



# **Bogart 8**

## **User manual**

for Windows

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For this reason, you should make a backup of your video footage before you start using the device. We recommend that you do not delete the video footage and that you create a backup copy beforehand.

Since it is possible that changes were made to the software after the manual was prepared, the functions shown and described in this manual might differ from the software.

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# 1 Introduction

Thank you for purchasing Bogart 8. If you are new to video editing, you will quickly and easily become acquainted with Bogart SE and will soon enjoy the new creative realms it will open up for you. To get most out of Bogart 8, we recommend that you read this manual in its entirety.

## 1.1 What's new in Bogart 8?

### Media-Pool

The Media Pool can store and archive scenes and audio clips permanently.

The main features are:

- Can be accessed in the editors for video and audio recording.
- Can be accessed in all projects.
- Content is stored permanently.
- Extends the clipboard (temporary storage).
- Stores scenes in different formats (several parallel).
- Automatic conversion when format does not match the project settings.
- Easy operation by click or drag-and-drop.
- Supports folders for organization of scenes.
- Undo allows to restore deleted scenes or entire folders.
- Content can be backed up with HD-Backup Sentry.

The Media-Pool requires Silver or Gold Edition and multiline scene bin (depending on resolution).

### Operation

- Bogart 8 gives more options for individual screen settings, size of icons, thumbnails, fonts and the mouse pointer, depending on the used hardware.
- The screen can also be switched to true 4K resolution (depending on operating system and monitor).
- The size of the control elements is switchable (font, mouse, little pictures, ...).
- The size of the mouse pointer adjusts to the font size and can individually adjusted.
- Many menus are optimized for high-resolution displays (some of the new screens are not available at lower resolutions).
- The user interface can be customized (requires Silver or Gold Edition):
  - in color and brightness.
  - with a texture for the background.
  - in color for the mouse pointer.
- You can change menus by easily accessing the new navigation bar that can be found in every menu.
- Scenes can be trimmed directly in the new preview.
- The bubble help includes also Power Key shortcuts.
- In the Storyboard beside the name of your current projekt you also get the information about project number and resolution.
- The currnet scene can be moved within the storyboard or from the storyboard into the scene bin by drag-and-drop (requires Silver or Gold Edition).
- The shuttle TT control is indicated by a small image instead of a star.
- Some screen settings can be edited directly in some menus.
- There is a new button for most of the lists to jump directly to the beginning or the end.
- More than one audio clip can be selected at the same time ( requires Gold Edition).
- Multi-selection of scenes and audio clips can be accessed by Shift/Ctrl-click (requires Gold Edition).

### Effects

The effects-menu has been redesigned and offers new functions:

- Selction for favorites (Gold Edition) or often used effects (requires Silver Edition, depends from screen resolution).
- Lists can be edited by drag-and drop (requires Silver Edition).
- Preview with permanently visible frame or animated loop (requires Gold Edition).
- Archive for individual effect settings (requires Silver Edition).
- Reset button for many add-ons to go back to default settings.



### Audio-Editing

Optimized menu for audio editing, especially when using high resolution screens:

- Optimized and unified user interface for Timeline and Storyboard view.
- Audio level meter also when working in the Storyboard view.
- Improved and advanced zoom functionality in Timeline view (requires Gold Edition).
- Additional storyboard view with preview, track and clip information.
- Button for muting single tracks.
- Optimized navigation (new buttons, keyboard shortcuts)
- New button to render the storyboard also in the Audio-Mix menu.

### Miscellaneous/Export

- Bogart supports hard disk drive capacities up to 32 Terabyte.
- Improved Image Pool (preview, import of greyscale images, ... (requires Gold Edition).
- Playback in the Export menu offers now additional options, you can switch off the playback display, playback in endless loop and playback automatically when starting Bogart – some of those functions were part of the former product “Presentation Options” (requires Silber-Edition).



Look for this logo to jump directly into the description of the new Bogart 8 functions.

