the title mixer effect to be added to the title clip and select Add to Timeline from the menu and select the add point (In, Out or Both).
- Select the mixer area of a Title clip and drag and drop the desired title mixer effect from the Effect Palette to the Information Palette.

Note When a Title clip is placed on the Timeline, the default title mixer effect is added automatically. The default effect can be changed as can the default Title clip duration. See [Changing Default Effects on page 775](#) and [Duration Settings on page 235](#) for more information.

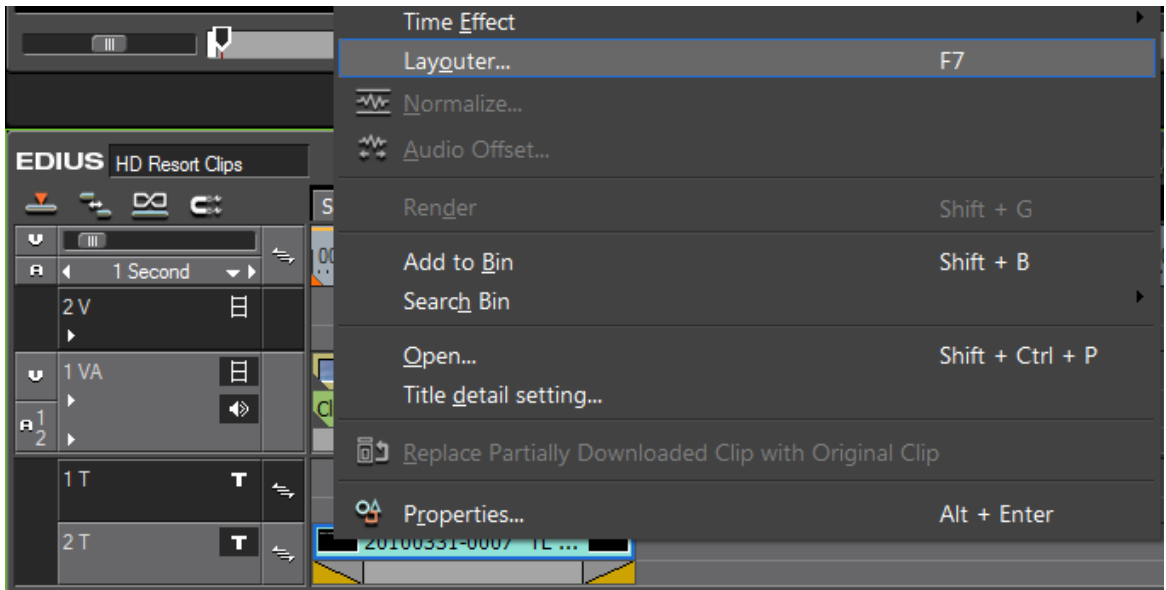
Adjusting Title Position

To precisely adjust the position of a title in a video clip, follow these steps:

1. Right-click on the Title clip for which you wish to adjust the on-screen position and select Layouter from the menu as illustrated in [Figure 1077](#).

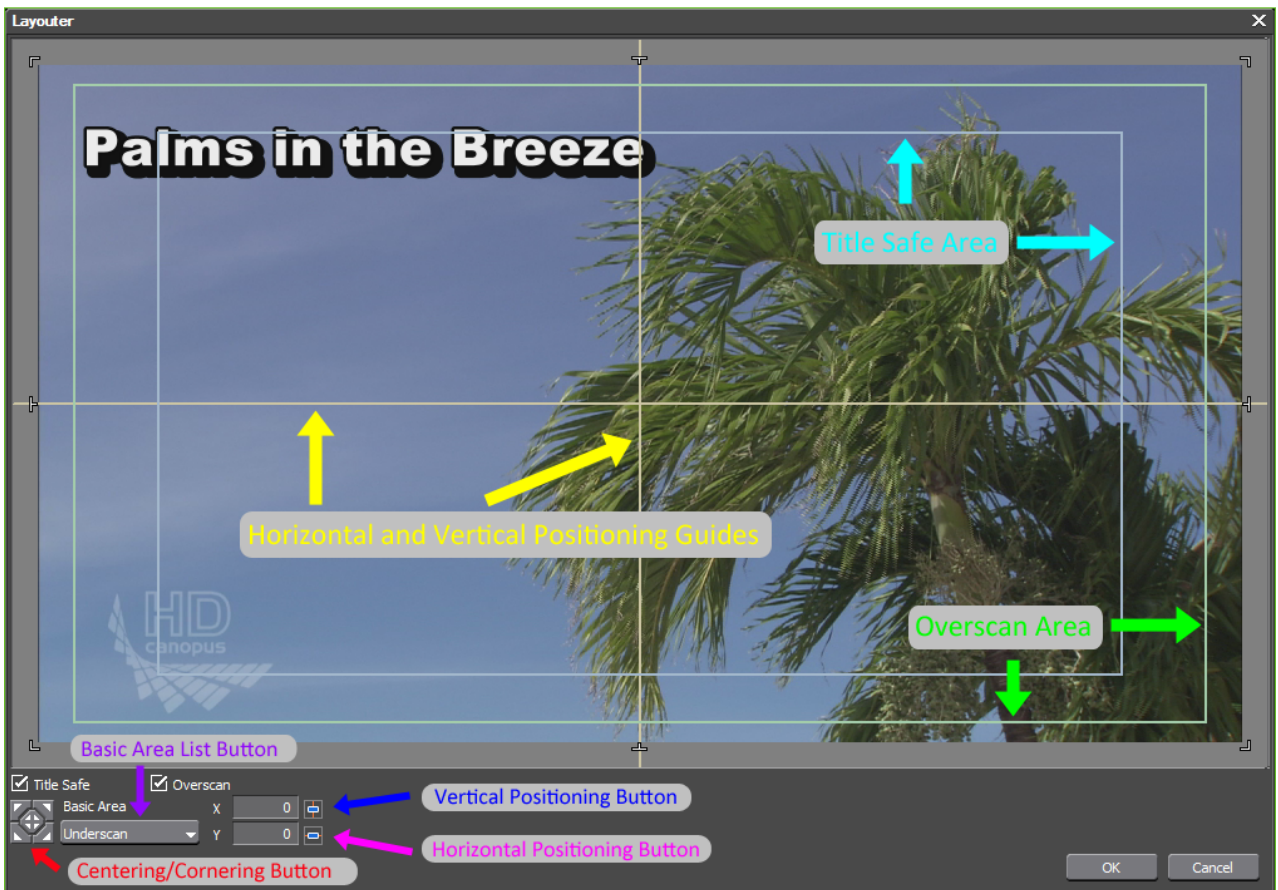
Note Alternatively, you may press the [F7] key on the keyboard.

Figure 1077. Timeline Title Clip - Layout Menu



The Layouter dialog shown in [Figure 1078](#) appears.

Figure 1078. Title Layout Dialog



2. Drag the title to change its position and position precisely by using the title layout guides and tools explained below. See [Figure 1079](#).

Figure 1079. Title Layout - Title Repositioned



3. Click the **OK** button to close the Layouter dialog.

Horizontal, Vertical Positioning Guides

These guides help you position a title along the horizontal or vertical axis and mark the center location on the screen.

Positioning Marks

These marks indicate the boundary of the title area.

Title Safe Area

The title safe area boundaries are displayed by enabling Title Safe in the bottom left corner. When the check mark is present, the boundary is displayed.

Overscan Area

The Overscan area boundaries are displayed by enabling Overscan in the bottom left corner. When the check mark is present, the boundary is displayed.

Centering/Cornering Button



This button contains five small buttons that correspond to the outside corners and the center positions of the area selected as the Basic Area. Clicking one of these buttons aligns the positioning marks with the selected corner/center position. For example, if the upper left corner button is clicked, the upper left positioning mark is aligned with the upper left corner of the selected Basic Area and the text is repositioned accordingly.

Basic Area List Button

Select from the drop-down list the area (underscan, overscan or title safe) to be used when adjusting positioning marks with the Centering/Cornering button.

Vertical Positioning Button

Clicking this button returns the title to a vertical position of 0 on the Y scale.

Horizontal Positioning Button

Clicking this button returns the title to a horizontal position of 0 on the X scale.

Note When a title is dragged to a new position, the X, Y coordinates are changed to indicate the new position. You may also enter X,Y coordinates directly to reposition the title.

Editing a Linked Title Clip

If the same Title clip is used multiple times on the Timeline, all instances of the Title clip are linked. Editing one instance changes all the linked instances as they refer to the same clip.

To edit a single instance of a clip used more than once on the Timeline, do the following:

1. On the Timeline, double-click the instance of the clip you wish to edit.

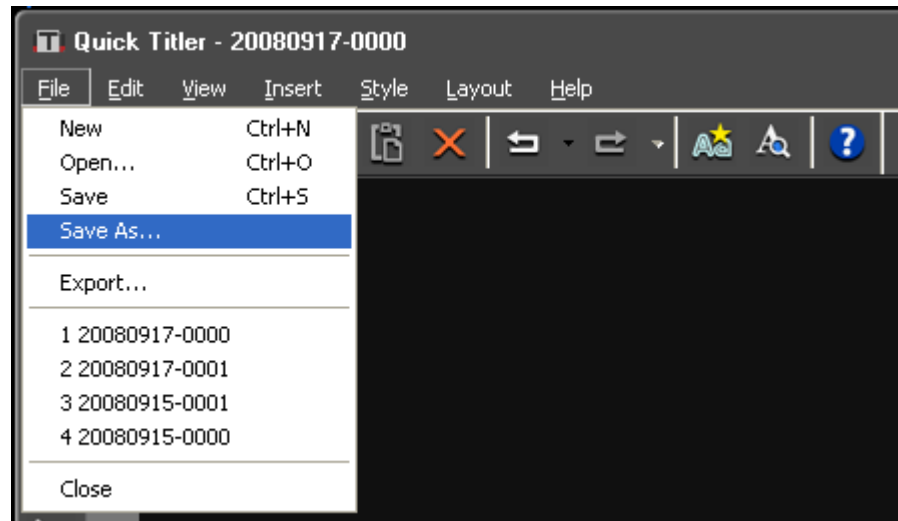
Note A Title clip may also be double-clicked in the Asset Bin in order to release its link with other instances of the clip.

2. Edit the Title clip in QuickTitler (or a third-party title editor).

Note TitleMotion Pro is not installed with EDIUS. If you received a copy of TitleMotion Pro with EDIUS it must be installed separately.

3. Select File>Save As on the QuickTitler menu bar. See [Figure 1080](#).

Figure 1080. QuickTitler File Save As



A Save As dialog appears.

4. Enter a new name for the edited Title clip and click the **Save** button.

The new Title clip is saved in the Asset Bin.

The edits apply only to the new Title clip which is no longer linked with the other clips.

Note Title clips created in QuickTitler have a file extension of .etl. Those created with TitleMotion Pro have an .icg extension.

Importing Background Files

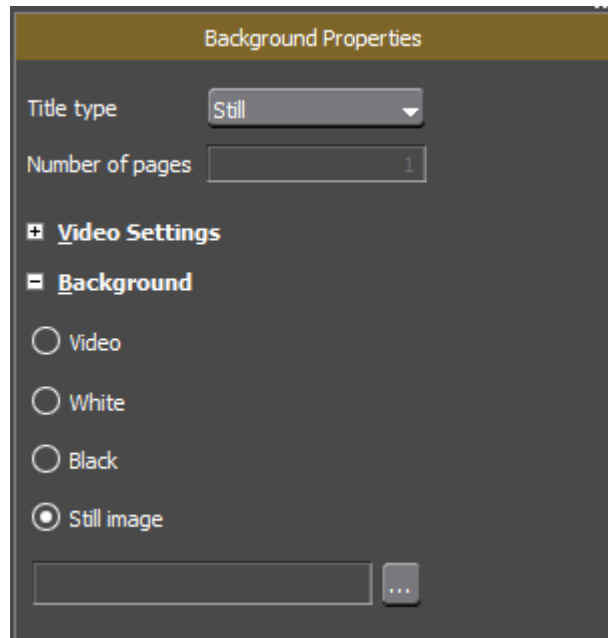
An image may be imported and used as the background for editing Title clips.

Note The background image is used in the editing process only. It is not saved with the Title clip.

To import a background image for title editing, do the following:

1. If the Background section is not already expanded, click the + to expand the Background section in the Background Properties bar.
2. Select Still Image as the background type.
3. Click the ... button in the Background section of the Background Properties bar. See [Figure 1081](#).

Figure 1081. QuickTitler Background Properties - Background Section



A Select Background File dialog appears.

4. Navigate to the location containing the image you wish to import, select the image file and click the **Open** button.
5. Select the Still Image background type in the Background section. See [Figure 1081](#).

Note The Video selection displays the video at the position of the Timeline cursor. White or Black sets the editing background to one of these colors.

The selected image is applied as the editing background as illustrated in [Figure 1082](#).

Figure 1082. QuickTitler Background Image Applied

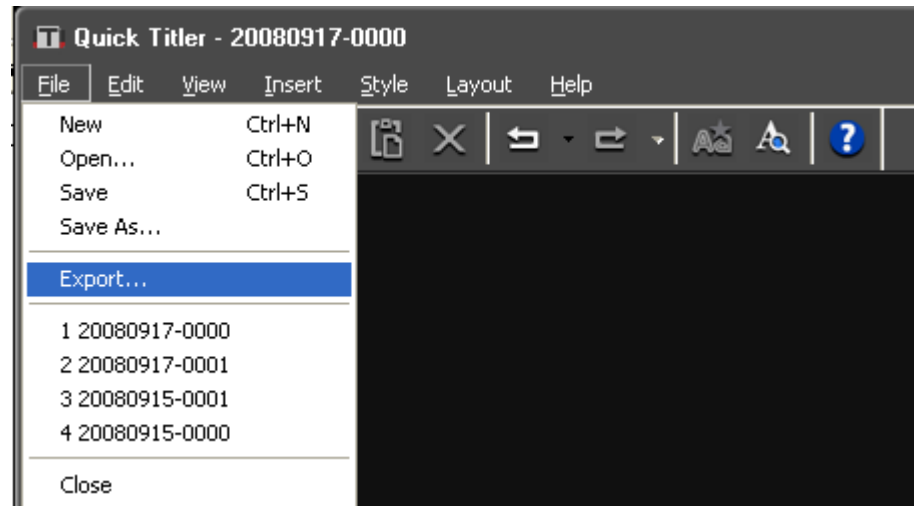


Exporting Title as a Still Image

A title object can be exported as a still image. To export the title object as a still image, do the following:

1. In QuickTitler, select the title object to be exported and select **File>Export** from the QuickTitler menu bar as illustrated in [Figure 1083](#).

Figure 1083. QuickTitrer File Export



A Save As dialog appears.

2. Navigate to the location in which to save the file, specify the desired file name and format and click the **Save** button.

TitleMotion Pro

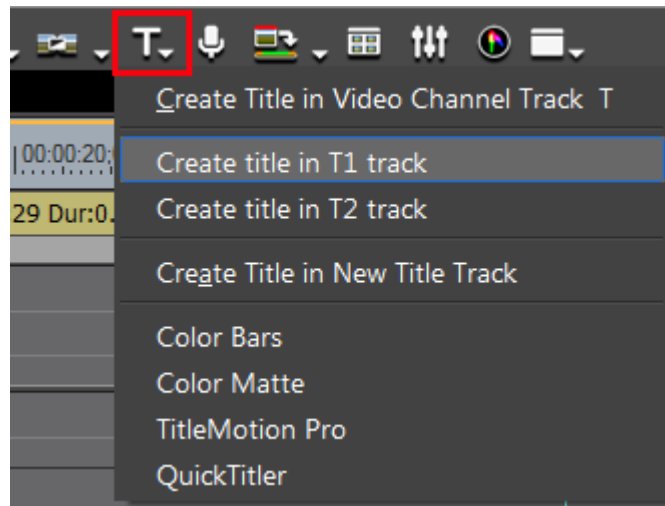
Note TitleMotion Pro is not installed with EDIUS. If you received a copy of TitleMotion Pro with EDIUS it must be installed separately.

The steps below assume TitleMotion Pro has been selected as the default titling application in Application Settings. For more information, see [Default Titrer on page 199](#).

To use TitleMotion Pro:

1. Position the Timeline cursor at the point at which you wish to insert a title.
2. Click the **Create Title** button on the Timeline.
3. From the menu, select the track to which to add the title. See [Figure 1084](#) for an example.
 - Create Title in Current Track - Place the title clip in the currently selected track.
 - Create Title in T[X] track - Place the title clip in the specified title track where {X} is the number of a specific title track.
 - Create Title in New Title Track - Create a new track and place the title clip in that track.

Figure 1084. Create Title Menu



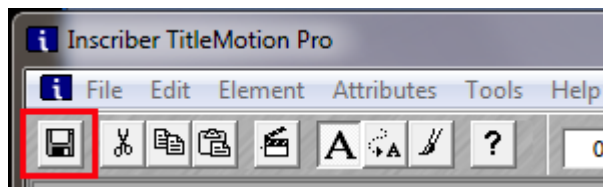
After selecting the track, TitleMotion Pro starts up as shown in [Figure 1085](#).

Figure 1085. TitleMotion Pro



Create the desired title(s) using the TitleMotion Pro tools and click the Save and Exit button (see [Figure 1086](#)) to save changes and close the TitleMotion Pro window.

Figure 1086. TitleMotion Pro Save and Exit



The title is added to the clip at the Timeline cursor location. See [Figure 1087](#).

Figure 1087. TitleMotion Pro Title Added



For more information concerning TitleMotion Pro and its capabilities, see the TitleMotion Pro documentation and Help files.

Audio Operations

EDIUS has very extensive audio controls which allow audio to be adjusted and manipulated to achieve the desired audio levels, balance, effects, etc.

Audio Waveform Cache

When a clip is added to the Asset Bin, an audio waveform cache file is created. It may take several minutes to create this waveform cache file depending upon your system configuration and the length of the clip. The waveform cache file is created as a background job. While the cache file is being created, the clip may be added to the Timeline and edited, transitions and effects applied, audio adjusted, etc.

Figure 1088 shows the waveform cache generation indicators on a video clip with audio as it is added to the Asset Bin. The waveform cache file is 47% through the creation process.

Figure 1088. Asset Bin Clip - Generating Waveform Cache

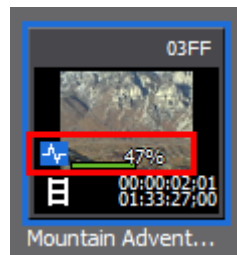
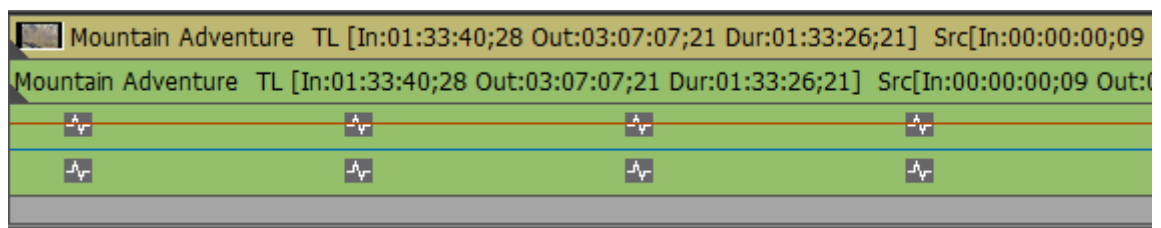


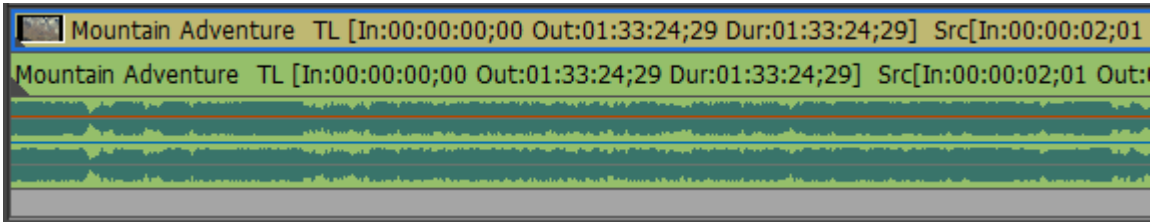
Figure 1089 depicts the waveform cache generation indicators on a clip that has been placed on the Timeline.

Figure 1089. Timeline Clip - Generating Waveform Cache



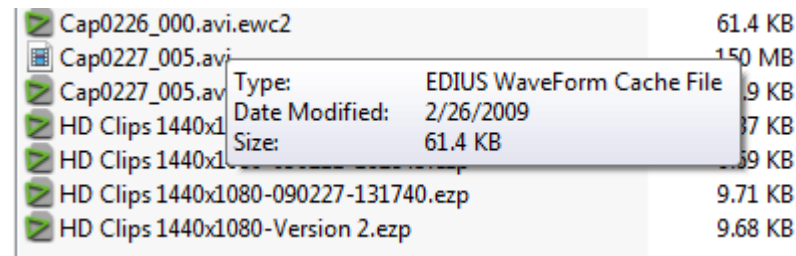
When the waveform cache file has been generated, the audio waveform appears on the Timeline clip (see [Figure 1090](#)), if the track is expanded to show the waveform. The waveform generation indicators disappear from both the Asset Bin clip thumbnail and the Timeline clip once the waveform cache file has been generated.

Figure 1090. Timeline Clip with Waveform Cache



As shown in [Figure 1091](#), waveform cache files stored in the project directory have an .ewc2 extension.

Figure 1091. Waveform Cache File in Project Directory



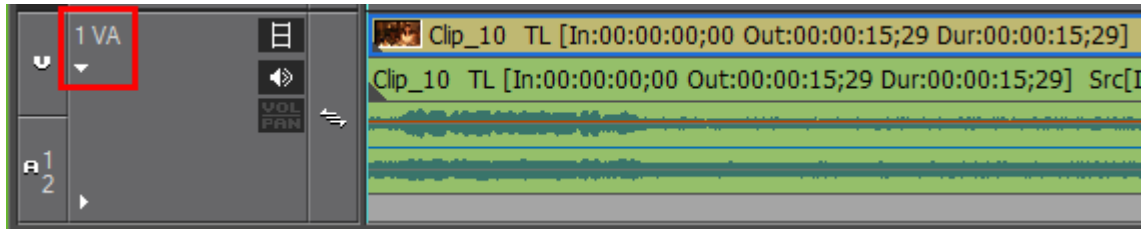
Adjusting Volume and Pan

Both the volume and the Left/Right balance (pan) of audio clips placed on the Timeline can be adjusted. Both are controlled by rubber bands; orange for the volume and blue for the L/R stereo balance. The shape of the rubber bands controls the volume and pan along the time axis.

To adjust volume and pan, do the following:

1. Click the **Audio Expand/Collapse** button [\triangleright] under the track name in a track containing audio. See [Figure 1092](#).

Figure 1092. Audio Track Expand



Note When the track is collapsed, the Audio Expand/Collapse button is an arrow pointing right [▷]. When the track is expanded to show audio volume and pan controls and the waveform, the button is an arrow pointing down [▽] and clicking it will collapse the track and remove the audio waveform display.

The track expands to display the volume and pan rubber bands and an audio waveform.

Note [ALT]+[S] can also be used to expand and contract the audio waveform display.

2. Click the **Volume/Pan** button to toggle between volume (orange line) and pan (blue line) adjust modes. See [Figure 1093](#) and [Figure 1094](#).

Figure 1093. Volume/Pan Toggle - Volume

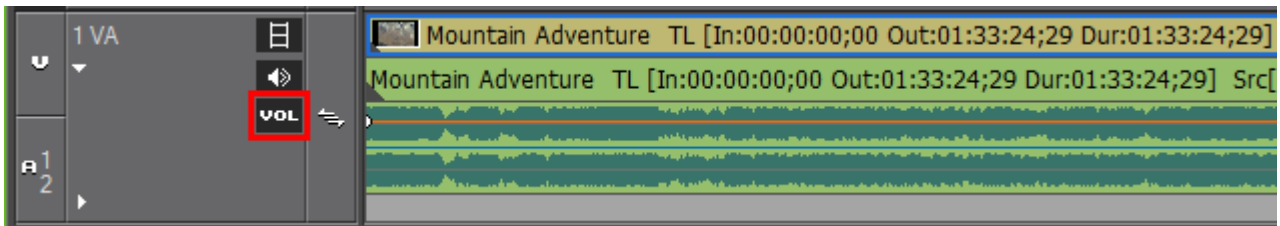
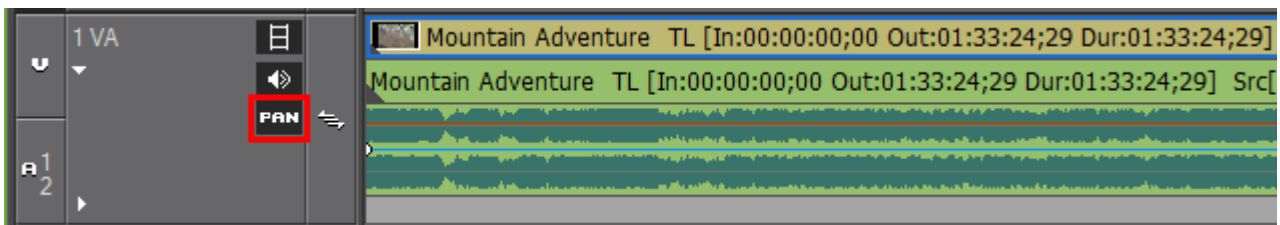


Figure 1094. Volume/Pan Toggle - Pan



3. Click the volume or pan rubber band at the point at which you want to make an adjustment.

An adjustment point is added to the rubber band.

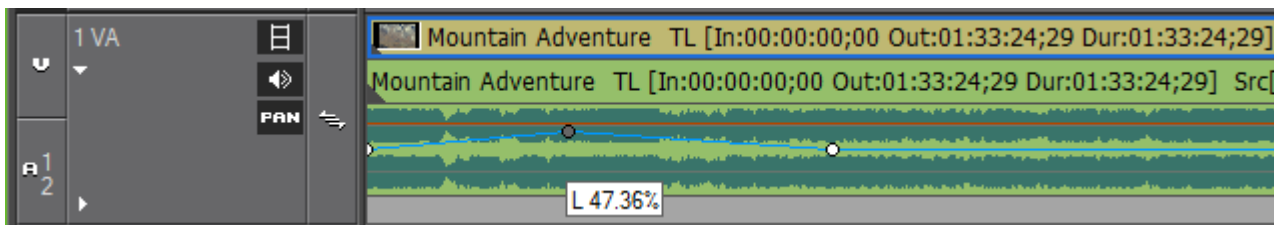
Note An alternative method for adding an adjustment point is to right-click on the rubber band and select Add/Delete from the menu.

4. Drag the point vertically or horizontally to adjust the shape of the rubber band.

Note Regardless of the display mode - linear (%) or logarithmic (dB) - of the audio rubber bands, node to node adjustments are always linear.

- When VOL is selected, drag the point upwards to increase the volume and downward to decrease the volume.
- When PAN is selected, drag the point upward to increase the sound in the left speaker, drag the point downward to increase the sound in the right speaker. See [Figure 1095](#) for an example.

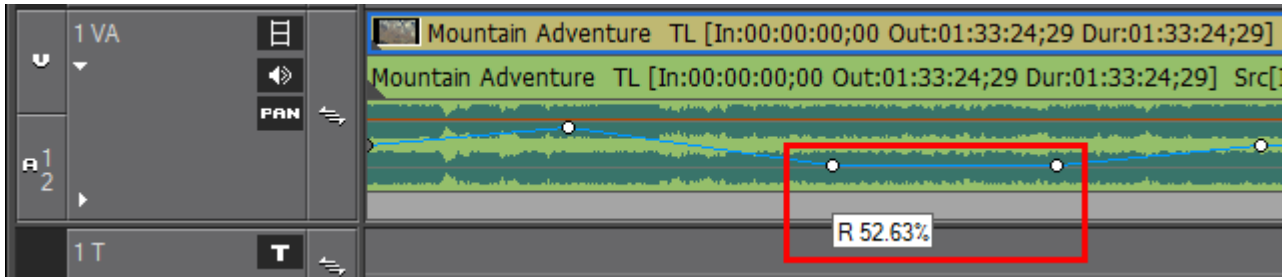
Figure 1095. Pan Point Adjusted for Left Speaker



Additional Rubberband Adjustments

- Dragging the point horizontally changes the position of the point on the Timeline at which the adjustment takes place.
- Dragging the point while pressing the **[SHIFT]** key adjusts the entire rubber band from the adjustment point to the end of the clip or to the next adjustment point. See [Figure 1096](#).

Figure 1096. Pan Point Adjusted with SHIFT Key



- Dragging the point while pressing the [CTRL] key provides fine vertical adjustments.
- Pressing the [SHIFT]+[ALT] keys and dragging the rubber band adjusts the entire rubber band vertically.
- Pressing the [ALT] key and clicking on the rubberband where no adjustment point exists adds points and adjusts the rubber band between these new points.

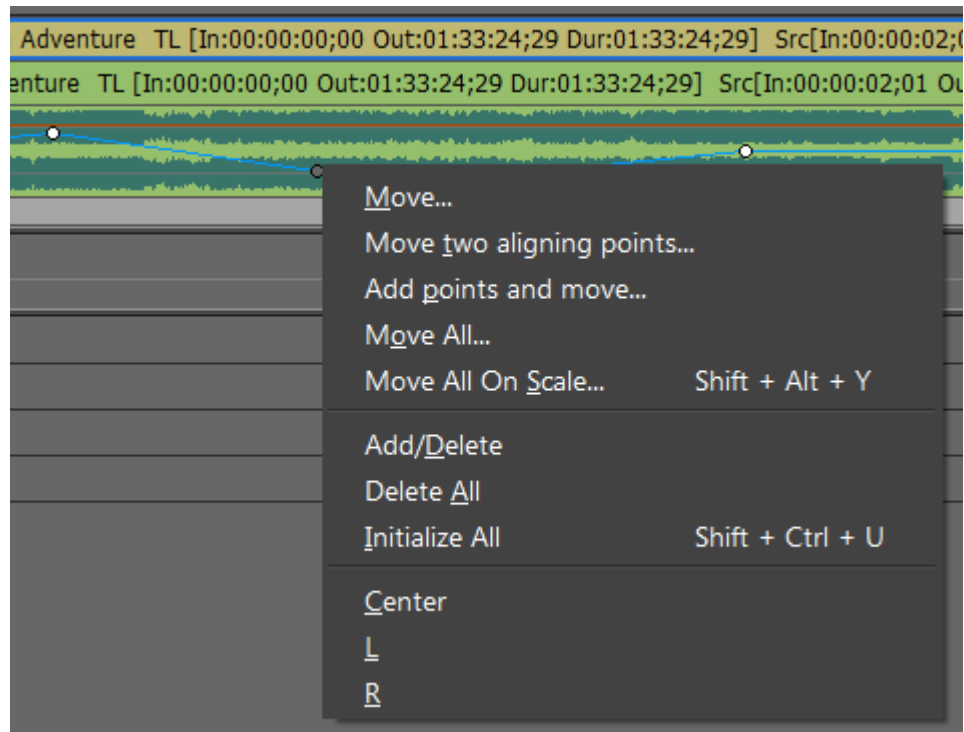
To delete a point from the rubber band, right-click on the point and select Add/Delete from the menu.

Entering Value Adjustments

Volume and pan can also be adjusted by right clicking on a rubber band point and selecting the adjustment method from the menu. See [Figure 1097](#).

1. If the audio area is not expanded, click the **Audio Expand** button to display the audio waveform.
2. Click the **Volume/Pan** toggle button to select the desired rubber band.
3. Right-click the desired rubber band point. The menu in [Figure 1097](#) appears.

Figure 1097. Volume/Pan Right-Click Menu



4. Select the type of adjustment you wish to make.
 - Move - Adjust the volume/pan or timecode of the selected point.
 - Move Two Aligning Points - Adjusts the selected point and the next point on the rubber band to the same value.
 - Add Points and Move - Adds two points at the location of the selected point and the next point and adjusts them to the entered value.
 - Move All - Other points move vertically to maintain their relative position to the entered value.
 - Move All On Scale - Adjust the volume/pan of all points by the same amount.

Note The **[SHIFT]+[ALT]+[Y]** keys on the keyboard can also be pressed to perform the Move All On Scale function.

An entry dialog appears for either Volume or Pan depending on which is selected. See [Figure 1098](#) and [Figure 1099](#).

Figure 1098. Volume Entry Dialog

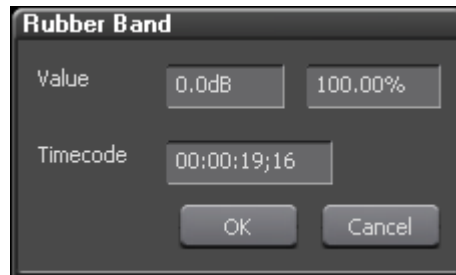
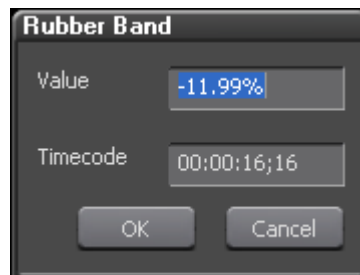


Figure 1099. Pan Entry Dialog



5. Enter the desired value or timecode (applicable to Move selection only).
6. Click the **OK** button to close the dialog.

Resetting the Pan Rubber Band

To reset the Pan rubber band to a balanced left/right audio state, do the following:

1. Expand the audio panel if necessary.
2. Click the **Volume/Pan** button to switch to Pan mode.
3. Right-click the Pan rubber band.
4. Select Center from the menu.

The Pan rubber band is returned to the center position on the audio waveform.

Deleting or Initializing Rubber Band Points

Rubber band points can be individually deleted or the rubber bands may be initialized (reset to their default state).

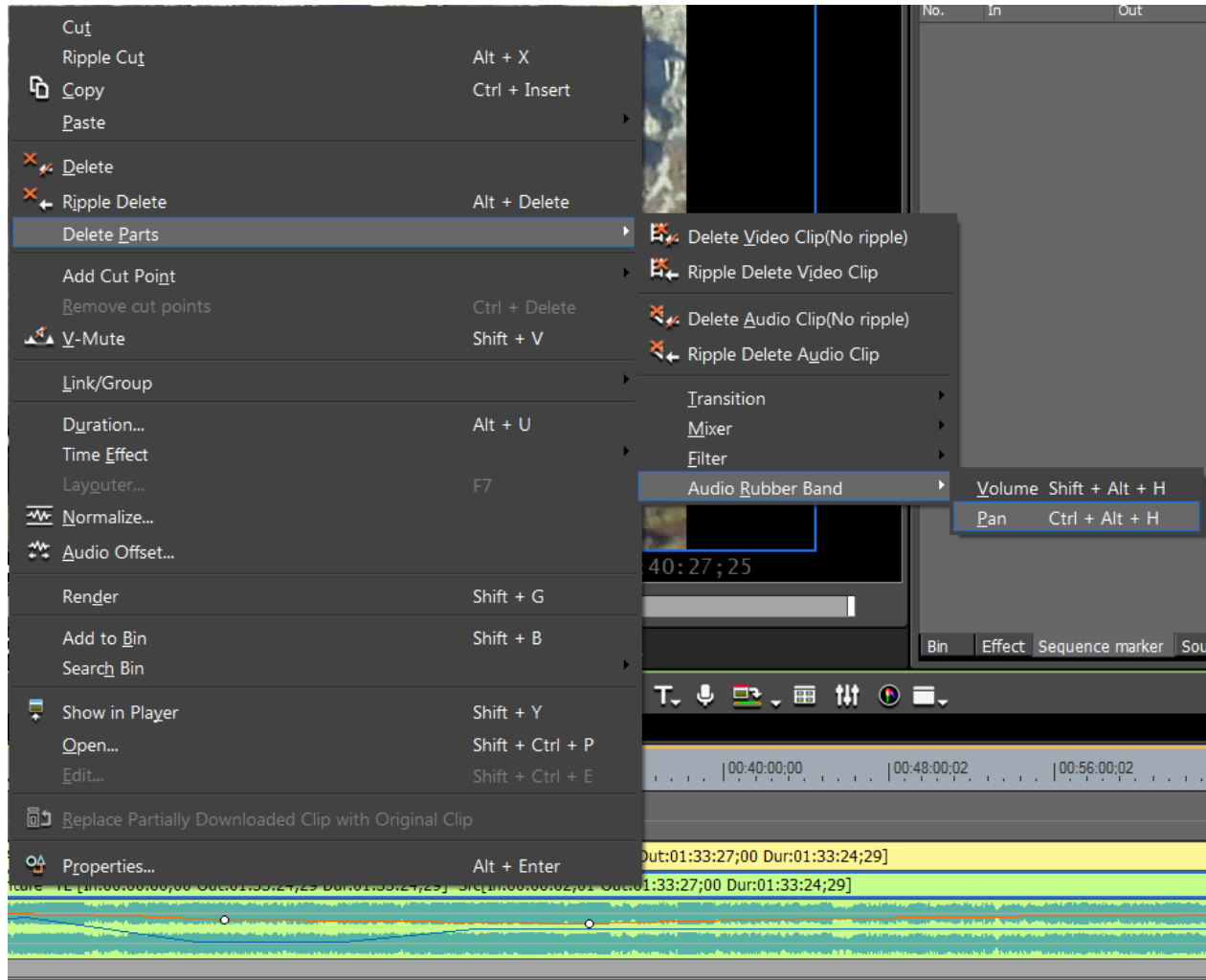
Initializing the Rubber Band

Initializing a rubber band deletes points on a rubber band (except the end points) and resets the rubber band to its default position.

To initialize a rubber band, do the following:

1. Right-click the clip on which the rubberband is to be initialized. The menu in [Figure 1100](#) appears.

Figure 1100. Delete Button Menu



2. Select Delete Parts>Audio Rubber Band>Volume or Delete Parts>Audio Rubber Band>Pan from the menu.

Alternative Methods:

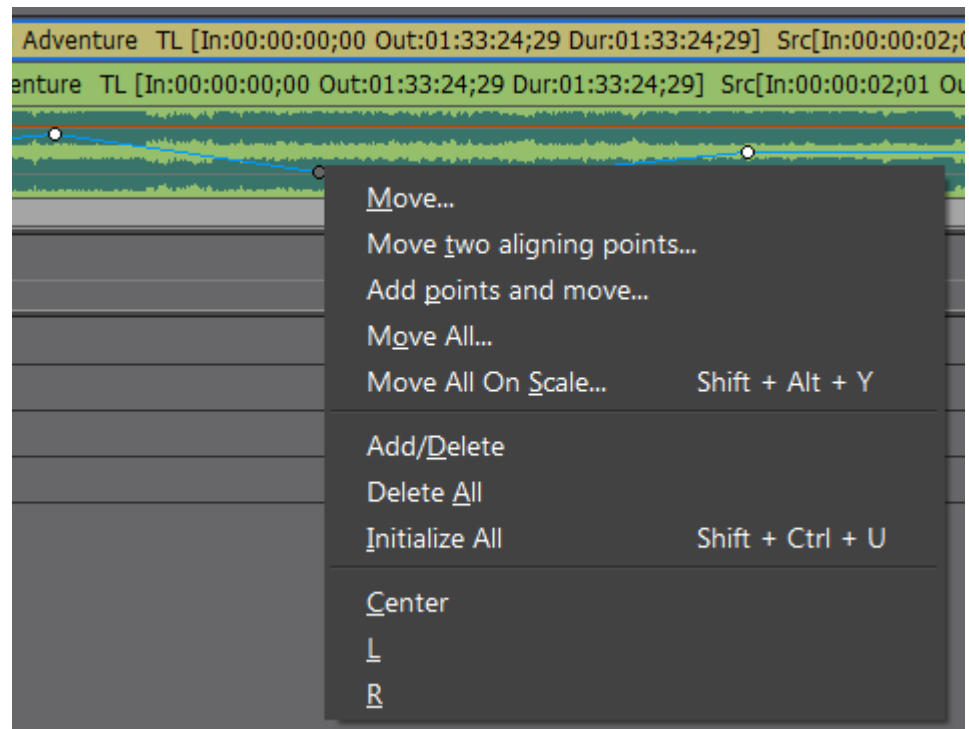
- From the Preview window menu, select Edit>Delete Parts>Audio>Volume or Edit>Delete Parts>Audio>Pan.
- Select a clip and press **[SHIFT]+[ALT]+[H]** on the keyboard to delete all points and initialize the Volume rubber band.
- Select a clip and press **[CTRL]+[ALT]+[H]** on the keyboard to delete all points and initialize the Pan rubber band.

Delete Selected Rubber Band Points

To delete all or selected rubber band points or to initialize (return to default position) all points, do the following:

1. If necessary, expand the audio area on the track panel.
2. Click the **Volume/Pan** button to select the desired rubber band.
3. Right-click the desired point. The menu in [Figure 1101](#) appears.

Figure 1101. Volume/Pan Right-Click Menu



4. Select the desired action from the menu.
 - Add/Delete - Delete the selected rubber band point.
 - Delete All - Delete all points on the selected rubber band and initialize the rubber band to the default position.
 - Initialize All - Initialize all points on the selected rubber band to the default position without deleting the points.

Note The **[SHIFT]+[CTRL]+[U]** keys on the keyboard can also be pressed to initialize all points on the rubber band.

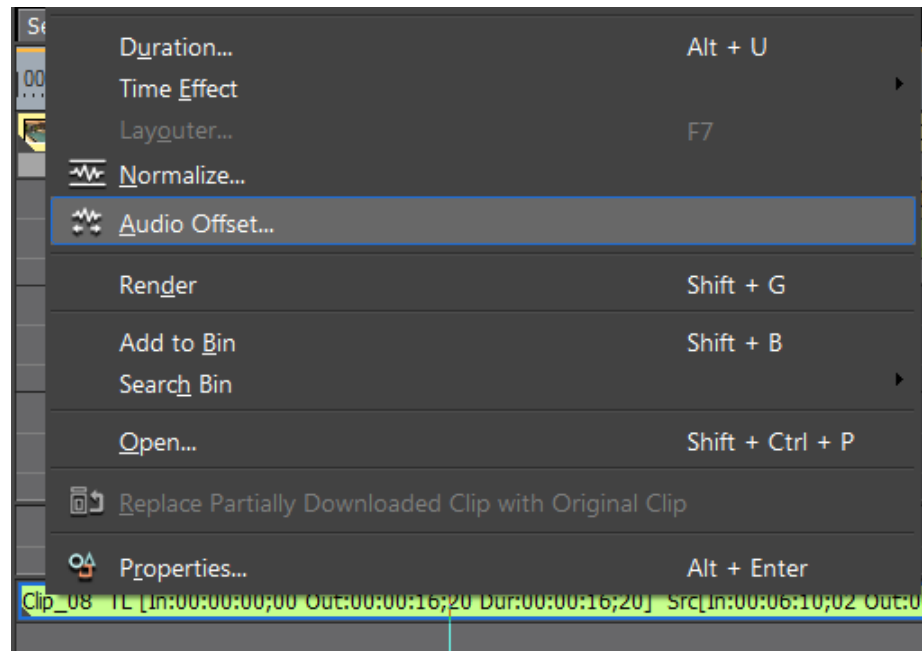
Audio Offset

The offset setting is used to adjust video and audio playback timing and to make adjustments to multiple sources filmed at the same time.

To enter an audio offset for a clip, follow these steps:

1. Do one of the following:
 - Right-click on a clip and select Audio Offset from the menu (see [Figure 1102](#)).

Figure 1102. Right-Click Menu - Audio Offset

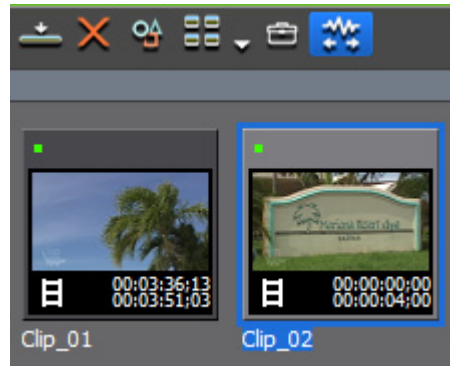


- Select one or more clips and select Clip>Audio Offset from the Preview window menu bar.

- Select one or more clips on the Timeline or in the Asset bin and click the Audio Offset button on the Timeline or in the Asset Bin respectively. [Figure 1103](#) shows the Audio Offset button (highlighted in blue) in the Asset Bin.

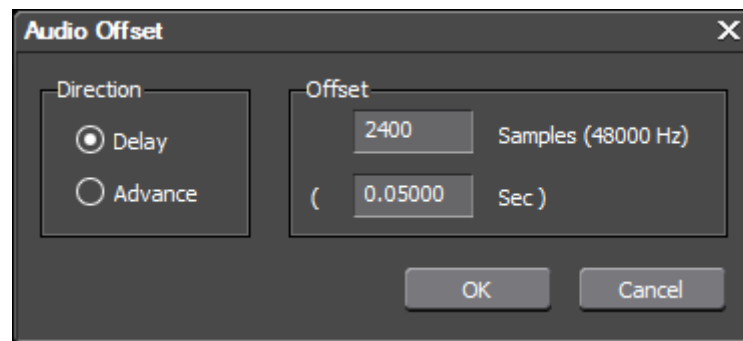
Note This button does not appear by default in the Asset Bin or on the Timeline. See [Button Settings on page 211](#) for more information on customizing function buttons.

Figure 1103. Audio Offset Button in Asset Bin



The Audio Offset dialog depicted in [Figure 1104](#) appears.

Figure 1104. Audio Offset Dialog



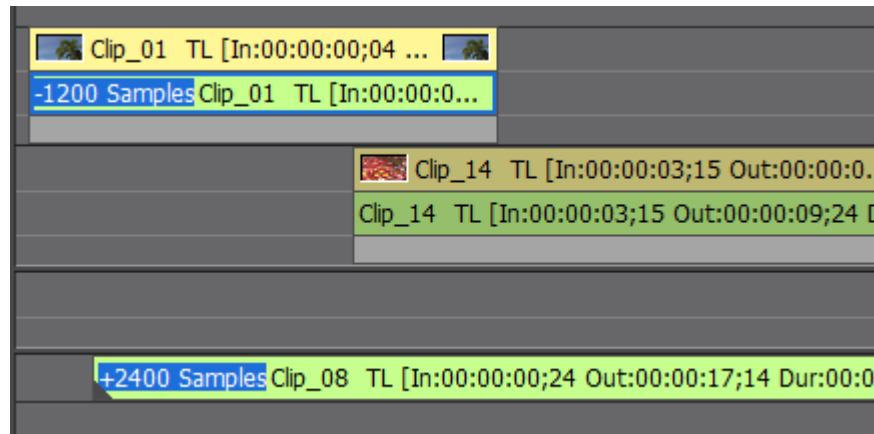
2. Select the audio offset direction; delay or advance.
3. Enter the desired offset value in either sample units or time.

Note Only one value is entered. The other value is automatically calculated based on the value entered.

4. Click the **OK** button to close the dialog and set the selected audio offset value on the selected clip(s).

When a clip has an audio offset value assigned, it appears in blue at the beginning of the clip as shown in [Figure 1105](#).

Figure 1105. Audio Offset Values on Timeline Clips



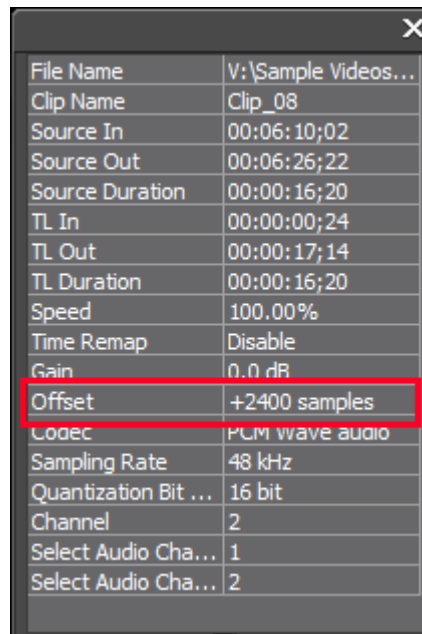
If audio is delayed, the “+” symbol appears on the delay value. If audio is advanced, the “-” symbol appears on the delay value.

Note Audio waveform display is also shifted by the audio offset value.

Additional Audio Offset Information

- The sampling rate of the source is used as the reference sampling rate.
- Offset settings are carried over to clips mounted to the Player; however, audio offset values cannot be changed in the Player.
- When a clip with an audio offset is selected on the Timeline, the offset value is displayed in the Information Palette (see [Figure 1106](#)).

Figure 1106. Audio Offset in Information Palette



Normalize Audio

The normalize function simultaneously adjusts the audio level of one or more clips to the level specified.

Audio normalization cannot be applied to the following clip types:

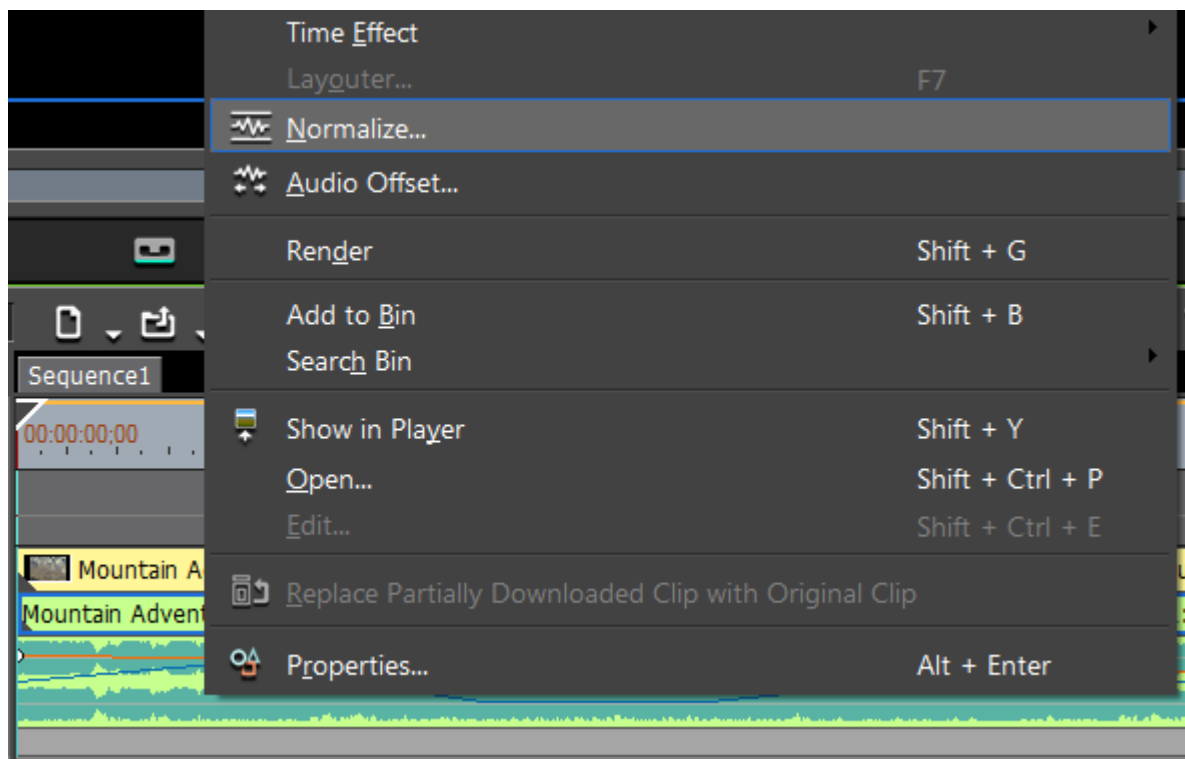
- Timeline sequence clips
- Clips created by time remap editing
- Proxy clips

To normalize audio, do the following:

1. Select one or more clips on the Timeline.
2. Right click on one of the selected clips and select Normalize from the menu as illustrated in [Figure 1107](#).

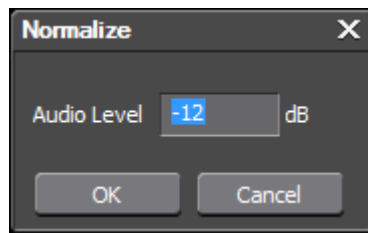
Note The Normalize function is also accessed by selecting Clip>Normalize from the Preview window menu bar or by right-clicking a clip thumbnail in the Asset Bin and selecting Normalize from the menu.

Figure 1107. Clip Menu - Normalize



The Normalize dialog shown in [Figure 1108](#) appears.

Figure 1108. Audio Normalize Dialog

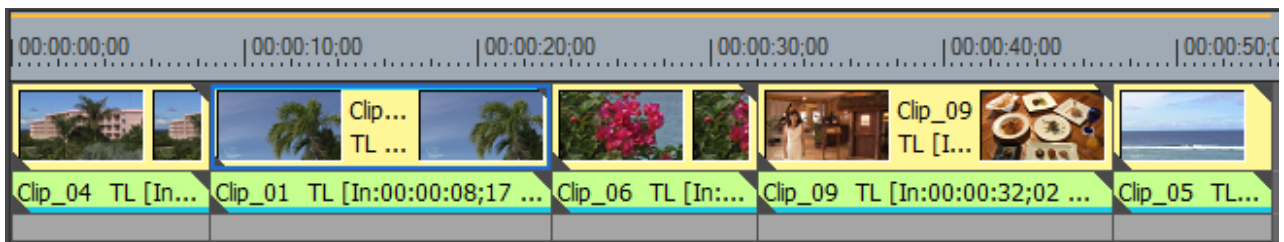


3. Enter the audio level to which all selected clips will be normalized and click the **OK** button.

Note The maximum allowable audio gain is 24dB (400%)

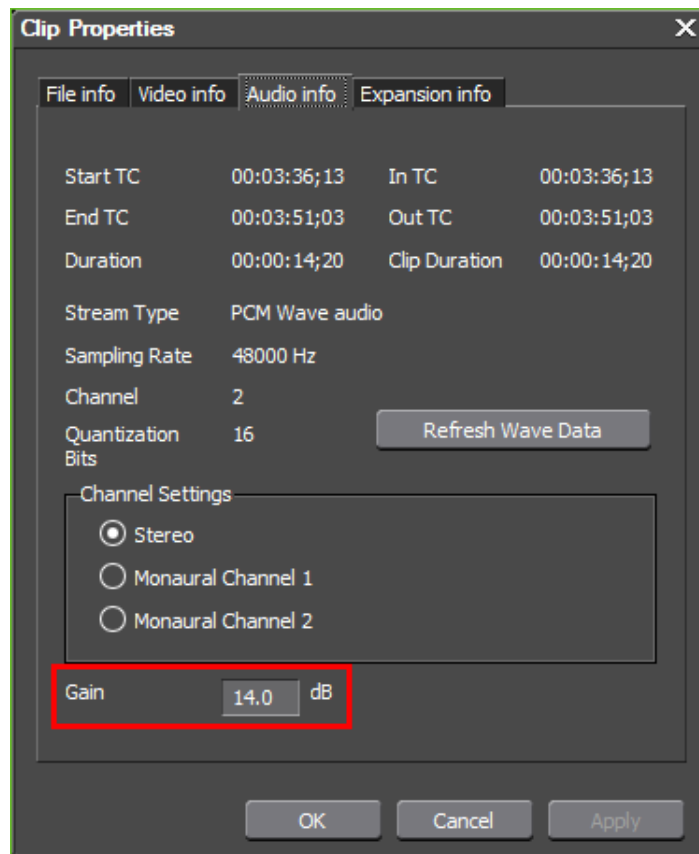
Audio in the selected clips is normalized. If a gain value other than 0 dB was applied, normalized clips will have an aqua line under the audio portion of the clip as illustrated in [Figure 1109](#).

Figure 1109. Audio Normalization Applied



Based on the specified normalization level, EDIUS calculates the appropriate gain value for each clip for all channels. This calculated gain value is displayed in the Clip Properties Audio Info tab as illustrated in [Figure 1110](#).

Figure 1110. Audio Info - Normalized Clip



The calculated gain value can be changed by entering another value and clicking the **Apply** button to apply the change.

Note A gain value applied to a clip on the Timeline through normalization or manual entry will be preserved if the clip is dragged from the Timeline and dropped in the Asset Bin.

The gain applied to a clip is one of the clip parameters that may be selected for viewing in the Asset Bin detailed view.

Audio Mixer Operations

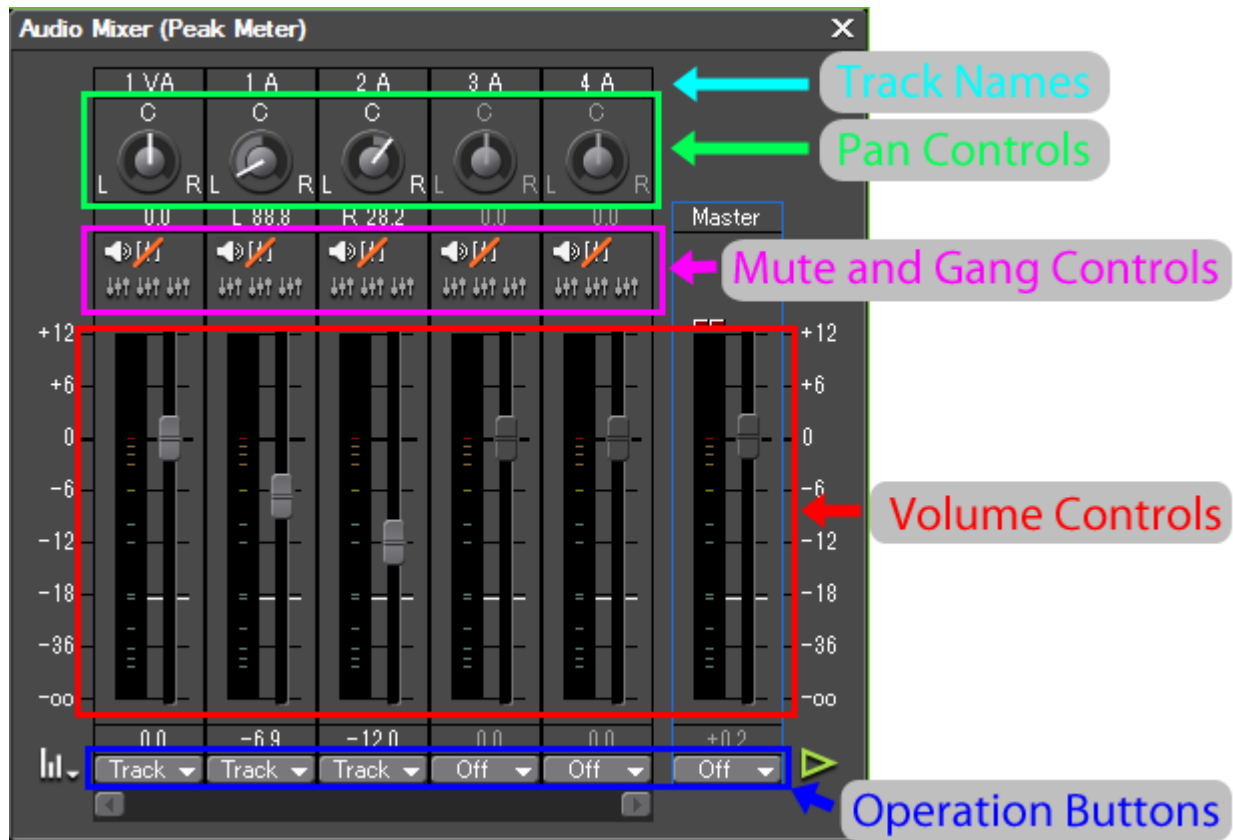
The audio mixer provides mechanisms for adjusting the audio gain and pan on individual audio tracks, all audio tracks and groups of audio tracks.

To open the Audio Mixer, click the **Toggle Audio Mixer Display**  button in the Timeline window.

Note Alternatively, you may select View>Audio Mixer from the Preview window menu bar.

The Audio Mixer is depicted in [Figure 1111](#).

Figure 1111. Audio Mixer



Set the Track Operation

By default, all audio track controls, including the Master controls, are set to Off. With the Master gain and track controls disabled (off), audio data accumulates in the playback buffer even when the Audio Mixer dialog is open.

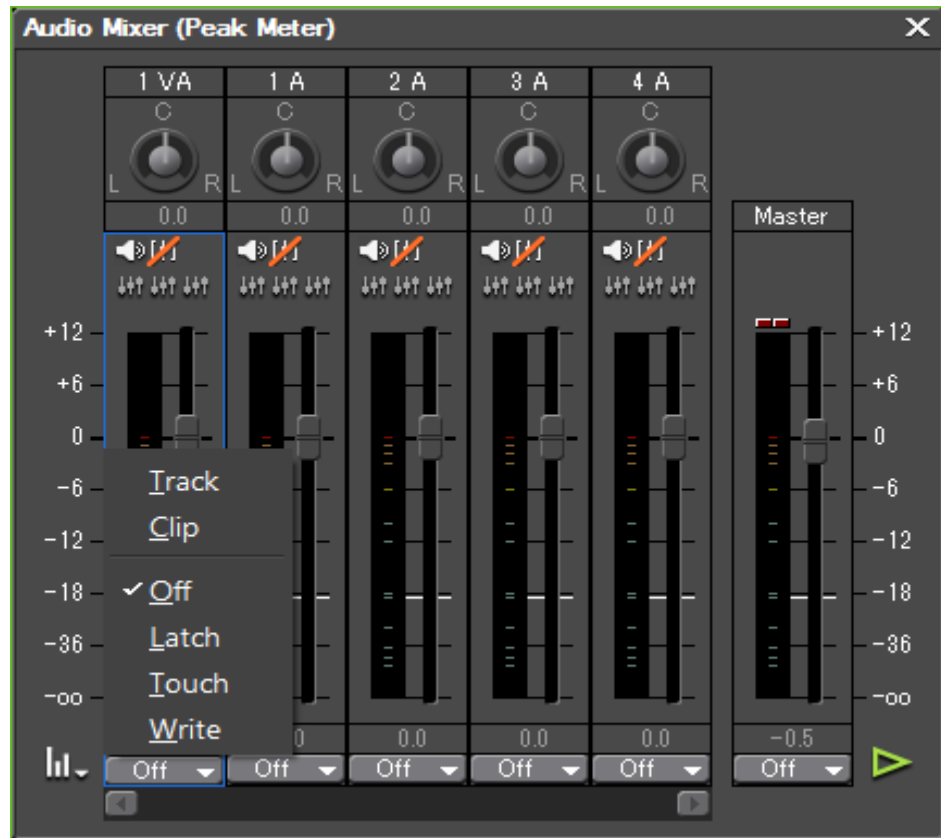
The track operation setting determines how volume and pan adjustments affect the audio. Some operations affect playback in the mixer only and others result in audio adjustments being applied to the Timeline.

To set the track operation, follow these steps:

1. In the audio mixer, click the **Operation** button under the track for which you wish to change the operation.

The operation menu appears. See [Figure 1112](#) (The operation button on each track is set to Off in this example).

Figure 1112. Audio Mixer Track Operations



Note For the Master track, the menu options are Master and Off.

2. Select the desired track operation from the menu as explained below.

Audio Tracks

- Track - Adjustments to the track volume or pan are not applied to the Timeline.
- Clip - Apply adjustments to the entire clip (same as the Timeline operation Move All On Scale... for volume adjustments and Move All... for pan adjustments) on the Timeline.
- Off - Disables audio mixer adjustments with the volume fader or pan controls for the selected track.
- Latch - Apply the changes to the Timeline from the position where you start dragging the volume fader to the end of playback.
- Touch - Apply the changes to the Timeline from the position at which you start dragging the fader until the fader is released.
- Write - Apply the changes to the Timeline through the entire playback. This mode overwrites all previously-set volume values irrespective of any fader dragging actions.

Note Pan adjustments are disabled if the track operation is set to Latch, Touch or Write. The Pan controls are enabled only when the track operation is set to Track or Clip.

Note Track operations set to, Latch, Touch and Write all return to Off when playback ends but adjustments to the Timeline remain intact.

Master Track

Master track adjustments affect all individual tracks in the same way.

- Master - Enables audio adjustments for all tracks. These adjustments are not applied to the Timeline.
- Off - Disables audio adjustments with the Master slider.

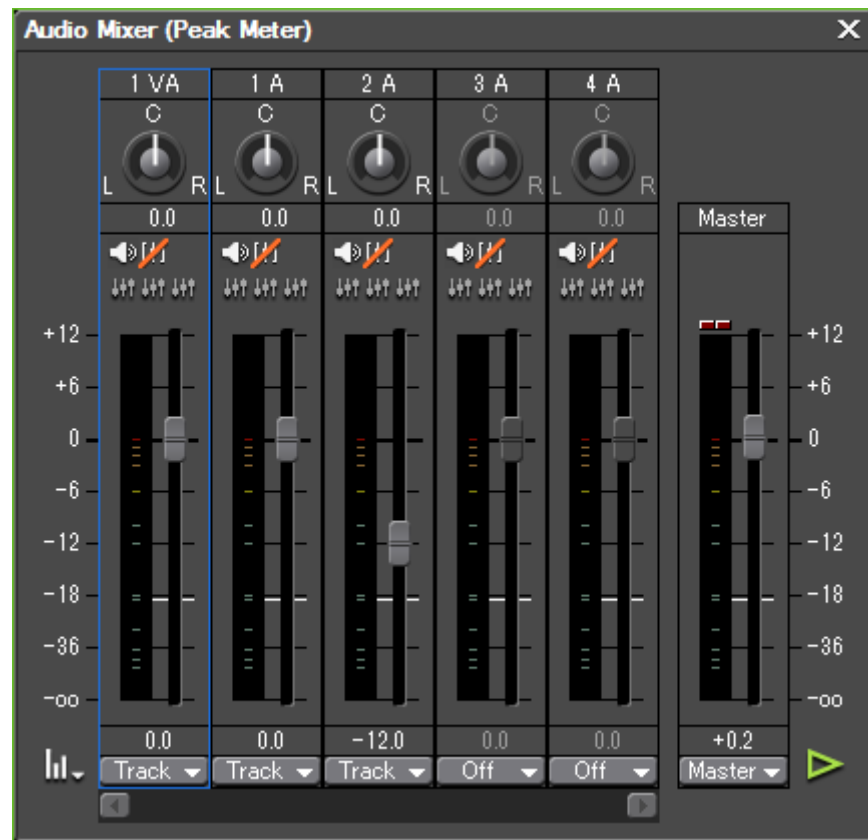
Adjusting Audio Volume

To adjust audio volume using the audio mixer, perform the following actions:

1. Click the **Toggle Audio Mixer Display**  button in the Timeline window if the Mixer is not displayed.

The Audio Mixer (see [Figure 1113](#)) appears.

Figure 1113. Audio Mixer



2. Set the desired track operation (see [Set the Track Operation](#) on page 930 for more information).
3. With the mouse (drag the fader or move the scroll wheel), move the fader on the Master controls up and down to adjust the volume of all audio tracks.

Note If the Master control is set to Off (see [Figure 1113](#)), it must be enabled before the fader can be used to adjust volume on all tracks.

4. With the mouse (drag the fader or move the scroll wheel), move the fader of a specific track up and down to adjust the volume for only that track.

Alternative Methods

- To adjust the fader in 1dB units, use the [↑] key to increase the level and the [↓] key to decrease the level.
- To adjust the fader in 0.1dB units, use [SHIFT]+[↑] to increase the level and [SHIFT]+[↓] to decrease the level.

The track operation setting determines if the audio level adjustments are applied to playback in the Audio Mixer only or if they are applied to the Timeline.

Adjusting Audio Pan

To adjust the pan (right/left balance) of an audio track, do the following:

Note

1. Click the **Toggle Audio Mixer Display**  button in the Timeline window if the Mixer is not displayed.

The Audio Mixer (see [Figure 1113](#)) appears.

Figure 1114. Audio Mixer

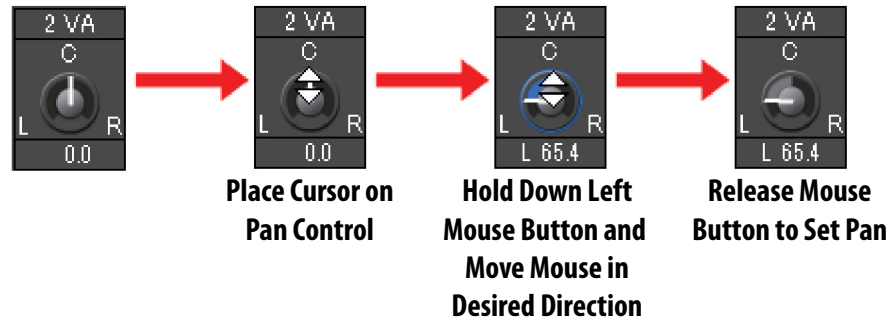


2. Set the desired track operation (see [Set the Track Operation on page 930](#) for more information).

Note Pan adjustments are disabled if the track operation is set to Latch, Touch or Write. The Pan controls are enabled only when the track operation is set to Track or Clip. See [Set the Track Operation on page 930](#) for more information on track operations.

- Using the Pan Control as illustrated in [Figure 1115](#), adjust the pan setting as desired.

Figure 1115. Audio Mixer Pan Control Detail

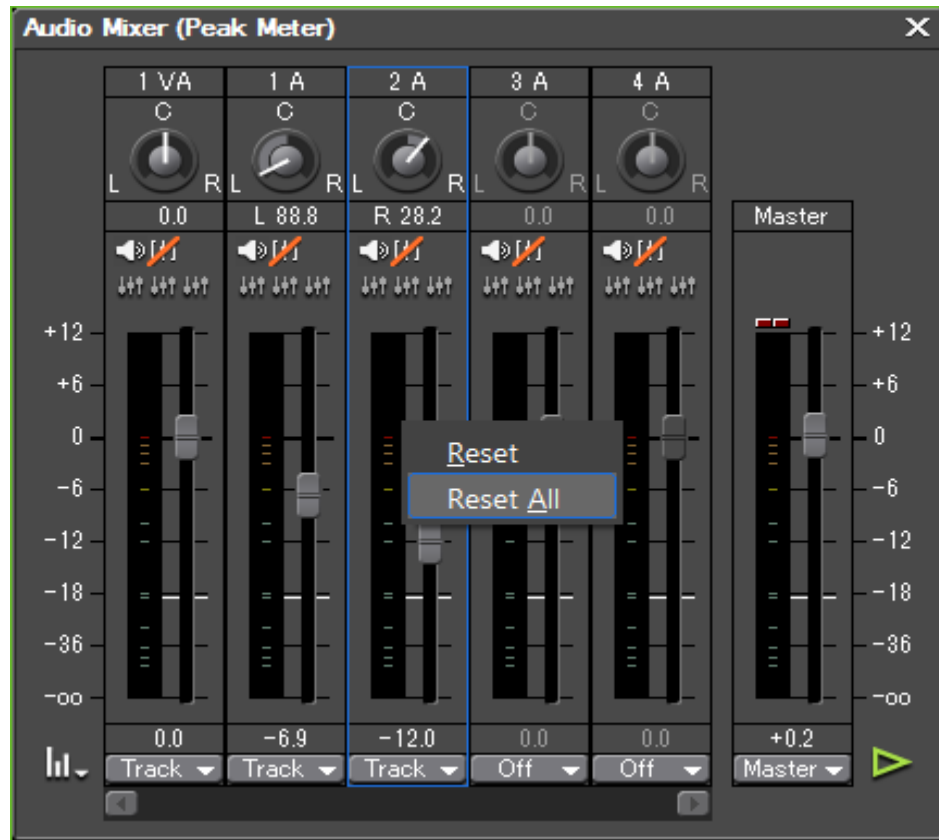


Reset to Defaults

To reset the settings of all or selected tracks to the defaults, right-click on the track name, pan control, volume control or operation buttons of a track in the Audio Mixer and select Reset or Reset All from the menu. See [Figure 1116](#).

- Reset - resets to the defaults all settings for the selected track only.
- Reset All - resets to the defaults all settings for all tracks including the selected track.

Figure 1116. Audio Mixer Track Reset

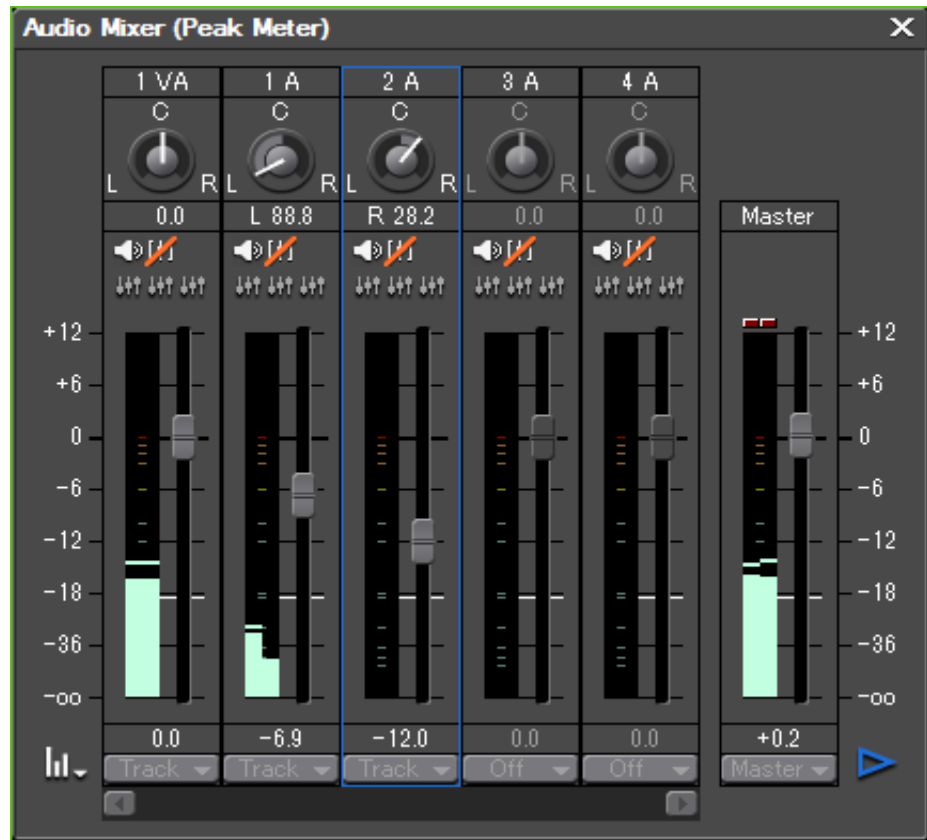


Playing Clips From the Audio Mixer

Click the **Play**  button in the Audio mixer.

The clip(s) at the position of the Timeline cursor begin to play and the appropriate audio meters are displayed. See [Figure 1117](#) for an example.

Figure 1117. Playing Clips in the Audio Mixer



While playing clips from the audio mixer, the controls can be used to adjust volume and pan to the desired levels.

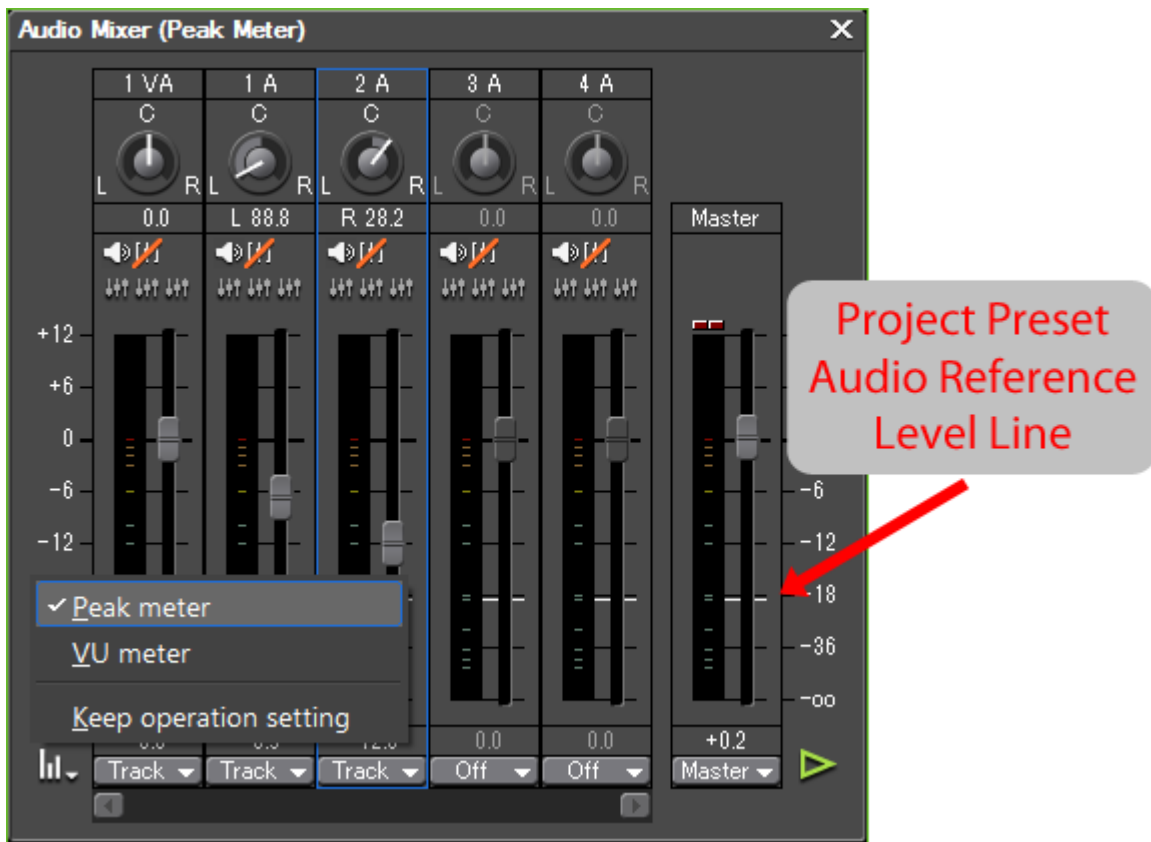
Switching the Meter Scale Display

To change the audio meter scale display, do the following:

1. In the audio mixer, click the **Meter Display**  button in the lower left corner of the Audio Mixer.Aud

The menu in [Figure 1118](#) appears.

Figure 1118. Audio Mixer Indicator Display Menu



2. Select the desired indicator display and scale.

- Peak Meter - Shows the volume variation of each audio signal in real time and sets the scale to full scale where 0 is the maximum allowable sampling value.

Note A line is drawn across the meter display that represents the audio reference level defined in the project preset. In the example in [Figure 1118](#), the reference level line is drawn at -20 dB.

- VU Meter - Displays the average volume of each audio signal and sets the scale to audio reference scale where the value 0 represents the Audio Reference Level setting in the project preset.

For example, if the audio reference level in the project preset is set to 20dB, 0 on the VU meter scale would represent an average level of -20dB.

- Keep Operation Setting - The meter indicator scale type is determined by operation settings.

Ganging Audio Tracks

Audio tracks may be ganged together in order to adjust all ganged tracks simultaneously. Three separate gangs may be created and are assigned the colors of yellow (👤👤👤 Gang 1), red (👤👤👤 Gang 2) and blue (👤👤👤 Gang 3).

Each audio track has three **Gang** 👤👤👤 buttons above the meter bars and fader. From left to right these are Gang1, Gang2 and Gang3.

To gang tracks and adjust them simultaneously, do the following:

1. On any audio track you wish to gang, click the **Gang** 👤👤👤 button (Gang1, Gang2 or Gang3) to which you wish to assign the track.

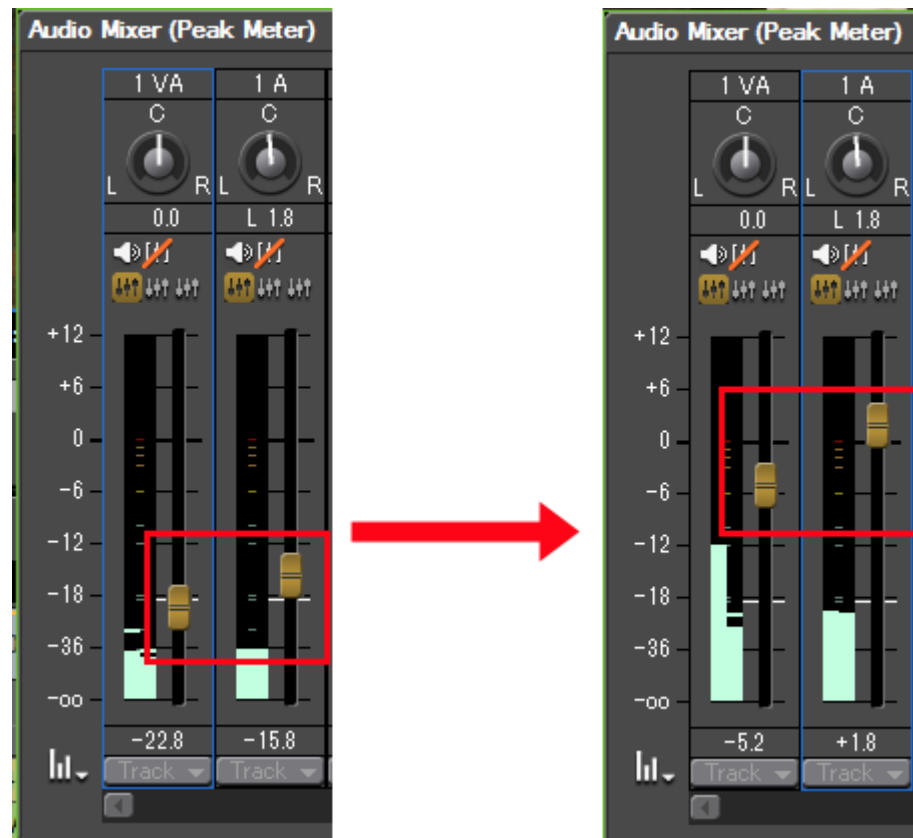
The gang button and audio track fader change to the color of the selected gang (yellow, red or blue).

2. Adjust the fader on one of the ganged tracks.

All ganged track faders move together. See [Figure 1119](#)

Note The fader is not active if the track operation is set to Off. See [Set the Track Operation on page 930](#) for more information.

Figure 1119. Adjusting Ganged Tracks



Note When tracks are ganged, the relative volume difference between tracks is maintained as the fader on one of the tracks is moved. When one of the faders (other than the one being adjusted) reaches the upper or lower scale limit, its movement stops, but the other fader(s) in the gang continue to move towards the limit.

Playing or Muting a Specified Track

Each audio track has a **Solo** button and a **Mute** button. See [Figure 1120](#).

Figure 1120. Audio Mixer Solo and Mute Buttons



These buttons function as follows:

- Clicking the **Solo** button plays back audio from that track when the **Play** button in the Audio Mixer is selected.

Note Multiple tracks may be selected for playback using the **Solo** button on each track.

- Clicking the **Mute** button mutes audio for the selected track during Audio Mixer playback.

[Figure 1121](#) shows the Mute button selected for track 1VA and the Solo button selected for tracks 1A and 2A.

Figure 1121. Mute and Solo Buttons Selected

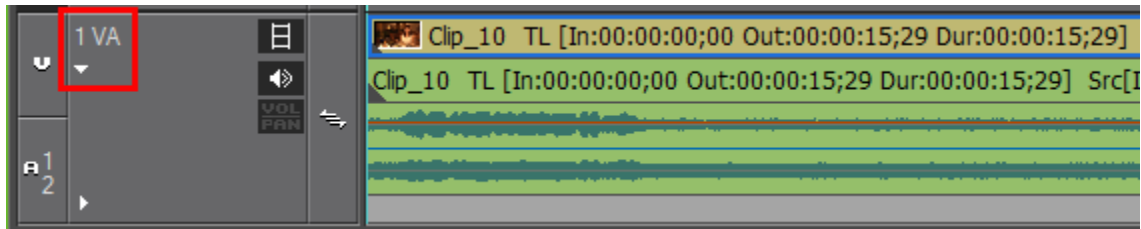


Applying V-Mute

V-mute allows you to specify a point on the audio waveform Timeline at which the audio should be muted. This is useful for eliminating small amounts of unwanted audio noise. This noise will likely be visible in the audio waveform. To V-mute audio, do the following:

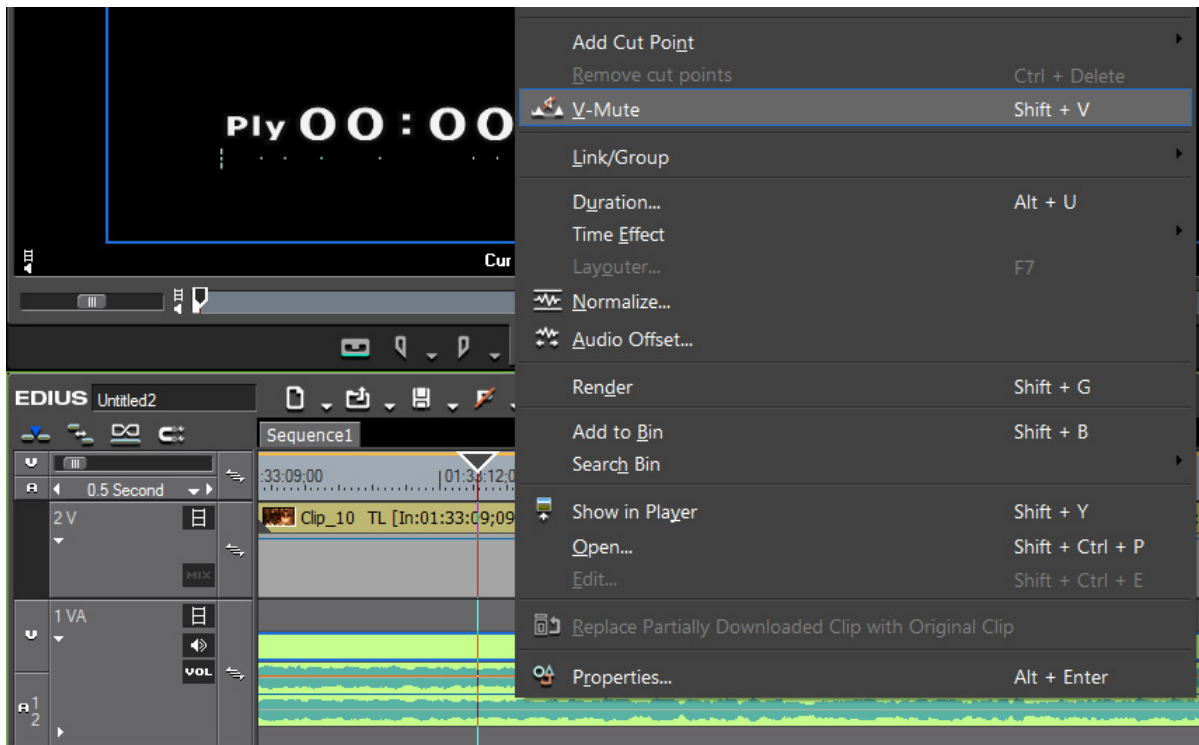
1. If the audio waveform is not currently displayed for the track on which you wish to set a V-mute, click the Audio Expand button on the track panel. See [Figure 1122](#).

Figure 1122. Audio Track Expand



2. Move the Timeline cursor to the point at which you wish to set a V-mute.
3. Right-click on the clip and select V-Mute from the menu as shown in [Figure 1123](#).

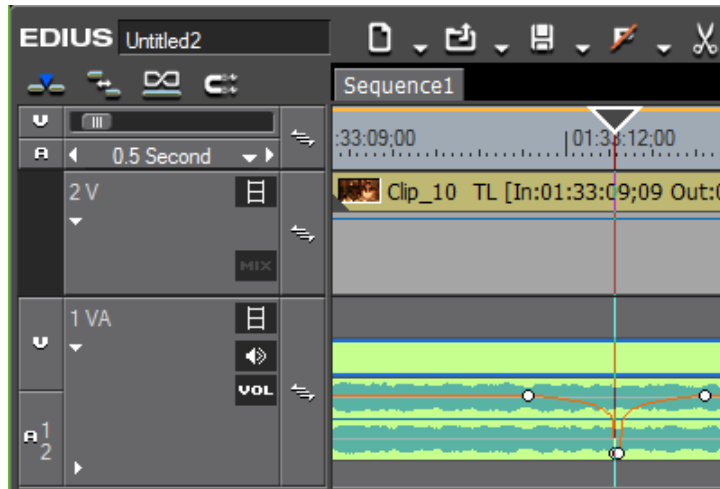
Figure 1123. Set V-Mute



The level on the audio volume rubber band at the point of the Timeline cursor is set to 0. See [Figure 1124](#).

Note Pressing the **[SHIFT]+[V]** keys on the keyboard also sets a V-mute at the cursor location.

Figure 1124. V-Mute Set on Audio Volume Rubberband



Note The default duration of a V-Mute can be adjusted in the Duration Settings dialog. See [Duration Settings on page 235](#) and [V-Mute on page 235](#) for more information.

Adding Voice Overs and Sound Effects

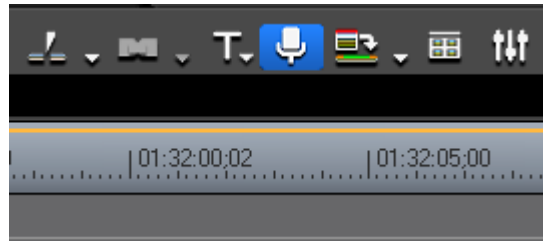
Voice overs (narrations) and sound effects can be added to clips placed on the Timeline.

To add a voice over or sound effect, perform the following actions:

1. Select the audio track (A tracks only) on which to place the voice over or sound effect and set an In point for the voice over or sound effect. See [Setting In and Out Points on Timeline on page 451](#) for more information.
2. Click the **Toggle Voice Over Display** button (highlighted in blue in [Figure 1125](#)).

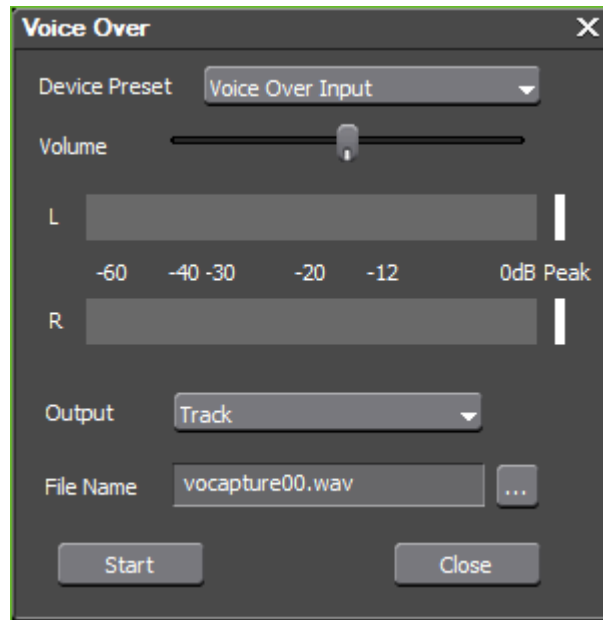
Note Selecting **Capture>Voice Over** from the Preview window menu bar also displays the Voice Over dialog.

Figure 1125. Toggle Voice Over Display Button



The Voice Over dialog illustrated in [Figure 1126](#) appears.

Figure 1126. Voice Over Dialog



3. Click the list button (∇) on the **Device** button and select an input device from the list of available devices.

The devices available in this list are the devices defined in the System Settings Device Presets dialog. See [Device Presets on page 127](#) for more information.

Note The Voice Over dialog options may change depending upon the selected source. For example, if a monaural source is selected, the meter bar display changes to monaural.

Note If the selected device supports duplex mode and is currently used as an output device, voice over input gets priority and the Timeline will change to software output mode.

4. Adjust the volume of the source with the Volume slider.

Note Maximum volume setting is 0 dB.

5. Click the list button (∇) on the **Output** button and select Track from the Output list.
 - Bin - Add the audio clip only in the Asset Bin.
 - Track - Add the audio clip to the A track specified in [Step 1](#).
6. In the File name field, enter the desired name for the audio clip and select the location in which to store the clip by clicking the ... button.
7. Prepare the device for recording and click the **Start** button.

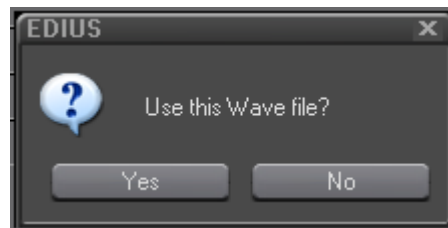
Note When the **Start** button is clicked, the button label changes to **End**. In the upper left corner of the Recorder window, a white dot starts blinking and a 5 second countdown begins. At 1 second, the dot turns yellow and at 0, the dot turns to red and recording begins.

8. Click the **End** button to end voice over or sound effect recording.

Note Recording stops automatically if Timeline playback cannot keep up to speed.

The dialog shown in [Figure 1127](#) appears.

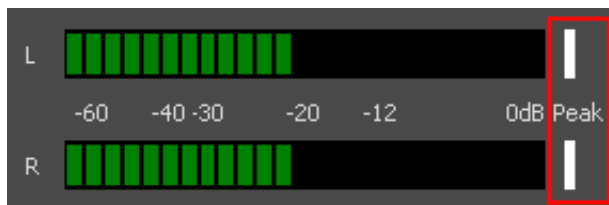
Figure 1127. Use Wave File Confirmation Dialog



9. Click the **Yes** button to save the file and insert the voice over or sound effect on the selected A track.

The white bars (shown in [Figure 1128](#)) at the right end of the level meters change to red if the volume exceeds 0 dB. Click the bars to return to the default settings.

Figure 1128. Peak Level Reset



Exporting/Project Output

The last step in the typical project workflow is exporting the project in its final output format. Capturing clips, editing clips in the Timeline, adding transitions and titles and adjusting audio is all completed before the project is ready to be rendered and exported to its final format.

In addition to exporting the project to the desired output format, the EDIUS project files may be exported in a format that can be imported and used in another editing application.

Export EDIUS Project Files

Project files may be exported as Advanced Authoring Format (AAF) files or Edit Decision List (EDL) files.

Export AAF Files

Advanced Authoring Format (AAF) is a multimedia file format that allows the exchange of digital media and metadata between platforms, systems, and applications. Authoring applications that support AAF (such as EDIUS, Avid Xpress and others) read and write data in AAF files to the extent that they support the format. AAF is a widely-recognized file exchange standard for video editing.

Important Considerations

When exporting an AAF file from EDIUS, the following limitations should be considered:

- Only active sequences will be exported
- The following will not be exported:
 - Tracks with no clips
 - Audio tracks with no channel map setting
 - Title track

- Tracks with video or audio mute set
- All effects

Note Source files with pan and volume settings will be exported with those settings.

- Sections of clips with transitions or cross fades applied will be exported as separate clips
- In point margin cannot be added to a clip on the top track of the Timeline
- Network drives cannot be designated as an export destination; however, mounted network drives are valid export destinations
- If the selected exporter does not support the timecode, the file is not properly exported.

Video and audio will be exported as one clip when the following conditions are met:

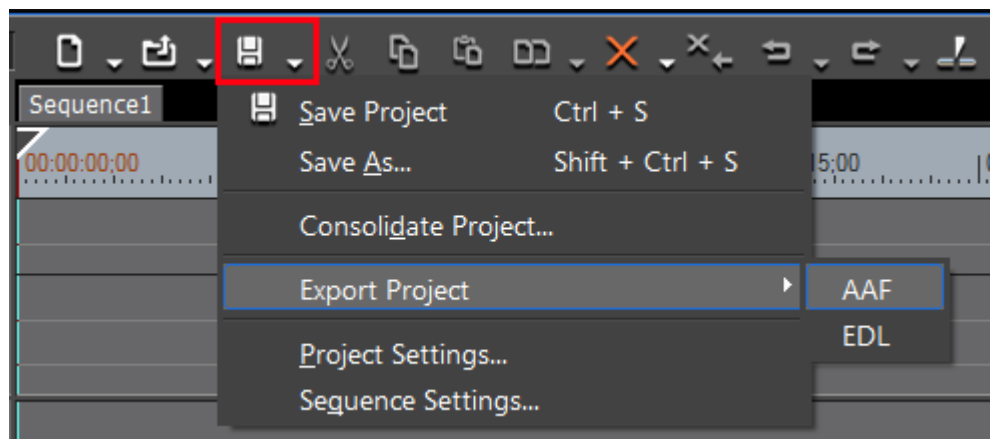
- Clips are grouped
- Multiple clips have the same clip name
- Multiple clips have the same source file

To export an AAF file from EDIUS, do the following:

1. Click the list button [▽] of the **Save Project** button and select Export Project>AAF from the menu as illustrated in [Figure 1129](#).