## 1.2 How does Bogart for Windows work?

Bogart is a non-linear video editor. All video and audio data is stored on the system hard drive and can then be separated into individual scenes. These scenes can be trimmed as desired and added to a storyboard. It is possible to add many different transitions between the scenes. You can mix up to six stereo tracks, mixing original sound, various pieces of music, and commentary. A large selection of fonts and effects makes our titler powerful, yet easy to use.

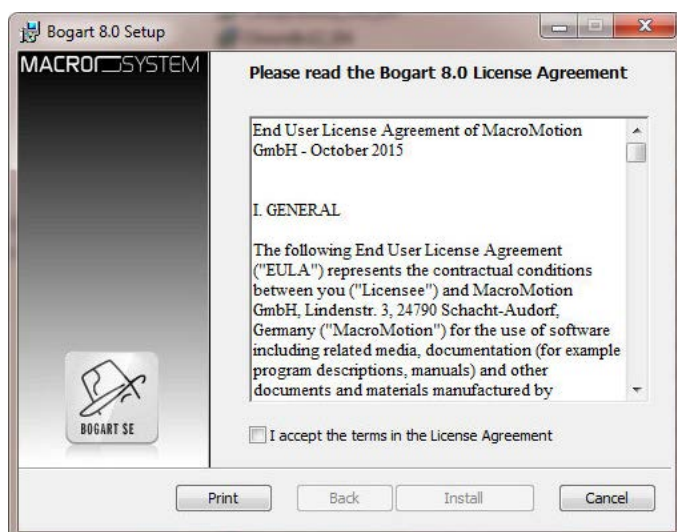
## 2 Installation and activation

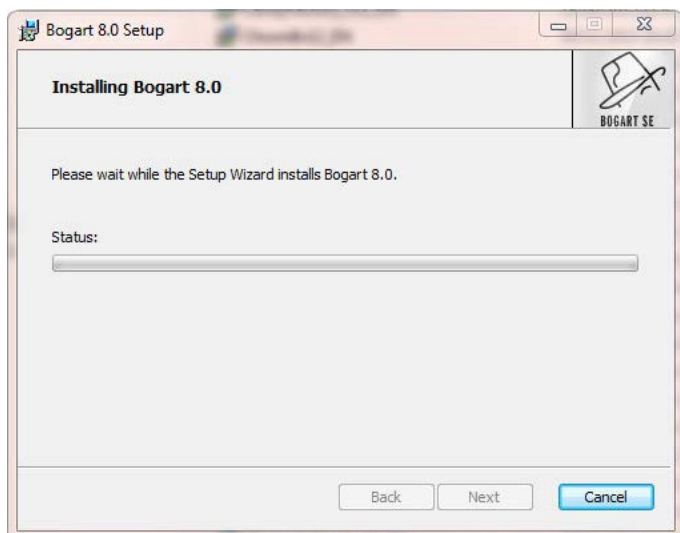
To run Bogart, make sure the operating system on your machine is Microsoft Windows Vista® or higher (Windows 7®, Windows 8®, Windows 10®).

To install Bogart you should be logged in as administrator on your PC. The program will be installed on the boot partition of your system, which usually is drive C:\. All additional files as well as video and audio data are stored on this partition.

You need at least 24 GB of free disk space. When running, Bogart reserves 16 GB hard disk space for finishing your project.

Start the installation by double-clicking the file Bogartinstall.msi. Follow the instructions that guide you through the installation.







After you have completed the installation, you will find the Bogart program icon on your Windows desktop. Double-click on the icon to start Bogart