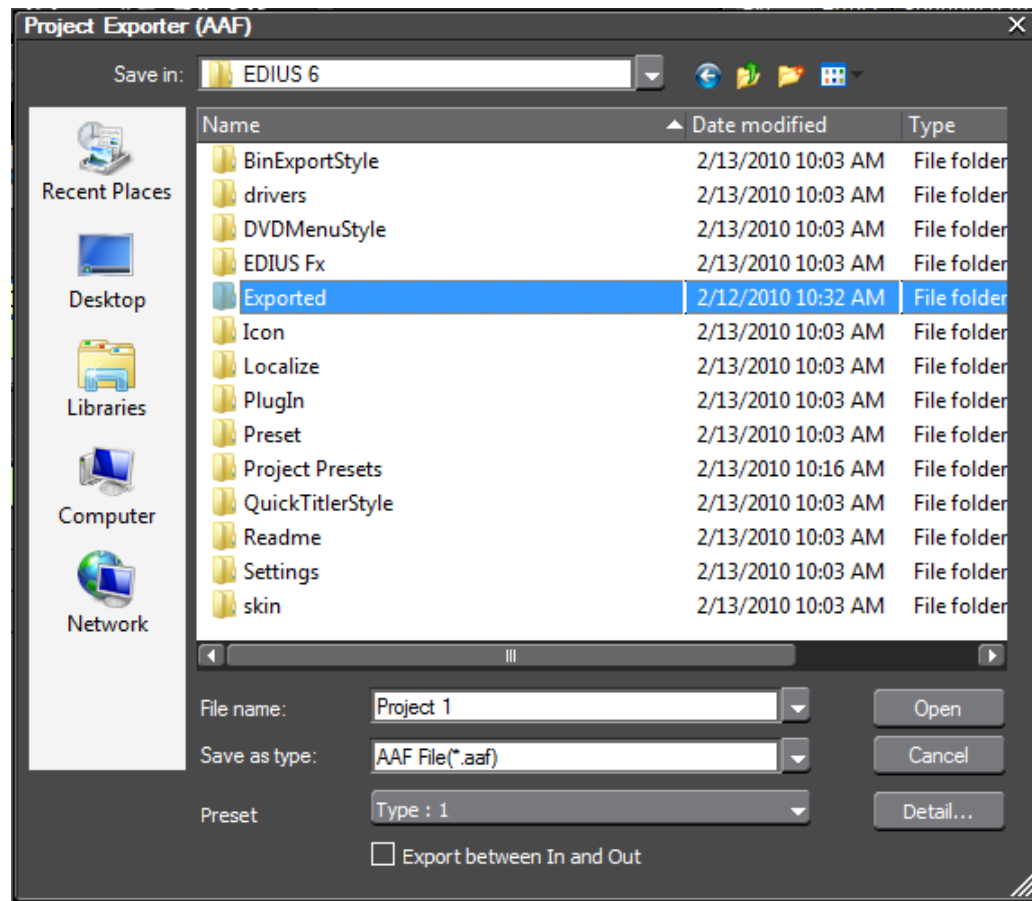
Note An alternative method is to select File>Export Project>AAF from the Preview window menu bar.

Figure 1129. Timeline Save Project Menu - Export Project AAF File



The Project Exporter (AAF) dialog illustrated in [Figure 1130](#) appears.

Figure 1130. AAF Project Exporter Dialog



2. Navigate to the folder to which you wish to export the AAF project.
3. Select the desired export settings as explained below:

Preset

Select the desired preset export type from the drop-down list.

Type: 1

If the exported AAF file will be imported with audio editing software, use the Type: 1 preset.

This preset causes audio clips to be written to the AAF file by sample unit. The audio source file is exported as an AIFF file.

No video information is written to the AAF file; however, the source video is exported in MPEG-1 format. The video file must be imported manually in the target application as it is not referenced in the AAF file.

Type: 2

If the exported AAF file will be imported with video/audio composition software, use the Type: 2 preset.

The preset causes frame-based video clip information to be written to the AAF file. The video source to which the AAF file refers is not copied or exported.

Frame-based audio information corresponding to the exported video information range is exported as a single-clip AIFF file.

Type: 3

This preset writes frame-based video and audio clip information to the AAF file. The video and audio sources to which the AAF file refers are not copied or exported.

Detail... Button

Displays the AAF Detail Settings dialog. See [AAF Detail Setting Dialog on page 949](#) for information on using this dialog to select detailed AAF export settings.

Export Between In and Out

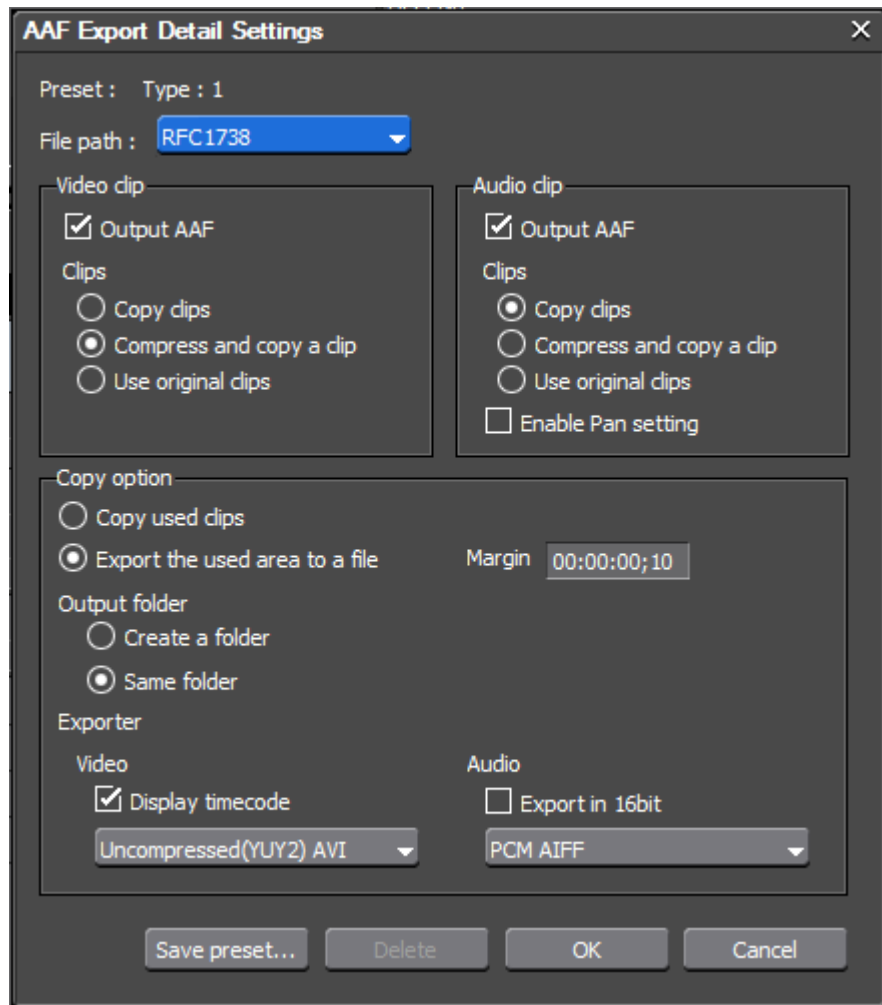
Select this option to export only the portions of the sequence between the Timeline In and Out points if In/Out points are set.

4. Designate a file name and folder destination in the Save As dialog.
5. Select the desired preset and click the **Save** button.

The project is exported as an AAF file with the selected settings.

AAF Detail Setting Dialog

Figure 1131. AAF Export Detail Settings Dialog



Set the desired detailed AAF export settings as explained below:

File Path

Select the RFC definition that defines the URL naming convention you wish to use for the exported AAF file. Choices are:

- RFC1738
- RFC2386

Video Clip

These settings specify how video clips will be handled.

Output AAF

If selected, this option add video clip information to the AAF file.

Copy Clips

Copy (export) the video source file(s) that are referenced in the AAF file.

Compress and Copy a Clip

All video clips on the Timeline will be exported as a single clip. The file name of the first clip on the smallest numbered track will be used as the name for the exported file containing all video clips on the Timeline.

Use Original Clips

The AAF files will reference the original source files without copying/exporting them.

Audio Clip

These settings specify how audio clips will be handled.

Output AAF

If selected, this option adds audio clip information to the AAF file.

Copy Clips

Copy (export) the audio source file(s) that are referenced in the AAF file.

Compress and Copy a Clip

All audio clips on the Timeline will be exported as a single clip. The file name of the first clip on the smallest numbered track will be used as the name for the exported file containing all audio clips on the Timeline.

Use Original Clips

The AAF files will reference the original source files without copying/exporting them.

Enable Pan Setting

Select this option to export stereo tracks as individual monaural tracks.

The clip names will be clip name +.L for channel 1 (Left) and clip name +.R for channel 2 (Right).

If this option is deselected, stereo tracks will be downmixed and exported as a single monaural clip.

If the track number is an odd number, channel 1 (Left) will be used for the channel map. If the track number is an even number, channel 2 (Right) will be used as the channel map.

The clip names will be clip name +.L for odd numbered tracks and clip name +.R for even numbered tracks.

Copy Option

The selected copy option specifies how the source files will be copied (exported) when you select Copy Clips for video and audio clips.

Copy Used Clips

Source files referenced by clips on the Timeline will be copied (exported).

Export the Used Area to a File

Only the portions of the clips on the Timeline that are used in the project will be exported.

Margin

If the Export the used area to a file option is selected, the margin setting adds the specified clip margin at the In/Out points of exported clips.

Output Folder

The output folder selection determines the destination for copying exported source files.

Create a Folder

If this option is selected, a new folder is created in the folder specified in [Step 2](#) on [page 947](#) as the AAF file export location. Source files are copied to this new folder.

Same Folder

If this option is selected, source files are copied to the same location as the AAF file.

Exporter

From the drop-down lists, select the desired video and audio exporters.

For video files, you may also elect to display the timecode in the video. Audio files may be exported as 16-bit audio in either PCM AIFF, Sony/Sonic Foundry Wave64 or PCM WAV formats

Save Preset Button

Click this button if you wish to save the current AAF export settings as a new preset. Enter the desired preset name and click the **OK** button.

Delete Button

Click this button to delete the currently-selected preset.

Note Only presets created by using the **Save Preset** button may be deleted. The system installed presets Type: 1, Type: 2 and Type: 3 may not be deleted.

OK Button

If the **OK** button is clicked instead of the **Save Preset** button, the detailed export settings are used temporarily for the current AAF file export. Use the **Save Preset** button if you wish to save and register the current settings as a preset that can be selected for future export operations.

Cancel Button

Click this button to cancel the export settings and return to the Save As dialog.

Export EDL Files

An Edit Decision List (EDL) is a way of representing sequences of clips or reels stored on disk. It contains an ordered list of file and timecode data which represents the final edit.

The following EDIUS tracks can be exported to EDL files (tracks not listed are not supported):

- 1VA, 2VA, 1V and 2V video tracks
- 1A, 2A, 3A and 4A audio tracks
- All T tracks

Audio tracks have the following limitations:

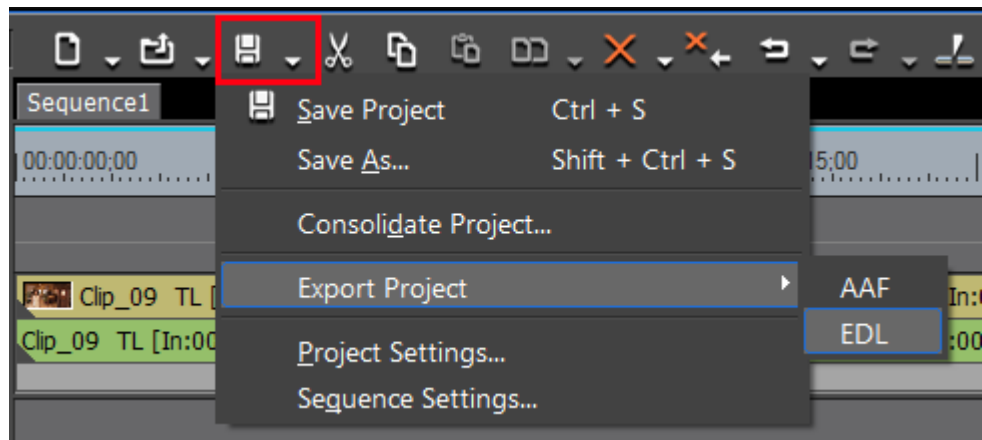
- Audio clips in the 1VA and 2VA tracks are not exported
- 1A to 4A audio track export is dependent upon the EDL file type as follows:
 - BVE5000 - 1A and 2A only
 - BVE9100 - 1A, 2A, 3A and 4A
 - CMX340 - 1A and 2A only
 - CMX3600 - 1A, 2A, 3A and 4A

To export an EDL file from EDIUS, do the following:

1. Click the list button [▽] of the **Save Project** button and select Export Project>EDL from the menu as illustrated in [Figure 1132](#).

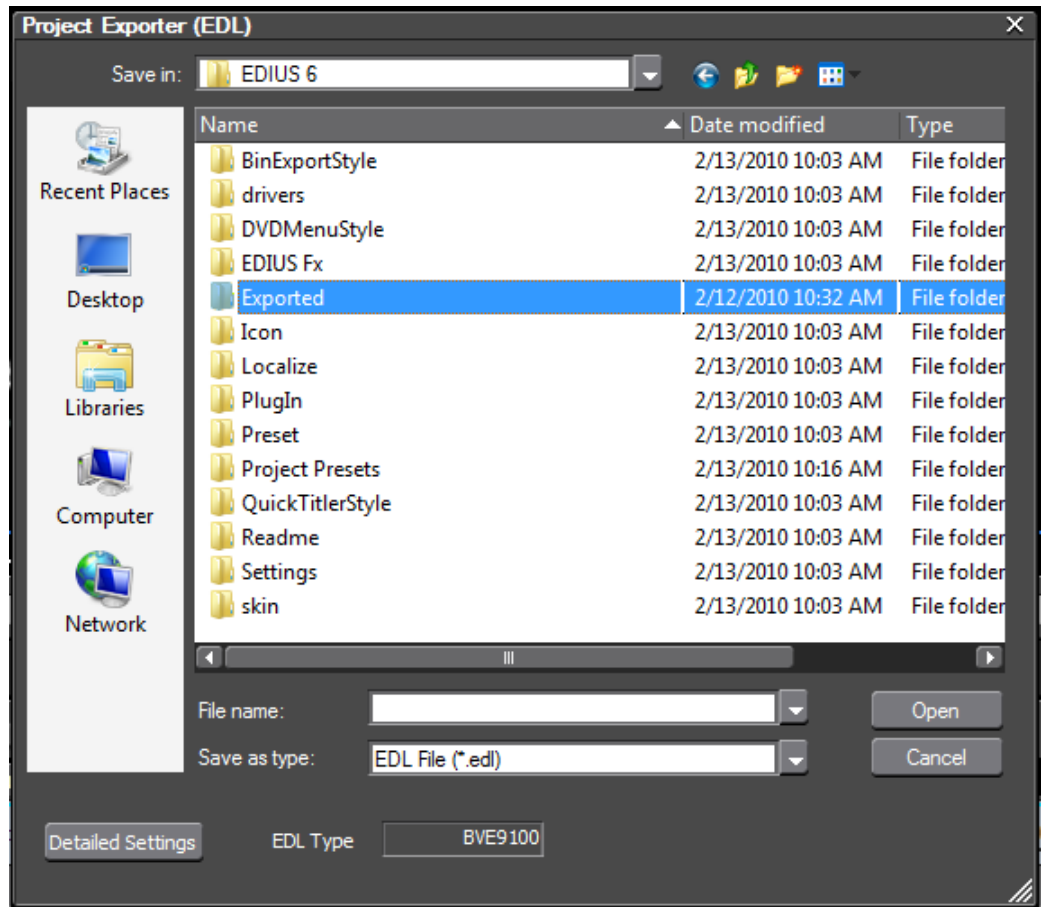
Note An alternative method is to select File>Export Project>EDL from the preview window menu bar.

Figure 1132. Timeline Save Project Menu - Export Project EDL File



The Project Exporter (EDL) dialog illustrated in [Figure 1133](#) appears.

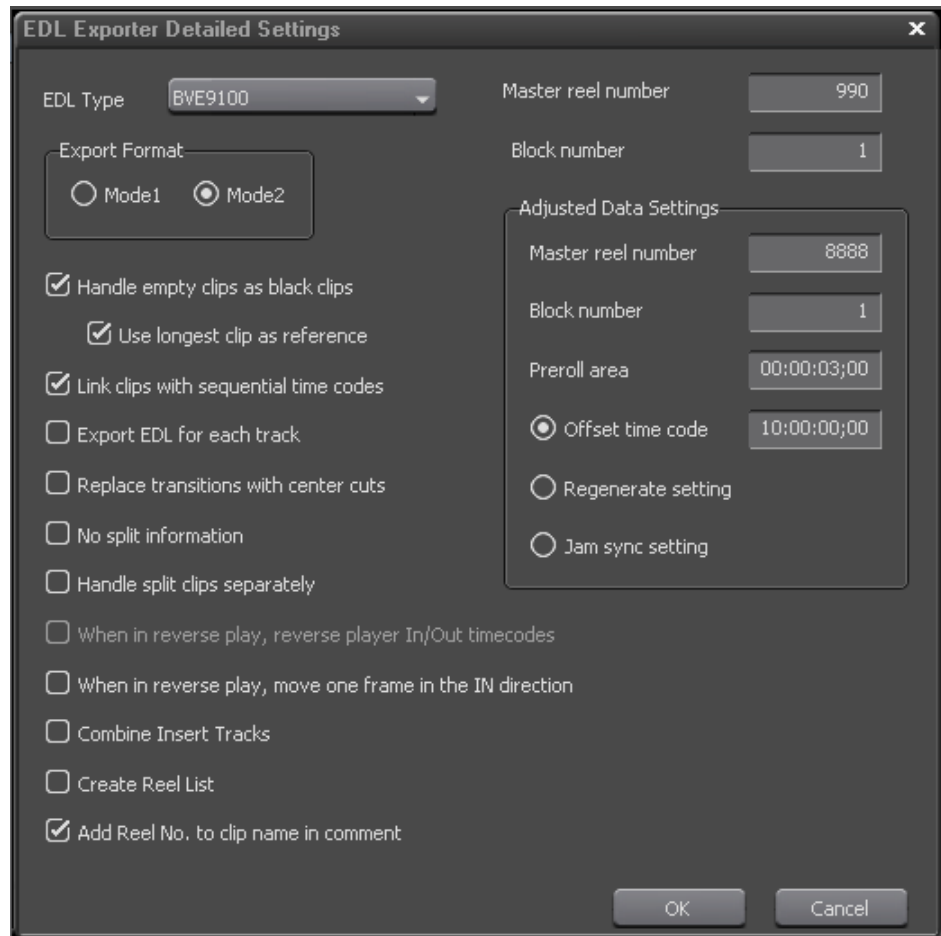
Figure 1133. EDL Project Export Dialog



2. Designate a file name and folder destination in the Project Exporter dialog.
3. Click the **Detailed Settings** button in the lower left corner of the Save As dialog.

The EDL Exporter Detailed Settings dialog shown in [Figure 1134](#) appears.

Figure 1134. EDL Exporter Detailed Settings Dialog



4. Configure the desired detailed settings as explained below.

EDL Type

From the drop-down list, select the desired EDL export type.

- BVE5000
- BVE9100
- CMX340
- CMX3600

Export Format

Select the desired export format (mode).

Mode 1

Comment lines are not added to the EDL file.

Mode 2

Comment lines are added to the EDL file.

Note If EDL files from other applications are not correctly imported into EDIUS, use this mode for exporting EDL files from EDIUS as it may improve the ability of these files to be imported in other applications as well as EDIUS.

Handle Empty Clips as Black Clips

If this option is selected, empty space on the Timeline is treated as a black clip. If Use longest clip as reference is also selected, the Out point is set to the end of the longest clip on the Timeline and track space between clips is treated as black clips.

Link Clips with Sequential Timecodes

If this option is selected, a series of multiple clips with sequential timecodes (no gaps) are treated as one clip. If a transition is set between sequential clips, these clips are not linked.

Export EDL for Each Track

If selected, this option creates an EDL file for each Timeline track. Identifying characters are added to the end of each file name as follows:

- 1VA (or 1V) track: _V
- A track: _A
- 2VA (or 2V) track: _INSERT
- T track: _T

If a 2VA or 2V track has a transition, it is replaced with a center cut.

Replace Transitions with Center Cuts

If selected, this option replaces all transitions and audio cross fades with center cuts.

No Split Information

If selected, audio and video that is grouped together across multiple tracks is split and handled as separate clips.

If EDL files are not properly imported in EDIUS, this option may improve the compatibility of exported EDL files with EDIUS and other applications.

Note This option cannot be set if Handle split clips separately is selected.

See [Handling Split Clips on page 958](#) for more information.

Handle Split Clips Separately

If selected, this option separates the gap between tracks to eliminate the split. When clip speed is changed, clips are not handled separately.

Note This option cannot be set if No split information is selected.

See [Handling Split Clips on page 958](#) for more information.

When in Reverse Play, Reverse Player In/Out Timecode

The reverse speed is normally displayed from the Player In point to the Player Out point. If this option is selected, the reverse speed is displayed from the Player Out point to the Player In point.

Note The setting is available only when the selected EDL file type is a CMX file.

When in Reverse Play, Move One Frame to In Direction

Normally, one (1) frame is added to the Player Out timecode when playing in reverse. If this option is selected, one (1) frame is added to the Player In timecode to prevent the original timecode from slipping one frame forward.

Note Select this option when EDL files cannot be correctly imported into EDIUS. This option may improve the compatibility of exported EDL files with EDIUS and other applications.

Combine Insert Tracks

Select this option to overwrite the 1VA or 1V track with the files from the 2VA or 2V track and export both tracks together as a 1VA or 1V track.

Create Reel List

Select this option to create a list of reel number associated with the files/clips to be exported.

Add Reel No. to Clip Name in Comment

If this option is selected both clip name and reel number will be added to the comments. If this option is deselected, only clip name is added to comments.

Note When the export format is set to Mode1, this option is greyed out.

Master Reel Number

For BVE9100 file types, the master reel number can be set. The allowable range is 0 - 999.

Block Number

For BVE5000 and BVE9100 file types, the block number may be set. The allowable range is 0 - 999.

Adjusted Data Settings

These settings can be used to adjust the indicated parameters.

Master Reel Number

When an A/A roll (transition between clips with the same reel number) exists, the entered master reel number is used to replace the file in the same location.

When the original clips have the same reel number, decrease the master reel number incrementally to avoid number duplication.

Block Number

For BVE5000 and BVE9100 file types, the block number may be set. The allowable range is 0 - 999.

Preroll Area

Set the margin added to the In and Out point of source clips.

Offset Timecode

Select this option in order to enter an optional start timecode.

Regenerate Setting

Set the start timecode to the In point of the first source clip.

Jam Sync Setting

Set the In and Out point of the source clip to the In and Out points of the Timeline.

5. Click the **OK** button to save settings and return to the Save As dialog
6. Click the **Save** button.

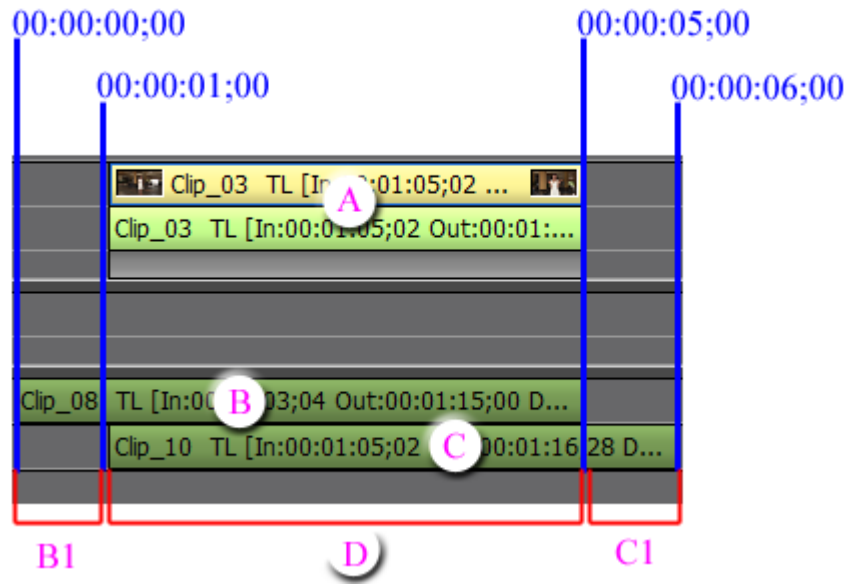
Handling Split Clips

When clips placed on different tracks are grouped and they have a gap of less than three (3) seconds between them, they are split into separate files when exporting the EDL file.

When the clips have split information, the exported EDL file differs depending upon the settings in the EDL Exporter Settings dialog. See [No Split Information on page 956](#) and [Handle Split Clips Separately on page 957](#) for more information.

The example in [Figure 1135](#) shows grouped clips in three (3) different tracks.

Figure 1135. Grouped Clips in Three Tracks



When exporting these clips in an EDL file, the result for each setting is as follows:

No Split Information is Selected

The clip grouping is released and each clip is treated separately. The clips are separated into three time periods (labelled A, B and C in [Figure 1135](#)).

- A - 00:00:01;00 to 00:00:05;00
- B - 00:00:00;00 to 00:00:05;00
- C - 00:00:01;00 to 00:00:06;00

No Split Information is Not Selected

Gaps between the clips are split. The B1 and C1 areas (see [Figure 1135](#)) are split and the information is separated into one (1) time period represented by area D.

- D - 00:00:01;00 to 00:00:06;00 including the split information for B1 and C1

Handle Split Clips Separately is Selected

Separates the gaps between tracks and eliminates the split. The clips are separated into three time periods (labelled B1, C1 and D in [Figure 1135](#)).

- B1 - 00:00:00;00 to 00:00:01;00
- C1 - 00:00:05;00 to 00:00:06;00
- D - 00:00:01;00 to 00:00:05;00

Note Clips with speed changes are not split or handled separately as their group is released.

Export Project to Output Format

This section covers the selection of output formats and the use of Exporters for video, still images and audio files.

Export Settings

Before beginning the export process, make sure the following settings are configured per your preferences:

- Set IN and OUT points to specify the export range if only a portion of the project is to be exported.
- If chapters are desired, make sure the appropriate chapter marker points are set. See [Setting Markers on page 597](#).

Using Exporter

An Exporter is used to export projects in various media formats. The following output formats are supported (other formats may be supported with third-party plug-ins):

Note Not all supported exporters will always appear in the Exporter list. Available export formats are dependent upon the project settings for the active project. Some exporters are available for both SD and HD output, some are SD only and some are HD only.

Video

- Canopus HQ AVI
- Canopus HQX AVI
- Canopus Lossless AVI
- DV AVI DV Stream
- DVCPRO50 AVI
- DVCPRO HD AVI
- H.264/AVC
- Blu-Ray
- Playstation Portable
- iPod
- Uncompressed RGB AVI
- Uncompressed (UYVY) AVI
- Uncompressed (YUY2) AVI
- GF Clip (SD)
- D10 GXF
- DV GXF
- DVCPRO25 GXF
- DVCPRO50 GXF
- JPEG2000 GXF
- MPEG2 GXF
- AVCIntra GXF
- MPEG2 GXF
- P2 Clip
- HD P2 Clip
- Infinity DV
- Infinity JPEG2000
- Infinity D10
- Infinity MPEG
- MediaEdge HDMA-4000 MPEG2
- MPEG2 Elementary Stream
- MPEG2 Program Stream

- MPEG2 Transport Stream
- HDV
- DVCPRO25 MXF
- DVCPRO50 MXF
- JPEG2000 MXF
- MPEG2 MXF
- AVCIntra MXF
- MPEG2 MXF
- QuickTime
- Canopus HQ T2
- Windows Media Video
- XDCAM DV
- XDCAM MPEG IMX
- XDCAM EX DV
- XDCAM HD
- XDCAM EX

Audio

- Dolby Digital (AC-3)
- PCM AIFF
- PCM WAVE
- Sony/Sonicfoundry Wave64
- Windows Media Audio

Still Image

- Targa
- Bitmap
- JPEG
- DCF Thumbnail
- TIFF
- Photoshop
- JPEG File Interchange Format
- PNG
- Mac Pict File
- QuickTime Image
- SGI

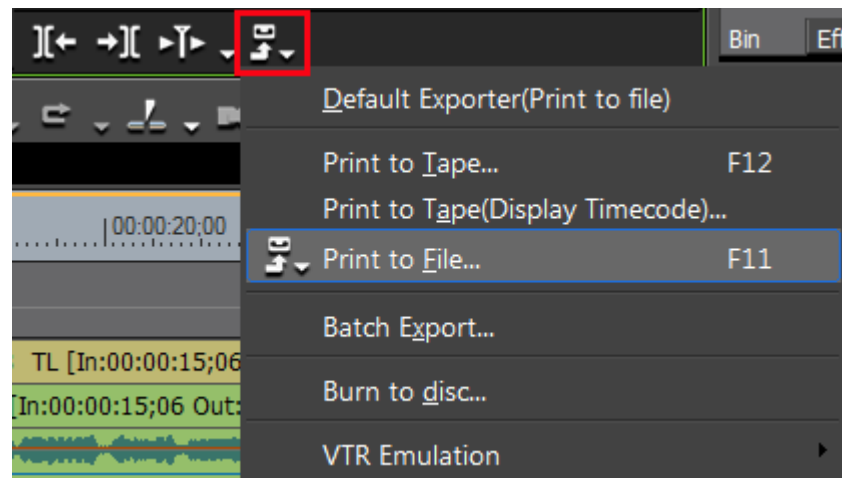
To use an Exporter, do the following:

Note This example shows exporting to MPEG2 Elementary Stream format - procedures for other formats may vary

1. Click the **Export** button in the Recorder as shown in [Figure 1136](#).

Note Alternatively, you may select File>Export from the Preview window menu bar.

Figure 1136. Export Button Menu



The Export menu appears.

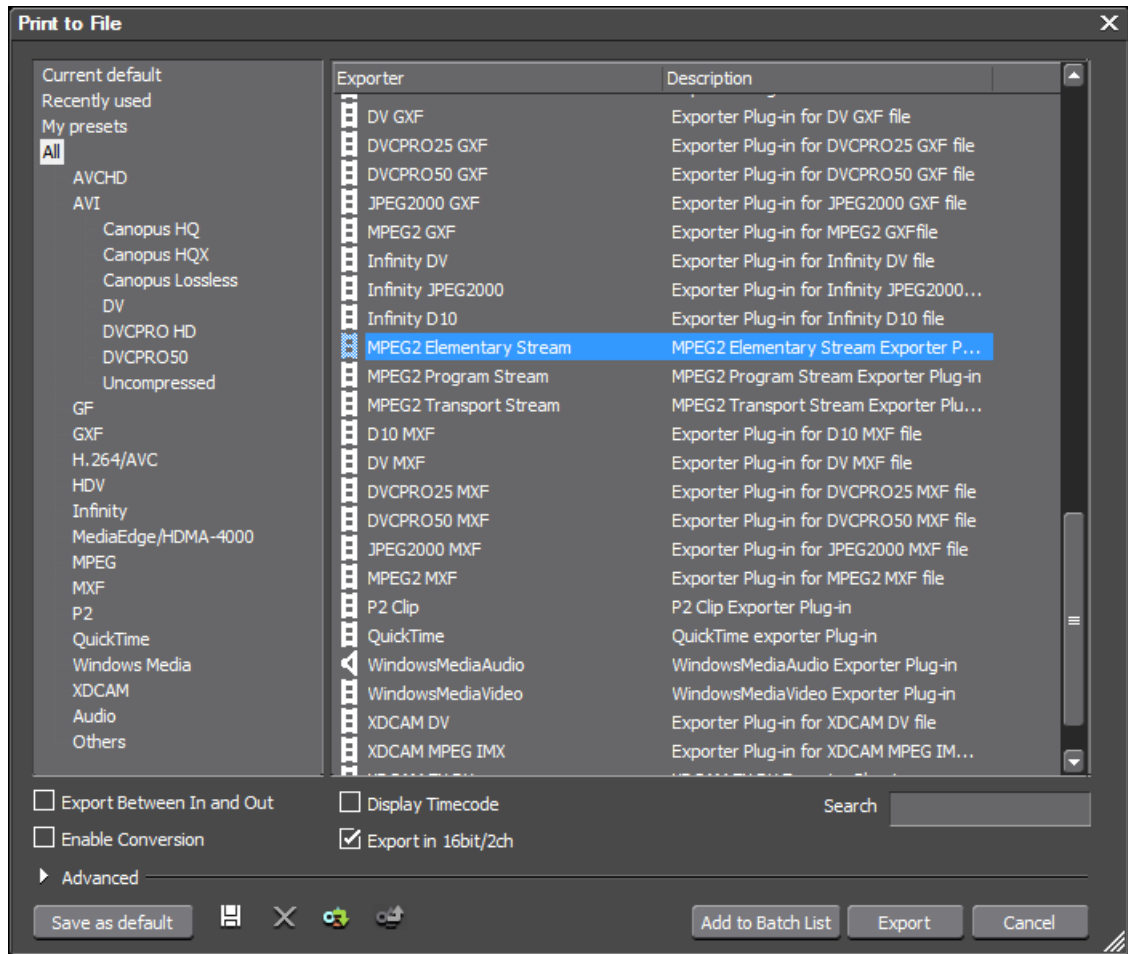
2. Select Print to File from the menu.

Note You may also press the [F11] key to display the Print to File dialog.

The Print to File dialog appears as illustrated in [Figure 1137](#).

Note In this example, All has been selected in the left-side navigation pane in order to show all available exporters for the current project. The Exporter list is also displayed by using the scroll bar to scroll past the presets that appear at the top of the list.

Figure 1137. Exporter Plug-In Dialog



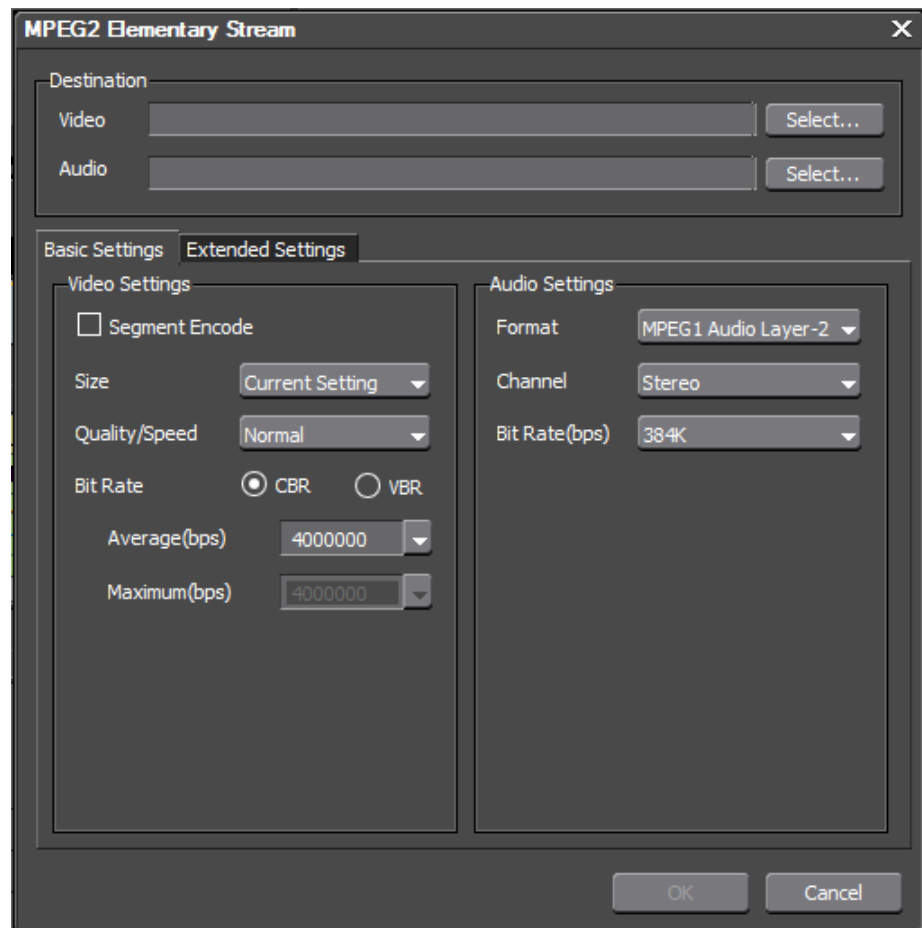
Note The Exporter list is divided into two sections; Preset and Exporter. Presets have pre-determined export parameters. The Exporter list shows all available file formats to which projects can be exported. Export parameters are set at the time the export is initiated.

3. Select MPEG2 Elementary Stream from the Exporter List.

Note This tutorial is based on the MPEG2 Elementary Stream Exporter. If another Exporter is selected, the export settings dialogs may differ substantially from those illustrated in this tutorial. See [Exporters New or Modified in EDIUS 6 on page 971](#) for examples of other available exporters.

4. Select any of the desired optional export parameters:
 - Export between In and Out - Exports only the portion of the Timeline between the In and Out points. De-select this option to export the entire Timeline contents ignoring the In and Out points (if any exist).
 - Display timecode - Displays the timecode in the exported file.
 - Enable conversion - If selected, video and audio conversion parameters may be adjusted individually in the Advanced window. See [Advanced Exporter Settings on page 967](#) for more information.
 - Export in 16bit/2ch - if selected, audio will be exported as 16-bit, 2-channel audio regardless of the exporter preset or project settings. If not selected, audio will be exported according to exporter preset or project settings.
5. Click the **Export** button. The dialog in [Figure 1138](#) appears.

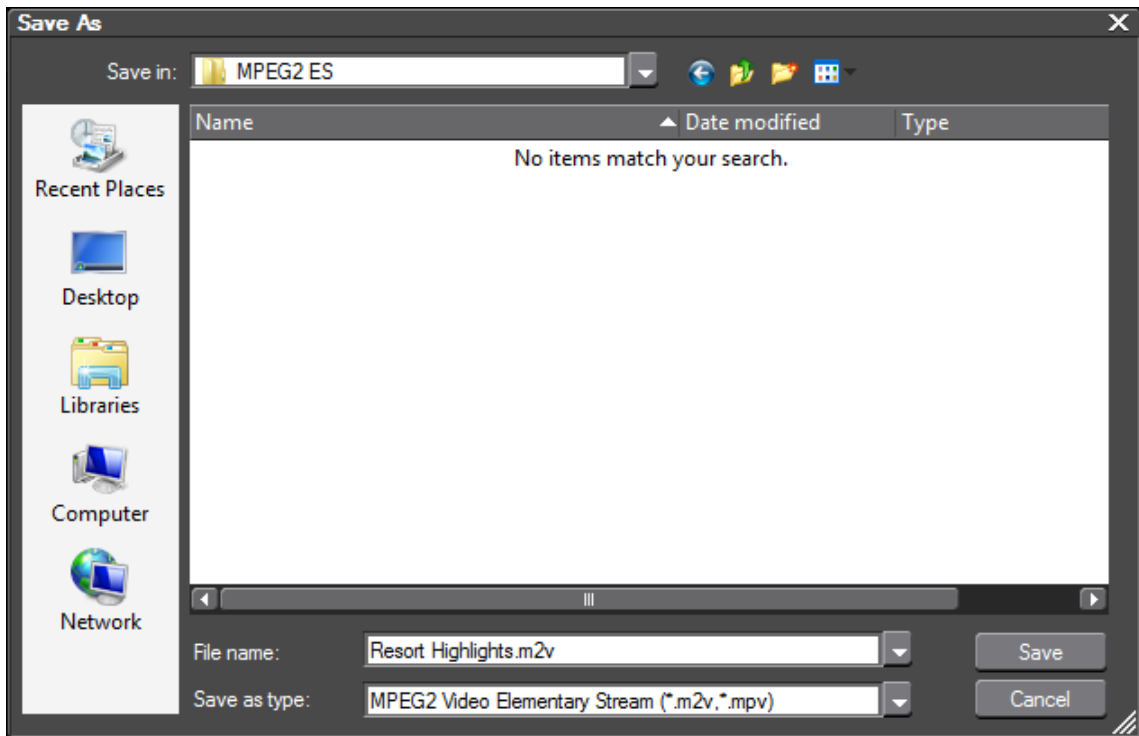
Figure 1138. MPEG Elementary Streams Export Parameters



6. Use the **Select...** button to browse to the location to which to save the Video and Audio Elementary streams as illustrated in [Figure 1139](#).

Note The location for the elementary streams is selected for both Video and Audio streams by browsing with either **Select...** button. When the file name is entered, the .m2v extension is automatically added for the video stream and .mpa is added for the audio stream.

Figure 1139. Select Elementary Streams Location

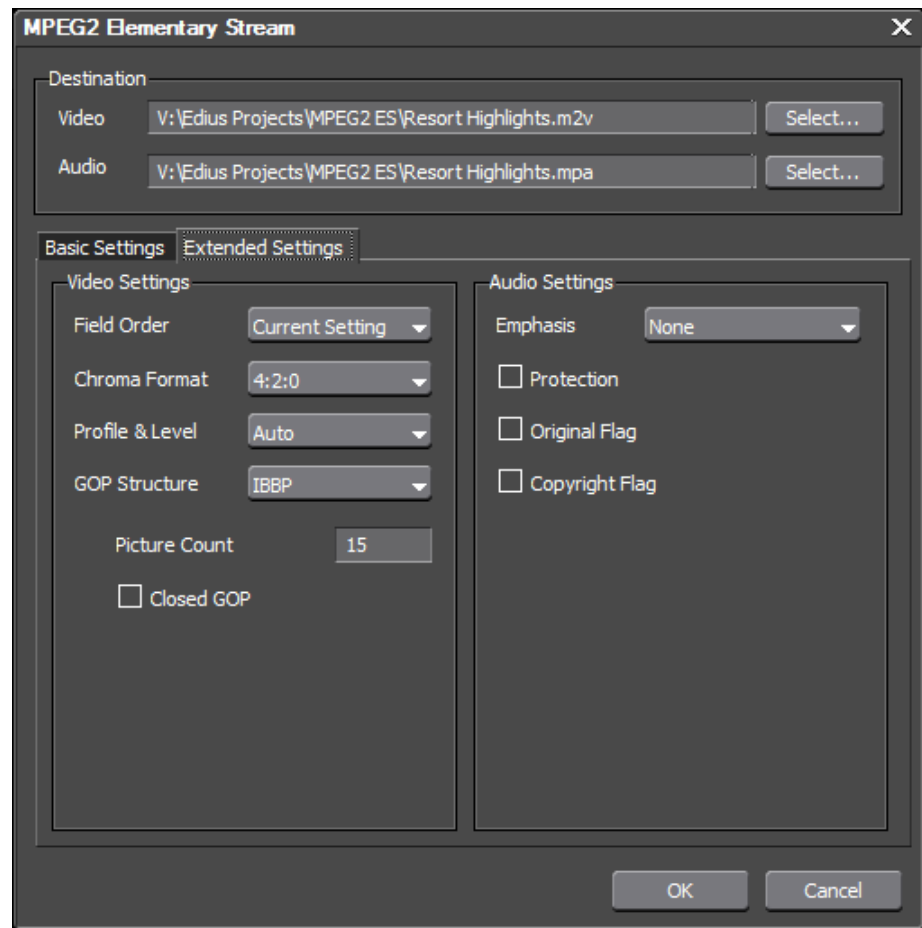


7. In the Basic Settings tab set the desired Video and Audio encoding parameters from the available options in the drop-down lists.

Note If Linear PCM is the selected audio format, it is exported as a .WAV file with timecode included.

8. Select the Extended Settings tab (Illustrated in [Figure 1140](#)) to define additional export parameters.


Figure 1140. MPEG Elementary Streams Extended Settings



9. Select the desired extended Video and Audio encoding parameters from the available options in the drop-down lists and check boxes.
10. Click the **OK** button to export the project to a file of the selected format.

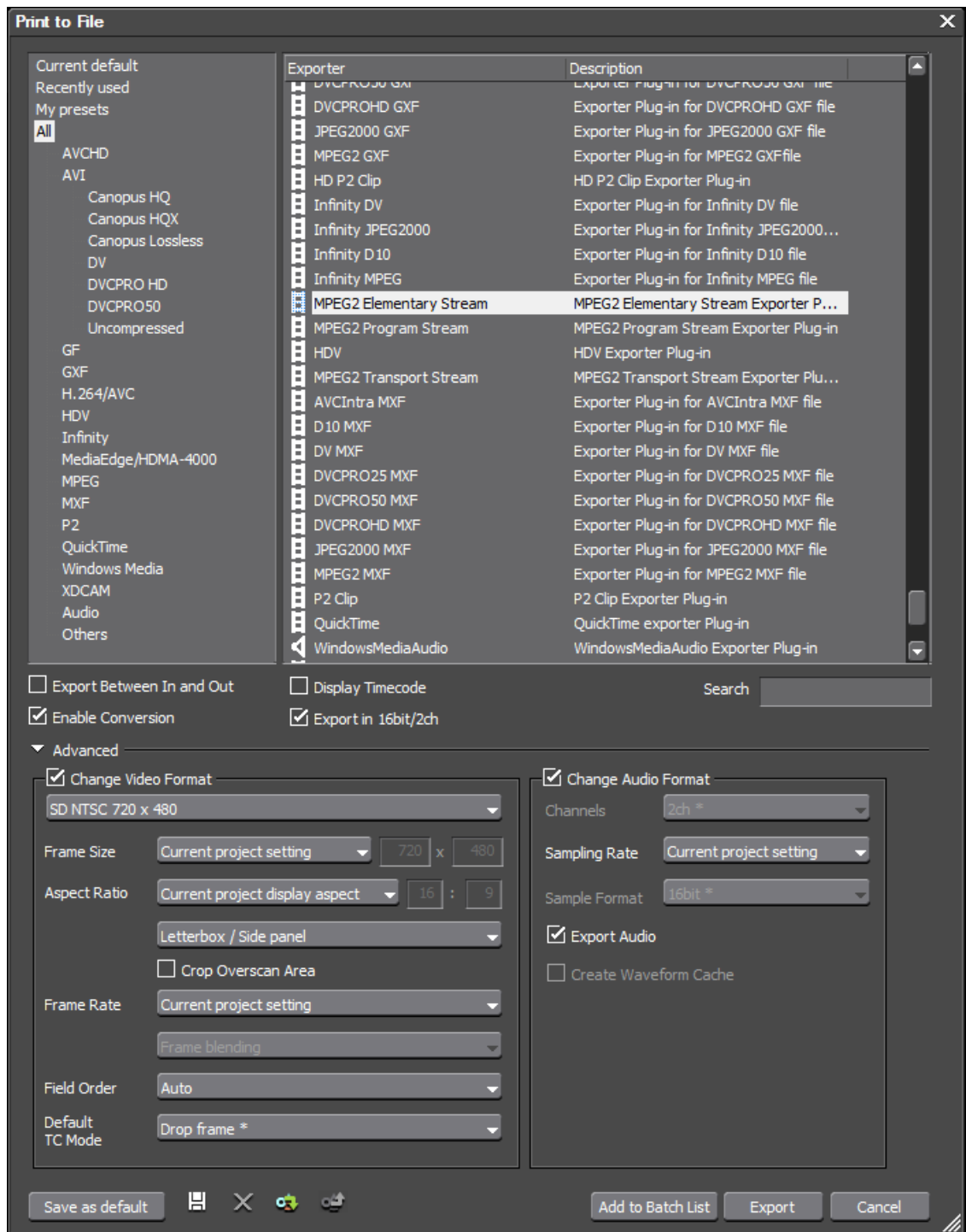
Note Procedures from [Step 3](#) to the end may differ substantially depending upon the selected export format.

Advanced Exporter Settings

If the Enable Conversion option is selected in the Exporter, advanced video and audio conversion parameters may be defined. To use advanced settings after selecting the Enable Conversion option, click on the  **Advanced** button in the Print to File dialog.

The Print to File dialog expands to display advanced video and audio conversion settings as illustrated in [Figure 1141](#).

Figure 1141. Advanced Conversion Settings



Although the exact settings will vary depending upon the selected export format, the dialog depicted in [Figure 1141](#) shows the types of advanced video and audio conversion settings that are available.

- If the Change Video Format option is selected, individual video conversion parameters may be modified.
- If the Change Audio Format option is selected, individual audio conversion parameters may be modified.

Video Settings

Note In all video settings, any selection marked with an * is the value of that setting in the current project settings.

Video Frame Size and Rate

Much like project presets, selecting the video frame size and rate from the drop-down list will also set other video format parameters. These can be changed by selecting the parameters individually as explained below.

Frame Size

From the drop-down list, select the desired frame size. Current project setting is the frame size defined in the project settings from which the current project will be exported. If you wish to export the project in a different frame size, select it from the list.

Aspect Ratio

From the drop-down list, select the desired aspect ratio. Standard and custom aspect ratios are available. Current project display aspect is the aspect ratio defined in the project settings from which the current project will be exported. If you wish to export the project in a different aspect ratio, select it from the list.

Letterbox/Crop Settings

Select the type of letterbox or cropping to take place when the project is displayed on a screen that does not have the same aspect ratio as the project.

Crop Overscan

If an overscan was designated in the project settings, selecting the crop overscan option crops the overscan region from the output.

Frame Rate

From the drop-down list, select the desired frame rate. Standard and custom aspect ratios are available. Current project setting is the frame rate defined in the project settings from which the current project will be exported. If you wish to export the project with a different frame rate, select it from the list. Frame rates from 1 to 60 are available.

Frame Blending/Nearest Frame

If the selected output frame rate does not match the project frame rate, the Frame Blending option will interpolate frames to achieve the selected output frame rate. The Nearest Frame option will pick and duplicate the frame nearest to the source frame without interpolation in order to achieve the selected output frame rate.

Note If it is not possible to match the project frame rate and the output frame rate Frame Blending or Nearest Frame will be used depending upon the selection made. Frame Blending may result in ghosting (particularly in motion scenes) and Nearest Frame may produce a slight stutter effect.

Field Order

Select the desired field order; Auto, Progressive, or Top Field First or Bottom Field First for interlaced output.

Default TC Mode

Select the default time code mode; Drop-frame or Non-drop frame.

Audio Settings

Note In all audio settings, any selection marked with an * is the value of that setting in the current project settings.

Channels

Select the number of audio channels to be included in the project output.

Sampling Rate

From the drop-down list box, select the desired audio sampling rate. Current project setting is the sampling rate defined in the project settings from which the current project will be exported. If you wish to export the project with a different sample rate, select it from the list.

Sample Format

From the drop-down list, select the desired audio sample format.

Export Audio

Select or de-deselect this option depending upon whether or not audio needs to be exported.

Create Waveform Cache

Select this option if you want a cache of the audio waveform created as part of the project output.

Exporters New or Modified in EDIUS 6

The following Exporters are new or modified in EDIUS 6:

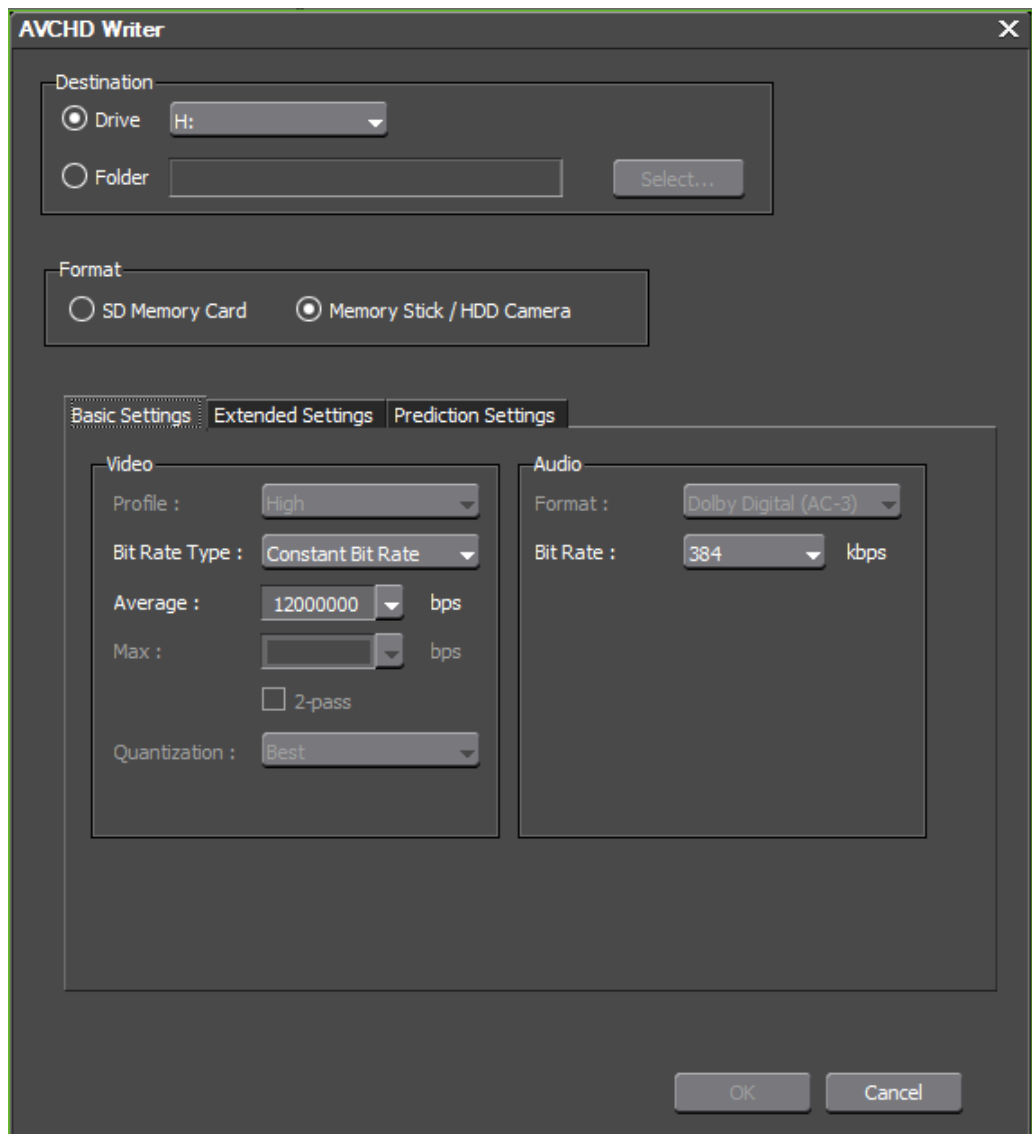
AVCHD Writer

With the AVCHD Writer, AVCHD streams may be written directly to removable media (excluding optical discs) and to folders on a computer or HD camera hard drive.

Note If navigation menus are needed, the Disc Burner must be used. See [Export to DVD or Blu Ray on page 1004](#) for more information.

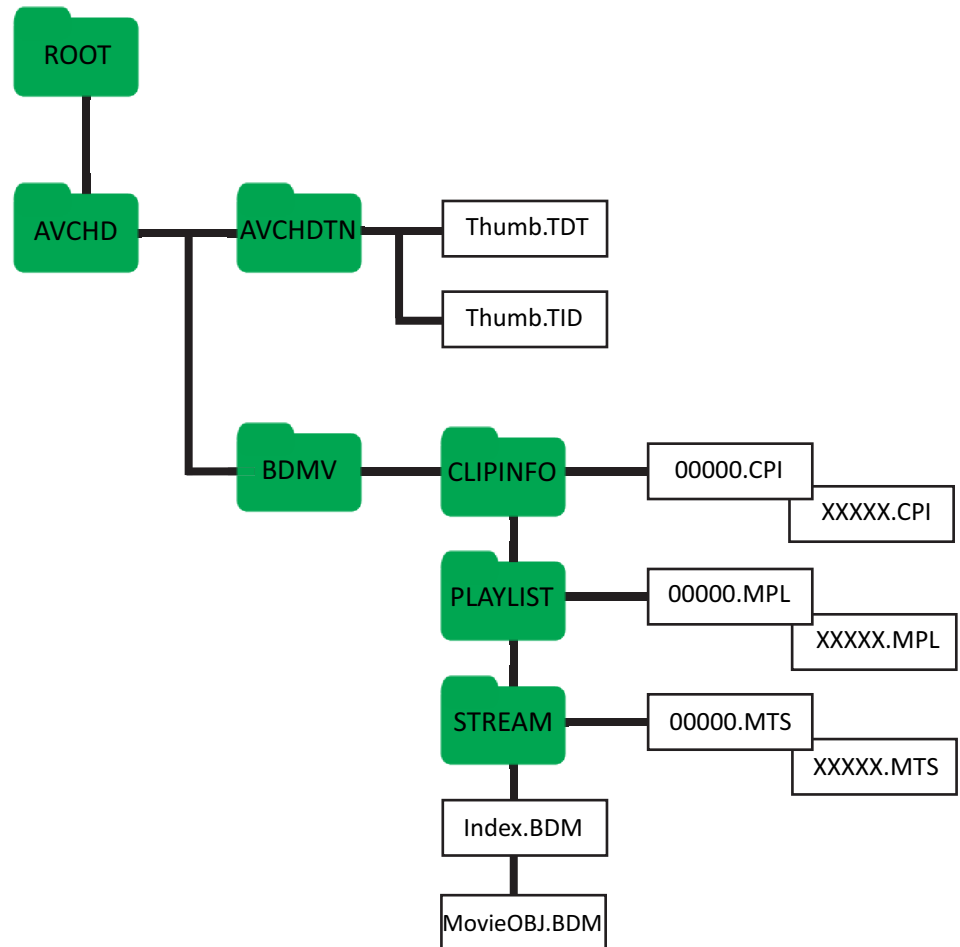
The AVCHD Writer Exporter is illustrated in [Figure 1142](#).

Figure 1142. AVCHD Writer Exporter



In accordance with the AVCHD standard, the AVCHD Writer creates in the target destination the folder and file structure depicted in [Figure 1143](#):

Figure 1143. AVCHD Folder and File Structure



Note When writing to an SD memory card, a PRIVATE folder is created between the ROOT and AVCHD folders.

The files are defined as follows:

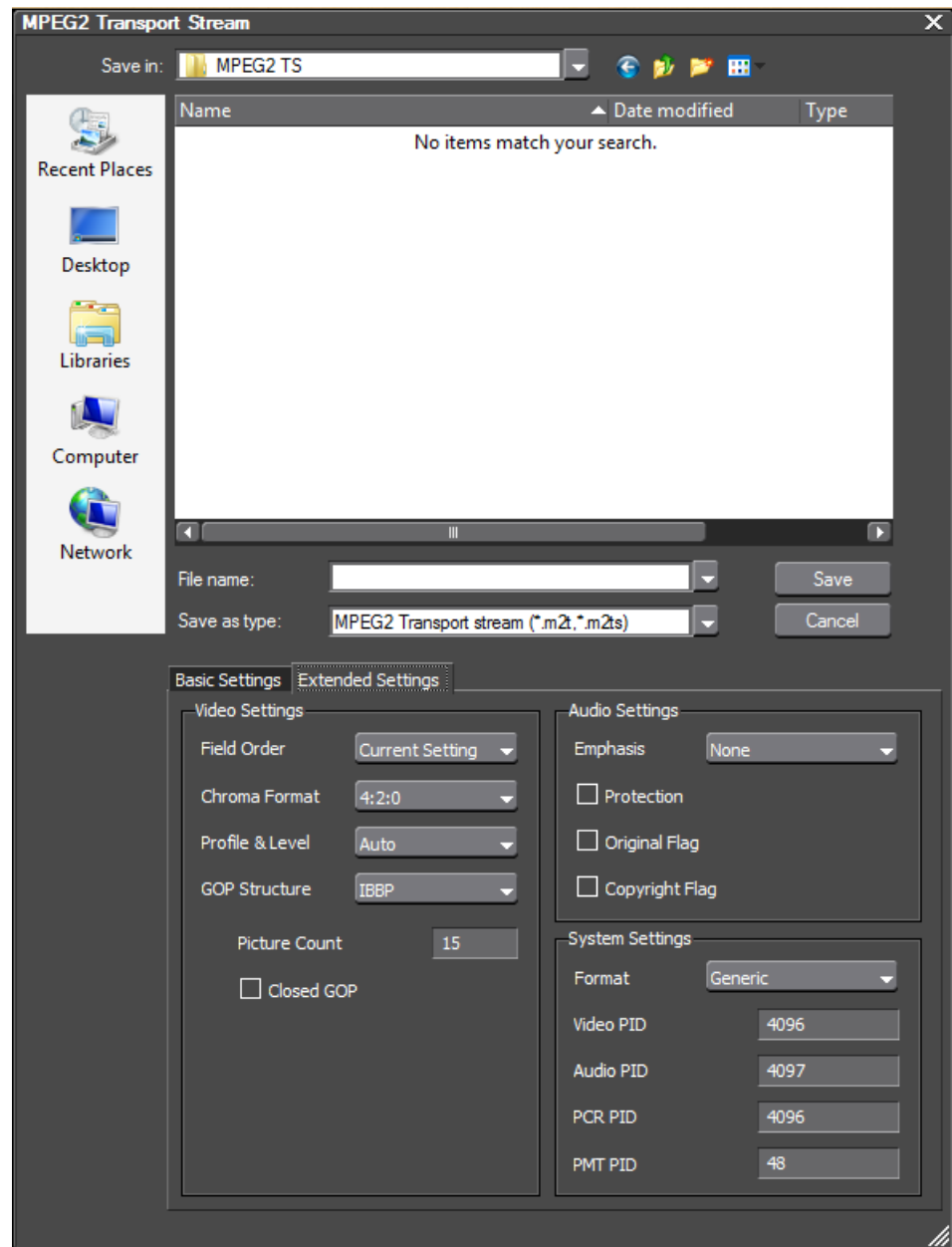
- THUMB.TDT - Thumbnail data file
- THUMB.TID - Thumbnail index file
- INDEX.BDM - Movie object index table
- MOVIEOBJ.BDM - Movie object file
- XXXXX.CPI - Stream information file
- XXXXX.MPL - Playlist file
- XXXXX.MTS - Stream file

Note The limit on AVCHD stream files is 4GB. If the stream file will be larger than 4GB when exported, it is split into multiple files.

MPEG2 Transport Stream Exporter

The MPEG2 Transport Stream Exporter is depicted in [Figure 1144](#). In this example, the Extended Settings tab is selected to show the settings in this exporter that are different from the MPEG2 Program Stream and MPEG2 Elementary Stream exporters.

Figure 1144. MPEG2 Transport Stream Exporter



The MPEG2 Transport Stream Exporter provides the following additional settings:

- Video PID - Video Packet ID
- Audio PID - Audio Packet ID
- PCR PID - Program Clock Reference Packet ID
- PMT PID - Program Map Table Packet ID

Note MPEG 2 Transport Stream encoding is preferred for broadcast applications such as DVB and ATSC.

GXF Exporter

The GFX Exporter supports the following video codecs:

- DV
- DVCPRO
- DVCPRO50
- DVCPROHD
- AVCIntra
- IMX
- MPEG2
- JPEG2000

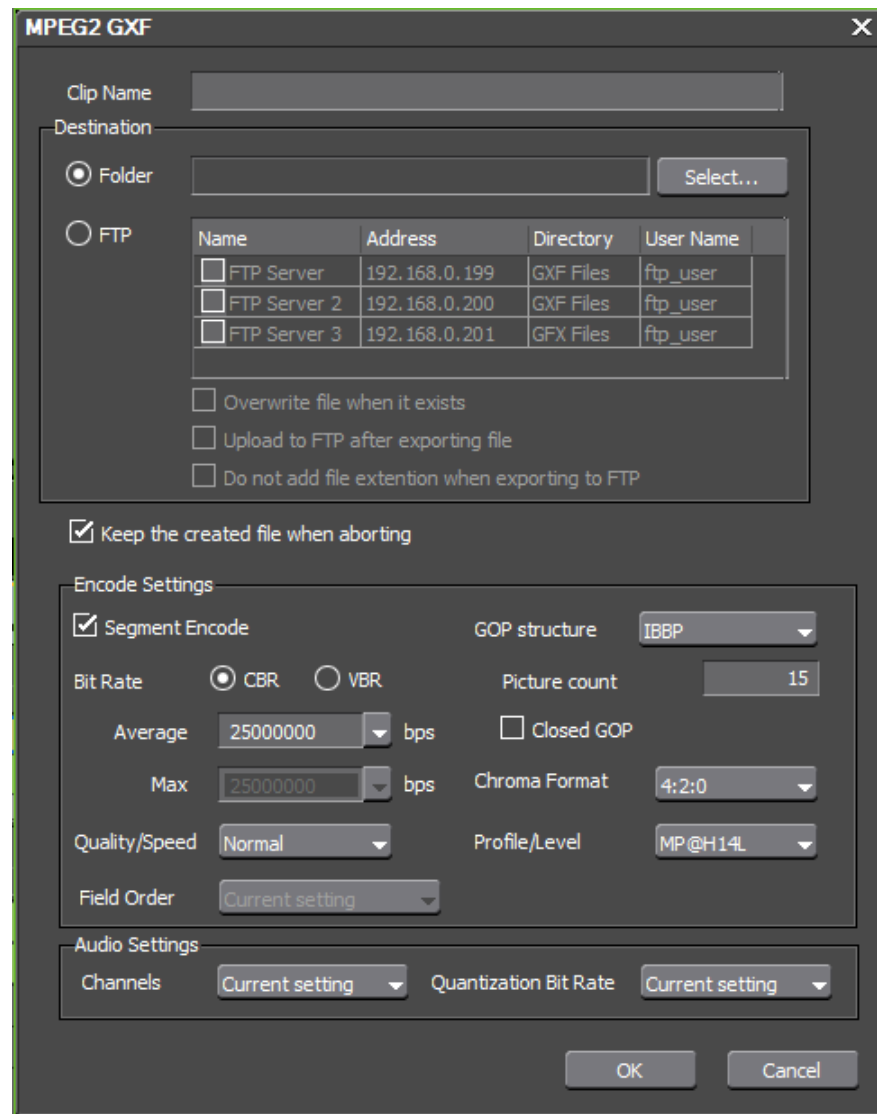
All of the above listed codecs with the exception of MPEG2 support smart rendering.

The MPEG2 codec supports segment encoding as illustrated in [Figure 1145](#).

[Figure 1145](#) shows the GFX Exporter for the MPEG2 codec.

Note The FTP servers shown in [Figure 1145](#) are defined in the GFX Settings dialog. See [GXF Settings on page 148](#) for more information.

Figure 1145. GFX (MPEG2) Exporter

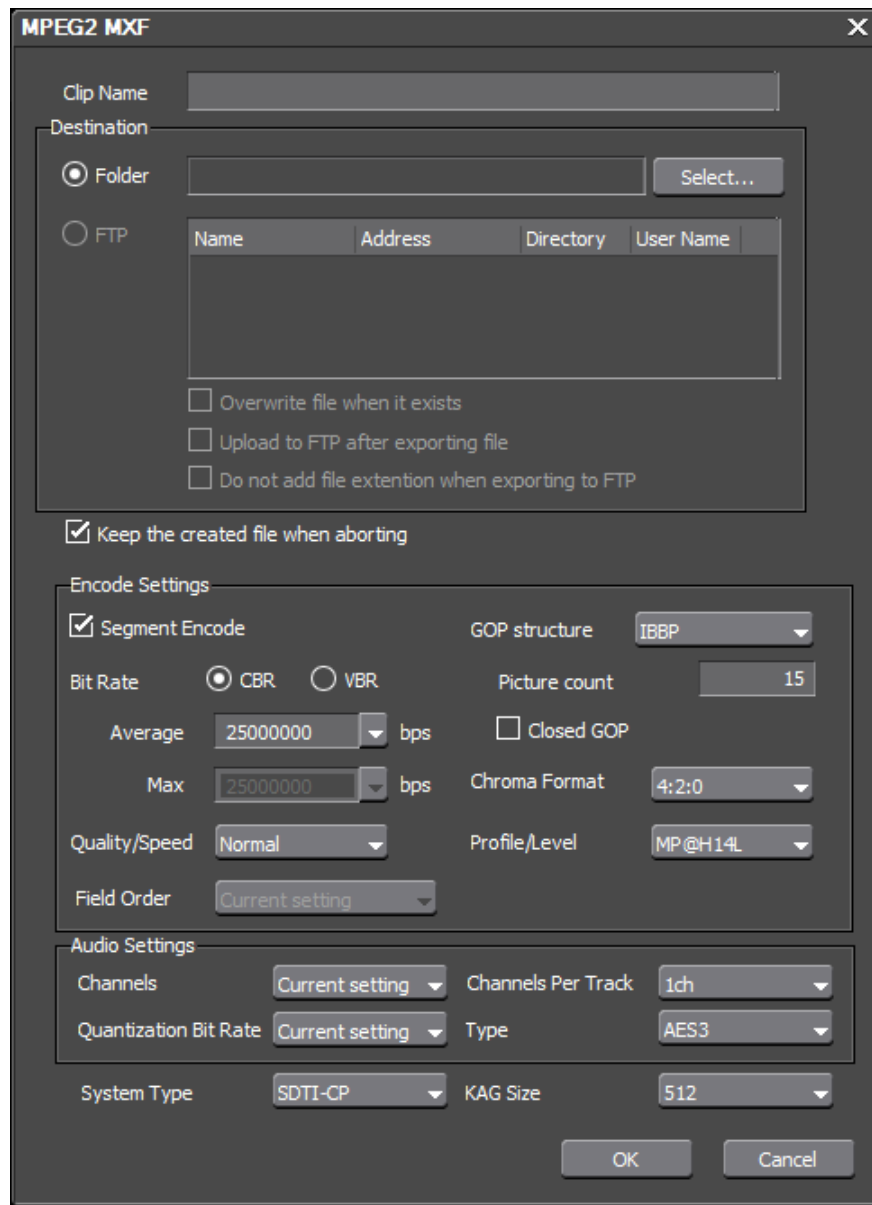


MXF Exporter

The MXF Exporter support the same video codecs as the GFX Exporter. See [GXF Exporter on page 974](#) for more details.

The MXF Exporter is illustrated in [Figure 1146](#).

Figure 1146. MXF (MPEG2) Exporter



GXF and MXF Exporter Common Settings

The GFX and MFX Exporter for all codecs support the following settings:

- Clip Name
- Output Destination - Folder or FTP Server
- FTP Settings
 - FTP Server name (multiple servers may be selected)
 - Overwrite file when it exists

- Create temporary file before uploading to FTP
- No file extensions
- Keep the created file when aborting
- Audio Channels
- Audio Sample Rate

MXF Exporter Only Settings

The following settings are available in the MXF Exporter only and are not found in the GFX Exporter:

- Audio Channels per Track
- Audio Type
- System Type
- KLV Alignment Grid (KAG) Size

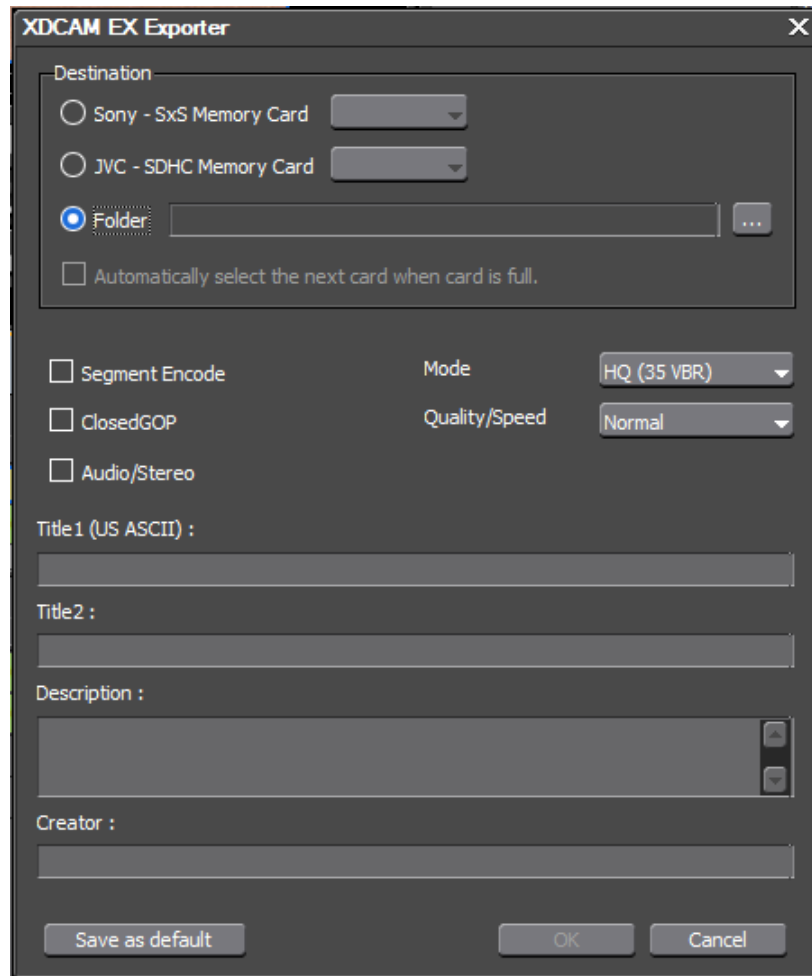
For both the GFX and MFX Exporters, additional settings are available with other video codecs such as AVCIntra and JPEG2000.

XDCAM EX Exporter

The XDCAM EX Exporter is enhanced in EDIUS 6 and includes support for new formats as well as some new settings.

The XDCAM EX Exporter is shown in [Figure 1147](#).

Figure 1147. XDCAM EX Exporter



The following changes have been made to the XDCAM EX Exporter:

- A JVC SDHC memory card option is added as a destination
- SP (25 CBR) and HQ (35 VBR) modes have been added
- Quality/Speed settings have been changed to match other MPEG exporter quality/speed settings

Note An XDCAM EX DV Exporter has also been added which supports DV AVI output with LPCM 16-bit 48 KHz 2 channel audio.

The XDCAM EX Exporter supports smart rendering.

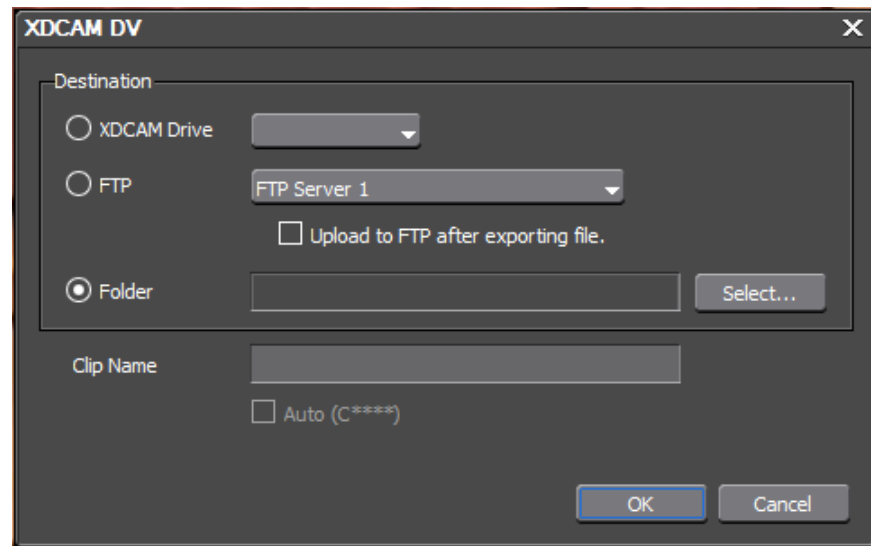
Waveform cache files are not created by this exporter.

XDCAM Exporter

The XDCAM Exporter is enhanced in EDIUS 6 and includes support for new formats as well as some new settings.

The XDCAM Exporter is shown in [Figure 1148](#).

Figure 1148. XDCAM Exporter



The following changes have been made to the XDCAM Exporter:

- Direct export to XDCAM via FTP is supported

Note The FTP servers in the drop-down list are defined in the XDCAM Settings. See [XDCAM Settings on page 165](#) for more information.

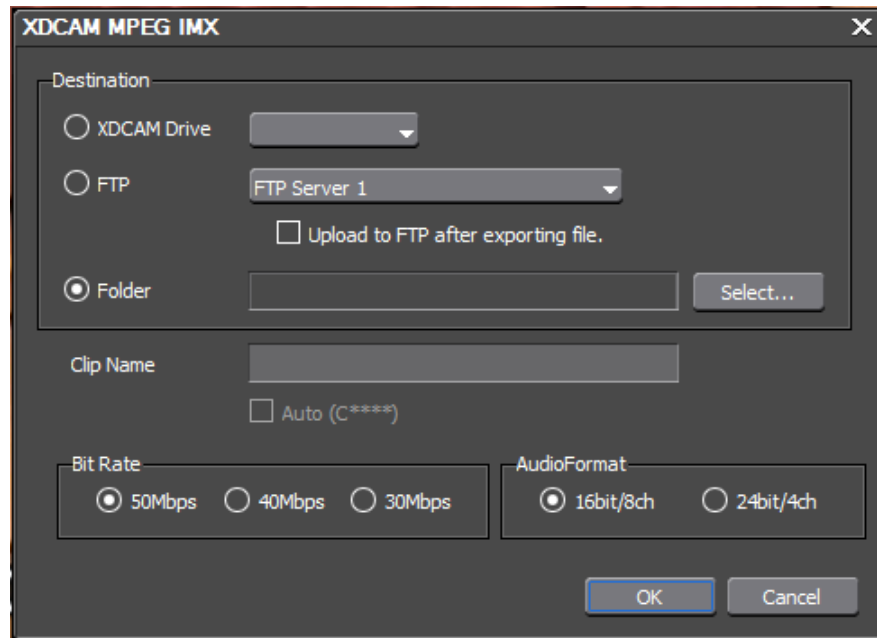
- Clip name is set automatically with direct export
- HD422 1920x1080/23.98p support is added

Rules for Auto (C****) Setting

- Auto (C**) is selectable only if XDCAM Drive or FTP is the selected destination.
- If Auto (C**) is not selected, ClipNaming should be set to Free in the XDCAM device.
- If Auto (C****) is not selected or the destination is Folder, a clip name must be entered.
- When exporting to XDCAM Drive or FTP, the clip name must be unique. The Exporter will not overwrite an existing clip name.

As illustrated in [Figure 1149](#), the HDCAM MPEG IMX Exporter allows selection of the video bit rate and audio format.

Figure 1149. XDCAM MPEG IMX Exporter



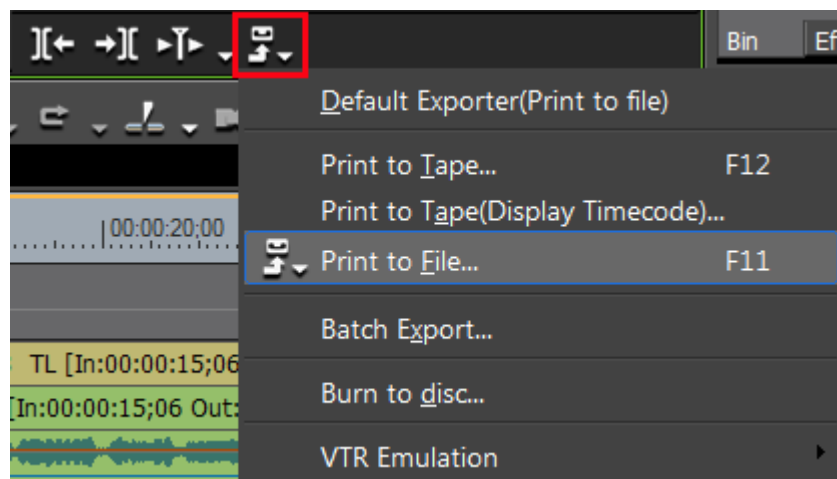
Other Exporter Functions

The Exporter is pre-configured with many Exporter plug-in presets for different file formats. While the Select Exporter Plug-In dialog is open, the Exporter preset functions explained below are available. To open the Select Exporter Plug-In dialog, do the following:

1. Click the **Export** button in the Recorder as shown in [Figure 1136](#).

Note Alternatively, you may select File>Export from the Preview window menu bar.

Figure 1150. Export Button Menu



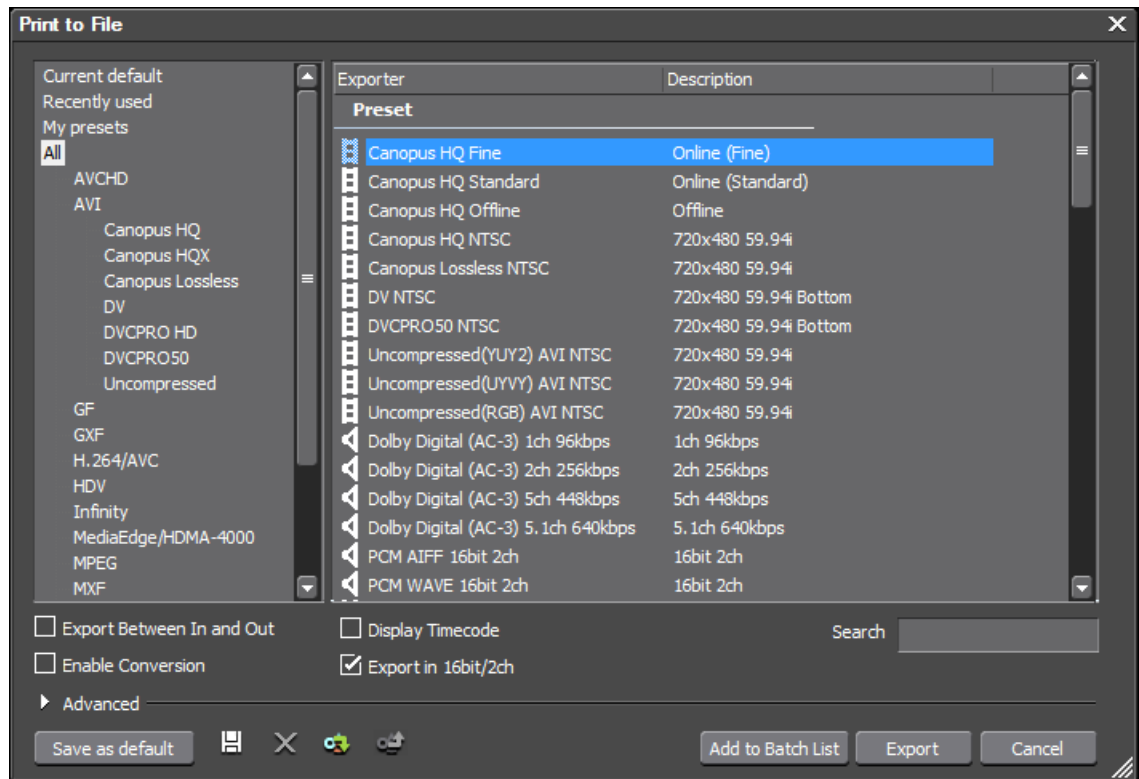
The Export menu appears.

2. Select Print to File from the menu.

Note You may also press the [F11] key to display the Print to File dialog.

The Print to File dialog depicted in [Figure 1151](#) appears.

Figure 1151. Print to File Dialog



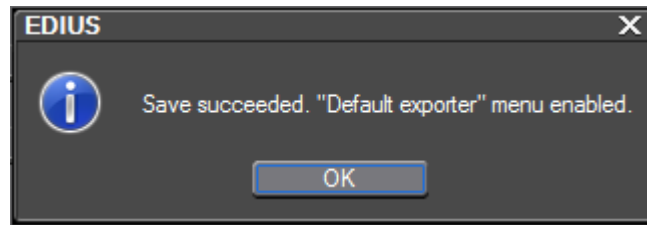
Save Preset As Default

Any Exporter preset may be set as the default exporter. With the Print to File dialog open, do the following to save a preset as the default:

1. Select the desired default Exporter preset from the Preset list.
2. Click the **Save as default** button.

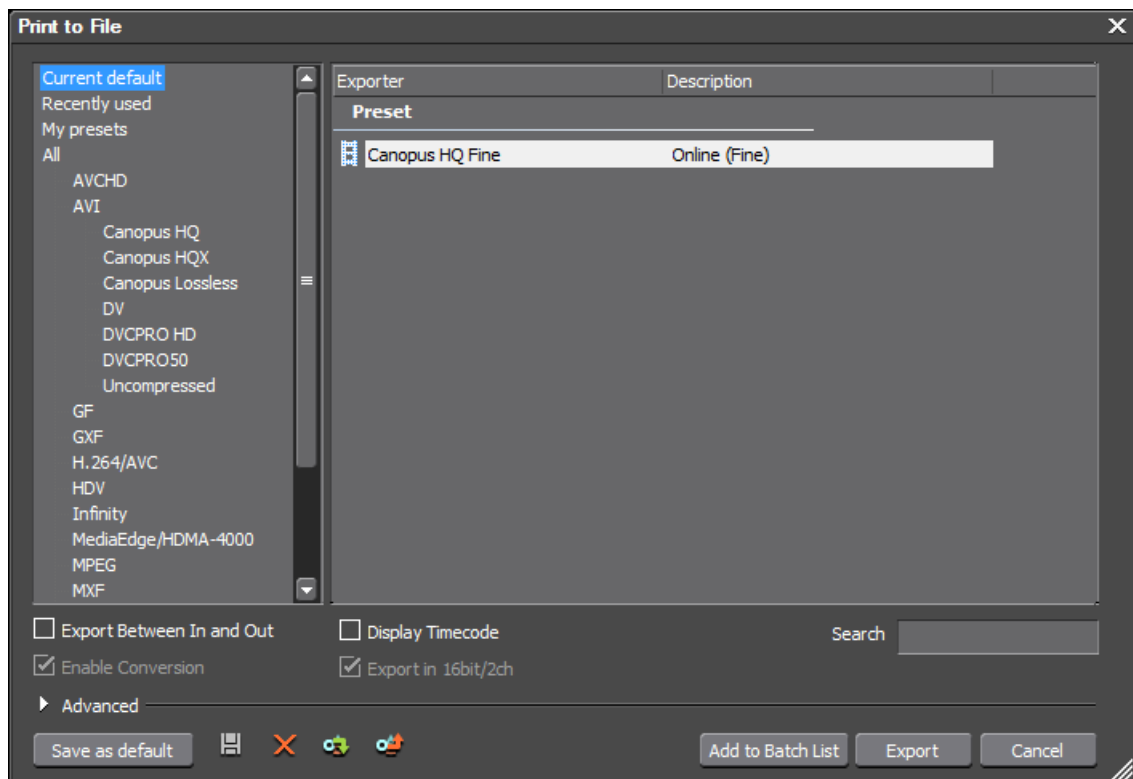
The message shown in [Figure 1152](#) appears.

Figure 1152. Preset Save as Default Confirmation




The selected preset is saved as the default and is available by selecting Current Default from the navigation pane on the left. See [Figure 1153](#) for an example.

Figure 1153. Exporter Preset Default Selected



Save Presets

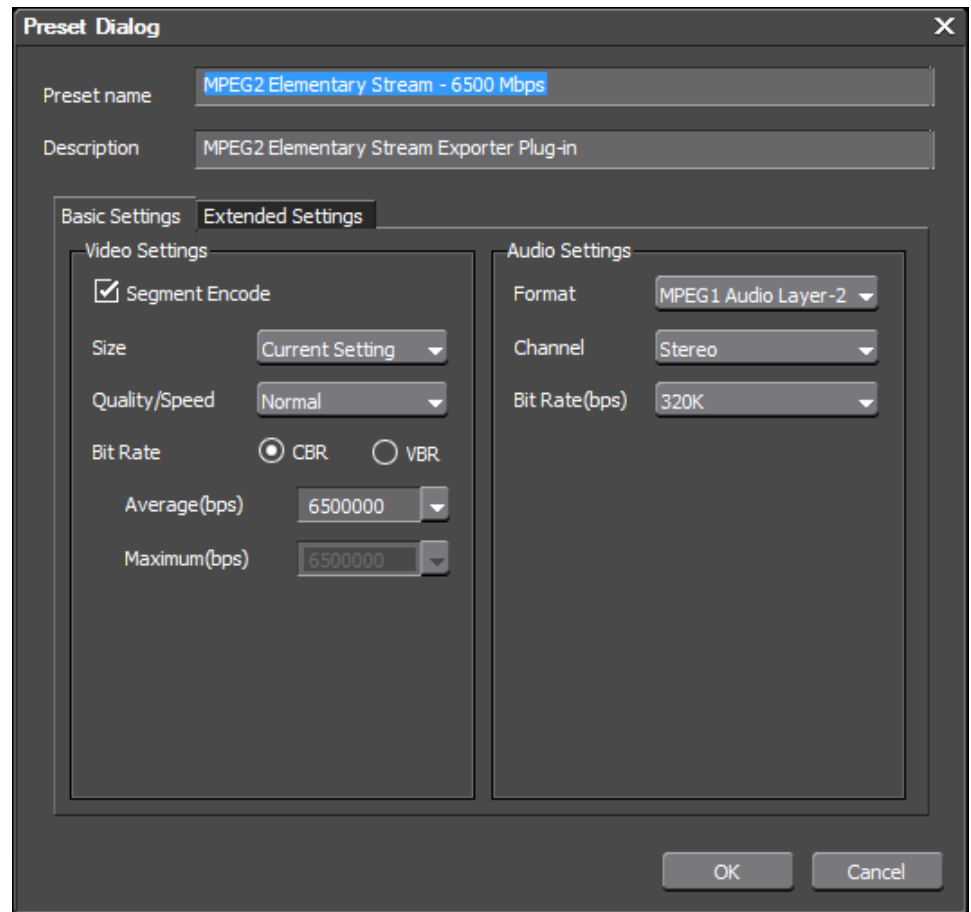
The list of available presets in EDIUS is very extensive; however, your projects may commonly use only a few file formats and Exporter presets. To save your commonly used Exporter settings to the My Presets list in the navigation pane, do the following:

1. Select the Preset you wish to save.
2. Click the **Save**  button.

The Preset dialog illustrated in [Figure 1154](#) appears.

Note When saving a preset, the Preset dialog may differ significantly from the example in [Figure 1154](#). Different formats have different available settings.

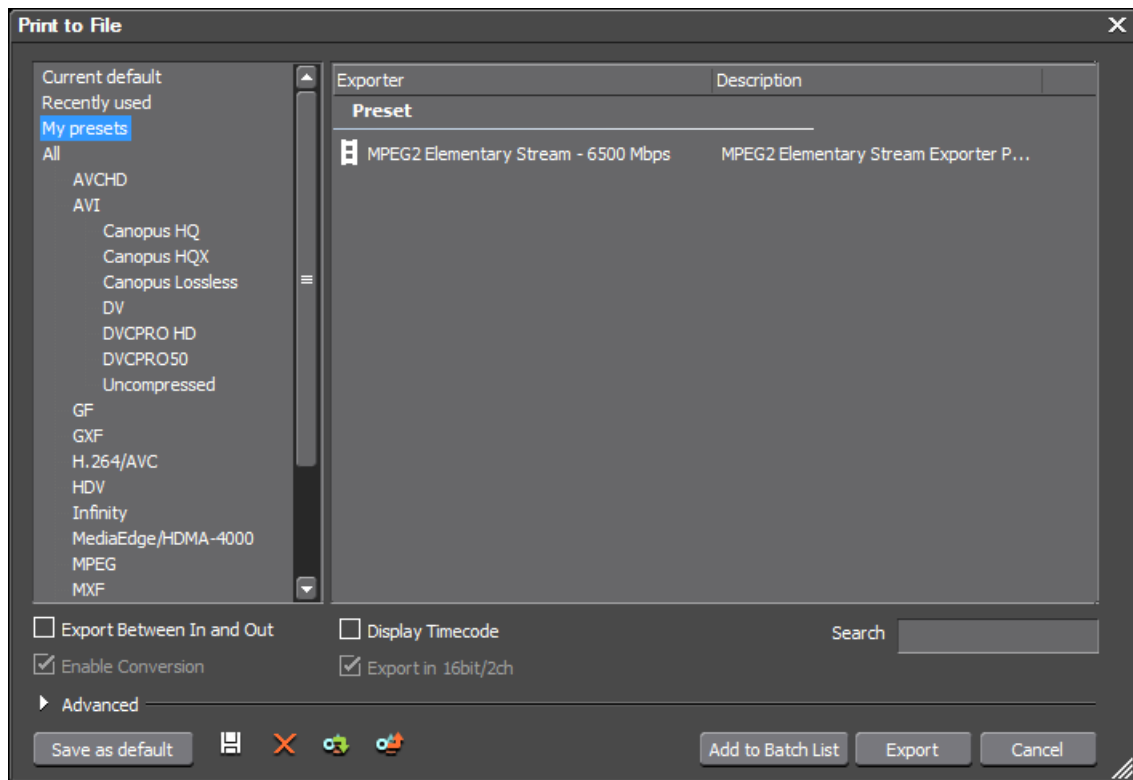
Figure 1154. Save Preset Dialog



3. Modify the name and description, if desired.
4. Modify any settings or parameters that may be associated with the selected Preset.
5. Click the **OK** button.

The Preset is saved in the My Presets list in the navigation pane as shown in [Figure 1155](#).


Figure 1155. Saved Presets in My Presets List



Delete Presets

Only saved presets may be deleted. The default presets and Exporters installed with EDIUS may not be deleted.

To delete a preset, do the following.

1. Select the preset to be deleted
2. Click the **Delete preset**  button.


The preset is deleted.

Export Presets

Exporting presets is particularly useful in preparation for an upgrade to a new version of EDIUS. Any custom user presets that you may want to use in the new version may be exported from the current version.

It is also useful to export these presets should EDIUS need to be reinstalled.

To export Exporter presets as a .tpd file, do the following:

1. Select the preset to be exported from the My Presets list in the Print to File dialog navigation pane.
2. Click the **Export preset**  button.

A Save As dialog appears.

3. Select the folder location and enter the desired file name for the exported preset.
4. Click the **Save** button.

The preset is exported.

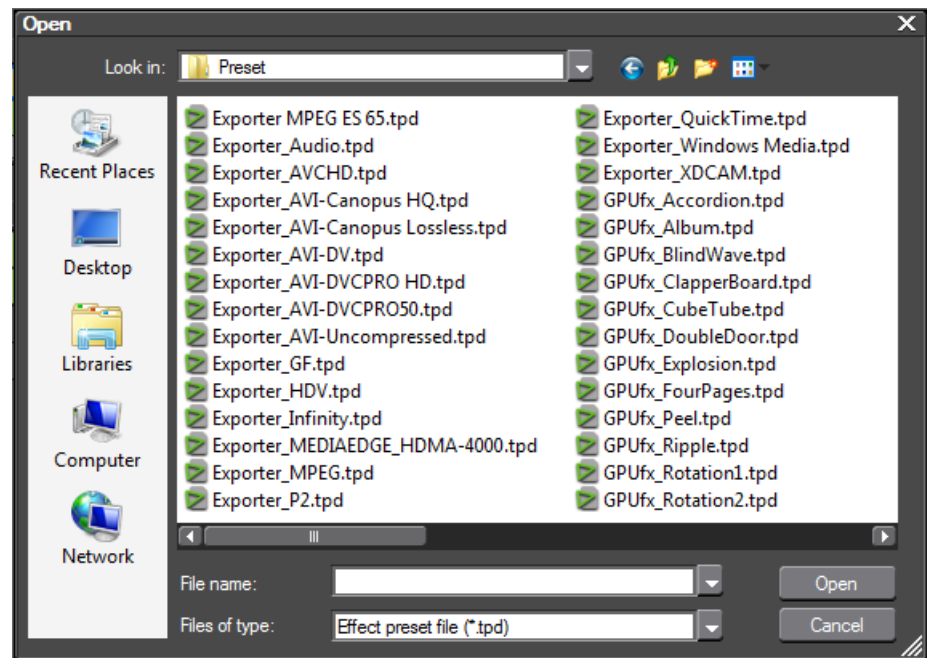
Import Presets

To import presets, do the following:

1. Click the **Import preset**  button.

An Open dialog like the one shown in [Figure 1156](#) appears.

Figure 1156. Preset Import Open File Dialog



2. Navigate to the folder location in which exported preset files are located.
3. Select the preset file (.tpd) to be imported.
4. Click the **Open** button.

The preset is imported.

Batch Export Operations

Sequences, or portions of a sequence, may be added to a batch export list for batch processing and export at a later time. Sequences in the batch export list may use the same or different Exporter Presets.

Add to Batch Export List

Entire sequences or a portion of a sequence may be exported through batch processing. Multiple ranges from the same sequence may also be added to the batch export list by setting different In and Out points before adding the sequence to the batch export list.

To add a sequence to the batch export list, execute the following steps:

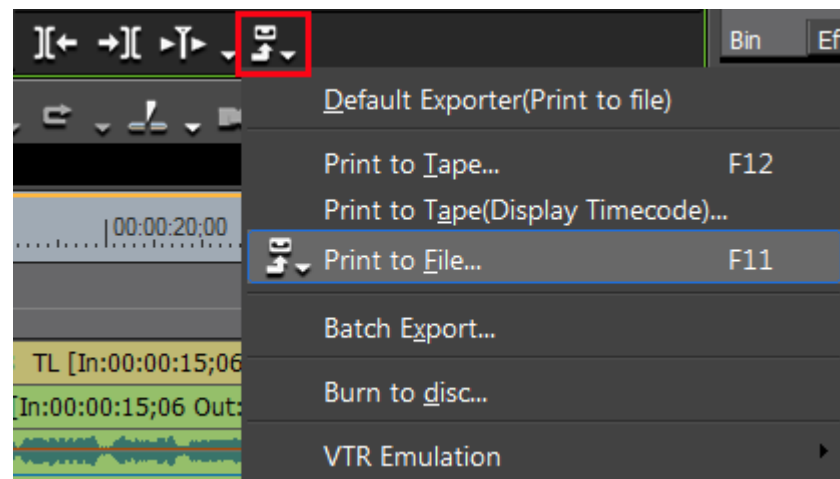
1. Set the In and Out points, if desired, for the range to be exported.

Note If no In and Out points are set, the entire sequence will be exported when the batch list is executed.

2. Click the **Export** button in the Recorder as shown in [Figure 1136](#).

Note Alternatively, you may select File>Export from the Preview window menu bar.

Figure 1157. Export Button Menu



The Export menu appears.

3. Select Print to File from the menu.

Note You may also press the [F11] key to display the Print to File dialog.

The Print to File dialog appears.