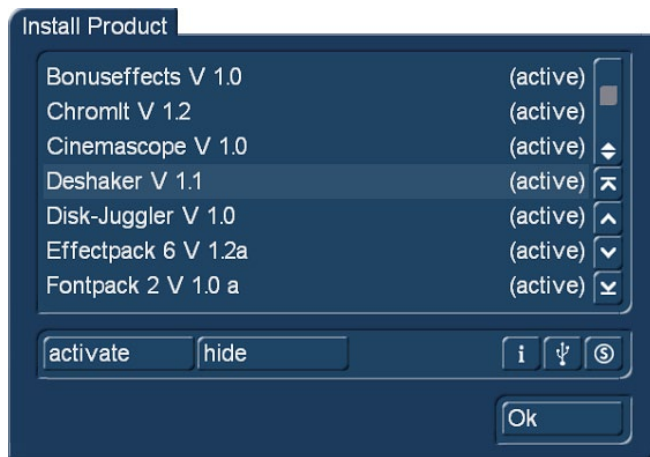
When starting Bogart for the first time, the menu “Install Product” will open automatically. Select Bogart 8 from the shown list and click the button “activate”. Here you can input your activation code. Click “Ok” to confirm. The same way you can activate other products, you have purchased.

Once, Bogart is activated, it always starts in this main menu. From here, it is possible to switch to the individual applications.



 **Note:** When using Bogart 8 without Windows Media Center functionality, or Windows 7 / Vista Starter or Home Basic, video playback might run in a slower mode, which will be indicated by a message on the screen after the first play. It is recommended to upgrade to a Windows version with Windows Media Center functionality.

 **Note:** Changing the name of the Windows program icon “Bogart”, you manually have to delete the icon after a deinstallation or update of Bogart.



The functionality of Bogart SE can be expanded considerably. For this, there are many add-on software packages (more effects, fonts, specialized add-ons), which you can purchase from dealers. You must unlock these products. Included with your device is an Installation CD with lots of add-on software that you can use in its demo version. You can also download all software products from our website. When rendering, demo versions will be labelled with a demo logo. In order to use the effects (without the Demo overlay) you can give your dealer the serial number of your system machine (found in the System Settings menu, in the lower-left field). Your dealer can then charge you for the supplemental software and give you a key code for unlocking the software.

To install add-on software for Bogart run the installation program (\*.msi) of the corresponding product you like to use. Some of the most important products are already installed with Bogart like Arabesk, HD-Backup Sentry and others.

Before you can use an installed product you have to activate it. Start Bogart and open the menu “Settings”, “System”, “Install Product”. When using the Bronze Edition please open the menu “Settings”, “Products, ...” and then “Install Product”. All installed products are displayed in a list. The term after the product name indicates the status for your installation:

- **(active):** the products, effects, or fonts are unlocked and are available to the user without restriction.
- **(demo):** the products, effects, or fonts are displayed in the lists, but are labeled with a red flag in the effect list and are identified as demo effects when used in a scene.
- **(hidden):** this product and the corresponding effects/fonts are not displayed in the Bogart SE software list. This can be used to hide demos once they have been previewed. Hidden demo effects will no longer appear in the effects lists.

Now select the product or the desired bonus effect and click on “Activate”. If the effect is not yet unlocked, a menu for entering the key code appears. Once more, you will see the name of the product you wish to unlock as well as the Bogart serial number. After entering the code, you can now use the new product without restriction. Please note that if you are using a different PC, you will require new licensing codes for that machine.



**Note:** When installing Bogart on different Windows user accounts, Bogart will have a different serial number for each account. An activation code for a particular program does only work for one serial number.

## 2.1 Bronze, Silver and Gold Edition

Bogart SE is available in three editions: Bronze, Silver and Gold. The editions have some features in common, but Silver and Gold provide many additional features and functions. When working with Bronze or Silver Edition, you can upgrade to Silver respectively Gold Edition at any time.



Bogart shows which the active edition in its main menu.

This manual describes the functionality of all editions. Functions that are only available with either the Silver or Gold Edition, will show a little icon:



Silver Edition (those functions also included with the Gold Edition)



Gold Edition

## 2.2 Deleting Bogart and software add-ons

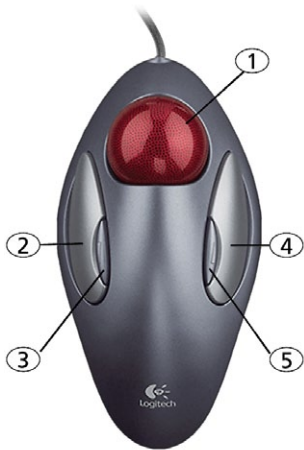
Sometimes it might be necessary to delete Bogart or a software add-on from your machine. To uninstall programs, go to the Windows Settings by selecting “Settings” on the Start menu. Select “System” and “Apps & features”. Select the desired program, and then select Uninstall. Follow the directions on the screen.

Please note that uninstalling an add-on software means, the corresponding effect is no longer available in Bogart. For that reason make sure, that you do not uninstall effects, that are used in the storyboard but not yet rendered.

## 3 Basics

### 3.1 Using the Trackball or Mouse

With Bogart you can use either a trackball or a mouse. There are small differences between the control elements for setting and adjusting, depending on the input device used. With a 4-button trackball the small buttons are very useful in some menus like “Storyboard”.



**Trackball:** the trackball shown here is only an example. Another model may be supplied with your machine, but it will function in a similar manner. Depending on the system in use, the trackball may utilize two or four buttons:

(1) The ball is used to move the screen cursor or, in the Trim and Split screens, to scroll through the video. This is also used to change the settings of sliders (scroll bars). The increment of the adjustment depends on the acceleration of the ball.

(2) The large left button (selection button) is used for selecting. Press a button on the screen by positioning the cursor over the on-screen button and pressing (clicking) the left trackball button.

(3) The small left button is used for special functions, i.e. marking scenes in the scene bin.

(4) The large right button (cancel button) returns you to the previous state, canceling or stopping the current operation. Pressing this button without having selected anything will return you to the previous screen. Pressing the cancel button when you are making settings cancels anything you have just set and reinstates the prior settings. If you are playing or recording video, then clicking the cancel button will cause playback or recording to stop.

(5) The small right button is used by add-on software, i.e. opening the context menu in the Gold Edition.



**Mouse:** Since there are several computer mice or touchpads available, only a general meaning of the buttons can be given here. For any special buttons or programming keys please refer to your manual that came with your mouse. Please make sure also to install the appropriate drivers. When using a mouse with more than two buttons, the above-described functions of the small trackball buttons (3 and 5) might be available.

(1) The left button (selection button) is used for selecting. Move the screen cursor on a button and click to confirm.

(2) The right button (cancel button) returns you to the previous state, canceling or stopping the current operation. Pressing this button without having selected anything will return you to the previous screen. Pressing the cancel button when you are making settings cancels anything you have just set and reinstates the prior settings. If you are playing or recording video, then clicking the cancel button will cause playback or recording to stop.

(3) The scroll wheel is used to move through lists. Therefore just move the screen cursor within a list or the storyboard and move the wheel.

(4) By moving the mouse you can scroll through scenes to trim or split. This is also used to change the settings of sliders (scroll bars). A Touchpad on a Notebook works identically.



**Note:** When using a mouse or touchpad, the cursor will change into a double arrow on a slide bar. Click on the bar and a “seesaw” symbol (see picture left) will appear to control the direction and acceleration of the particular controller. just with a little move with your mouse.

## 3.2 Editing philosophy

Editing with Bogart SE operates in a non-linear fashion. This means that every recorded scene can be accessed instantly. The system does not have to wind tape to access the desired scene. Direct access is achieved by recording the video onto a hard drive. This means that there are practically no waiting times, even when jumping from the beginning to the end of a video. This technique is called “random access”. Random access (or direct access) is the fundamental characteristic of a non-linear editing system. It allows for a direct and total control over the recorded data.