4. Select an Exporter and click the **Add to Batch List** button.

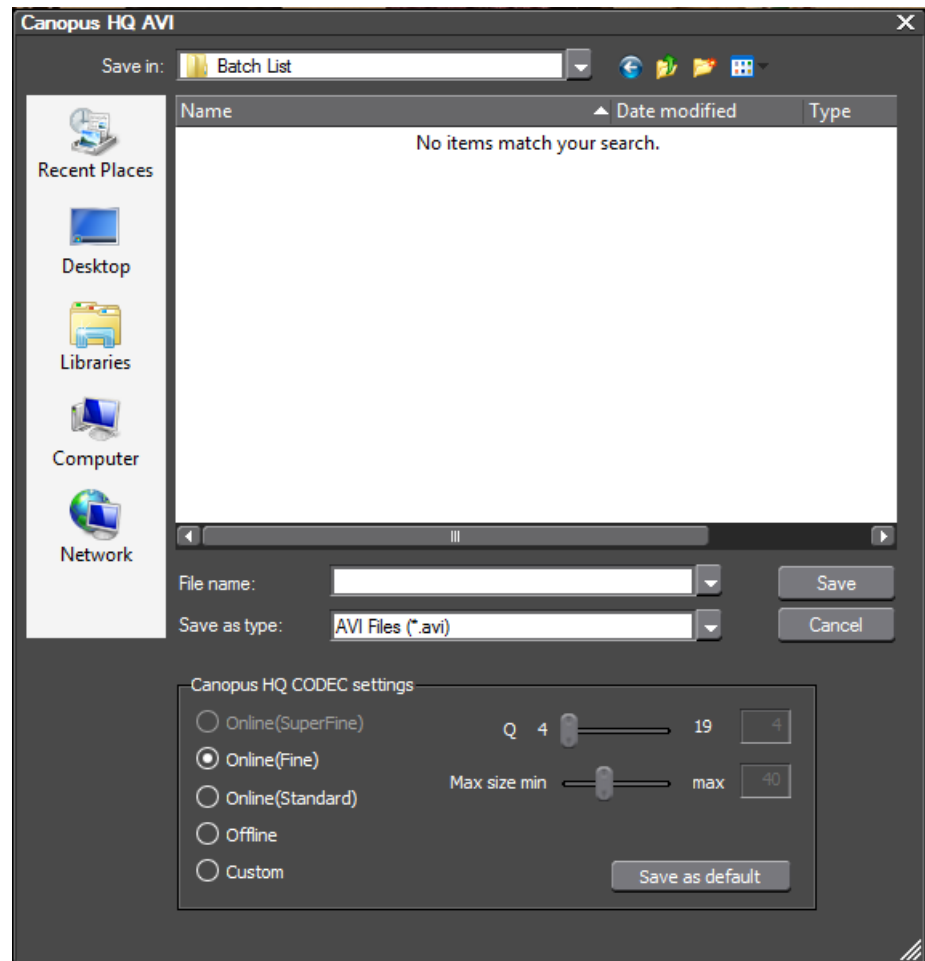
Note Some Exporters do not support batch export. If one of these Exporters is selected, the **Add to Batch List** button is disabled.

A File Save dialog appears with the name of the selected Exporter.

5. Navigate to the folder in which you wish to save the batch export and enter a file name. See [Figure 1158](#).

Note Depending upon the Exporter selected, some export settings may appear in the File Save dialog as shown in [Figure 1158](#).

Figure 1158. Batch Export Save Dialog



6. Click the **Save** button.

The sequence is added to the batch list with the specified Exporter.

Alternative Methods:

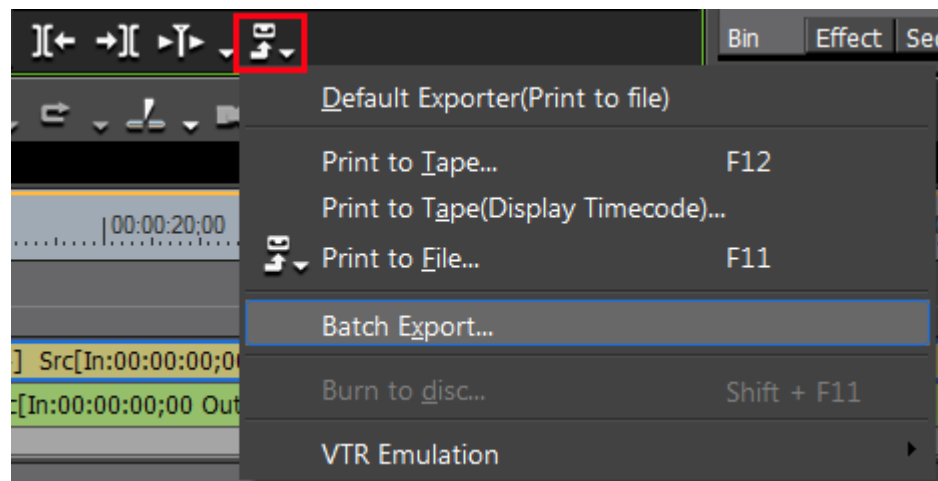
- Set In and Out points if desired and then right-click the Timeline scale and select Add to Batch Export.
- If a default Exporter has been set, the menu option Add to Batch Export (Default Exporter) is available. If this menu option is selected, the file name and destination are set automatically. File name: Exp[month][date]_000.[extension based on Exporter type]. The three-digit number increments for each file and is sequential. Sample file name with MPEG (Generic) Exporter: Exp0820_000.mpg. The destination is the project folder for the exported project.
- If Add to Batch Export (Project format) is selected from the menu, the specified range is added to the batch export list with the rendering format specified in the Project Settings Detail dialog.
- With the Batch Export dialog open, set In and Out points (if desired), right-click on the export list in the Batch Export dialog and select New from the menu. See [Batch Export](#) for more information.

Delete from Batch Export List

To delete an entry previously added to the batch export list, do the following:

1. Click the **Export** button in the Recorder as shown in [Figure 1136](#).

Figure 1159. Export Button Menu



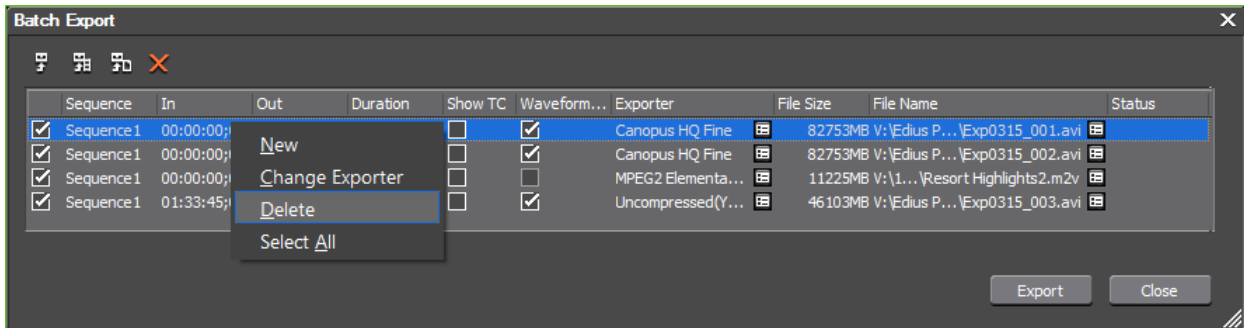
The Export menu appears.

2. Select Batch Export from the menu.

The Batch Export dialog appears.

3. In the batch export list, right-click the entry to be deleted and select Delete from the menu. See [Figure 1160](#).

Figure 1160. Batch Export Menu - Delete



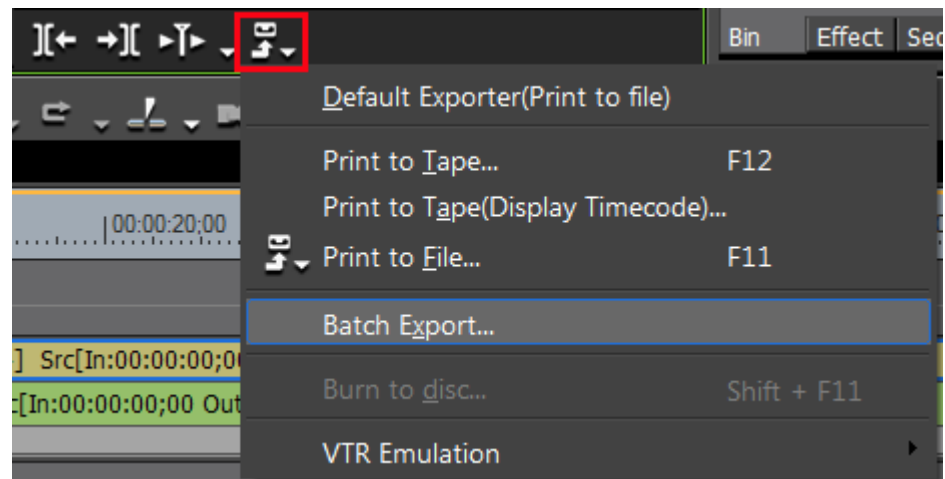
The entry is deleted from the batch export list.

Batch Export

To execute a batch export and process the batch export list, do the following:

1. Click the **Export** button in the Recorder as shown in [Figure 1136](#).

Figure 1161. Export Button Menu

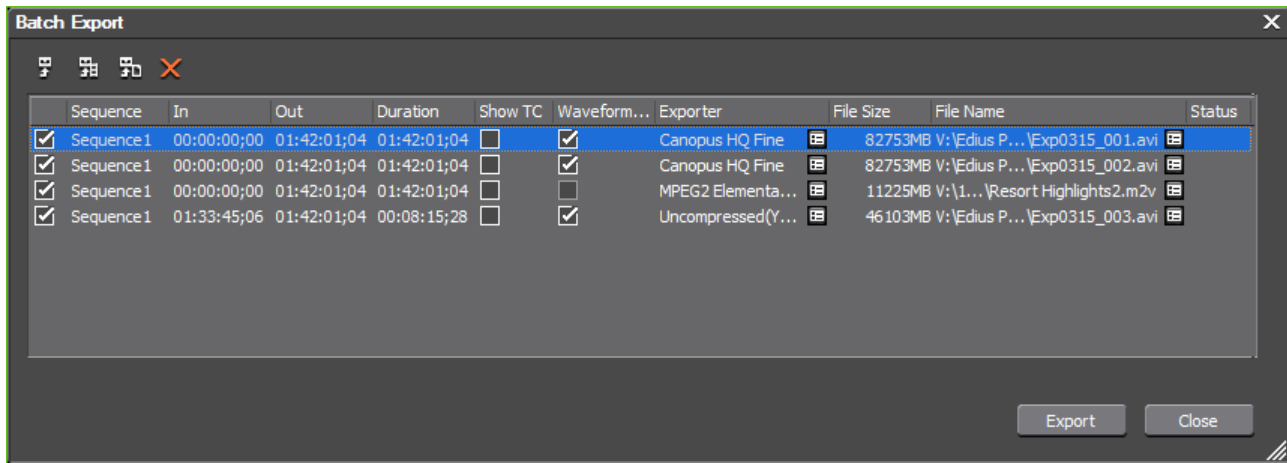


The Export menu appears.

2. Select Batch Export from the menu.

The Batch Export dialog appears as illustrated in [Figure 1162](#).

Figure 1162. Batch Export Dialog



3. Make any desired changes to the batch export list. See [Modifying the Batch Export List](#) for more information.
4. Select or de-select sequences in the export list as desired.

Note All sequences in the list may be selected by right-clicking on the export list and selecting Select All from the menu.

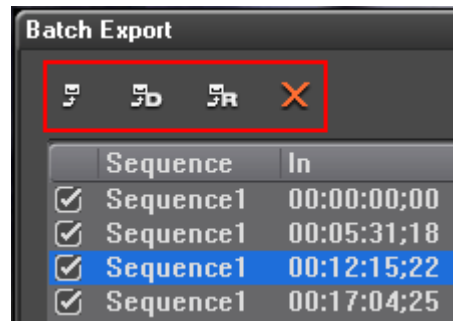
Note Sequences de-selected for export remain in the batch list; however, they are not exported.

5. Click the **Export** button to begin the batch export.

Modifying the Batch Export List

As illustrated in [Figure 1163](#), function button are available for managing the items in the batch export list. These buttons and their functions are explained below:

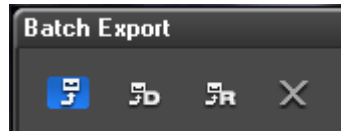
Figure 1163. Batch Export Dialog Function Buttons



Add to Batch Export

Clicking the **Add to Batch Export** button (highlighted in blue in [Figure 1164](#)) opens the Select Exporter Plug-In Dialog (see [Figure 1151 on page 981](#)) from which an exporter may be selected for adding an additional entry to the batch export list. The portion of the current sequence between the In and Out points is automatically added to the list. As explained below, these settings may be adjusted in the batch export list.

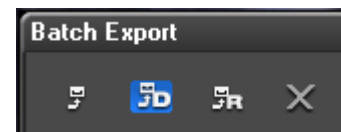
Figure 1164. Add Batch Export Item Button Highlighted



Add to Batch Export (Default Exporter)

Clicking the **Add to Batch Export (default exporter)** button (highlighted in blue in [Figure 1165](#)) adds the portion of the current sequence between the In and Out points to the batch export list using the default exporter. As explained below, these settings may be adjusted in the batch export list.

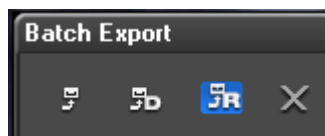
Figure 1165. Add Batch Export Item (Default Exporter) Button Highlighted



Add to Batch Export (Project Format)

Clicking the **Add to Batch Export (Project Format)** button (highlighted in blue in [Figure 1166](#)) adds the portion of the current sequence between the In and Out points to the batch export list using the current project format. As explained below, these settings may be adjusted in the batch export list.

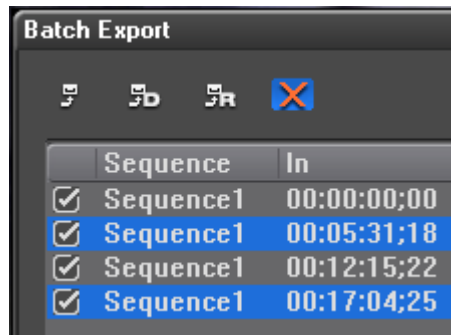
Figure 1166. Add Batch Export Item (Render Format) Button Highlighted



Delete Batch Export Item

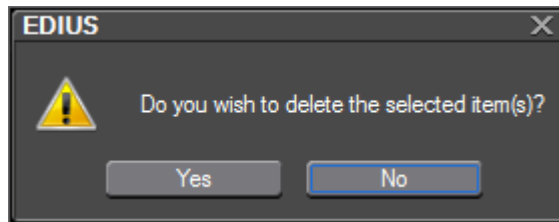
Clicking the **Delete Batch Export Item** button (highlighted in blue in [Figure 1167](#)) deletes the selected item(s) from the batch export list.

Figure 1167. Delete Batch Export Item Button Highlighted



The confirmation dialog shown in [Figure 1168](#) appears. Click the **Yes** button to confirm deletion of the selected item(s).

Figure 1168. Delete Batch List Item Confirmation Dialog



Modify List Item Settings

Sequences added to the batch export list contain the information explained below. Much of this information may be edited in the batch list before export is initiated.

Sequence

The name of the sequence in the project to be exported.

Note If a sequence stored in the batch export list is deleted from both the Timeline and the Asset Bin before being exported, that sequence is displayed in red and cannot be exported.

Note If sequence settings or project settings of a sequence stored in the batch export list are changed, those changes will also be reflected in the batch export list. If the Exporter is changed to one that does not support batch export, the Exporter in the batch list is displayed in red and exporting is disabled.

In/Out/Duration

The specified In and Out points and duration of the clip to be exported. The In and Out points may be edited in the batch list. To edit, click on a timecode and enter a new value.

Note If an In point is set to a time after the Out point or the time falls outside the range of the clip, the timecode is displayed in red text and export of the clip is disabled.

Note A new export range may be specified and added to the batch list by right-clicking on the export list and selecting New from the menu.

Show TC

Select this option if you wish the timecode to be displayed on the exported sequence.

Waveform Cache

Enable this option if an audio waveform is desired with the exported sequence.

Note This setting may not be available depending on the selected Exporter.

Exporter

The name of the selected Exporter for the sequence. Clicking the icon next to the Exporter name displays the Print to File dialog for that exporter.

Note The selected Exporter can be changed by right-clicking on the batch export list and selecting Change Exporter from the menu.

Note If the selected Exporter is a user preset Exporter, its original Exporter name is displayed in the batch export list.

File Size

The estimated file size of the exported file.

Note If the estimated file size exceeds the free space in the selected destination, a warning dialog may appear and the export will not be performed.

File Name

The specified file name and location for the exported file. These may be edited in the Batch export list, if desired.

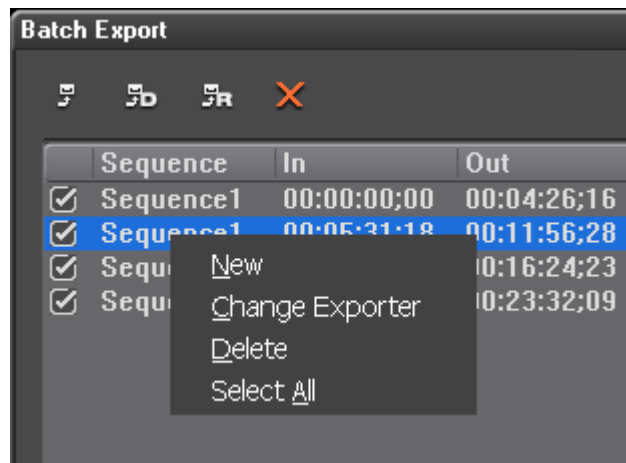
Status

When export is in progress, the status is displayed in this field.

Batch Export List Menu

Right clicking on an item in the list selects that item and displays the menu illustrated in [Figure 1169](#).

Figure 1169. Batch List Item Menu



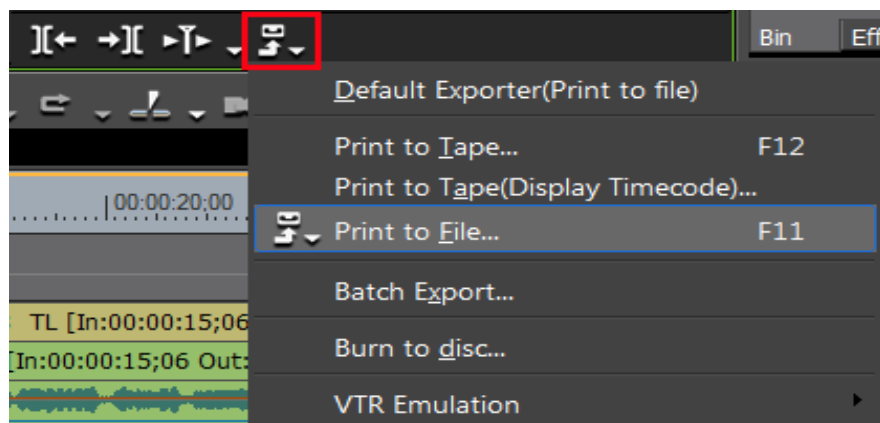
From this menu, items can be added (New) and deleted. In addition all items in the list can be selected and the designated exporter changed for all selected items.

Export Still Images

To export an image or a frame in a video sequence as a still image, perform the following actions:

1. Move the Timeline cursor to the point at which the desired image or frame is located.
2. Click the **Export** button in the Recorder. See [Figure 1170](#).

Figure 1170. Export Button Menu



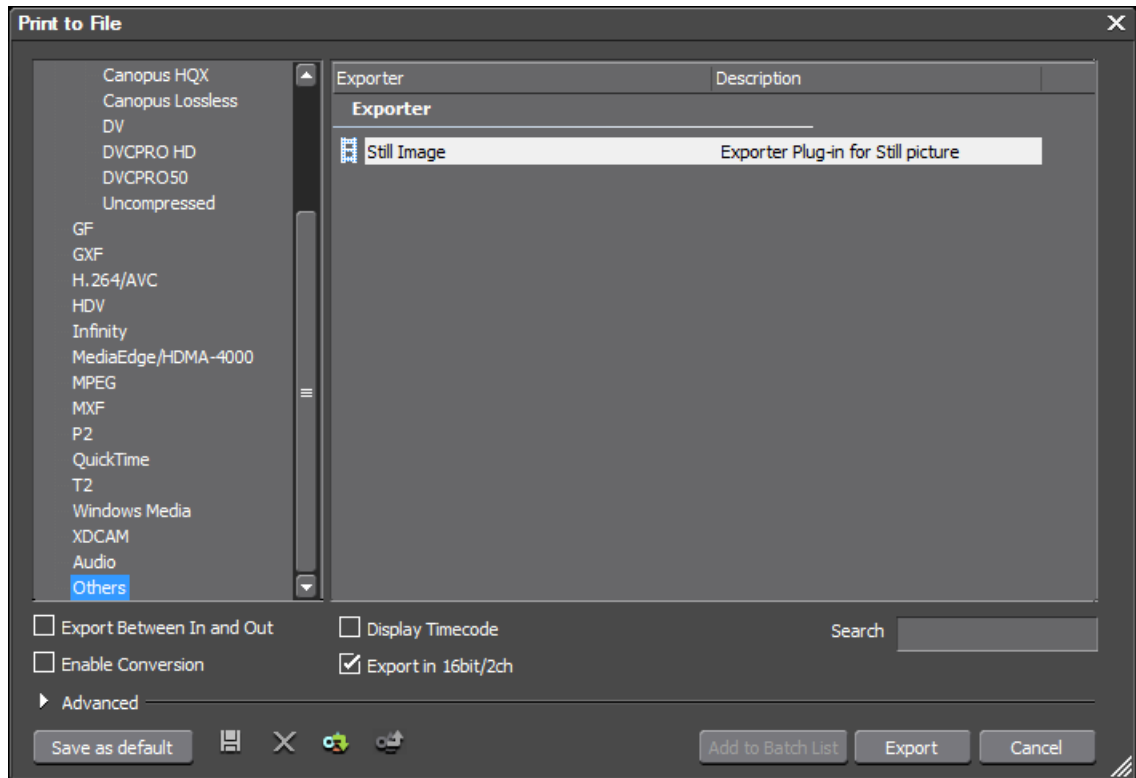
3. Select Print to File from the menu.

Note Alternative methods include pressing **[F11]** on the keyboard or selecting File>Print>Print to File from the Preview window menu bar.

The Print to File dialog appears.

4. Select the Others from the navigation pane on the left and Still Image from the Exporter list as illustrated in [Figure 1171](#).

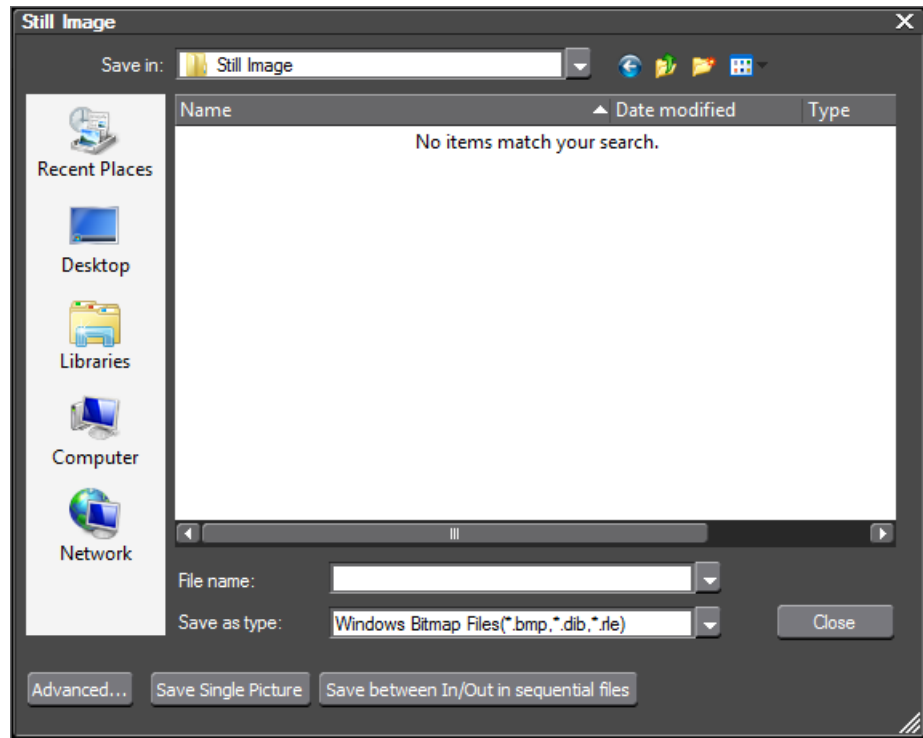
Figure 1171. Still Image Exporter



5. Click the **Export** button.

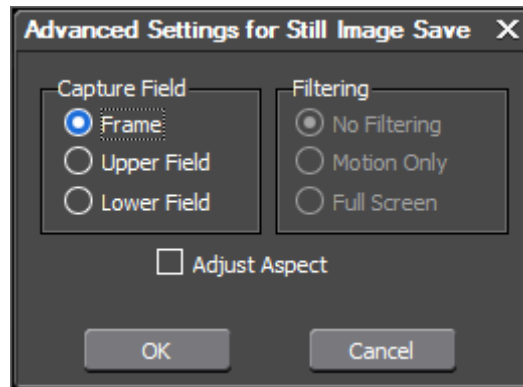
The Still Image dialog shown in [Figure 1172](#) appears.

Figure 1172. Still Image Save Dialog



6. Select the folder location, file name and save as type for the exported image(s).
7. Select advanced still image save parameters, if desired, by clicking the **Advanced** button. The Advanced Settings dialog in [Figure 1173](#) appears.

Figure 1173. Advanced Still Image Save Settings



Select the desired capture field and filtering options.

8. Click the **Save Single Picture** button or the **Save between In/Out in sequential files** button to save still image(s) to the selected location.

Save Single Picture

Exports the frame at the Timeline cursor position as a still image.

Save Between In/Out in Sequential Files

Exports all frames between In and Out points on the Timeline as still image files. Eight (8)-digit sequential numbers are added to the end of each file name.

Images are exported as explained above depending on the selected file save button.

9. Click the **Close** button to close the Still Image Exporter.

Export to Tape

Projects may be exported to tape on any device than can be connected to and controlled by the EDIUS computer and many devices through which direct control via EDIUS is not possible.

Output to HDV Device

To output an HDV file (.m2t format) to a tape in an HDV device, do the following:

1. Connect the HDV device to the IEEE1394 port on the EDIUS computer with a FireWire/IEEE1394 cable.

Note If the HDV device supports HDV mode, set the device to this mode. For more information see the instruction manual for the HDV device.

2. Select Tools>MPEG TS Writer on the Preview window menu bar. See [Figure 1174](#).


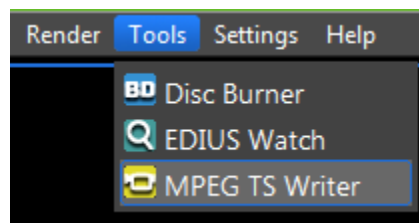
Note An alternative method is to click the **Tools**  button in the Asset Bin and select MPEG TS Writer from the menu.

Figure 1174. Tools Menu - MPEG TS Writer




The MPEG TS Writer dialog in [Figure 1175](#) appears.

Figure 1175. MPEG TS Writer Dialog



3. Select an HDV device from the device drop-down list. Input/Output devices are defined as device presets. See [Create a Device Preset on page 127](#) for more information.

Note To use HDV devices, Windows XP Service Pack 2 or higher must be installed. If the HDV device is not recognized, check the Windows Device Manager to see if an entry for AV/C Tape Device appears in the Sound, video and game controllers category. Also, check that the HDV camera is in HDV fixed mode and that HDV-DV convert is off.

4. Click the **Add File to List**  button.
5. Select the .m2t output file and click the **Open** button.

The file is added to the file list (see [Figure 1176](#)).

Figure 1176. MPEG TS Writer Output File List

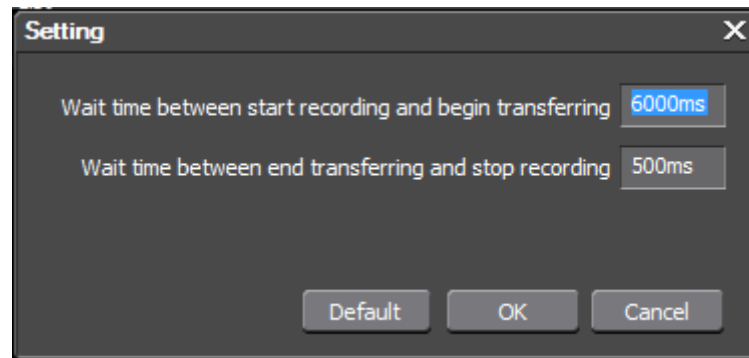


Note All transport buttons are depicted as active in [Figure 1176](#)

6. To set recording delays, click the **Setting**  button.

The Setting dialog shown in [Figure 1177](#) appears.

Figure 1177. MPEG TS Writer Setting Dialog



Set delays as desired and click the **OK** button.

7. Click the **Write**  button.


Note To output the video to the HDV device for previewing without recording to tape, click the **Preview**  button.

Use the transport buttons illustrated in [Figure 1178](#) to control playback during preview.

Figure 1178. MPEG TS Writer Transport Buttons



8. Click the **OK** button.

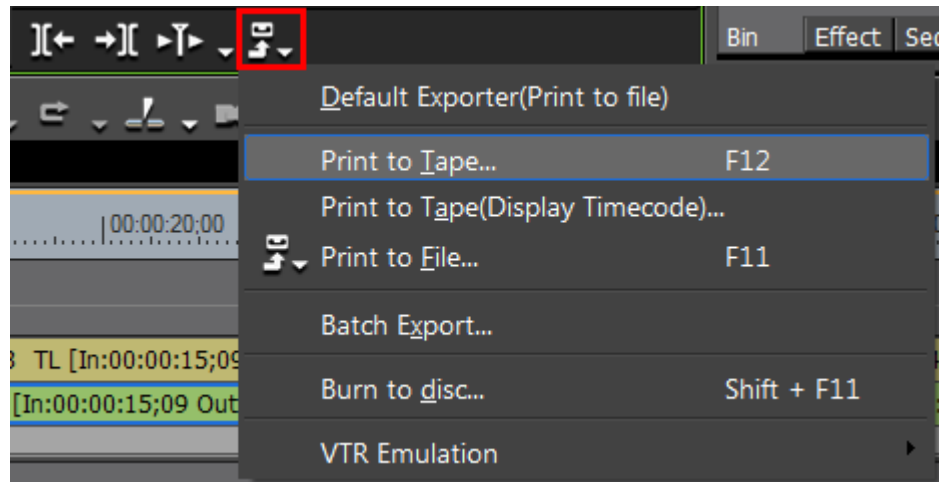
9. Click the **Exit**  button to close the MPEG TS Writer.

Output to DV Device

To output to a DV tape through an OHCI connection, do the following:

1. Connect the DV device to the IEEE1394 port on the EDIUS computer with a FireWire/IEEE1394 cable.
2. Set the DV device to Play mode.
3. Click the **Export** button in the Recorder. See [Figure 1179](#).

Figure 1179. Export Button Menu - Print to Tape

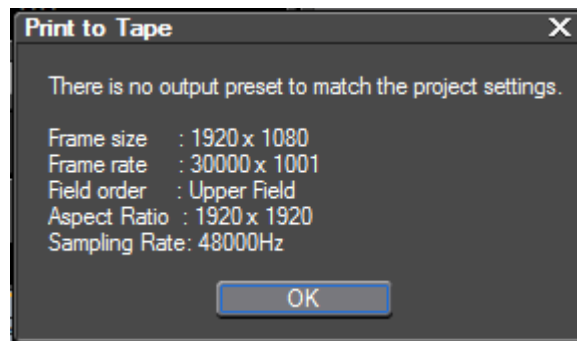


4. Select Print to Tape or Print to Tape(Display Timecode) from the menu.

Note Alternative methods are: pressing **[F12]** on the keyboard or selecting File>Export>Print to Tape or Print to Tape(Display Timecode) from the Preview window menu bar.

If there is no output device defined in the device presets which matches the project settings, the error dialog shown in [Figure 1180](#) appears.

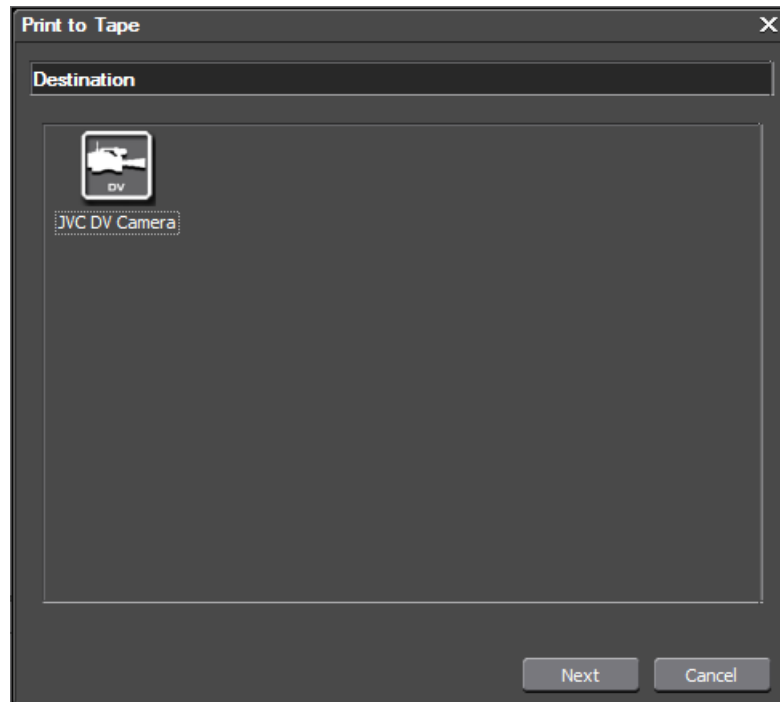
Figure 1180. Device - Project Mismatch Warning



If necessary, see [Create a Device Preset on page 127](#) for information on creating a device preset that matches the project settings. You may also change the project settings to match an existing device preset for the output device.

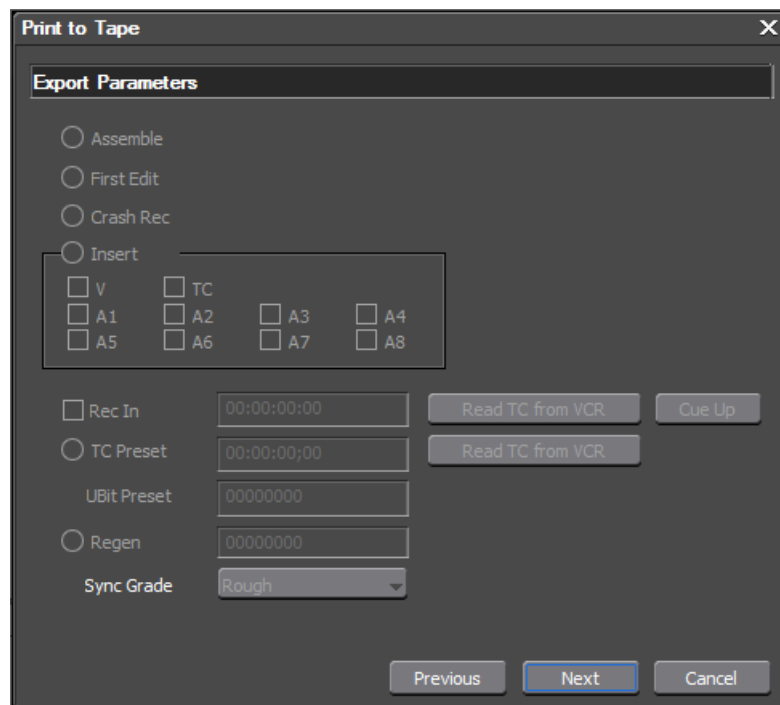
If a device preset matches the project settings, the Destination dialog illustrated in [Figure 1181](#) appears. This dialog shows all preset devices which can be used to output the current project to tape.

Figure 1181. Print to Tape Destination Dialog



5. Select the desired destination device and click the **Next** button. The Export Parameters dialog depicted in [Figure 1182](#) appears.

Figure 1182. Print to Tape Export Parameters Dialog

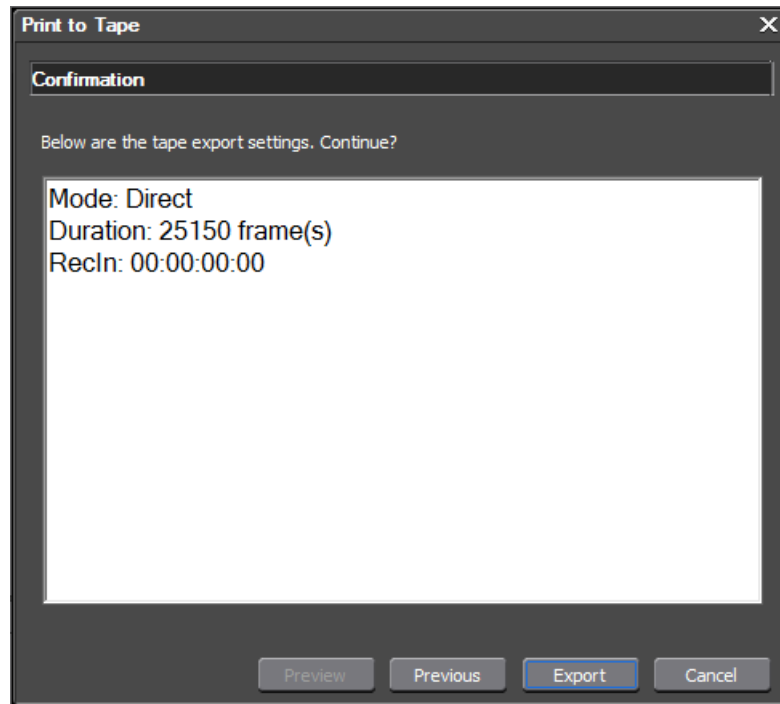


Available export parameters are device dependent.

6. Select the desired parameters and click the **Next** button.

The Print to Tape Confirmation dialog illustrated in [Figure 1183](#) appears.

Figure 1183. Print to Tape Confirmation Dialog



7. Click the **Export** button to begin exporting to tape.


Click the **Abort** button during the export operation if you wish to cancel the export.

Note If In and Out points are set on the Timeline, only the portion of the project between these points is exported.

Export to Devices without Device Presets

Some external playback/recording devices cannot be controlled (started, stopped, etc) from EDIUS through device presets. All source control operations must be performed manually on these devices.

To export to a device without a device preset, do the following:

1. Connect the device to the EDIUS computer.
2. Set the device to external input for recording.
3. Click **Play**  button in the Recorder.

Export begins

4. Click the **Stop**  button in the Recorder to stop exporting to the external device.

Export to DVD or Blu Ray

EDIUS projects can be exported to DVD or Blu Ray with the Burn to Disc application. Burn to Disc allows you to create titles and chapter menus, define menu backgrounds (including motion backgrounds) and create menu buttons.

Accessing Burn to Disc through the Disc Burner tool allows you to write existing Blu Ray or DVD image files to disc. See [Disc Burner on page 1029](#) for more information.

Sources that can be output to disc with the Burn to Disc application include the following:

- EDIUS Sequences
- MPEG2 files
- AVCHD (H.264)

Note H.264 MPEG2 Transport Stream (.m2ts extension) is not supported for Blu Ray output.

Note The FireCoder Blu hardware encoding card is supported for H.264 encoding.

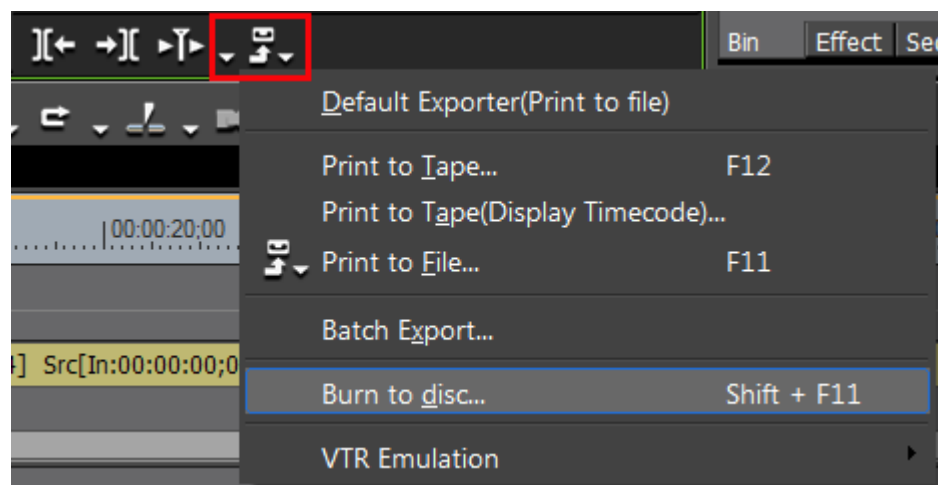
Note When exporting to DVD or Blu Ray, free space on the computer hard drive must be at least twice as large as the size of the file to be exported.

Burn to Disc

To export a project to disc, do the following:

1. Click the **Export** button in the Recorder. See [Figure 1184](#).

Figure 1184. Export Button Menu

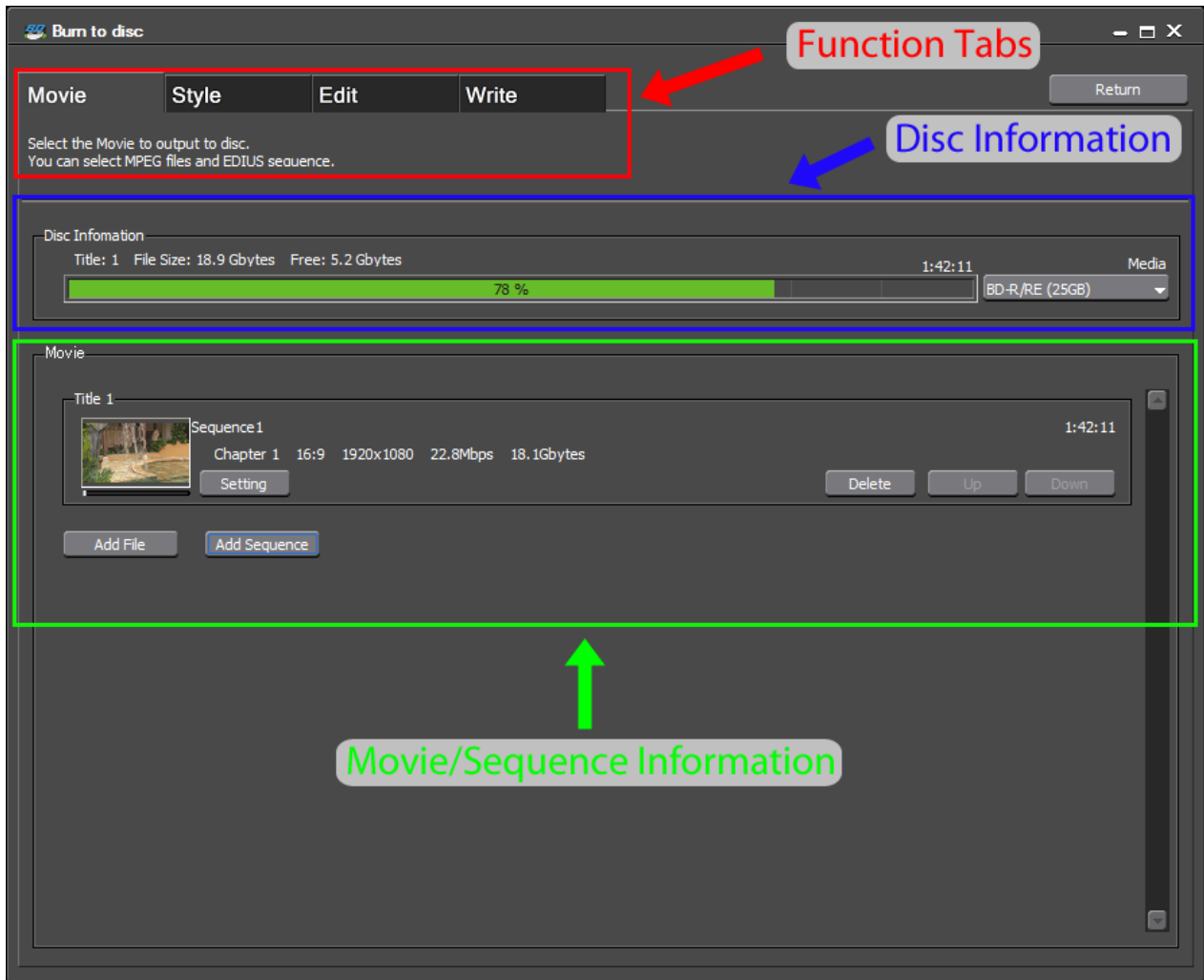


2. Select Burn to disc from the menu.

Note You may also select File>Export>Burn to Disc on the Preview window menu bar or press the **[SHIFT]+[F11]** keys on the keyboard.

The Burn to Disc application starts up with the Movie tab selected as illustrated in [Figure 1185](#).

Figure 1185. Burn to Disc



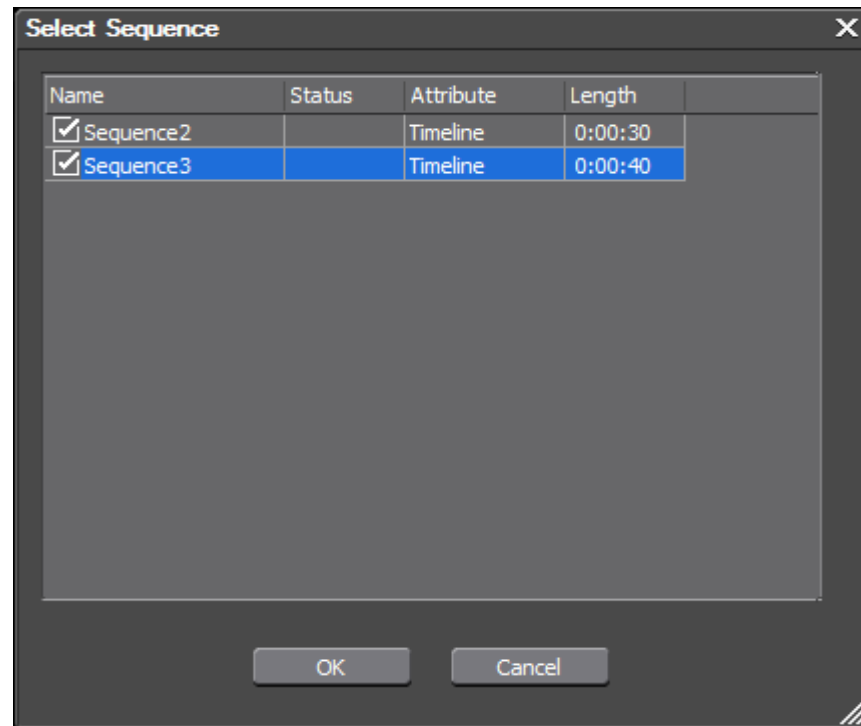
Note To exit Burn to Disc and return to EDIUS, click the **Return** button. If you click the **Return** button without writing any files to disc, the project and settings will be saved.

Add Movies to the Disc Project

The Movie information area shows the movie(s) currently included in the project as well as the current aspect ratio, frame size, encoding bit rate and file size on the disc.

3. If you wish to add more titles to the project, click the **Add File** or **Add Sequence** button and select the desired title(s) or sequence(s) to be added. See [Figure 1186](#) for an example.

Figure 1186. Add Sequences to Disc Project

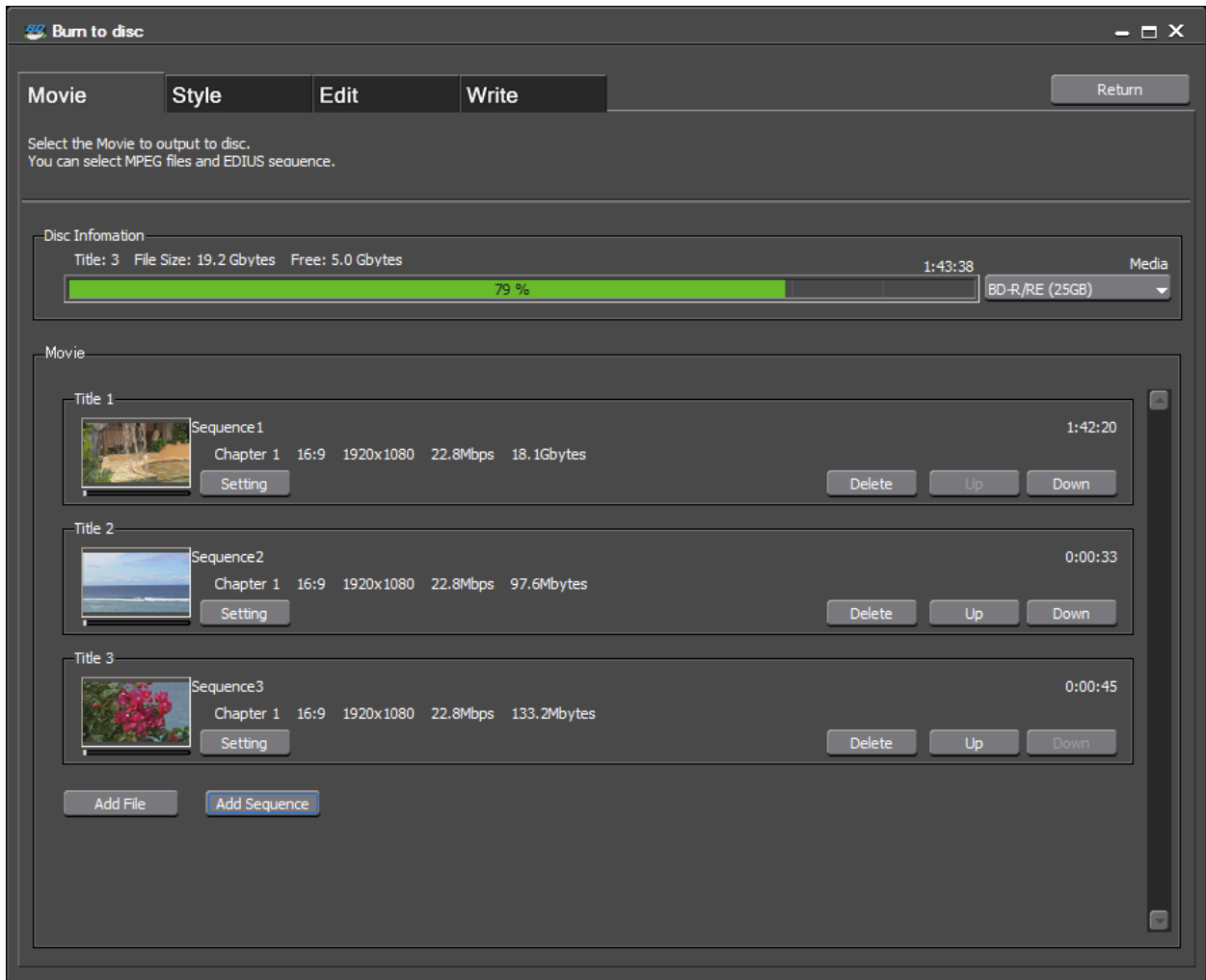


Note **Add File** allows you to add files in supported formats such as MPEG, VOB (DVD only), etc. **Add Sequence** allows you to add EDIUS Sequences which includes all clips in that sequence.

Note If adding files to the project results in exceeding the capacity of the disc media - as indicated in the Disc Information status bar - the encoding bit rate is automatically adjusted on all files to allow them to fit on the selected media. If you wish to increase the encoding bit rate, you will need to select higher-capacity media by clicking the **Media** button or remove movies from the disc project.

The selected sequences or files are added to the disc project as shown in [Figure 1187](#).

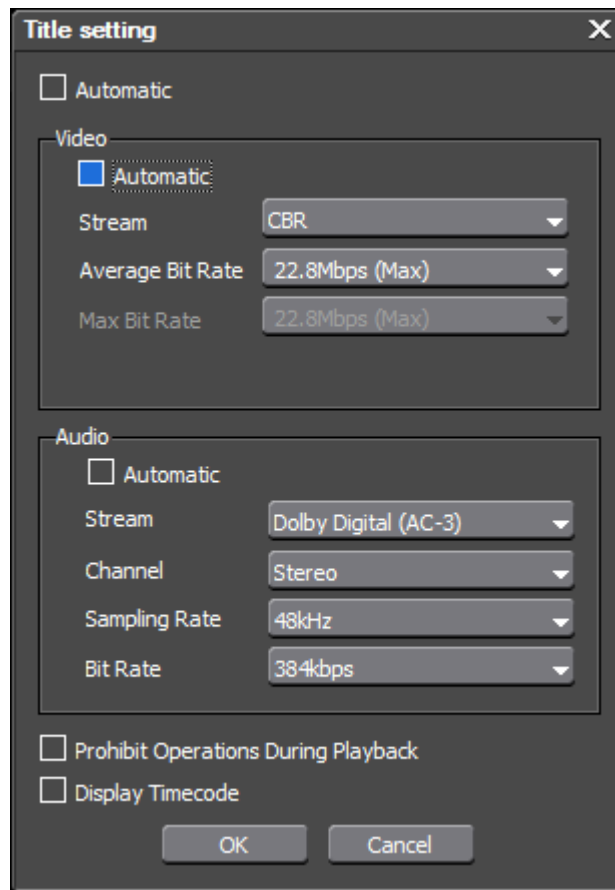
Figure 1187. Disc Project with Titles Added



4. If you wish to change or view the encoding parameters of any title, click the **Setting** button for that title.

The Title Setting dialog shown in [Figure 1188](#) appears.

Figure 1188. Encode Parameters



Note In order to change the Video or Audio encoding parameters, the Automatic options must be de-selected as shown in [Figure 1188](#).

The following options may also be selected for each title:

- Prohibit Operations During Playback - selecting this option prevents skipping or fast forwarding through the title during playback. This is useful for forcing the viewing of copyright notices or other important information.
- Display Timecode - burns the timecode to the video on the disc. The timecode display style is set in EDIUS project settings.

Note Writing the timecode to disc is only supported when the title is an EDIUS sequence. This function is not supported when video files such as MPEG2 and H.264 are burned to disc.

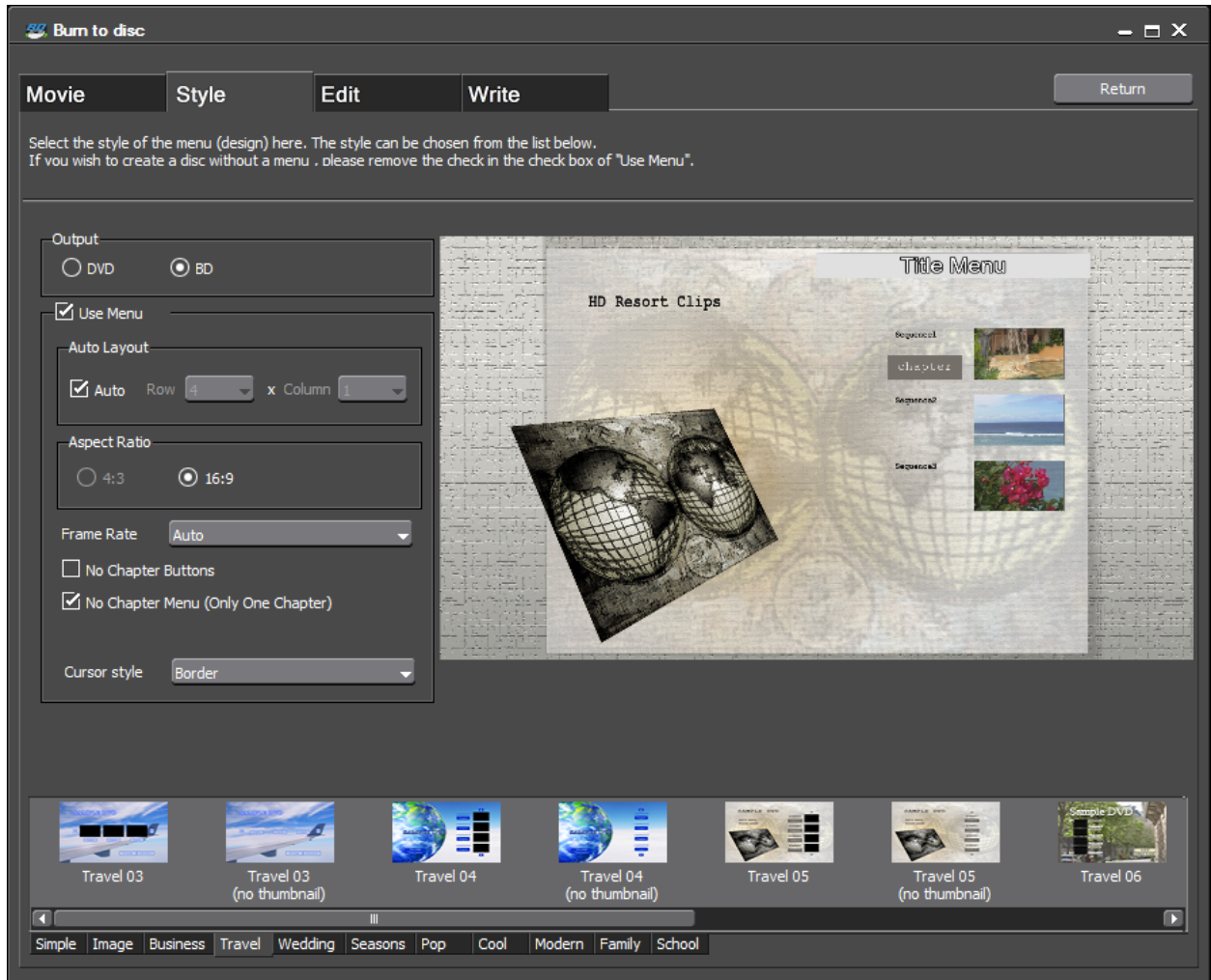
5. Make any desired changes to the video and audio encoding parameters and click the **OK** button.
6. If more than one title is included in the project, click the **Delete** button if you wish to remove a title from the project or the **Up** and **Down** buttons to reposition a title within the project.

Define Menu Styles

7. Click the Style tab to select the menu style for the project.

The Select Style dialog shown in [Figure 1189](#) appears.

Figure 1189. Burn to Disc Style Dialog



8. Create the menu for the project by setting the following parameters as desired:

Output

Select the disc format to which to burn the project; DVD or BD (Blu Ray)

Use Menu

If you want a menu created for the project, select this option. If you do not want a menu, de-select this option. If this option is de-selected, all

other menu options are disabled and the menu preview window goes black.

Auto Layout

Select Auto if you want Burn to Disc to automatically arrange title and chapter buttons on the menus. If this option is de-selected, you may specify the number of rows and columns of buttons to be displayed on each menu.

Screen Size

Select 4:3 or 16:9 (wide) aspect ratio for the menu.

Note If BD (Blu Ray) is the selected output format, the 4:3 aspect ratio is greyed out and not available.

No Chapter Buttons

Select this option if you wish to use thumbnails as chapter buttons.

No Chapter Menu (Only One Chapter)

Select this option if there is only one chapter in the movie. This will create a title menu only with no chapter menu.

No Title Menu (Only One Title)

Select this option if there is only one title in the project. This will create a chapter menu only for the single title with no title menu.

Note This option does not appear if there is more than one title in the project as is the case with the example depicted in [Figure 1189](#).

Cursor Style

From the Cursor style drop-down list, select the desired menu cursor style. The cursor is used to select title and chapter elements for playback. Cursor style choices include the following:

- Fill - Highlights the selection with the fill color.
- Border - Highlights the selection with a border around the menu element.
- Underline - Highlights the selection with a line under the menu element.

Select the menu style from the tabs across the bottom of the screen. The available categories are:

- Simple
- Image
- Business
- Travel
- Wedding
- Seasons
- Pop
- Cool
- Modern
- Family
- School

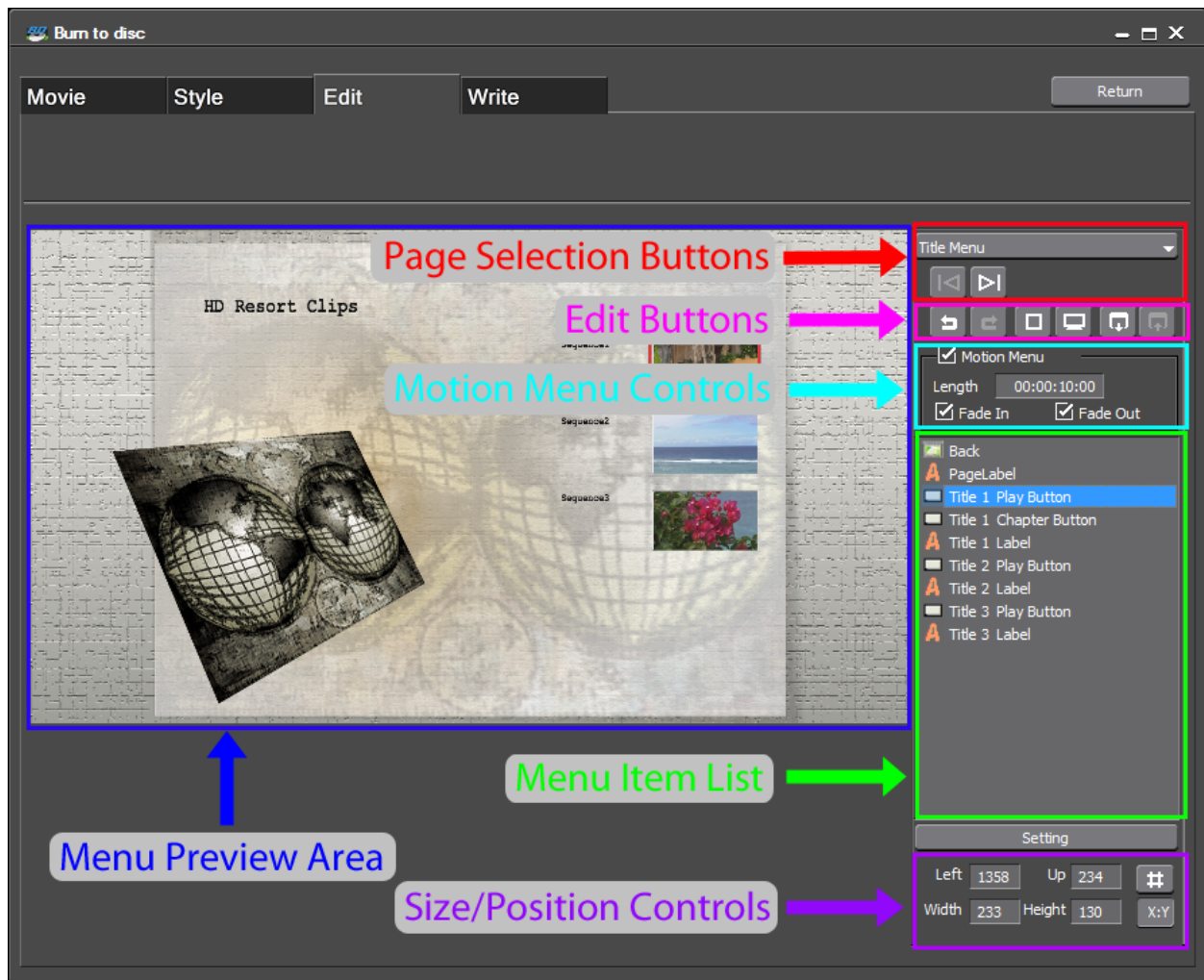
Select a style category and use the scroll bar to see the styles in that category. Click on a style to see it in the menu preview window.

Edit Menu Elements

9. Click the Edit tab to edit the menu.

The Edit dialog illustrated in [Figure 1190](#) appears.

Figure 1190. Burn to Disc Edit Dialog



The Menu Preview Area shows the changes made to the menus using the controls and buttons in the Edit dialog.

10. Make any desired changes to the menus using the controls and buttons as explained below.

Page Selection

Use these buttons to select the menu page to be displayed in the Menu Preview Area. The drop-down list provides a list of the title and chapter menus in a project. The right and left arrow buttons allow you to scroll backward and forward through the menu pages if there are multiple menu pages.

Edit Buttons



- Undo the previous operation



- Redo the previously undone operation



- Show grid lines for aligning menu elements

Each click of this button cycles through the available grid patterns. The button as shown displays no grid lines. Subsequent clicks of the button display grid patterns with fewer to more grid lines. More grid lines allow finer placement and alignment of menu elements.



- Show TV Preview

Shows how the menu might look on a TV screen by showing the TV Safe Area of the menu. This is a toggle button and toggles the TV preview on and off.



- Save the Current Layout

Saves the current menu layout so it may be applied to other menu pages.



- Apply the Saved Layout to this Page

Note This button is only active if a menu page layout has been saved.

Applies the saved menu page layout to the current menu page. This is useful when working with multiple page menus. Once you get the menu items positioned and formatted according to your preferences, you can save the page layout and apply it to other pages in the menu.

Motion Menu Background

If desired, the menu background may be a video segment instead of a still image. The length of the video segment that plays as a motion menu may be a maximum of one minute.

To enable the motion menu and select a video clip, do the following:

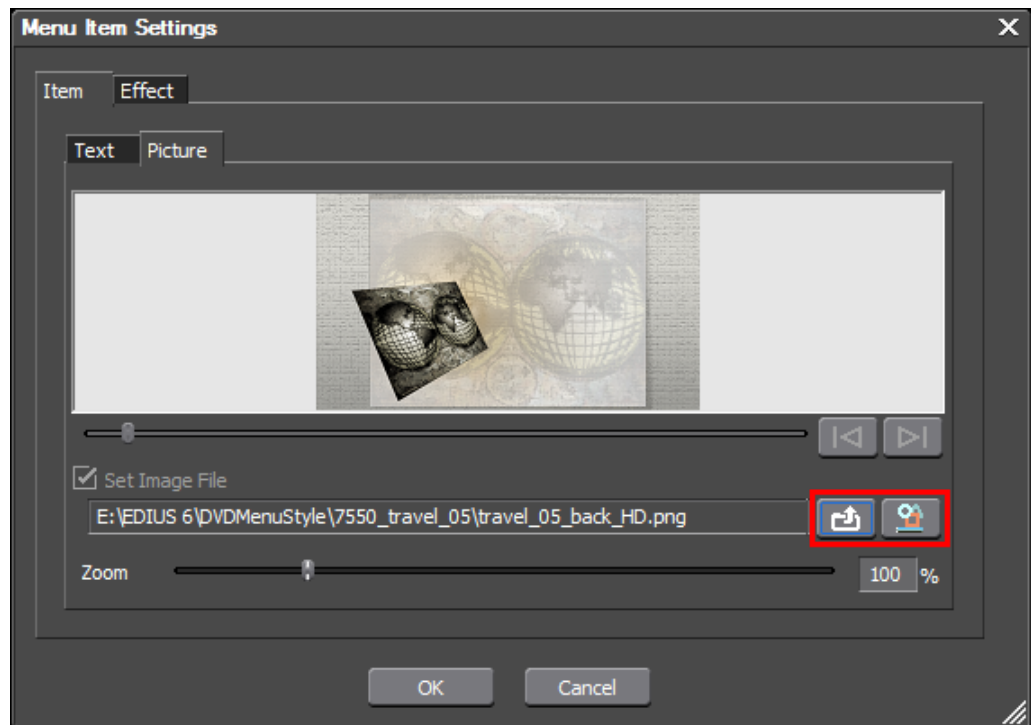
- a. Select the Motion Menu option.
- b. Set the desired length in hours:minutes:seconds;frames for the motion menu item up to a maximum of one minute (00:01:00;00).

- c. Select whether or not you want the motion menu video to fade in and/or out as it plays.

Note Fades have a .5 second duration.

- d. From the menu item list, select Back (background).
 - e. Click the **Setting** button at the bottom of the menu item list.
- The Menu Item Setting dialog shown in [Figure 1191](#) appears.

Figure 1191. Menu Item Settings Dialog



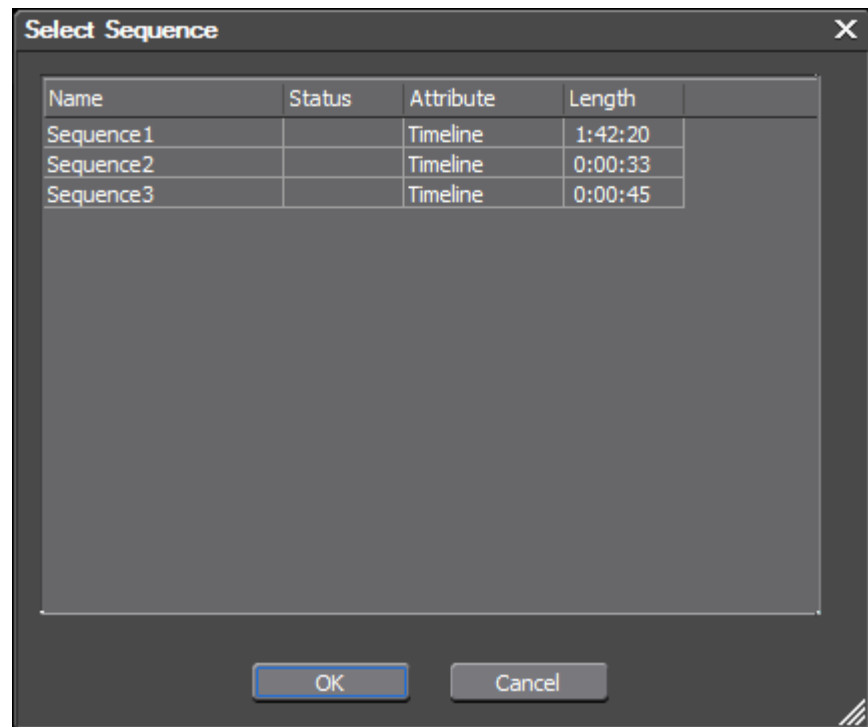
The **Select Image File** (on the left) and **Select the Sequence ...** (on the right) buttons highlighted in [Figure 1191](#) are used to select the background for the menu.

- f. Click the **Select the Sequence to Output** button.

Note The **Select Image File** button can be used to select a still image for the menu background if a motion sequence is not desired.

The Select Sequence dialog depicted in [Figure 1192](#) appears.

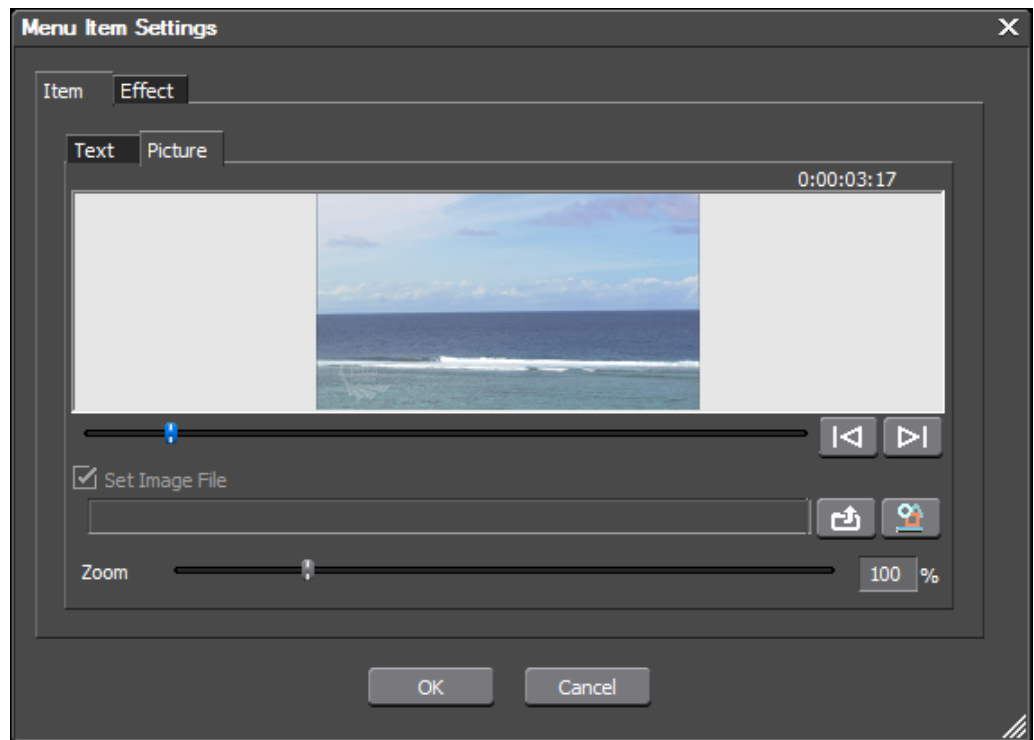
Figure 1192. Select Sequence Dialog



- g.** Select the sequence from the list which contains the clip you wish to use for the motion menu and click the **OK** button.

The Menu Item Settings dialog depicted in [Figure 1193](#) appears.

Figure 1193. Menu Item Settings Dialog - Select Begin Point



- h. Use the slider under the image to select the beginning point in the selected sequence for the motion background.

The beginning point can be selected with frame accuracy by using the

Move One Frame Backward  and **Move One Frame Forward**  buttons.

- i. If desired, use the Zoom slider to zoom in or out on the selected sequence video segment and change the appearance of the motion background.
- j. Click the **OK** button to close the Menu Item Settings dialog.

The motion background will play beginning at the designated beginning point for the duration (up to 1 minute) specified in [Step b](#).

Menu Item List

The items in the menu which can be edited are displayed in this list. When an item from this list is selected, a red frame appears around that item in the Preview/Edit window. If an item is double-clicked, the Item Setting dialog appears. See [Item Settings](#) below for more information.

Placement/Size Controls

Menu element placement and size may be modified by entering values for the X (Left) and Y (Up) coordinates and the Width and Height. All values are expressed in pixel measurements.



- Show Item Grid

Displays grid lines around the selected item as an aid in aligning and placing that item in the menu.



X:Y - Adjust the aspect ratio of the selected item

Note Multiple items may be selected by holding down the **[SHIFT]** key while selecting items. With multiple items selected, they may all be aligned in the same direction (Up, Down, Left, or Right) by right-clicking an item and selecting Placement>{alignment direction} from the menu.

Item Settings

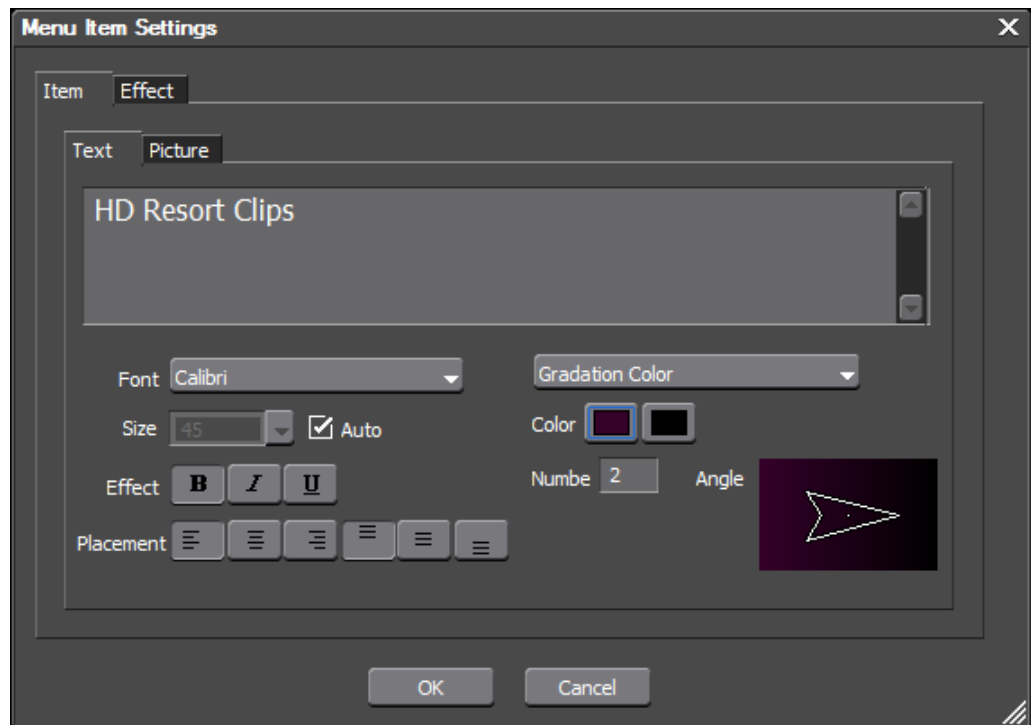
To edit item settings, select the desired item from the menu item list and click the **Setting** button.

Text Menu Items

If the menu item selected is a text item, the Menu Item Settings dialog illustrated in [Figure 1194](#) appears.

Note An item may also be double-clicked in the list to open the Item Setting dialog for that item.

Figure 1194. Burn to Disc Menu Item Settings Text Dialog



For text items, the Menu Item Settings dialog appears with the Text tab selected.

To modify the text for a title or label, do the following:

- Select the desired font from the Font drop-down list
- Select the desired font coloring from the drop-down list:
 - Solid Color - Select the color by clicking on the color box
 - Gradation Color - Select a beginning and ending color from the color boxes as well as the number of gradations steps (count) between the colors. Set the gradation angle by holding down the mouse button while rotating the arrow.

Note Gradation color settings are shown in [Figure 1194](#).

- Texture File - select a texture file to be used by clicking the ... button and navigating to the desired file name.
- Enter the desired font size

Note If the Auto option is selected, the font size is automatically determined by Burn to Disc. To enter a font size manually, de-select this option.

- Select any desired font effects



- Bold
- Italic
- Underline
- Select the desired text placement



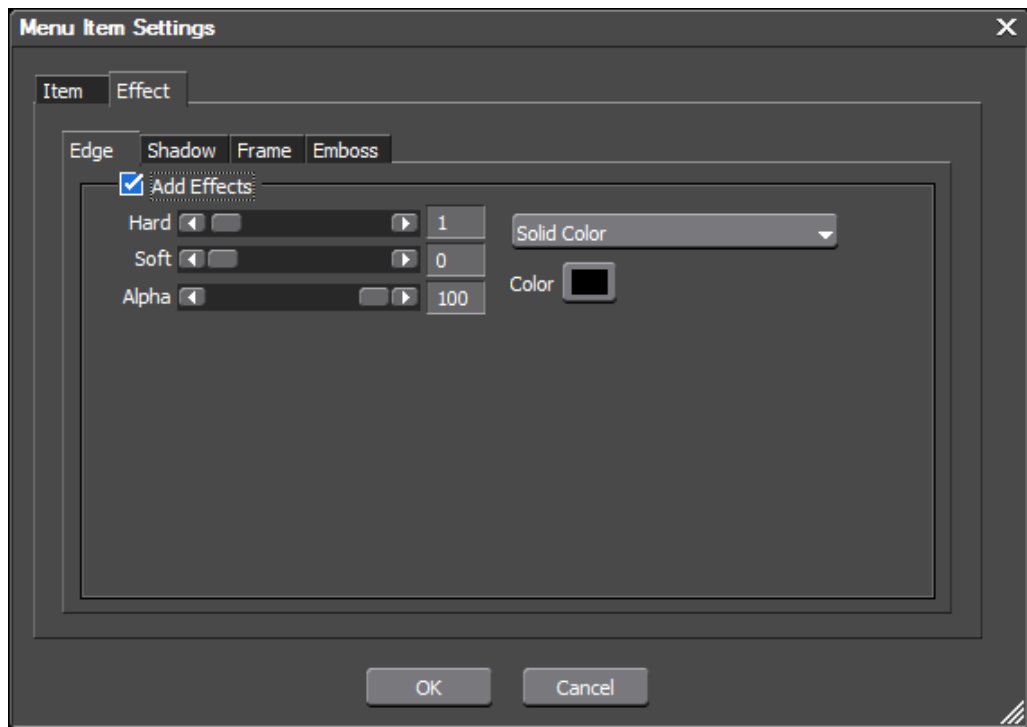
- Left justified
- Center justified
- Right justified
- Top of text box
- Centered in text box
- Bottom of text box

Note One of Left, Center, Right and one of Top, Centered, Bottom may be selected simultaneously.

Click the Effect tab to add effects to the text. Click the tab for each desired effect and select the Add Effects option to enable the effect. Set the desired parameters for the following effects (see [Figure 1195](#)):

- Edge
- Shadow
- Frame
- Embossing

Figure 1195. Burn to Disc Menu Item Settings Text Effects Dialog

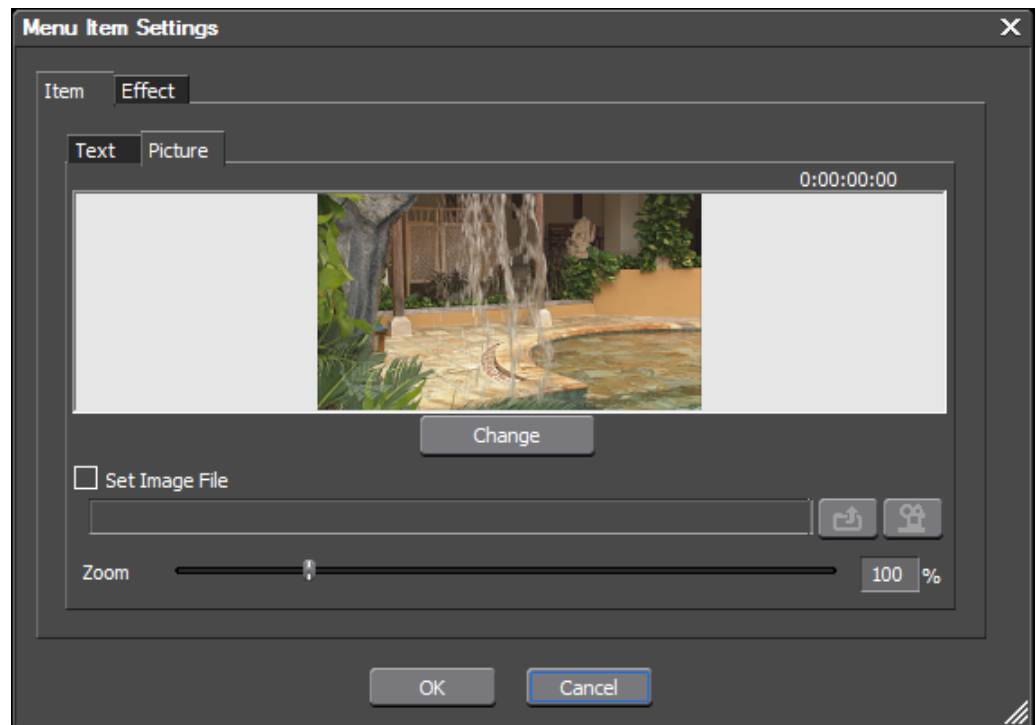


Click the **OK** button to close the Menu Item Settings dialog.

Picture Items

If the menu item selected is a picture item such as a title or chapter button thumbnail, the Menu Item Settings dialog appears with the Picture tab selected. See [Figure 1196](#).

Figure 1196. Burn to Disc Menu Item Settings Picture Dialog

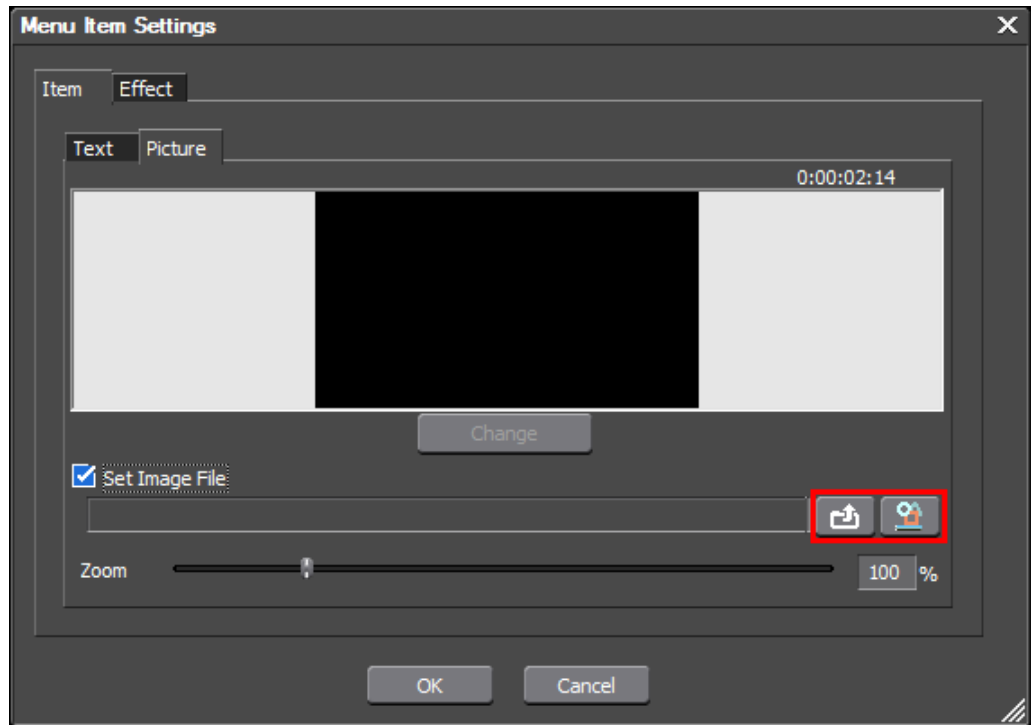


To modify the picture associated with a thumbnail, do one of the following:

- Select the Set Image File option
- Click the **Change** button to change the thumbnail image.

If Set Image File is selected, the **Select Image File** and **Select Sequence** buttons are activated as illustrated in [Figure 1197](#).

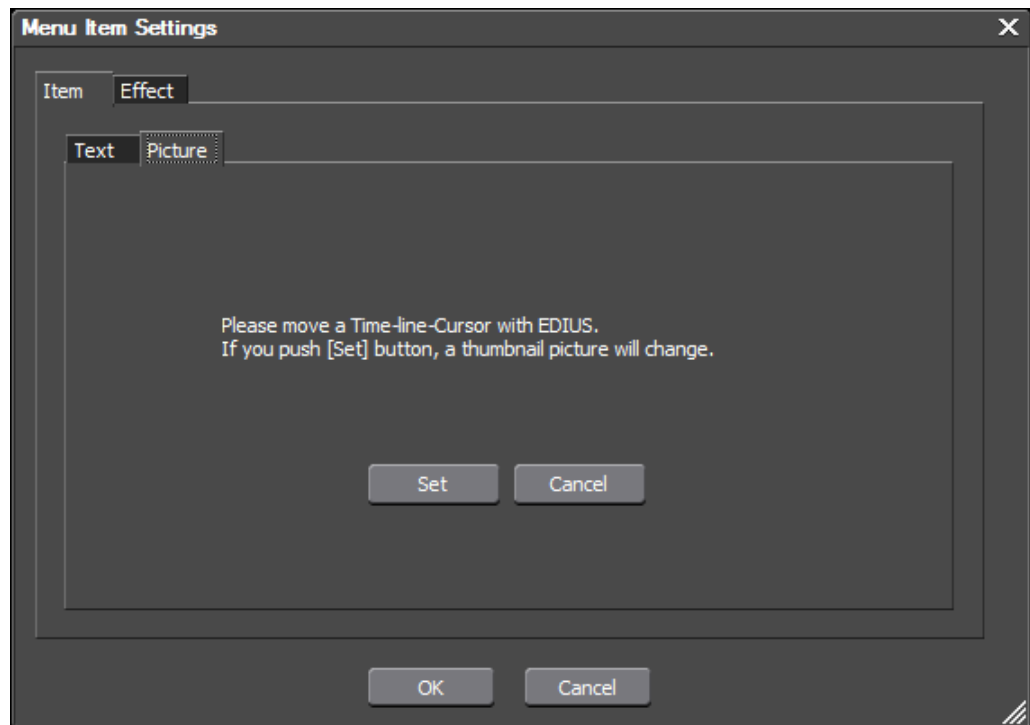
Figure 1197. Set Image File for Thumbnail



- Use the **Select Image File** button to browse for a file of the image you wish to use for the thumbnail.
- Use the **Select Sequence** button to select an image from an EDIUS sequence in the disc project.

If the Change button is clicked, the Menu Item Settings dialog changes to the dialog illustrated in [Figure 1198](#).

Figure 1198. Menu Item Settings Select Thumbnail Picture



- Within EDIUS, move the Timeline cursor until the image you wish to use as the thumbnail appears in the EDIUS Preview window. Return to the Menu Item Settings dialog and click the **Set** button to change the image.

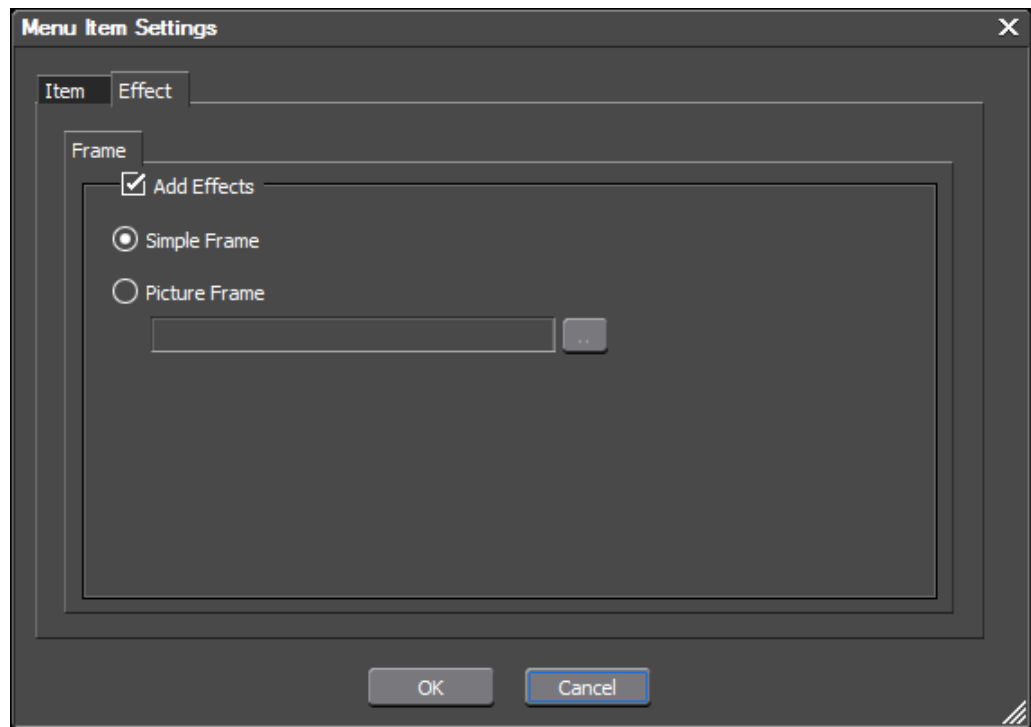
Note If multiple sequences from an EDIUS project are included in a disc project, only the thumbnail image from the active sequence may be changed. If you wish to change the thumbnail image for other sequences, you must close the Burn to Disc application (use the **Return** button to save the current disc project), select the desired sequence on the Timeline and reopen the Burn to Disc application.

- Move the Zoom slider to zoom in or zoom out on the picture to select the portion of image to use as the thumbnail.

Click the Effect tab to add a border effects to the picture. See [Figure 1199](#) for an illustration of the Picture Effect dialog.

- Select the Add Effects option to enable a frame effect.
- Select Simple Frame to automatically add a border to the picture.
- Select Picture Frame and click the ... button to browse for a border from a file.

Figure 1199. Burn to Disc Item Setting Picture Effect Dialog



Click the **OK** button to close the Menu Item Settings dialog.

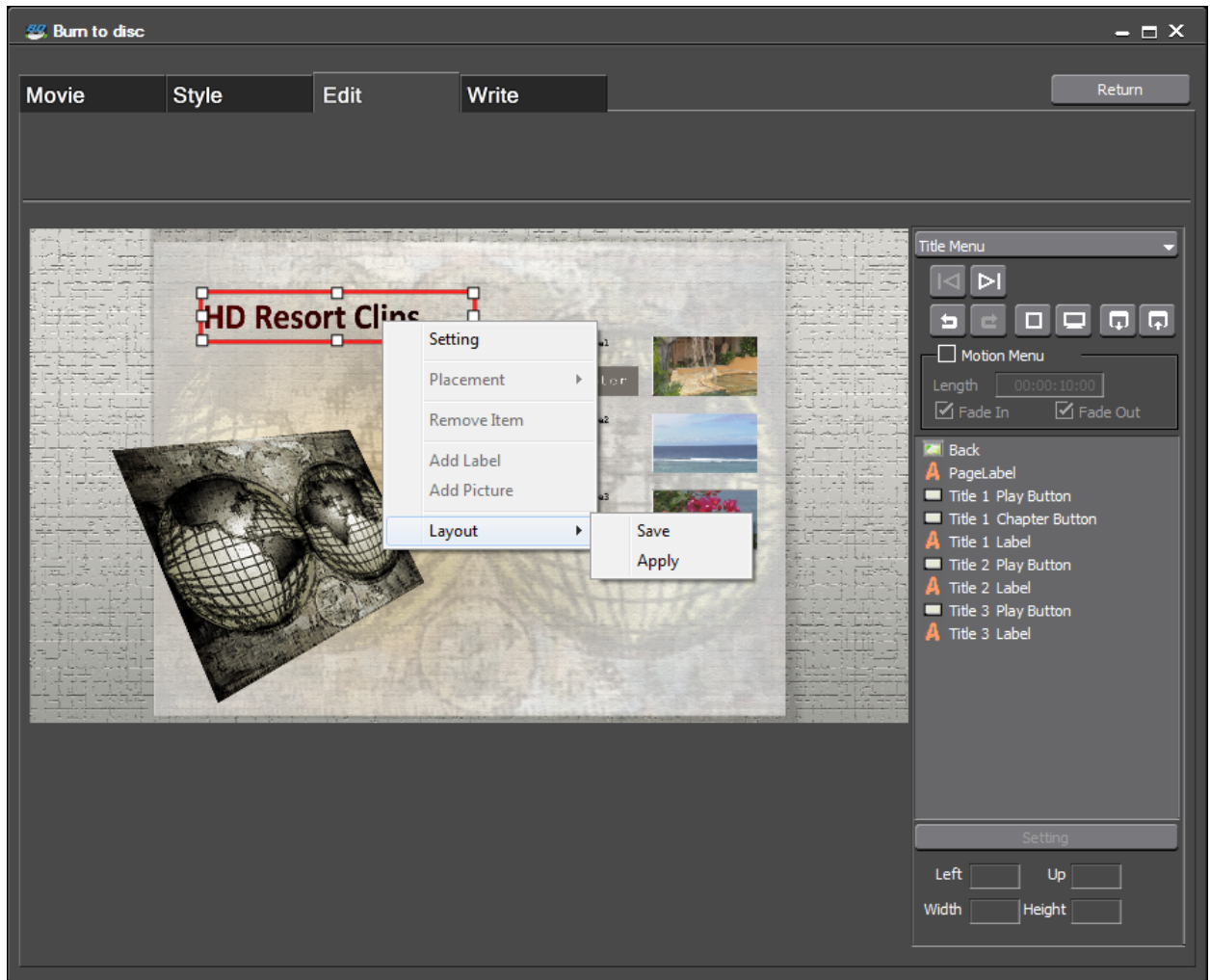
Right-Click Edit Menu

Many menu edit operations can be performed by right-clicking on a menu item in the preview area, a blank area in the preview area or an item in the menu item list.

[Figure 1200](#) shows the menu options that are available when right clicking on an object in the preview area.

Note The Apply option is active in this example since the layout had been previously saved.

Figure 1200. Burn to Disc Edit Right-Click Menu



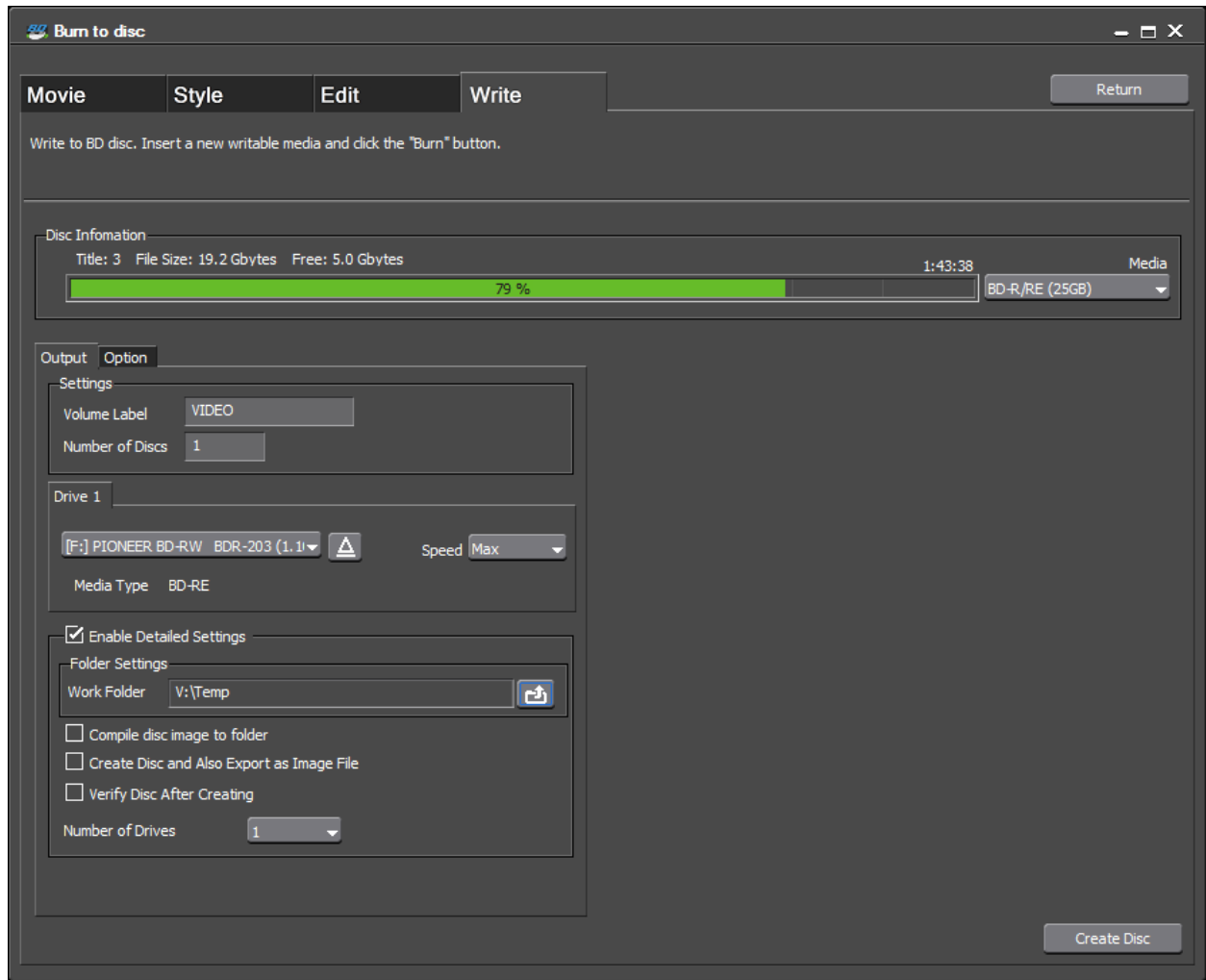
Write Project to Disc

11. Click the Write tab to set the project output parameters.

The Burn to Disc dialog shown in [Figure 1201](#) appears.