The following principles apply to Bogart SE video editing:

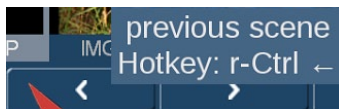
1. Recording of the desired material (video and audio), either completely or in designated sequences, which is stored in independent projects.
2. Splitting of the recorded material into individual scenes that can each be named as you choose.
3. Trimming of the individual scenes (setting the In/Out points to ignore unwanted footage).
4. Sequential ordering of the trimmed scenes on the storyboard, in the order that you designate. You can also add Insert Scenes, (the overlapping of video without affecting the original audio).
5. Selection and use of transition effects (e.g. crossfade, double exposure, etc.), with preview of the effects, and when you like what you see, the effects can be rendered, even in the background, if necessary.
6. Selection of image processing effects (e.g. solarize, sharpen, etc .) to add to scenes or entire sequences.
7. Titling of the storyboard (the addition of text in different fonts, sizes, colors, shades and effects).
8. Audio mixing with up to six tracks for original sound, commentary, background music and sound effects.
9. Rendering and export to several multimedia formats on external storage media or CD, DVD or Blu-ray. And of course, you can record and edit more footage at any time. There is no set sequence.

This list serves only to outline the basic concepts involved.

## 3.3 The user interface

The user interface of Bogart contains various elements which are explained here, although they are fairly obvious. To use a function, click on the appropriate button. Dark (shaded) buttons are inactive and cannot be clicked. Using certain functions may cause some buttons to de-activate, meaning they cannot be used. Some buttons may appear usable but at the moment have no corresponding function. When they are clicked, a red, crossed-out circle appears indicating that no function is currently possible.

### Help Texts (bubble help)



Navigate the screen pointer across a user-interface element that is only represented by a symbol, and let it rest there for a little while. After about one second, a Help Text will appear just above this interface element, telling you what the function does. As soon as you move the pointer again, the Help Text will disappear. This function is available for most symbols; however, it is not available for all add-on products. You can (de-)activate the Help Texts by going to ‘Settings’ and then ‘Operation’

In a similar manner, information with respect to a scene will be displayed when you pause the mouse pointer on a scene in the Storyboard or in the scene bin. You will be shown information on the indicated scene.

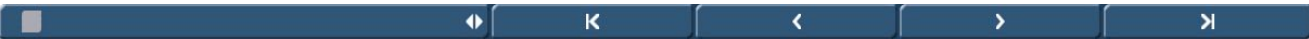
Buttons

**Split** Simple Buttons are fields containing text captions that describe the functions they perform. They cause something to happen when they are clicked upon, and they are usually clearly labeled. For example, clicking with the left trackball button on the “Delete” button causes the selected scene to be deleted.

Selection buttons

**Default** These buttons are indicated with three small, white horizontal bars in the upper right corner. Clicking with the left trackball button opens a list of different options (click and hold, when using a mouse). You can scroll among them with the trackball (by rolling the ball up and down). The currently active field will be highlighted. Clicking on the left trackball button (release button when using a mouse) then activates the selected option. Clicking on the right trackball button cancels the operation and restores the original situation (or click the right mouse button while still holding the left button).

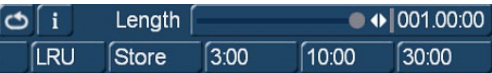
Sliders



Sliders can be either horizontal or vertical. After a slider has been clicked, the ball of the trackball is used to control movement of the slider. The cursor disappears and the trackball now controls the slider. Control of the slider is relinquished by again pressing one of the trackball's buttons. Clicking the left button accepts the current slider setting and relinquishes control. When using a mouse, press and hold the left button. Move the mouse in the direction the slider should move. A click on the right mouse button accepts the current slider setting. Clicking the right button cancels any changes you have made, returns the slider to its previous position and relinquishes control.

You can use the arrow buttons (usually to the right of a horizontal slider or below a vertical slider) to step through footage one step at a time (e.g. from one effect to the next).

The symbols |< and >| are used in the Edit menu to jump to the beginning or end of the storyboard.



Sliders let you quickly adjust a desired value, for example, to adjust the length of an effect. The value is shown next to the knob. Clicking in the display resets the previous setting again.

In some cases you will find additionally three buttons below the slider with default values. Those values can be changed to your own preferred settings by using the button “Save”.

Name field



By clicking on this button you cause an on-screen keyboard to appear, showing the name of the selected scene. You can use the keyboard to enter a new name.

On-screen keyboard





At certain points, such as in the text input menu for titling, Bogart SE allows or requires text input, (for example when naming scenes, entering text for titles, and naming audio sequences).

You can enter text with your keyboard or by trackball/mouse when the on-screen keyboard appears. The text is entered by using the trackball to click on each individual letter key. Some of the keys are especially important:

- (1) Delete key (delete text letter-by-letter)
- (2) Newline key (start a new line)
- (3) Shift key (toggle between uppercase and lowercase)
- (4) Single shift key (only the next key appears in uppercase)
- (5) Alt key (special characters, such as @ and €)
- (6) The S key to the left, used to display the special characters menu. This menu contains all available characters. This includes many letters that are primarily used in foreign languages, such as the ç or accented letters in French. If you want to enter the characters “é”, “á”, or “ô”, you can either select them in the special characters menu or use the normal keyboard. Click first on the accent and then on the corresponding letter. The accent is not displayed until you select the letter.

When the keyboard is displayed you will see that the entire current name of the scene is highlighted. This allows you to immediately delete the entire name, with a single click on Delete. A new name can then be quickly entered. If you only want to change one letter within the word, click on the letter just after the letter to be changed or move the cursor (vertical bar) by using the arrow buttons to the right of the scene name. Press the delete key and then the key for the new letter. This works the same way when inserting new letters: simply click on the character just after the desired insert position and then type in the desired characters. Characters are always inserted just before the cursor.

### IN- and OUT Points



These points are set to mark certain segments of a scene. This can be a Trim procedure, but also the placement of an Image Processing effect in the storyboard (“Range”). When you click with the left trackball button on “IN” or “OUT”, the trackball function changes. Rolling the trackball then causes the video to scroll forward or backward through the video scene with a speed depending on the speed the ball is rotated. An additional click with the left button sets the new beginning (IN) or end (OUT) point. A click with the right button reinstates the original setting. The time (Time code) is shown in the same format you have chosen for the Time code display: 000:00:00 (min:sec:frames) or 00:00:00:00 (hrs:min:sec:frames).

### Scene check



These two buttons (see above) serve to quickly review the first and last few seconds of a scene or audio segment. The “|>” button plays the first 3 seconds starting from the IN point. The “>|” button plays the 3 seconds just prior to the OUT point.

### Arrow buttons

Stepping through individual frames (see slider) works by clicking on the “>” and “<” symbols. Clicking on “>” moves forward to the next frame. Clicking on “<” moves backward to the previous frame. This behavior is found at several points in the program, for example when trimming, splitting, or using sliders within the effect lists.

### Symbols for playback, pause, stop



Several menus have buttons for playback, pause, and stop, with which you can play your video and audio material. You are probably familiar with these functions on other devices, such as your DVD-player.



This is the symbol for Play. Clicking it will play the video scenes or audio samples.



This is the Pause button. Clicking on it causes a pause in the playback of the video footage. Clicking on it again ends the pause and the video material is played from the point at which the pause was made.



Clicking on the Stop symbol stops playback/recording. If you initiate playback again, the video footage will be replayed from the beginning. Playback can also be stopped by pressing the right trackball button.

## Color box



The color box enables you to select a color, any color. Clicking on the palette arrow (1) enables you to choose a specific color. Scroll through the color palette (2) until your desired color is displayed in the color window below (3). After confirming this color by clicking the left trackball button you can define the color more precisely. Click in the large color window and use the upper arrow (4) to scroll left or right in order to attain the desired saturation. Use the left arrow (5) to scroll up or down to set the color brightness.

With a little practice you can specify your desired color by simultaneously using both arrows. The intersection point of both arrows (if you imagine them extending until they touch within the box) indicates the selected color, which is always displayed to the right in the rectangle (6). Clicking on the left trackball button confirms the setting. You can also click directly on the color you wish without having to use the arrow keys, by simply clicking on the desired color

within the color window (3). The color that you selected is at the same time displayed in the top left color button (9) for as long as the button remains activated. Below it you will see five other color buttons/memory buttons (10), which allow you to select frequently-used colors quickly and conveniently. To assign your preferred colors to the memory buttons, first activate a memory button and then select a color in the big color window. Once the required color is assigned to the memory button, activate another memory button or the top color button (9).