Note Enable Detailed Settings has been selected in this example.

Figure 1201. Burn to Disc Output to Dialog



12. Set the disc (DVD or BD) Output parameters

Volume Label

Enter the volume label for the disc.

Number of Discs

Enter the number of copies of the disc you wish to burn.

Note A prompt to insert another disc will appear as each copy is successfully burned. When all copies are burned, the message burn to disc completed will appear.

Drive

Select an installed disc burner to be assigned to each drive number.

Note If multiple disc burners are installed in the computer, a tab will be available for each drive. Any available drive can be assigned to Drive 1, Drive 2, etc.

Speed

Set the maximum speed at which the disc should be burned.

Note The write speed is media and drive dependent. Setting a higher speed than the rating of the media or drive will not result in higher write speeds.

Enable Detailed Settings

Select this option to enable the settings described below.

Work Folder

Specifies the folder for files created while preparing the disc output.

Compile Disc Image to Folder

Creates a disc image file in the work folder that can be burned to disc or mounted as a virtual drive.

Create Disc and Also Export as Image File

Creates a disc image file in addition to burning the content to disc.

Note Files saved by selecting this option are overwritten by the next disc output operation. If you need to keep the files in this directory, either specify a different work directory for subsequent output operations or move the existing files to another directory.

Verify Disc After Creating

After burning content to disc, the disc will be verified to ensure that the burn was successful. Verification is performed at the maximum read speed of the drive.

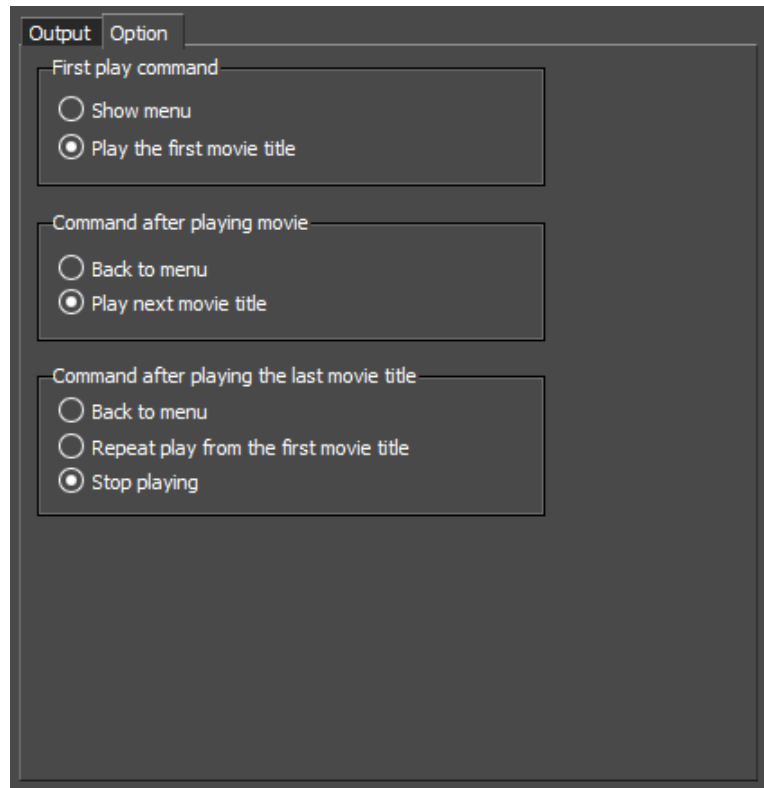
Number of Drives

Select the drive number of the drive you wish to use to burn the disc.

Note It is possible to burn discs on multiple drives simultaneously.

Select the Option tab to set disc play options. The options shown in [Figure 1202](#) are available for selection.

Figure 1202. Burn to Disc Output Options



Select the desired First Play action (what happens when the disc is inserted in a disc player):

- Show menu
- Play the first movie title

Select the desired action after playing a title:

- Back to menu
- Play next movie title

Select the desired action after playing the last title on the disc:

Note This selection is available only if Play next movie title is selected in the previous section.

- Back to menu
- Repeat play from the first movie title
- Stop playing

13. Click the **Create Disc** button to output the project to disc using the parameters and options selected in the previous steps.

Writing to disc media and/or folders begins.

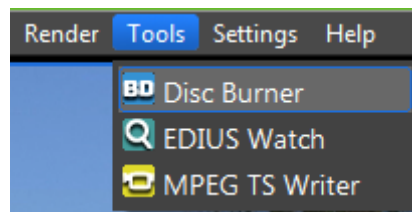
Disc Burner

Disc Burner is, basically, the Write tab of Burn to Disc. Its primary use is to write Blu-ray or DVD folders and files on a hard drive to disc. These files may have been created by Burn to Disc or another application. As long as they are in the proper structure for the intended target disc, the application will write the files to disc.

To use the Disc Burner, do the following:

1. Insert a blank disc of the proper format in the appropriate disc burner drive on the EDIUS computer.
2. As shown in [Figure 1203](#), select Tools>Disc Burner from the Preview window menu bar.

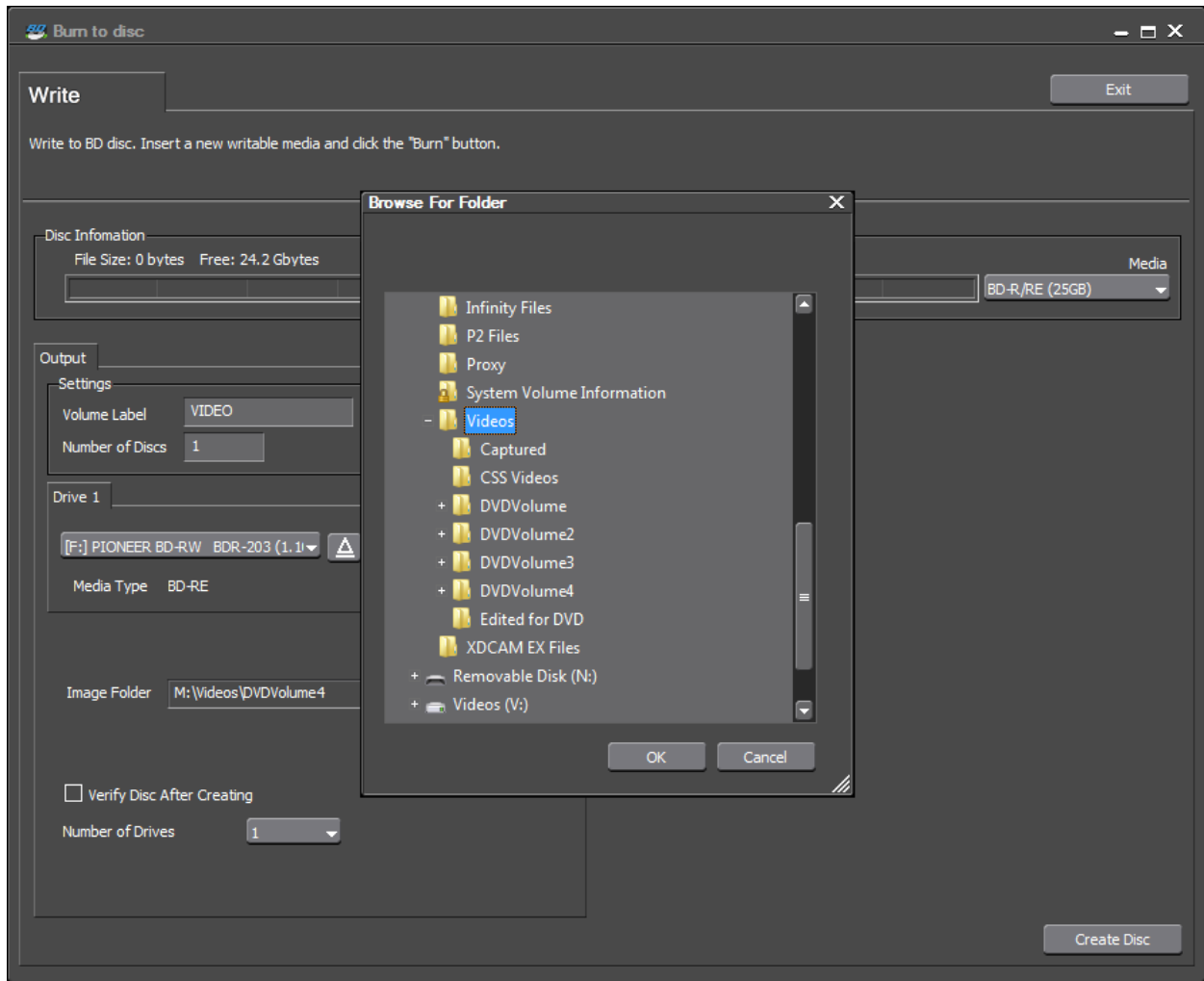
Figure 1203. Tools Menu - Disc Burner



The Burn to Disc Write tab appears as illustrated in [Figure 1204](#) with a Browse for folder dialog open.

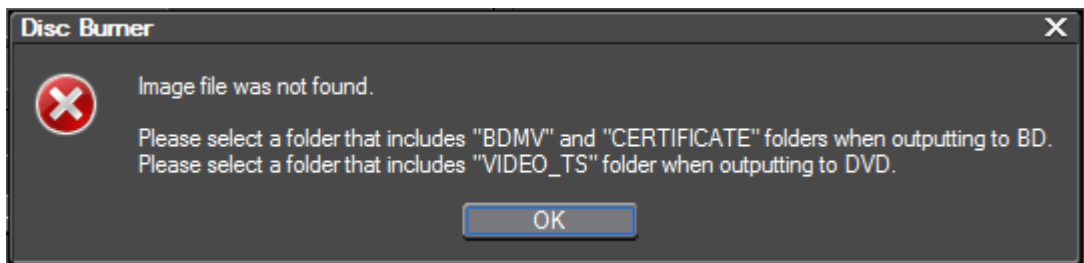
3. Browse to the folder than contains the disc files and click the **OK** button to select the folder.

Figure 1204. Burn to Disc Write



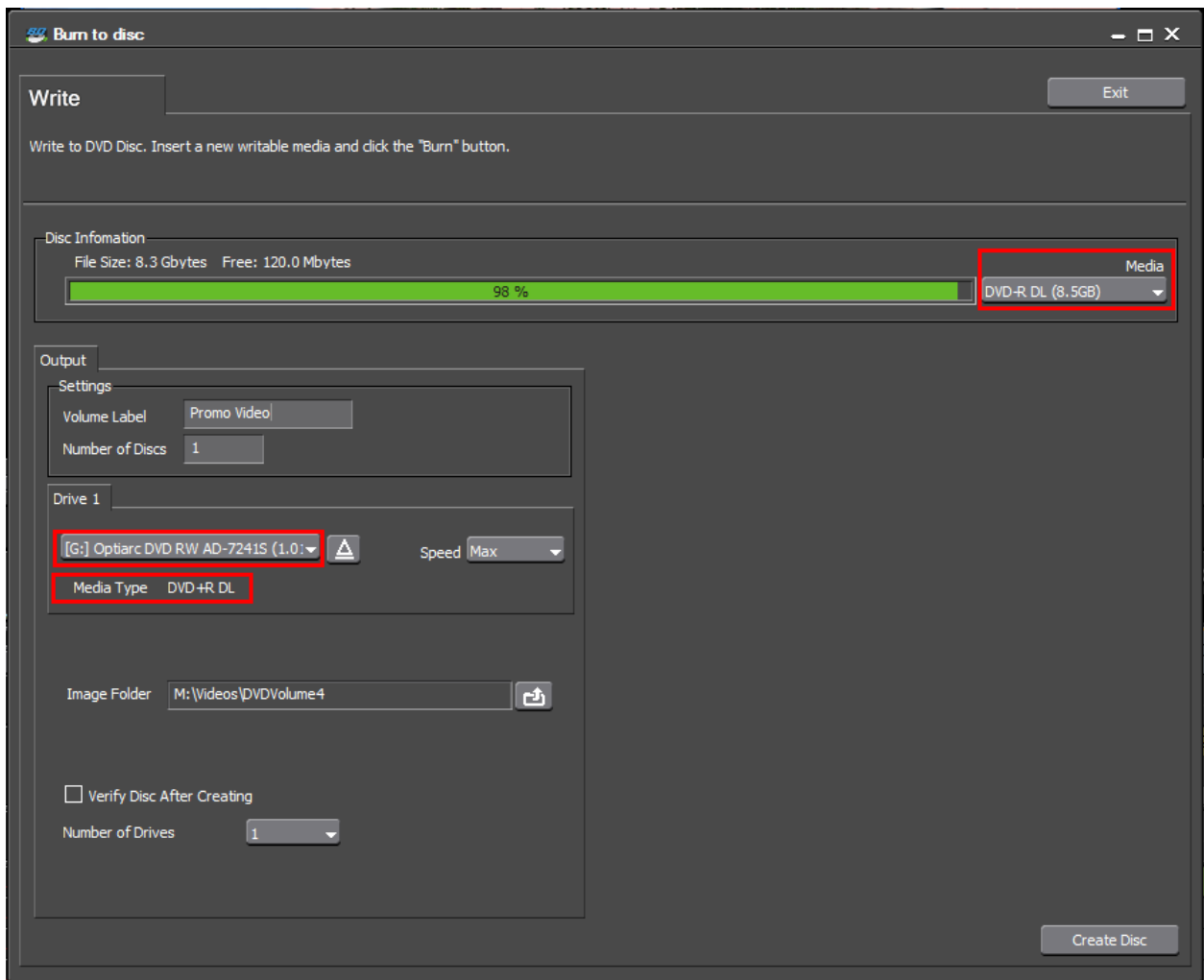
If the selected folder does not contain the proper disc structure, the error message illustrated in [Figure 1205](#) will appear.

Figure 1205. Folder Content Error



4. When a valid image folder has been selected, make sure the Media, Drive and Media Type match as depicted in [Figure 1206](#).

Figure 1206. Write to Disc Settings



In this example, the DVD content exceeds the 4.7 GB limit of a single-layer DVD disc. A DVD+R DL disc in the drive, the Media type is set to DVD DL (8.5) GB and the selected drive is one capable of writing dual-layer DVD discs.

5. Enter the desired volume label and number of discs to be burned.

Note As each disc is finished, you will be prompted to insert a new blank disc for each copy.

6. Select the Verify Disc After Creating option if you wish to have the disc contents verified after each copy.

7. Click the **Create Disc** button to begin burning the disc(s).

Special Procedures

This appendix explains special procedures that are possible using the tools and features of EDIUS.

Keyframeable 2D Picture-in-Picture

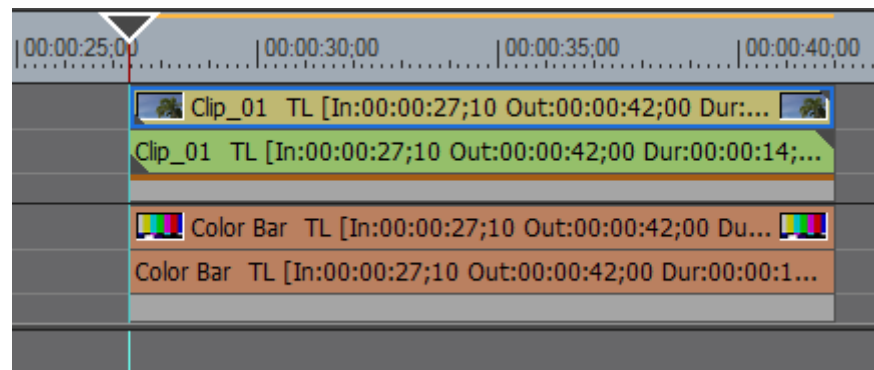
Unlike other keyframe operations, the Motion Keyframe function in the Picture in Picture (PIP) effect is not time based. This procedure documents the use of the Motion Keyframe in creating a keyframeable PIP effect.

To create a keyframeable 2D Picture-in-Picture effect, do the following:

1. Place a clip in the Timeline on a track above the track containing a color bar clip as illustrated in [Figure 1207](#).

Note The color bar clip is not required, you could use any clip you desire as the background clip; however, the color bar clip as the background makes some actions easier to see as you experiment with and learn this procedure.

Figure 1207. Keyframeable 2D PIP - Clips on Timeline



2. Position the Timeline cursor at the beginning of the clip as shown in [Figure 1207](#).
3. Apply the Picture in Picture effect to the keyer area of the clip in the upper track.

The Recorder window will look similar to the example in [Figure 1208](#).

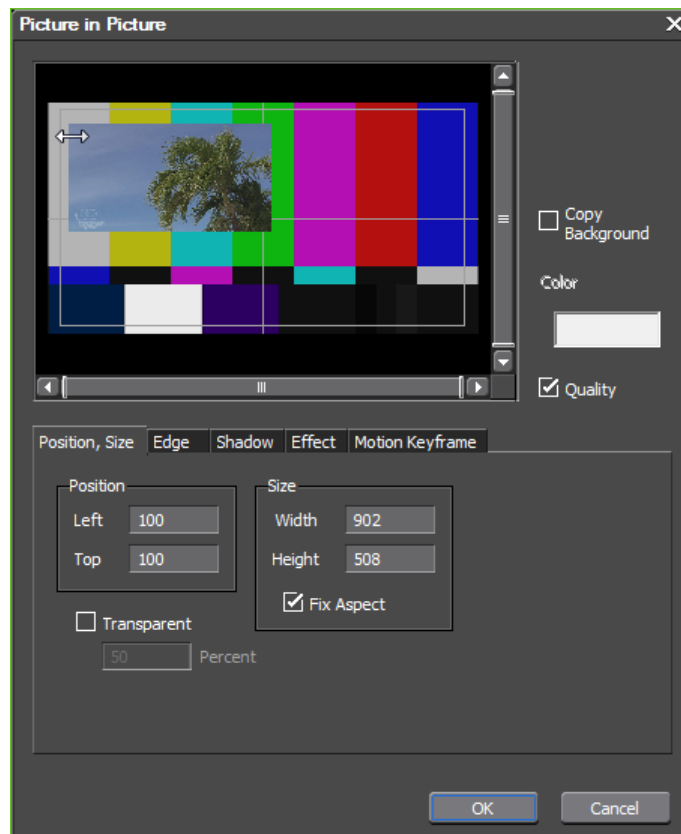
Figure 1208. Keyframeable 2D PIP - Recorder Preview



4. Open the Picture in Picture effect settings by double clicking the Picture in Picture effect in the effects list of the Information Palette.

The Picture in Picture settings dialog shown in [Figure 1209](#) opens.

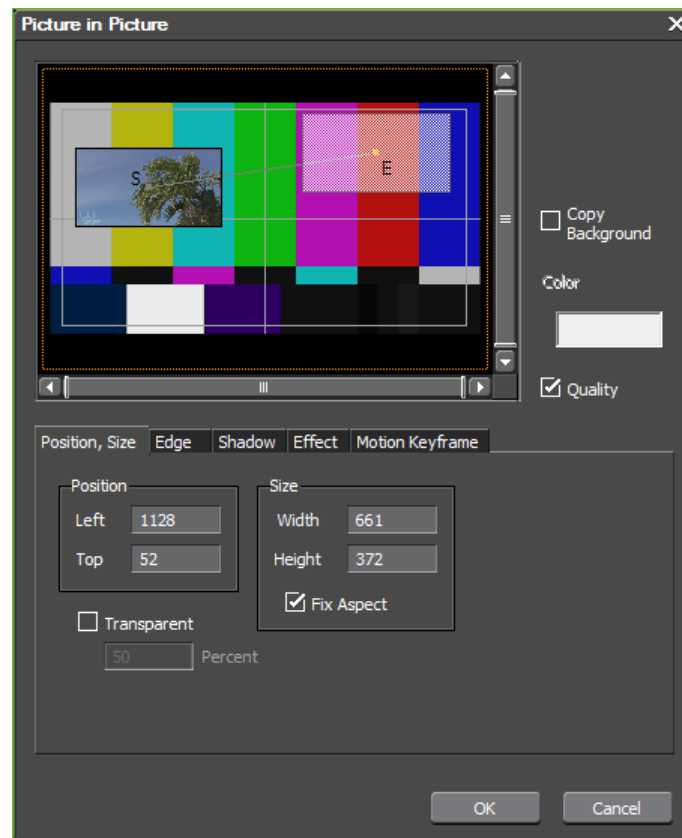
Figure 1209. Picture in Picture Settings Dialog



5. Move the cursor to the edge of the PIP image and the cursor will change to a resize cursor as illustrated in [Figure 1209](#) (upper left corner of the PIP image). Click the left mouse button and drag the cursor to resize the PIP image as desired.
6. If you wish to change the start position of the PIP image, place the cursor over the image (the cursor changes to a move cursor), click the left mouse button and drag the image to the desired position.
7. Click the location in the preview window at which you want to position the center of the PIP window at the end location.

A checkerboard representation of the PIP image appears with a point in the middle and an E under the point. This is the End position. The image at the Start position has a point in the center with an S above it. A line connects the two points. This is the motion path for the Picture in Picture image. See the example in [Figure 1210](#).

Figure 1210. Keyframeable 2D PIP - Motion Path Defined



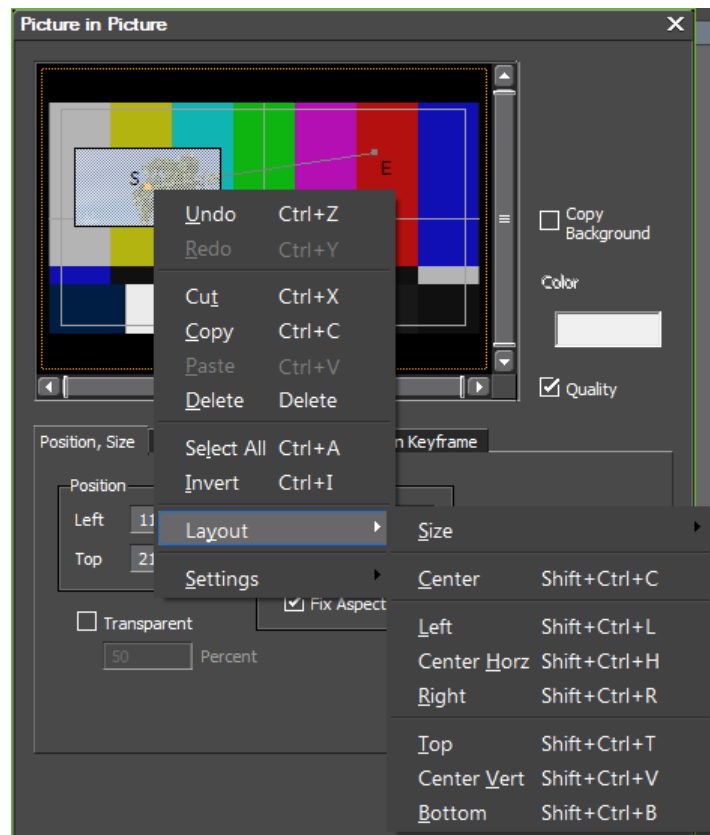
8. Resize the End frame if desired by placing the cursor on the edge of the frame and clicking and dragging the mouse cursor.

9. Move the End image if desired by positioning the cursor over the point in the center of the image (an orange square around the point will appear). Click and drag the point to the new center location for the End frame.

Note Be careful not to click anywhere except the point in the center of the image or you will add another keyframe position. If you need to delete a keyframe position, right-click on the keyframe point (the orange square outline appears) and select Delete from the menu or press the **[DELETE]** key on the keyboard.

As illustrated in [Figure 1211](#), there are several layout options on the right-click menu which affect the selected keyframe. These may be used to set the keyframe position.

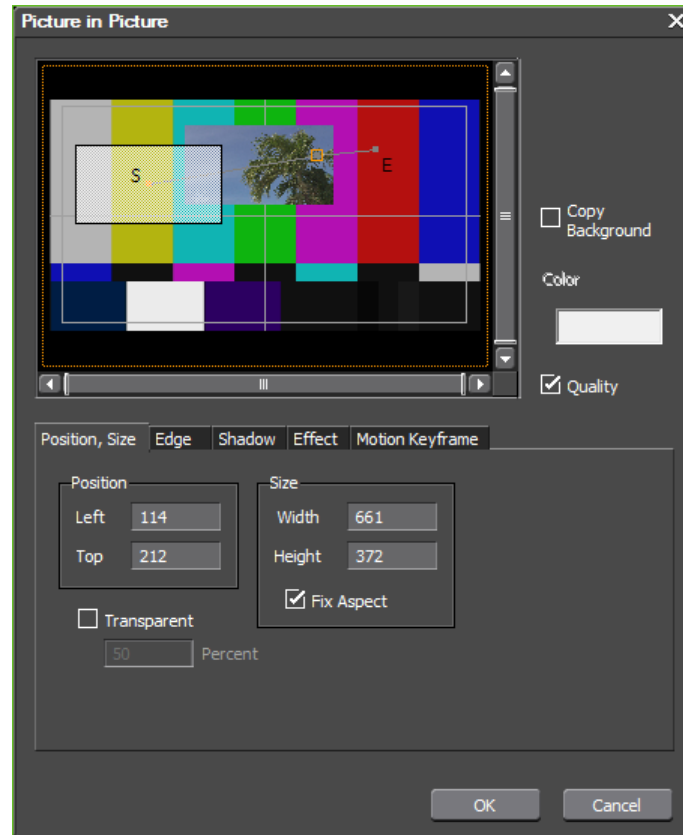
Figure 1211. Keyframeable 2D PIP - Right-Click Layout Menu



10. Move the Timeline cursor back and forth to see the image move and scale between the Start and End points. Make any adjustments that need to be made in image size or Start and End position.
11. Add a third keyframe position at a point between the Start and End position by clicking at the desired location.
12. Move the Timeline cursor to the center of the clip.

Note Unless the intermediate keyframe position (framed in orange) happens to be exactly at the center point of the motion path, the middle of the clip does not correspond to the intermediate keyframe position. With the Timeline cursor positioned in the middle of the clip, the middle of the clip is at the center point of the motion path as illustrated in [Figure 1212](#).

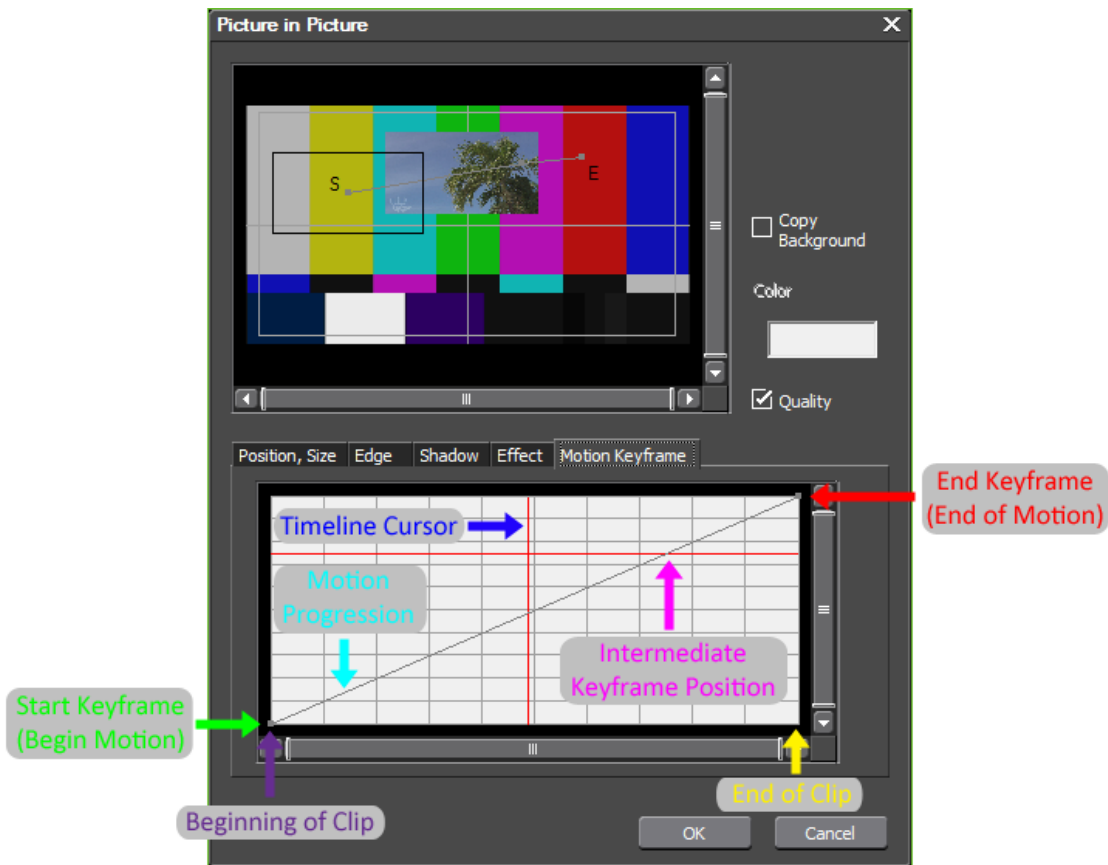
Figure 1212. Keyframeable 2D PIP - Intermediate Keyframe



13. Click on the Motion Keyframe tab in the Picture in Picture settings dialog.

The dialog now looks like the example in [Figure 1213](#).

Figure 1213. Keyframeable 2D PIP - Motion Keyframe Tab



As illustrated in Figure 1213, the Motion Keyframe tab displays the following information:

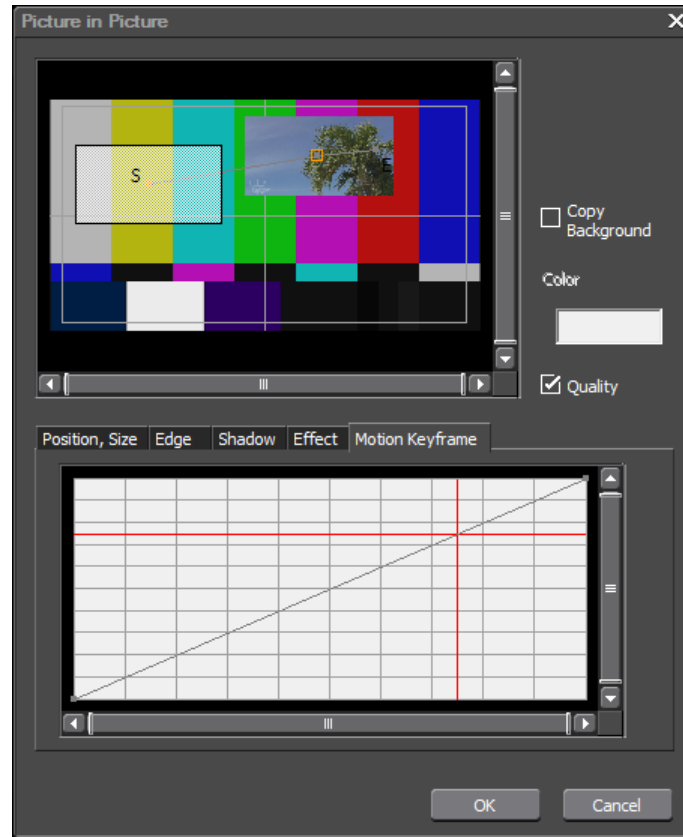
- Vertical Red Line - Timeline cursor position
- Horizontal Red Line(s) - Intermediate keyframe position(s)

Note If there is more than one intermediate keyframe, there will be a red horizontal line for each intermediate keyframe.

- Point at Bottom Left Corner - Start Keyframe (S)
 - Point at Upper Right Corner - End Keyframe (E)
 - Horizontal Axis - Beginning to end of clip
 - Vertical Axis - Movement of image over the length of the clip
 - Diagonal Grey Line - Motion progression of the PIP image
14. Move the Timeline cursor and watch the vertical red line change positions.
 15. Move the Timeline cursor to the point at which the vertical red line, horizontal red line and grey line intersect.

As shown in [Figure 1214](#), this is the point at which the center of the image is at the intermediate keyframe position.

Figure 1214. Keyframeable 2D PIP - Image at Intermediate Keyframe Position

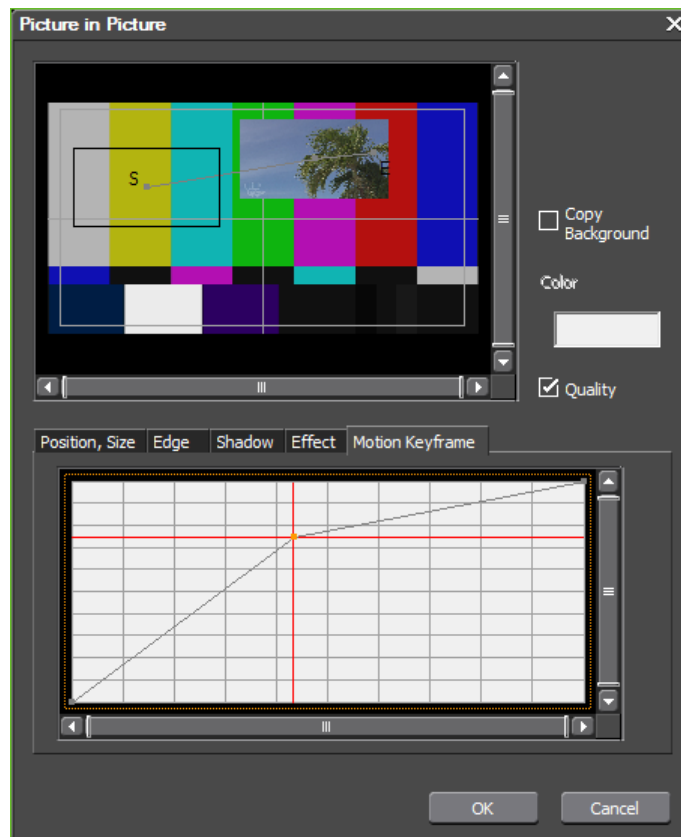


16. Click somewhere on the graph other than the end points of the grey line or the point where the red lines intersect. This will create a new node - highlighted in orange - on the grey line.
17. Move the node until it touches the red horizontal line.
18. Move the Timeline cursor towards the point at which the new node touches the red horizontal line.

Notice how the position of the PIP image moves towards the intermediate keyframe position and meets it when the vertical and horizontal red lines intersect at the orange square representing the new node.

The graph and preview window now appear similar to the example illustrated in [Figure 1215](#).

Figure 1215. Keyframeable 2D PIP - Intermediate Keyframe Moved

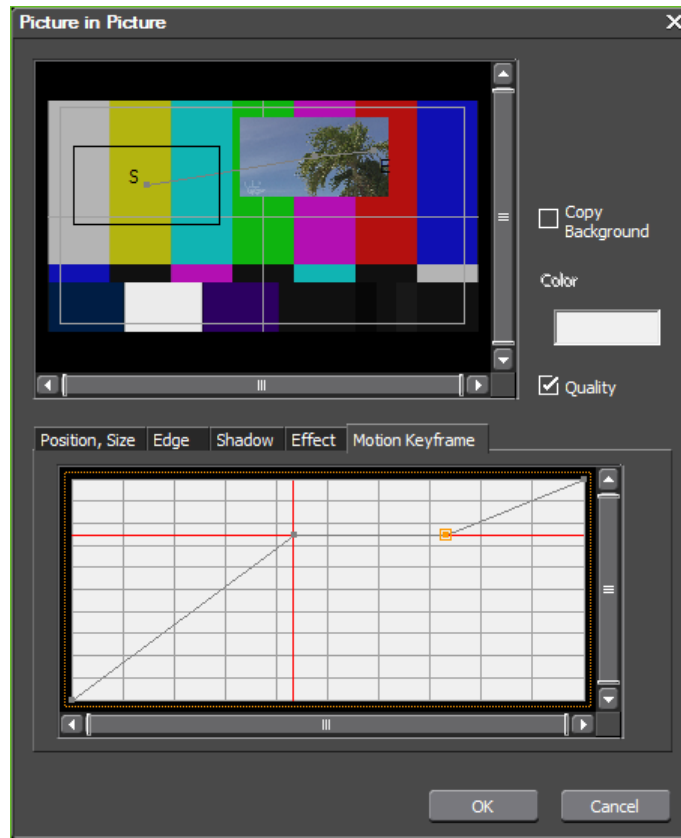


By changing the point at which the grey line intersects the horizontal red line, the movement progression from the Start point to the End point changes. When the grey line crosses a horizontal red line, the PIP images hits a defined keyframe.

19. Add another node to the grey line by clicking somewhere else on the line.
20. Click on the new node and move it until it touches the red horizontal line.

The grey line should now be on top of the red horizontal line between the two intermediate keyframes as illustrated in [Figure 1216](#).

Figure 1216. Keyframeable 2D PIP - Two Nodes Flat on Grey Line



21. Move the Timeline cursor through the clip.

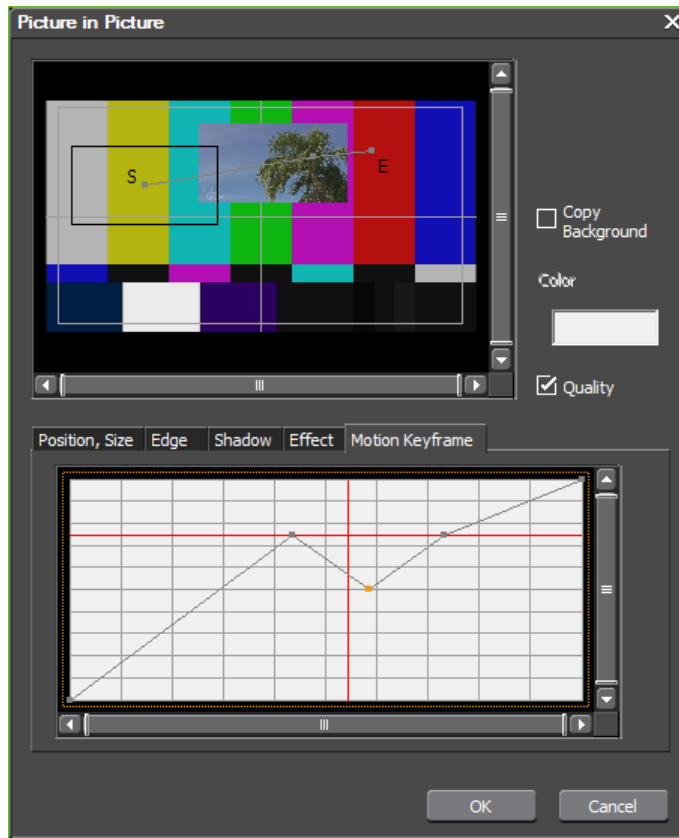
Notice how the clip holds at the intermediate keyframe position while the cursor moves through the area in which the grey line is riding the red horizontal line.

22. Click on the graph between the two existing nodes and add another node to the grey line.
23. Drag the new node to a position under the red horizontal line.
24. Move the Timeline cursor through the clip.

Notice that the PIP image moves toward the intermediate keyframe position and then backtracks as it moves towards the node that is under the red line. It then continues its progression towards the End keyframe position after passing through the second node.

See [Figure 1217](#) for an example that illustrates this concept.

Figure 1217. Keyframeable 2D PIP - Node Under Red Horizontal Line

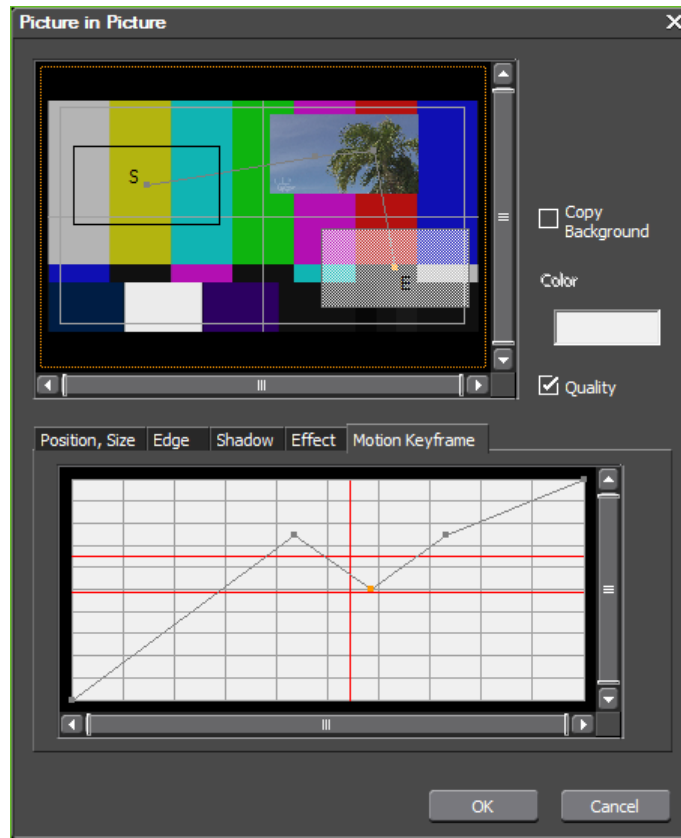


25. Click in the PIP preview window to add a new keyframe.

As shown in [Figure 1218](#), another red horizontal line appears on the motion keyframe graph and the previous End keyframe position becomes an intermediate keyframe. The position at which you added the new keyframe is now the new End keyframe position.

The red horizontal line representing the first key frame has now moved. Adding the new End keyframe changed the length of the motion path - it is now longer. Since the vertical axis represents the beginning to the end of the motion path, the position of the keyframes (red horizontal lines) changes to show their relative position over the entire length of the motion path.

Figure 1218. Keyframeable 2D PIP - New End Keyframe



26. Move the nodes on the grey line to adjust the points at which the grey line intersects the red horizontal lines.

These intersection points correspond to timecodes in the clip at which the PIP image hits keyframes.

The best strategy is to define all the keyframes (hit points) first and then enter the Motion Keyframe tab and adjust the grey line so that the PIP image hits the keyframe points at the desired clip timecodes.

Input/Output Formats

Output Devices

Generic OHCI HD 60Hz

Table 19. Generic OHCI HD 60Hz

Output Format	Video Device
1920x1080 59.94i	AVCHD, Infinity, HD-D5, AVC-Intra 100, HDCAM-SR
1920x1080 29.97p	AVC-Intra 100, HDCAM-SR
1440x1080 59.94i	HDV (Sony, Canon), AVCHD, AVC-Intra50, HDCAM
1440x1080 29.97p	HDV (Sony, Canon)
1280x720 59.94p	HDV (JVC), Infinity, AVC Intra100
1280x720 29.97p over 59.94i	HDV (JVC)
1280x1080 59.94i	DVCPRO HD
1280x1080 29.97p over 59.94i	
960x720 59.94p	DVCPRO HD, AVC-Intra50
960x720 29.97p over 59.94p	DVCPRO HD

Generic OHCI HD 50Hz

Table 20. Generic OHCI HD 50Hz

Output Format	Video Device
1920x1080 50i	AVCHD, Infinity, HD-D5, AVC-Intra100, HDCAM-SR
1920x1080 25p	AVC-Intra 100, HDCAM-SR
1440x1080 50i 48kHz 2ch	HDV (Sony, Canon), AVCHD, AVC-Intra50, HDCAM
1440x1080 25p	HDV (Sony, Canon)
1280x720 50p	HDV (JVC), Infinity, AVC-Intra100
1280x720 25p	HDV (JVC)

Table 20. Generic OHCI HD 50Hz

Output Format	Video Device
1440x1080 50i 48kHz 2ch	DVCPRO HD
1440x1080 25p over 50i	
960x720 50p	DVCPRO HD, AVC-Intra50
960x720 25p over 50p	DVCPRO HD
960x720 50p over 60p	
960x720 25p over 60p	

Generic OHCI HD 24Hz

Table 21. Generic OHCI HD 24Hz

Output Format	Video Device
1920x1080 24p	HDCAM-SR
1920x1080 23.98p	AVC-Intra 100, HDCAM-SR
1440x1080 24p	HDCAM-SR
1440x1080 23.98p	HDV (Sony, Canon)
1280x720 23.98p	HDV (JVC)
1280x1080 23.98p over 59.94i	DVCPRO HD
1280x1080 23.98pA over 59.94i	
960x1080 23.98p over 59.94p	
960x1080 24p over 60p	

Generic OHCI SD NTSC

Table 22. Generic OHCI SD NTSC

Output Format	Video Device	
720x486 59.94i 4:3	D1	
720x486 59.94i 16:9		
720x480 59.94i 4:3 (DVD)	DVD	
720x480 59.94i 16:9 (DVD)		
720x480 59.94i 4:3 48kHz 4ch	DVCPR050	
720x480 59.94i 16:9 48kHz 4ch		
720x480 59.94i 4:3 48kHz 2ch	DV, DVCAM	
720x480 59.94i 4:3 44.1kHz		
720x480 59.94i 4:3 32kHz 2ch		
720x480 59.94i 4:3 32kHz 4ch		
720x480 59.94i 16:9 48kHz 2ch		
720x480 59.94i 16:9 44.1kHz		
720x480 59.94i 16:9 32kHz 2ch		
720x480 59.94i 16:9 32kHz 4ch		
720x480 29.97p over 59.94i 4:3		
720x480 29.97p over 59.94i 16:9		
720x480 59.94p 16:9		HDV (JVC)

Generic OHCI SD PAL

Table 23. Generic OHCI SD PAL

Output Format	Video Device
720x576 50i 4:3	D1, DVD
720x576 50i 16:9	
720x576 50i 4:3 48kHz 4ch	DVCPR050
720x576 50i 16:9 48kHz 4ch	
720x576 50i 4:3 48kHz 2ch	DV, DVCAM
720x576 50i 4:3 44.1kHz	
720x576 50i 4:3 32kHz 2ch	
720x576 50i 4:3 32kHz 4ch	
720x576 50i 16:9 48kHz 2ch	
720x576 50i 16:9 44.1kHz	
720x576 50i 16:9 32kHz 2ch	
720x576 50i 16:9 32kHz 4ch	
720x576 25p over 50i 4:3	
720x576 25p over 50i 16:9	

Table 23. Generic OHCI SD PAL

Output Format	Video Device
720x576 50p 4:3	HDV (JVC)
720x576 50p 16:9	
720x576 25p 16:9	

Generic OHCI SD 24Hz

Table 24. Generic OHCI SD 24Hz

Output Format	Video Device
720x480 23.98p over 59.94i 4:3 48kHz	DV, DVCAM
720x480 23.98p over 59.94i 16:9 48kHz	
720x480 23.98pA over 59.94i 4:3 48kHz	
720x480 23.98pA over 59.94i 16:9 48kHz	

Input Devices

Generic OHCI Input

Table 25. Generic OHCI Input

Input Format	Codec	Video Device
DDCPRO HD 1280x1080 59.94i	DVCPRO HD	DVCPRO HD
DVCPRO50 720x480 59.94i	DVCPRO50	DVCPRO50
DV 720x480 59.94i	Canopus DV	
DVCPRO HD 1440x108 50i	DVCPRO HD	DVCPRO HD
DVCPRO50 720x576 50i	DVCPRO50	DVCPRO50
DV 720x576 50i	Canopus DV	
DVCPRO HD 960x720 59.94p	DVCPRO HD	DVCPRO HD
DVCPRO HD 960x720 Constant Rate Shooting over 59.94p		
DVCPRO HD 960x720 Constant Rate Shooting over 60p		
DVCPRO HD 960x720 50p		
DVCPRO HD 960x720 29.97p		
DVCPRO HD 960x720 25p		
DVCPRO HD 960x720 23.98p		

Generic HDV Input

Table 26. Generic HDV Input

Input Format	Codec	Video Device
Canopus HQ 1920x1080 59.94i	Canopus HQ	ADVC-HDMI
Canopus HQ 1440x1080 59.94i		HDV (Sony, Canon)
Canopus HQ 1440x1080 50i		
Canopus HQ 1440x1080 29.97		
Canopus HQ 1440x1080 23.98p over 59.94i		
Canopus HQ 1440x1080 23.98pA over 59.94i		
Canopus HQ 1440x1080 25p		HDV (Sony, Canon)
Canopus HQ 720 59.94p		
Canopus HQ 720 29.97p		HDV (JVC)
Canopus HQ 720 23.98p over 59.94p		
Canopus HQ 720 50p		
Canopus HQ 720 25p		
Canopus HQ 480 59.94p	Canopus HQ	HDV (JVC)
Canopus HQ 576 25p		
Canopus HQ 576 50p		

Table 27. HDV Output of Captured MPEG TS

Output Format	Video Device
MPEG TS 1920x1080 59.94i	ADVC-HDMI
MPEG TS 1440x1080 59.94i, 29.97p, 23.98p	HDV (Sony, Canon)
MPEG TS 1440x1080 50i, 25p	
MPEG TS 1280x720 29.97	HDV (JVC)
MPEG TS 1280x720 59.94p, 23.98p over 59.94p	
MPEG TS 1280x720 50p, 25p	

File Formats Supported In Trimming Operations

The Supported Operations are designated as follows:

- C - Copy
- M - Move
- D - Delete
- T - Trim

Table 28. Non-MPEG Video and Audio Formats

Format	File Composition	Supported Operations	Comments
DV AVI	Single File	C, M, D, T	Trimming is not allowed if the codec is DirectShow.
DIF Stream	Single File	C, M, D, T	
QuickTime	Single File	C, M, D	
WAVE	Single File	C, M, D	
Ogg Vorbis	Single File	C, M, D	
AIFF	Single File	C, M, D	
DirectShow Audio File	Single File	C, M, D	
Still	Single File	C, M, D	
QuickTitrer	Single File	C, M, D	
Inscriber/ICG File	Single File	C, M, D	
Windows Media Video (WMV)	Single File	C, M, D	
Window Media Audio (WMA)	Single File	C, M, D	
DirectShow	Single File	C, M, D	
TelopStation Format	Multiple Files	C	
Frontec VZ50 (crawl)	Single File	C, M, D	
Frontec VZ50 (roll)	Single File	C, M, D	
Frontec VZ50 (still)	Single File	C, M, D	
AVCHD	Single File	C, M, D	
XDCAM EX	Multiple/Single File	C, D	When the clip is in XDCAM EX Media format, it cannot be deleted.
Dolby Digital AC-3	Single File	C, M, D	
GF	Multiple Files	C, M, D, T	After trimming, clip is saved as a single MXF file.