In many cases (e.g. when titling) the color box provides the Alpha option (7). Here you let the desired color shine through your motif displayed on the right (6), (the Eiffel tower is shown here as an example). You can specify the alpha value in percent by moving the scroll bar. The lower the percentage value the more transparent your selected color and the more clearly your motif shines through. Clicking on the "Pick color" button (11) opens the first frame of the scene that is selected in the scene bin (in the case of the "New" menu) or in the storyboard (in the case of the Effects menus). There is a toolbar in the foreground containing several buttons.

If you have opened the color box from an effects menu, you can first of all use the top left selection button to specify whether the scene ("Effect") that is currently selected in the storyboard or another freely selectable scene ("Choose") should be displayed. Clicking on "Choose Scene" opens the scene bin and you can specify a scene from which you want to capture the color. If the upper selection button was previously set to "Effect" it will automatically switch to "Choose" after you select another scene. You can then use the selection button to conveniently jump back and forth between the two scenes. (by activating the color box in the transition effect menu, you can use the two "Left scene" and "Right scene" buttons allowing you to switch back and forth between the respective scenes). You can use the slider control or separate buttons at the bottom to roll through the selected scene frame-by-frame (in the case of image-processing effects, you also have the option of rolling through the entire length of the effect, i.e. through several scenes).

The "Position" and "Size" buttons allow you to adjust further settings for the color capture function. The smaller the little selection box is, the more precisely you can specify the color. In the little "Color" box, you can view the color over which the box is currently placed. If there are several colors contained within the area of the selection box, an average color value is taken. After you click on "OK" you will see that your selection is applied to the color window of the color box. If you click on "Cancel", you will close the menu without applying any settings changes.

You can use the Archive function (8) to save the colors you specify for later use (see "Archive function").

When you have finished making all the settings you want, click on "OK" to confirm and to exit the color box.



**Tip:** If you would like to reuse a color for titling that has already been used for an effect (e.g. picture-in-picture), archive the effect color, change to Titling and reload the color. You can access archived colors from all projects!

## The symbols for direct menu change

Most of the Bogart SE screens are represented by symbols. You will find these symbols on small buttons bottom right in and they serve to directly switch from one menu to another. It is always possible to return to the Main menu and go from there to the individual menus, but the experienced user will save time by using the symbols to access menus directly. You will become used to the symbols while doing some editing. Instant memorization of their uses is not necessary.


## G Wave form and audio scrubbing



The menus Insert, Range, Split, and Trim (video and audio) contain a loudspeaker symbol in the operating panel (only if the Gold Edition has been activated).





 When this symbol is active (blue) a small box containing the Audio Wave Form is displayed at the other side of the operating panel. The wave form graphically displays the volume over time. The height of the curve represents loudness (the higher, the louder) and the width is a measure of time. In the wave form you see a vertical, black position marker indicating your current picture position. This position marker is also shown when you scroll through the scene or the audio segment. The Audio Wave Form is automatically played when one of the buttons “In”, “Out”, “Split position” or “I ►” or “► I” is clicked and the trackball is held motionless for approximately 0.5 seconds. A movable, vertical white-hatch bar indicates the actual playback position.

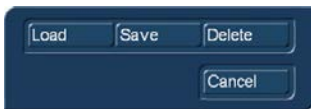
When trimming the beginning of a scene (In) the black position marker can be seen to the left on the curve. When trimming the end of a scene (Out), it can be seen to the right. As you scroll through the scene you hear the corresponding audio. Depending on the scrolling speed you hear the audio faster or slower (often referred to as “scrub audio”). The wave form has two different display forms. When scrolling through the scene you see a detailed wave form or a segment of the wave form. As soon as you receive a preview of the last second the wave form for the entire playback time is shown.

If you do not need the wave form, it can be deactivated. Click on the button with the loudspeaker symbol to make it return to its original color and to make the frame disappear. To bring the wave form back, click on the symbol again.