Table 28. Non-MPEG Video and Audio Formats

Format	File Composition	Supported Operations	Comments
Infinity	Multiple Files	C, M, D, T	After trimming, clip is saved as a single MXF file.
MXF	Single File	C, M, D, T	An MXF file containing only audio cannot be trimmed
XDCAM	Multiple Files	C, M, D, T	Trimming is available only when editing in high definition. After trimming, the clip is saved as a single MXF file.
P2 Clip	Multiple Files	C, M, D, T	
NEC GFX	XML (memory)	None	
VMF	XML (memory)	C	

Table 29. MPEG Video and Audio Formats

Format	File Composition	Supported Operations	Comments
MPEG 1/2 Video			MPEG1 and MOD pull-down streams cannot be trimmed.
- SD 720x480(576) 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- SD 720x480 24p over 60i	Single File	C, M, D	
- SD 352x480(576) 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- SD 352x480 24p over 60i	Single File	C, M, D	
- SD 352x240(288) 30p, 25p, 24p	Single File	C, M, D, T	
- SD 352x240 24p over 60i	Single File	C, M, D	
- HD 960x720 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- HD 960x720 24p over 60i	Single File	C, M, D	
- HD 1280x1080 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- HD 1280x1080 24p over 60i	Single File	C, M, D	
- HD 1440x1080 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- HD 1440x1080 24p over 60i	Single File	C, M, D	
- HD 1920x1080 60i, 50i, 30p, 25p, 24p	Single File	C, M, D, T	
- HD 1920x1080 24p over 60i	Single File	C, M, D	
- HDV 1280x720 24p over 60p (JVC)	Single File	C, M, D	
- HDV 1280x720 24p over 50p (JVC)	Single File	C, M, D, T	
- HDV 1280x720 30p (JVC)	Single File	C, M, D, T	
- HDV 720x480 60p (JVC)	Single File	C, M, D, T	
- HDV 720x576 50p (JVC)	Single File	C, M, D, T	
- HDV 1440x1080 60i, 50i, 30p, 25p	Single File	C, M, D, T	
- HDV 1440x1080 24p over 60i	Single File	C, M, D	
- HDV 1440x1080 30p over 60i (Sony)	Single File	C, M, D	
- HDV 1440x1080 25p over 50i (Sony)	Single File	C, M, D	
- HDV 1440x1080 24p over 60i (Sony)	Single File	C, M, D	
MPEG 1/2 HVR-DR60	Multiple Files	C, D, T (for same formats as MPEG 1/2)	When the clip is loaded directly from the HVR-DR60, it cannot be deleted.
MPEG Audio Layer -3	Single File	C, M, D	
MPEG Audio	Single File	C, M, D	

Default Keyboard Shortcuts

The default keyboard shortcuts, organized by functional groupings, are presented in the tables below. However, keyboard shortcuts are customizable and may be changed following the procedures outlined in [Keyboard Shortcut Settings](#) on page 221.

Asset Bin Shortcuts

Table 30. Asset Bin Shortcuts

Function	Shortcut	Function	Shortcut
Add clip in Player to Asset Bin	[SHIFT]+[CTRL]+[B]	Open project	[CTRL]+[O]
Open clip source file	[SHIFT]+[CTRL]+[P]	Delete unused rendered files	[ALT]+[Q]
Add file to Recorder	[SHIFT]+[CTRL]+[O]	Save as	[SHIFT]+[CTRL]+[S]
Print to Tape	[F12]	New sequence	[SHIFT]+[CTRL]+[N]
Search frame - Player	[SHIFT]+[CTRL]+[F]	New project	[CTRL]+[N]
Search frame - Recorder	[SHIFT]+[F]	Create new freeze frame	[CTRL]+[T]
Save project	[CTRL]+[S]		

Edit Shortcuts

Table 31. Edit Shortcuts

Function	Shortcut	Function	Shortcut
+1 frame trim	[.]	Set default transition	[CTRL]+[P]
+10 frame trim	[SHIFT]+[.]	Duration	[ALT]+[U]
-1 frame trim	[,]	Track lock	[ALT]+[L]
-10 frame trim	[SHIFT]+[,]	Paste transition to In point	[SHIFT]+[ALT]+[K]
Overwrite copied clip to Timeline	[SHIFT]+[I]	Set transition (1 sec)	[ALT]+[1]
Overwrite to Timeline	[I]	Set transition (2 sec)	[ALT]+[2]
Insert copied clip to Timeline	[SHIFT]+[I]	Set transition (3 sec)	[ALT]+[3]
Insert to Timeline	[I]	Set transition (4 sec)	[ALT]+[4]
V-mute	[SHIFT]+[V]	Set transition (5 sec)	[ALT]+[5]
Redo	[SHIFT]+[CTRL]+[Z]	Set add video	[SHIFT]+[J]
Redo	[CTRL]+[Y]	Video mute	[SHIFT]+[W]
Set add audio	[SHIFT]+[K]	Toggle focus - Up	[CTRL]+[ALT]+[UP]
Remove cut points	[CTRL]+[DELETE]	Toggle focus - Down	[CTRL]+[ALT]+[DOWN]
Add cut point to selected track	[C]	Toggle focus - Right	[CTRL]+[ALT]+[RIGHT ARROW]
Paste transition to cursor position	[CTRL]+[ALT]+[K]	Toggle focus - Left	[CTRL]+[ALT]+[LEFT ARROW]
Paste to Timeline cursor position	[SHIFT]+[INSERT]	Move focus - Up	[SHIFT]+[CTRL]+[ALT]+[UP]
Paste to Timeline cursor position	[CTRL]+[V]	Duration - track transition Out	[CTRL]+[ALT]+[U]
Clip properties	[ALT]+[ENTER]	Mute	[SHIFT]+[S]
Clip enable/disable	[0]	Monaural channel 1 - selected track	[1]
Release clip channel - audio	[8]	Monaural channel 2 - selected track	[2]
Release clip channel - all	[9]	Monaural channel 3 - selected track	[3]
Set clip channel - video	[7]	Monaural channel 4 - selected track	[4]
Set clip channel - monaural channel	[SHIFT]+[X]	Initialize rubber band setting	[SHIFT]+[CTRL]+[U]
Copy to clipboard from Timeline	[CTRL]+[INSERT]	Ripple cut	[ALT]+[X]
Copy to clipboard from Timeline	[CTRL]+[C]	Unlink	[ALT]+[Y]
Cut to clipboard from Timeline	[SHIFT]+[DELETE]	Link	[Y]
Cut to clipboard from Timeline	[CTRL]+[X]	Undo	[CTRL]+[Z]
Remove group	[ALT]+[G]	Edit clip setting	[SHIFT]+[CTRL]+[E]
Stereo Channel 1, 2 - selected track	[5]	Replace clip on Timeline	[CTRL]+[R]
Stereo Channel 3, 4 - selected track	[6]	Speed	[ALT]+[E]
Split slide trim (Out mode)	[SHIFT]+[CTRL]+[ALT]+[M]	Add to Asset Bin	[SHIFT]+[B]
Create title in current track	[T]	Replace parts - clip	[SHIFT]+[R]
Add to Timeline	[E]	Replace parts - clip and filter	[SHIFT]+[ALT]+[R]

Table 31. Edit Shortcuts

Function	Shortcut	Function	Shortcut
Time remap	[SHIFT]+[ALT]+[E]	Replace parts - filter	[ALT]+[R]
		Replace parts - mixer	[SHIFT]+[CTRL]+[R]

Edit - Delete Shortcuts

Table 32. Edit - Delete Shortcuts

Function	Shortcut	Function	Shortcut
Ripple delete between In/Out	[ALT]+[D]	Delete audio from selected clip	[ALT]+[A]
Delete between In/Out	[D]	Delete parts - audio filter	[CTRL]+[ALT]+[F]
Delete pan settings	[CTRL]+[ALT]+[H]	Delete parts - key	[CTRL]+[ALT]+[G]
Delete gap	[BACKSPACE]	Delete parts - cross fade	[CTRL]+[ALT]+[T]
Delete gap	[SHIFT]+[ALT]+[S]	Delete parts - transition	[SHIFT]+[ALT]+[T]
Delete volume setting	[SHIFT]+[ALT]+[H]	Delete parts - transparency	[SHIFT]+[CTRL]+[ALT]+[G]
Ripple delete	[[ALT]+[DELETE]	Delete video of selected clip	[ALT]+[V]
Delete	[DELETE]	Delete parts - video filters	[SHIFT]+[ALT]+[F]
Delete transition between selected clips	[ALT]+[T]	Delete parts - all filter	[SHIFT]+[CTRL]+[ALT]+[F]

Edit - Select Shortcuts

Table 33. Edit - Select Shortcuts

Function	Shortcut	Function	Shortcut
Select from Timeline cursor position to the start point of all tracks	[SHIFT]+[HOME]	Add focus - left	[SHIFT]+[ALT]+[LEFT ARROW]
Select from Timeline cursor position to the end point of all tracks	[SHIFT]+[HOME]	Add focus - right	[SHIFT]+[ALT]+[RIGHT ARROW]
Move selected track - Up	[UP]	Move selected focus - up	[ALT]+[UP]
Move selected track - Down	[DOWN]	Move selected focus - down	[ALT]+[DOWN]
Add focus	[ALT]+[SPACE]	Move selected focus - left	[ALT]+[LEFT ARROW]
Add/remove focus	[SHIFT]+[CTRL]+[ALT]+[SPACE]	Move selected focus - right	[ALT]+[RIGHT ARROW]
Move focus - down	[SHIFT]+[CTRL]+[ALT]+[DOWN]	Select a clip to move forward	[ALT]+[PAGE UP]
Move focus - right	[SHIFT]+[CTRL]+[ALT]+[RIGHT ARROW]	Select a clip to move backward	[ALT]+[PAGE DOWN]
Move focus - left	[SHIFT]+[CTRL]+[ALT]+[LEFT ARROW]	Select all tracks	[SHIFT]+[A]
Add focus - up	[SHIFT]+[ALT]+[UP]	Select all clips in selected tracks	[CTRL]+[A]
Add focus - down	[SHIFT]+[ALT]+[DOWN]	Clear focus	[SHIFT]+[ESC]

Edit - Move Shortcuts

Table 34. Edit - Move Shortcuts

Function	Shortcut	Function	Shortcut
Timecode jump (+)	[+] on numeric keypad only	Move to end	[END]
Timecode jump (-)	[-] on numeric keypad only	Next edit point	[CTRL]+[RIGHT ARROW]
Print to file	[F11]	Next edit point - trim	[PAGE DOWN]
Display master clip	[ALT]+[F]	Select 1A track	[SHIFT]+[1]
Match frame Player>Recorder	[CTRL]+[F]	Select 1VA/V track	[SHIFT]+[5]
Match frame Recorder>Player	[F]	Select 2A track	[SHIFT]+[2]
Move to start	[HOME]	Select 2VA/V track	[SHIFT]+[6]
Previous edit point	[CTRL]+[LEFT ARROW]	Select 3A track	[SHIFT]+[3]
Previous edit point	[A]	Select 4A track	[SHIFT]+[4]
Previous edit point - trim	[PAGE UP]		

View Shortcuts

Table 35. View Shortcuts

Function	Shortcut	Function	Shortcut
Expand audio track display	[ALT]+[S]	Time scale - fit	[CTRL]+[0]
Display Asset Bin window	[B]	Time scale - undo	[CTRL]+[U]
Expand mixer track	[ALT]+[W]	Time scale - 1 frame	[CTRL]+[1]
Toggle Player/Recorder	[TAB]	Time scale - 1 min	[CTRL]+[6]
Switch to Player	[CTRL]+[ALT]+[P]	Time scale - 1 hour	[CTRL]+[9]
Switch to Recorder	[CTRL]+[ALT]+[R]	Time scale - 1 sec	[CTRL]+[3]
Display waveform	[CTRL]+[W]	Time scale - 15 min	[CTRL]+[8]
Clip channel setting - stereo channel	[SHIFT]+[CTRL]+[X]	Time scale - 15 sec	[CTRL]+[5]
Set group	[G]	Time scale - 5 frame	[CTRL]+[2]
Display thumbnail	[ALT]+[H]	Time scale - 5 min	[CTRL]+[7]
Switch Timeline sequence	[CTRL]+[TAB]	Time scale - 5 sec	[CTRL]+[4]
Scroll - up	[SHIFT]+[CTRL]+[PAGE UP]	Track height - low	[CTRL]+[DOWN ARROW]
Scroll - down	[SHIFT]+[CTRL]+[PAGE DOWN]	Track height - high	[CTRL]+[UP ARROW]
Scroll - right	[CTRL]+[PAGE DOWN]	Toggle batch capture display	[F10]
Scroll - left	[CTRL]+[PAGE UP]	Toggle palette display	[H]

Table 35. View Shortcuts

Function	Shortcut	Function	Shortcut
Time scale - zoom out	[CTRL]+[-] numeric keypad only	Help (cannot be changed)	[F1]
Time scale - zoom in	[CTRL]+[+] numeric keypad only	Focus menu	[SHIFT]+[F1]
Toggle status display	[CTRL]+[G]	Rubber band scale	[SHIFT]+[ALT]+[Y]
Toggle center - line display	[SHIFT]+[H]	Layout - Normal	[SHIFT]+[ALT]+[L]
Toggle safe area display	[CTRL]+[H]		

Play Shortcuts

Table 36. Play Shortcuts

Function	Shortcut	Function	Shortcut
10 frames back	[SHIFT]+[LEFT]	Pause	[K]
10 frames forward	[SHIFT]+[RIGHT]	Stop	[SHIFT]+[DOWN]
Play the cursor area	{CTRL}+[/]	Play/stop	[SPACE]
Play the cut point area	[/]	Play/stop	[ENTER]
Jog (forward)	[CTRL]+[L]	1 frame back	[LEFT ARROW]
Jog (rewind)	[CTRL]+[J]	Reverse	[J]
Buffer playback	[SHIFT]+[SPACE]	Fast forward	[L]
Buffer playback	[SHIFT]+[ENTER]	1 frame forward	[RIGHT ARROW]
Loop	[CTRL]+[SPACE]	Display in Player	[SHIFT]+[Y]
Pause	[CTRL]+[K]		

Marker Shortcuts

Table 37. Marker Shortcuts

Function	Shortcut	Function	Shortcut
Move to audio In	[SHIFT]+[U]	Slide trim In	[CTRL]+[ALT]+[N]
Set audio In	[U]	Slide trim Out	[CTRL]+[ALT]+[M]
Move to audio Out	[SHIFT]+[P]	Shift cut point to cursor - transition	[SHIFT]+[CTRL]+[T]
Set audio Out	[P]	Paste transition to Out point	[ALT]+[K]
Clear In/Out	[X]	Set transition to In point	[SHIFT]+[ALT]+[P]
Set In	[I]	Set transition to Out point	[ALT]+[P]
Go to In	[Q]	Trim - In point	[N]
Go to In	[SHIFT]+[I]	Trim - Out point	[M]
Clear In	[ALT]+[I]	Add marker	[V]
Set out	[O]	Clear mark - all	[SHIFT]+[ALT]+[V]
Go to Out	[W]	Duration - track transition In	[SHIFT]+[ALT]+[U]
Go to Out	[SHIFT]+[O]	Ripple trim In	[ALT]+[N]
Clear Out	[ALT]+[O]	Ripple trim Out	[ALT]+[M]
Add cut point - In/Out - all	[SHIFT]+[ALT]+[C]	Move to previous marker	[SHIFT]+[PAGE UP]
Add cut point - In/out - selected tracks	[ALT]+[C]	Move to next marker	[SHIFT]+[PAGE DOWN]
Add cut point - all	[SHIFT]+[C]	Set focus clip In/Out point	[Z]
Set In/Out on current clip	[SHIFT]+[Z]		

Mode Shortcuts

Table 38. Mode Shortcuts

Function	Shortcut	Function	Shortcut
Split slide trim In	[SHIFT]+[CTRL]+[ALT]+[N]	Trim	[F6]
Split trim In	[SHIFT]+[N]	Video layout	[F7]
Split trim Out	[SHIFT]+[M]	Set ripple mode	[R]
Split ripple trim In	[SHIFT]+[ALT]+[N]	Toggle insert/overwrite	[INSERT]
Split ripple trim Out	[SHIFT]+[ALT]+[M]	Normal	[F5]
Mode - Multi Cam			
Multi cam	[F8]		
Mode - Capture			
Capture	[F9]	Input preset 2	[F3]
Add to batch capture list	[CTRL]+[B]	Input preset 3	[F4]
Input preset 1	[F2]		
Mode - Render			
Render In/Out - render loaded area (orange)	[CTRL]+[ALT]+[Q]	Render and add to Timeline	[SHIFT]+[Q]
Render In/Out - all	[SHIFT]+[ALT]+[Q]	Render all - render loaded area (orange)	[SHIFT]+[CTRL]+[ALT]+[Q]
Render In/Out - render overload area (red)	[CTRL]+[Q]	Render all - render overload area (red)	[SHIFT]+[CTRL]+[Q]
Clip render	[SHIFT]+[G]		

Index

Numerics

3-point editing [453](#)

4-point editing [454](#)

A

AAF file export [945](#)

AAF file import [294](#)

add to batch list [986](#)

add tracks [442](#)

After Effects plug-in bridge settings [171](#)

alpha channel [825](#)

application settings

 user [180](#)

asset bin

 clip types [345](#)

 deleting search results [403](#)

 search for clips [398](#)

 search for unused clips [402](#)

asset bin settings [227](#)

asset bin window [75](#)

audio

 adjusting pan [916](#)

 adjusting volume [916](#)

 audio mixer

 adjust audio pan [934](#)

 adjusting audio [932](#)

 audio track operations [930](#)

 ganging audio tracks [939](#)

 playing clips [936](#)

 playing or muting a specific track [940](#)

 reset to defaults [935](#)

 switching the meter scale display [937](#)

 eliminating small amounts of audio noise [941](#)

 entering value adjustments [919](#)

 normalize [927](#)

 offset adjustments [924](#)

 reset pan rubber band [921](#)

 sound effects, add [942](#)

 v-mute [941](#)

 voice overs, add [942](#)

 volume or pan rubberband, delete points [923](#)

 volume or pan rubberband, initialize [922](#)

 waveform cache [915](#)

audio CD settings [143](#)

audio CD/DVD settings

 audio adjustment [144](#)

 DVD video [144](#)

 DVD-VR [144](#)

 file name [144](#)

audio channel map presets [123](#)

 properties [125](#)

 save [123](#)

 update [124](#)

audio channel map reset

 load [124](#)

audio channel mapping [121](#)

audio clip [347](#)

audio expand button [433](#)

audio ganging [939](#)

audio in/out points [368](#)

audio mixer [929](#)

audio mute toggle [432](#)

audio source channel mode [430](#)

audio track expand button [433](#)

audio track patch [416](#)

Aurora XML file import [296](#)

auto save settings [193](#)

auto save/backup [48](#)

automatic correction settings [236](#)

automatic import (watch folder) [280](#)

AVCHD settings [142](#)

AVCHD writer [971](#)

B

background job settings [188](#)

background jobs [287](#)

 processing controls [289](#)

 system [287](#)

 user [287](#)

- backup file settings 192
- backup files 48
- batch capture 323
 - create a new batch capture list 328
 - load batch capture lists 330
 - save batch capture lists 328
- Behringer BCF2000 plug-in settings 243
- Behringer BCF2000 settings 243
- bin
 - clip types 345
- bin settings 227
- bin window 75
- blank sequence clip 643
- Burn to Disc
 - add movies to project 1006
 - define menu styles 1009
 - edit menus 1011
 - motion menu background 1013
 - write project to disc 1025
- burn to disc 1004

C

- capture
 - batch capturing 323
 - confirm filename settings 314
 - directly to the timeline 320
 - from a DV or HDV device 308
 - from DirectShow devices 318
 - from DVD/CD 262
 - from web cameras 318
 - partial download 322
 - setting duration 315
 - setting in and out points 315
 - setting reel name 312
 - supported file types 259
- capture modes 308
- capture settings 83, 306
 - add marker 85
 - automatically divide files 85
 - confirm filename 85
 - confirm reel number 84
 - correct audio errors automatically 85
 - deck control after capture 86
 - ignore audio errors 85
 - load to player after capture 85
 - margin 84
- capturing clips 306
- change track name 438
- check in project 581
- check out project 576
- chroma key 800
- clip filters 691
- clip margin 769
- clip marker palette 78, 594
- clip markers 591
 - delete marker 606
 - entering marker comments 608
 - export marker list 611
 - import marker list 613
 - move markers 606
 - move to marker position 604
 - shortcuts and menus 602
 - show/hide palette 591
- clip operations 363
- clip status indicator
 - between-clip transition 458
 - end of clip 457
 - filter set 457
 - rendering status 457
 - start of clip transition 458
 - transparency rubber band 458
- clips
 - adding effects between 769
 - adjusting audio in/out points 370
 - adjusting video in/out points 370
 - applying filters 691
 - audio 347
 - audio cross fades 773
 - capture 306
 - capture from DV or HDV device 308
 - capture modes 308
 - capture settings 306
 - change order 464
 - change playback speed 495
 - change playback speed of multiple 497
 - checking clip storage location 380
 - clip margin 769
 - clip status indicators 457
 - color bar
 - create 354
 - properties 357
 - color bars 348
 - color matte 349
 - create 357

- properties 360
- combine divided 480
- copy 470
- copying 383
- create individual from sequence 362
- cut 470
- cutting 383
- delete 483
- delete audio or video only 485
- delete between in/out points 483
- delete timeline gaps 490
- deleting 385
- display in player 363
- display properties 345
- divide at cursor position 478
- divide at in/out points 479
- editing clip settings 376
- enable/disable 482
- four-point editing 454
- group 469
- import to asset bin 274
- in/out points at ends 452
- inserting 418
- link video and audio 468
- move selected 462
- moving 461
- multiple clip settings
 - detail view 379
 - thumbnail view 378
- offline 57
- open with external application 381
- paste 472
- paste at in/out points 473
- paste from clipboard 449
- pasting 384
- placing by drag and drop 448
- placing from asset bin 447
- placing on timeline 447
- placing special clips between in/out points 456
- placing with in/out points 450
- playback 364
- playback with player operation buttons 364
- playback with shuttle/slider controls 365
- playback with the mouse 366
- properties 373
- rename 352
- rendering 632
- replace 474
- replace clip elements 475
- ripple cut 471

- ripple delete between in/out points 488
- ripple delete video or audio only 489
- ripple deleting 486
- saving from player 353
- saving from timeline 352
- saving subclips from player 354
- search for unused 402
- search in asset bin 398
- search in asset bin for timeline clips 465
- select 383
- select multiple 461
- select multiple on timeline 492
- sequence 351
- set color on timeline 476
- setting color 386
- sorting 385
- still image 347
- three-point editing 453
- time remap 498
- timeline sequence 350
- title 349
 - create 361
- track transitions 772
- transitions 770
- trimming 541
 - at clip ends 543
 - by timeline cursor position 546
 - by value 557
 - edit point selection 542
 - from preview window 554
 - in/out or slide point 555
 - insert mode 546
 - overwrite mode 545
 - ripple 561
 - rolling 570
 - slide 567
 - slip 569
 - slip or rolling 556
 - split 565
 - transitions 548
 - with keyboard shortcuts 559
- trimming in multicam mode 677
- trimming mode 549
- trimming, supported file formats 1050
- types stored in bin 345
- ungroup 470
- unlink video and audio 467
- video 346
- clips markers

- timeline display 614
- color bar
 - create 354
 - modify properties 357, 360
- color bars clip 348
- color correction filter
 - white balance 691
- color correction filters
 - preview settings 695
- color matte
 - create 357
 - modify properties 360
 - properties 360
- color matte clip 349
- conjoining multiple clips 361
- consolidate project 53, 586
- control settings 216
- copy project preset 119
- copy tracks 440
- copying clips 383
- copying effects 839
- create a color matte clip 357
- create device preset 127
- create proxy files 573
- creating folders 390
- customize
 - screen layout 61
- customizing screen layout 61
- customizing the effect palette 844
- cutting clips 383

D

- default effects 684
- default keyboard shortcuts 1052
 - asset bin 1052
 - edit 1053
 - edit - delete 1054
 - edit - move 1056
 - edit - select 1055
 - edit - view 1056
 - marker 1058
 - mode 1059
 - play 1057
- delete device preset 136
- delete project preset 120

- delete tracks 444
- deleting clips 385
- deleting folders 392
- device preset
 - create 127
 - delete 136
 - modify 135
- device presets 127
- Disc Burner 1029
- display folders 392
- display marker comments 609
- display options 644
 - full screen preview 645
 - on screen display settings 647
 - rotate display 646
- dual-mode preview 65
- duplicating folders 392
- duration settings 235
- DVD contents 19
- DVD settings 143

E

- editing clip settings for multiple clips 378
- EDIUS JC1p settings 247
- EDIUS workflow 28
- EDL file export 952
- EDL file import 298
- effect operations 831
 - copy 839
 - copy transitions 839
 - delete effects 836
 - delete effects from the effect palette 843
 - enable/disable effects 835
 - replace effects 841
 - save effects 842
 - verifying and adjusting effects 833
- effect palette 77
 - change the folder structure 847
 - create folders 844
 - customize 844
 - delete folder shortcut 850
 - export user preset effects 852
 - folder shortcuts 848
 - import user preset effects 853
 - lock/unlock the folder structure 846

- rename effects and folders 845
- reset to defaults 851
- show/hide 679
- effects 679
 - 3D picture in picture 791
 - 3-way color balance adjustments 711
 - adjusting color balance 706
 - alpha channel 825
 - apply audio filters 768
 - apply default effects 774
 - apply video filters 721
 - applying effects 685
 - audio cross fades 773
 - black balance adjustments 711
 - change default effect duration 779
 - change default effects 775
 - change length of transition or cross fade 777
 - chroma key 800
 - clip margin 769
 - clip transitions 770
 - color correction filter
 - color wheel 691
 - monotone 691
 - color correction filters 691
 - adjusting YUV curve 692
 - color balance 691
 - color corrections filters
 - YUV curve 691
 - color wheel adjustments 708
 - combining multiple filters 765
 - composition 780
 - copy 839
 - copy transitions 839
 - create effect presets 688
 - default 684
 - delete 836
 - effect palette 680
 - effect properties 684
 - effect view show/hide 681
 - expand folder view 681
 - fade in/fade out 823
 - filters 691
 - gray balance adjustments 711
 - luminance key 809
 - mask filter
 - create mask shape 725
 - drawing free-form shapes 738
 - effects control window 731
 - function buttons 733
 - mask parameters 725
 - preview window controls 736
 - select object 731
 - shape editor and tracker 723
 - shape parameters 729
 - zoom and pan 732
 - mask filters
 - editing tools 733
 - monotone filter adjustments 718
 - picture in picture 782
 - plug-in base 683
 - replace 841
 - save 842
 - shape mask
 - editing summary tables 754
 - shape editing 739
 - tracker transformations 757
 - anchor configuration 757
 - parallel translation 763
 - rotation 762
 - scale up or down 759
 - shape mask filter 721
 - show/hide effect palette 679
 - system preset 683
 - title mixer effects 830
 - track matte 816
 - track transitions 772
 - transparency adjustments 820
 - user preset 683
 - white balance adjustments 711
- effects control window 698, 731
 - adjusting expanded parameters 702
 - key frame parameters 698
 - keyboard shortcuts 705
 - operation buttons 704
 - timeline scale controls 698
- effects settings 171
- entering numeric data 21
- exiting EDIUS 50
- export
 - AAF files 945
 - asset bin information 394
 - AVCHD 971
 - Burn to Disc application 1004
 - EDL files 952
 - exporter
 - batch export 989
 - add to batch export list 986

- batch list menu 993
 - delete from batch export list 988
 - modifying the batch export list 990
- exporter, advanced audio settings 970
- exporter, advanced settings 967
- exporter, advanced video settings 969
- exporter, delete preset 984
- exporter, export preset 984
- exporter, import preset 985
- exporter, save preset 982
- exporter, save preset as default 981
- exporter, supported formats 960
- folder structure as HTML file 395
- marker list 611
- MPEG2 transport stream 973
- profiles 95
- project export settings 960
- projects 960
- QuickTitler title as still image 910
- still image clips 495
- still images 994
- to Blu Ray 1004
- to devices without device presets 1003
- to DVD 1004
- to tape 997
- user preset effects 852
- video clips 634
- XDCAM 978
- XDCAM EX 977
- export AAF files 945
- export EDL files 952
 - handling split clips 958
- export to DVD 1004
- exporter
 - GFX 974
 - MXF 975
 - other functions 980
- exporter plug-in 960
- exporter settings 141
- exporting bin information 394
- extend mode 182, 411

F

- field editing 571, 575
 - check in project 581
 - check out project 576
 - consolidate project 586

- editing a checked out project 580
- Final Cut Pro XML file import 302
- fix mode 182, 412
- folder import 278
- folders
 - create 390
 - delete 392
 - duplicating 392
 - move 391
 - select folder to display 392
- four-point editing 454
- full screen preview 645
- full screen preview settings 201

G

- GF settings 146
- GPUfx settings 173
- GXF exporter 974
- GXF settings 148

H

- hardware settings 127

I

- import
 - AAF files 294
 - asset bin information 395
 - Aurora XML files 296
 - clips to the asset bin 274
 - EDL files 298
 - exporter preset 985
 - Final Cut Pro XML files 302
 - from watch folders 280
 - P2 playlists 304
 - profiles 96
 - sequence 292
 - sequence marker list 613
 - source browser 261
 - still sequences 276
 - stills into the Asset Bin 274
 - user preset effects 853
 - watch folder management 285
- import from external sources 261
- importer settings 141

- importer/exporter settings [141](#)
- importing folders [278](#)
- input controller settings [176](#)
- in and out points
 - adjusting [452](#)
 - at clip ends [452](#)
 - deleting [453](#)
- Infinity settings [150](#)
- information palette [76, 832](#)
 - show/hide [831](#)
- input formats
 - generic HDV [1049](#)
 - generic OHCI [1049](#)
- insert mode [185, 405](#)
- inserting clips [418](#)

J

- jog device settings [178](#)

K

- K2 settings [151](#)
 - browser [155](#)
- keyboard shortcut assignment buttons [223](#)
- keyboard shortcut assignments [226](#)
- keyboard shortcut settings [221](#)
- keyframeable 2D picture in picture [1033](#)

L

- layout
 - apply saved [63](#)
 - customizing screen [61](#)
 - multi-monitor [58](#)
 - restore default [64](#)
 - save custom [62](#)
 - single-monitor [60](#)
- layouther
 - 2D transform operations [522](#)
 - 3D transform operations [532](#)
 - cropping image [520](#)
 - effects control window [539](#)
 - function buttons [515](#)
 - presets [529](#)
 - resizing [514](#)
 - video display [511](#)

- license transfer [24](#)
 - license transfer tool [24](#)
 - transfer license to another USB key [25](#)
 - transfer license to PC [25](#)
 - transfer tool [24](#)
- load audio channel map presets [124](#)
- lock track [416](#)

M

- mask filter
 - preview window controls [736](#)
- maintaining volume difference between audio tracks [939](#)
- marker comment display [609](#)
- markers
 - set [597](#)
 - at specific location [597](#)
 - between in/out points [599](#)
- mask filter
 - create mask shape [725](#)
 - drawing free-form shapes [738](#)
 - editing tools [733](#)
 - effects control window [731](#)
 - function buttons [733](#)
 - mask parameters [725](#)
 - select object [731](#)
 - shape editor and tracker [723](#)
 - shape parameters [729](#)
 - zoom and pan [732](#)
- match frame
 - from player to timeline [624](#)
 - from timeline to player [625](#)
- match frame positioning [624](#)
- match frame settings [187](#)
 - search direction [188](#)
 - target tracks [188](#)
 - transition [188](#)
- minimum system requirements [18](#)
- MIX (transparency) toggle [434](#)
- mixer expand button [434](#)
- MKB-88 for EDIUS settings [248](#)
- modify device preset [135](#)
- move to the In or Out point [370](#)
- move tracks [441](#)
- moving folders [391](#)
- moving track patches [425](#)

MPEG settings 156
MPEG2 transport stream exporter 973
multicam mode 648

- changing assigned camera 659
- clip trimming 677
- copy selected clips to track 675
- defining sync point 650
- deleting camera switch points 672
- designate camera switching order 665
- display options 655
- moving camera switch points 671
- playback around the camera switch point 673
- setting camera switch point 661
- setting camera switch point during playback 668
- setting number of cameras 653
- switching selected camera 662
- switching to 649
- switching to multicam mode 649

multi-monitor layout 58
multiple clip settings editing 378
MXF exporter 975
MXF settings 158

- decoder 161

N

nested sequence

- defined 639
- open 641

numeric data entry 21

- arrow key input 22
- direct input 22
- mouse wheel input 23
- offset input 22

O

offline clips 57

- capture and restore 343
- defined 57, 332
- manual restoration 336
- other restoration methods 337
- partial 333
- relink and restore 340
- restoration methods 335
- restore and transfer options 337
- restore partial 334

on screen display settings 202
other settings 196
out point trim 555
output formats

- generic OHCI HD 24Hz 1046
- generic OHCI HD 50Hz 1045
- generic OHCI HD 60Hz 1045
- generic OHCI SD 24Hz 1048
- generic OHCI SD NTSC 1047
- generic OHCI SD PAL 1047

output to DV device 999
output to HDV device 997
overlay settings 206
overwrite mode 186, 406

P

P2 playlist import 304
P2 settings 162
palette window

- clip marker 78
- sequence marker 78

palette windows 76

- effect 77
- information 76

partial download 322
partial offline clips 333
partial transfer settings 241
pasting clips 384
picture in picture effect 782
playback

- around timeline cursor 622
- between timeline in and out points 621
- with shuttle/slider controls 619
- with the mouse 621

playback settings 83, 200

- buffer size 83
- buffered frames before playback 83
- combine filter and track layers 201
- continue playback when editing 200
- continue playback when trimming 201
- output timecode 201
- preroll 200
- show correct frame when scrubbing 201
- source timecode priority 201
- stop at frame drop 83

player

- displaying clips 363
 - move to in/out point 370
 - operation buttons 68
 - remove in/out points 372
 - set separate In/Out points for video and audio 368
 - setting in and out points 367
 - player window 66
 - plug-in base effects 683
 - preset
 - device, create 127
 - device, delete 136
 - device, modify 135
 - project, audio channel mapping 121
 - project, copy 119
 - project, delete 120
 - project, modify 116
 - presets
 - device 127
 - project 102
 - project, create 102
 - project, create from editor 102
 - project, wizard 102
 - preview device 137
 - preview settings 199
 - preview window 65
 - dual mode 65
 - player 66
 - recorder 67
 - single mode 67
 - trimming clips 554
 - profile
 - change profile name or icon 92
 - copy profile 93
 - delete profile 94
 - export profiles 95
 - import profiles 96
 - profile management 98
 - manage profile access 98
 - switch active profile 100
 - profile operations 89
 - profiles 32
 - create 89
 - project
 - auto save/backup 48
 - check in 581
 - check out 576
 - consolidate 53, 586
 - create 37
 - create from current project 40
 - folder location 29
 - open 50
 - project folder location 29
 - save 47
 - project file settings 190
 - project folder location 29
 - project preaset
 - modify 116
 - project preset
 - audio channel mapping 121
 - copy 119
 - delete 120
 - project preset wizard 102
 - project presets 32, 102
 - project settings 252
 - proxy files
 - create 573
 - proxy mode 572
 - proxy mode settings 189
 - proxy workflow 571
- ## Q
- QuickTitler 861
 - application details 863
 - background 864
 - grid 863
 - object style bar 864
 - status bar 864
 - title creation window 863
 - title object property bar 864
 - title safe area 863
 - tool bars 863
 - video settings 864
 - editing a linked title clip 907
 - export title as still image 910
 - graphic object, move 889
 - graphic object, rotate 890
 - graphic or image, blur 895
 - graphics, add borders 891
 - graphics, apply shadows 893
 - graphics, emboss 897
 - image or graphic settings, change 888
 - image or graphic, change object size 889
 - images and graphics, apply transparency 890
 - images and graphics, create 886

- importing background files 908
 - line styles, change 896
 - text object, apply texture 875
 - text styles, change names 886
 - text styles, delete 886
 - text styles, save 885
 - text, add border (edge) 876
 - text, add shadows 878
 - text, apply color gradations 873
 - text, apply styles 884
 - text, apply transparency 872
 - text, blur 883
 - text, change color 871
 - text, change settings 868
 - text, change size 869
 - text, embossing 882
 - text, entering 866
 - text, move 870
 - text, rolling or crawling 880
 - text, rotate 870
 - title object
 - align 900
 - center in screen 903
 - order 899
 - same space 901
 - title object layout 899
- R**
- recorder
 - operation buttons 69
 - recorder window 67
 - redo a cancelled operation 678
 - removable media settings 163
 - renaming clips 352
 - render settings 86
 - buffer left 88
 - contents not same format as project 88
 - delete invalid rendered files 89
 - filters 88
 - key/transparency 88
 - rendering decisions 88
 - speed change 88
 - transition/cross fades 88
 - rendering
 - color code 626
 - defined 626
 - transition 632
 - rendering operations 626
 - between in/out points 631
 - clip or transition 632
 - manually delete temporary files 635
 - project overload areas 629
 - selected area 630
 - sequence overload areas 628
 - time scale color code 626
 - rendering status 445, 457
 - restore default screen layout 64
 - restore offline clip margin 240
 - restore offline clip settings 239
 - restore offline clips 332
 - RGB clip color range 237
 - ripple mode 184, 407
 - ripple trim 561
 - rolling trim 556, 570
 - rotate display 646
 - rubberband point duration settings 236
- S**
- save
 - custom layout 62
 - save audio channel map presets 123
 - save clips as sequence in asset bin 642
 - save project 47
 - saving clips from player 353
 - saving subclips from player 354
 - scale controller 72
 - screen layouts, restoring defaults 64
 - screen layouts, saving 62
 - scrubbing 615
 - searching for clips in the asset bin 398
 - select a marker position 604
 - select a single track 459
 - select multiple clips 492
 - select multiple tracks 459
 - selecting clips 383
 - selecting multiple clips 461
 - sequence 43
 - cancel 362
 - create 43, 638
 - create from multiple clips 361
 - create nested 639

- defined 43, 636
- import 292
- settings 44
- still 276
- sequence clip 351
- sequence marker palette 78, 592
- sequence markers 591
 - delete marker 606
 - entering marker comments 607
 - export marker list 611
 - import marker list 613
 - move markers 606
 - move to marker position 604
 - shortcuts and menus 603
 - show/hide palette 591
- sequence operations
 - close a sequence 641
 - create a blank sequence 643
 - create a new sequence 638
 - duplicate a sequence 644
 - open a nested sequence 641
 - save timeline clips as sequence in asset bin 642
- sequence settings 44, 254
- sequences 43
- setting clip color 386
- setting in and out points 451
- setting markers 597
- settings
 - After Effects plug-in bridge 171
 - audio CD/DVD 143
 - auto save 193
 - automatic correction 236
 - AVCHD 142
 - background job 188
 - backup files 192
 - behringer BCF2000 243
 - bin 227
 - capture 83
 - capture reel name 312
 - control 216
 - duration 235
 - EDIUS JC1p 247
 - effects 171
 - fader 176
 - full screen preview 201
 - GF 146
 - GFX 148
 - GPUfx 173
 - hardware 127
 - importer/exporter 141
 - infinity 150
 - input controller 176
 - jog device 178
 - K2 151
 - keyboard shortcut 221
 - match frame 187
 - MKB-88 for EDIUS 248
 - MPEG 156
 - MXF 158
 - on screen display 202, 647
 - other 196
 - overlay 206
 - P2 162
 - partial transfer 241
 - playback 83, 200
 - preview 199
 - project 252
 - project file 190
 - proxy mode 189
 - removable media 163
 - render 86
 - restore offline clip 239
 - rubberband duration 236
 - sequence 254
 - show timecode 217
 - shuttle/slider 220
 - still image 145
 - still image duration 235
 - subclip margin 239
 - system 81
 - timeline 405
 - timeline scale 445
 - title duration 235
 - track 414
 - track panel 415
 - user 179
 - user input controller 243
 - v-mute duration 235
 - VST plug-in bridge 175
 - watch folder 283
 - XDCAM 165
 - XDCAM EX 164
 - zebra preview 207
- shape mask
 - editing summary tables 754
 - shape editing 739
 - tracker transformations 757

- anchor configuration 757
 - parallel translation 763
 - rotation 762
 - scale up or down 759
- shape mask filter 721
- show player and recorder buttons 220
- show the MRU list 197
- show timecode settings 217
- shuttle/slider settings 220
- single-mode preview 67
- single-monitor layout 60
- slide point trim 555
- slide trim 567
- slip trim 556, 569
- sorting clips 385
- source browser 79, 261
- source channels 426
 - audio 426
 - audio mode 430
 - connect 426
 - disconnect 426
 - video 426
- special procedures
 - Keyframeable 2D PIP 1033
- split clip handling 958
- split trim 565
- starting EDIUS 27
- start-up window 31
- startup without USB license key 27
- still image clip 347
- still image duration settings 235
- still image settings 145
- still images
 - export 994
 - export from timeline 495
- still sequence import 276
- stills
 - import to asset bin 274
- subclip margin settings 239
- sync mode 184
- system background jobs 287
- system preset effects 683
- system requirements 18
- system settings 81

T

- three-point editing 453
- time remap 498
 - examples 506
 - procedures 501
- timeline
 - capture clips to 320
 - change clip order 464
 - change clip playback speed 495
 - combine divided clips 480
 - copy clips 470
 - cursor 446
 - cut clips 470
 - delete clip audio or video only 485
 - delete clips 483
 - delete clips between in/out points 483
 - delete gaps between clips 490
 - divide clips at cursor position 478
 - divide clips at in/out points 479
 - drag and drop clips 448
 - enable/disable clips 482
 - extend mode 411
 - fix mode 412
 - group clips 469
 - in/out points 446
 - insert mode 405
 - link clip video and audio 468
 - markers 446
 - match frame positioning 624
 - move by timecode 623
 - move selected clips 462
 - move to in/out points 623
 - moving clips 461
 - multiple track selection 459
 - operation buttons 72
 - overwrite mode 406
 - paste clips 449, 472
 - paste clips at in/out points 473
 - place clips with in/out points 450
 - placing special clips between in/out points 456
 - playback 615
 - rendering status 445
 - replace clip elements 475
 - replace clips 474
 - ripple cut clips 471
 - ripple delete clip audio or video only 489
 - ripple delete clips 486
 - ripple delete clips between in/out points 488
 - ripple mode 407

- saving clips 352
- scale 72
- scale controller 72
- search in asset bin for clips on timeline 465
- select multiple clips 461, 492
- sequence operations 636
- set clip color 476
- set in/out points 451
- single track selection 459
- time remap 498
- track panel 74
- track panel settings 415
- track ripple sync mode 408
- track selection 459
- track settings 414
- ungroup clips 470
- unlink video and audio in clips 467
- using clips in asset bin 447
- view entire sequence 74
- timeline markers 591
- timeline playback
 - around timeline cursor 622
 - between in/out points 621
 - scrubbing 615
 - with mouse 621
 - with recorder operation buttons 617
 - with shuttle/slider controls 619
- timeline scale markings 445
- timeline scale settings 445
- timeline sequence clip 350
- timeline settings 405
 - clip thumbnail 187
 - clip timecode 186
 - extend mode 182
 - fix mode 182
 - hold the next clip when trimming 183
 - initialize pan setting 183
 - insert default cross fade 183
 - insert default transition 183
 - insert mode 185
 - overwrite mode 186
 - ripple mode 184
 - set the cutting point 183
 - show tooltip 183
 - snap event 184
 - sync mode 184
 - waveform 186
- timeline track panel 74
- timeline window 71
- title clip 349
 - create 361
- Title duration settings 235
- title mixer effects 903
- title toggle 434
- TitleMotion Pro 911
- titles 861
 - QuickTitler 861
 - QuickTitler application details 863
 - title mixer effects 830
 - title, adjust position 904
 - TitleMotion Pro 911
- track lock 416
- track matte 816
- track operations 438
 - move tracks 441
 - add tracks 442
 - change track name 438
 - copy tracks 440
 - delete tracks 444
- track panel 74, 415
 - audio expand 433
 - audio mute toggle 432
 - copy tracks 440
 - MIX (transparency) toggle 434
 - mixer expand 434
 - title toggle 434
 - track lock 416
 - track panel height 435
 - track panel width 434
 - track patches 416
 - video mute toggle 432
 - VOL/PAN toggle 433
- track patches 416
 - moving 425
- track ripple sync mode 408
- track selection 459
- track settings 414
- transitions
 - audio cross fades 773
 - change length 777
 - clip 770
 - copy 839
 - track 772
 - trim 548

trim mode [549](#)
trimming
 at clip ends [543](#)
 by timeline cursor position [546](#)
 by value [557](#)
 edit point selection [542](#)
 from preview window [554](#)
 in/out or slide point [555](#)
 insert mode [546](#)
 multicam mode [677](#)
 overwrite mode [545](#)
 ripple trim [561](#)
 rolling trim [556](#), [570](#)
 slide trim [567](#)
 slip trim [556](#), [569](#)
 split trim [565](#)
 supported file formats [1050](#)
 transitions [548](#)
 with keyboard shortcuts [559](#)
trimming by value [557](#)
trimming clips [541](#)

U

undo an operation [677](#)
update audio channel map preset [124](#)
USB license key [27](#)
user application settings [180](#)
 timeline [181](#)
user background jobs [287](#)
user input controller settings [243](#)
user preset effects [683](#)
 export [852](#)
 import [853](#)
user profiles [32](#)
 change a profile name or icon [92](#)
 copy [93](#)
 create [89](#)
 delete [94](#)
 export [95](#)
 import [96](#)
user settings [179](#)
using exporter [960](#)

V

vectorscope/waveform analyzer [855](#)

verifying color data for TV display [855](#)
video clip [346](#)
video composites
 3D picture in picture [791](#)
 alpha channel [825](#)
 chroma key [800](#)
 composition [780](#)
 luminance key [809](#)
 picture in picture [782](#)
 track matte [816](#)
video display layouter [511](#)
video fade in/out [823](#)
video in/out points [368](#)
video mute toggle [432](#)
video track patch [416](#)
video transparency adjustments [820](#)
v-mute duration settings [235](#)
VOL/PAN toggle [433](#)
VST plug-in bridge settings [175](#)

W

watch folder
 managing [285](#)
 settings [283](#)
watch folder settings [283](#)
watch folders [280](#)
watched folders file list [285](#)
workflow
 EDIUS initial launch [28](#)

X

XDCAM EX exporter [977](#)
XDCAM EX settings [164](#)
XDCAM exporter [978](#)
XDCAM settings [165](#)
 browser [168](#)
 importer [168](#)

Y

YCbCr clip color range [238](#)

Z

zebra preview settings [207](#)