### i-buttons

Most effect menus, including transition / image processing effects, and Titling screens all have an “i” button. This is a button for obtaining information. If you have selected supplementary or bonus effects and click on this button, a Product information menu opens and gives you an explanation or summary instructions for the selected effect. If there is a manual available for a product, the information will refer to that manual. This button is inactive for those effects for which no information is provided. The “i” button is also present in the Install product menu in the System Settings screen. There you can bring up information on the products selected in the list (e.g. effect modules, font packages, etc.). You will also find information and summary instructions for products that are only installed as demo versions, if available. The info button of the edit menu is available both in the “Storyboard” part (displays information about the storyboard) as well as in the “Scene Bin” (displays information about the activated scene).

### Archive function



You will see the “Archive” button in various menus and screens (e.g. titling, color box). Clicking on this button opens a screen in which there are four buttons: “Load”, “Save”, “Delete”, and “Cancel”. Clicking on “Load” displays a list of the titles, effects, or settings that have previously been saved.

You can then directly select an entry or scroll to an entry in this list and confirm. A click on “Save” displays the same list. There are now two possible courses of action:

1. You can click on the rectangle directly below the list so that the keyboard is called up and you can type in a name, after which you click on “OK” in the keyboard and in the text archive field. This creates a new archive entry.
2. You can select an entry from the list and then click on the rectangle in which the name of the selected entry is now visible. Now you can use the keyboard field to overwrite this name with another name of your choice. You may also click on an entry without clicking on the name field. You can then confirm by clicking on OK. The selected entry will be replaced by the previously created entry, but it will keep its name.

With the help of archiving you can save frequently used standard text and reuse the text at any time in any of the projects. If you click on “Delete”, a list of the saved entries is displayed in which you can select an entry to delete and confirm with “OK”. Clicking on “Cancel” exits the window without making any changes.

### Determine position as effect property



Many effects, like transitions, long-term effects or titling, offer the possibility to determine a position in their settings. This is required to define the origin of an effect or the insertion of a second scene for a transition, as well as for the positioning of text in Titler or effect position in long-term effects. For example, in the transition effect “Rectangle Wipe”. Selecting the button “Position / Size” will open the “Position” menu. You will see a dashed frame in your scene, by which the position of the effect / scene is defined.

To change the position, click on the button “Position”, then you can directly change the location of the frame. By clicking on “Size”, you can change the dimensions of the frame, the upper

left vertex is always fixed. A grid can be adjusted in order to position a scene better. Especially when creating a multi-layer effect, the positioning is much more precise when using a grid.

### Image-Pool



The Image Pool is a particularly useful function. This is a global area in which graphics and masks can be stored. Graphics and masks can also be exchanged between different software packages. For example, graphics can be stored here, directly from your video footage. The main program and almost all add-on programs make use of the Image Pool. In this way, graphics brought into the system by one program can automatically be used by all other programs.

The Image Pool is used in many areas of the system, e.g. titling, when creating new scenes, in the edit screen or in conjunction with Arabesk. If you select

the scene “Pattern” in the menu “New”, the option “Select Pattern” appears to the right. You can click on this to open the Select pattern screen which offers you a number of patterns to choose from. In the upper left area, the selection button “Product” offers you a list of the main program “Bogart SE”, “Arabesk” (if installed), different additional programs and the option “Custom Images” (G requires Gold Edition).

The next selection button “Type” offers you up to four different types of graphics:

**Masks** are used mainly by programs such as “Ultimate Spice Box” or “Pattern Fade”. The masks are gray pictures whose form is used by these programs to specify the course of effects. But the masks can also be used for other purposes. For example, they can be colored and used to achieve variety in backgrounds for titling.

**Monochrome** (gray) patterns (also called “textures”) are listed here. These can be colored and used as a background elsewhere. Because the patterns are usually smaller than the screen, they are automatically tiled on the screen, until the desired surface is completely covered.

**Color** shows multi-colored patterns that are used in the same way as the monochrome patterns.

**Pictures** can be found in this category, (e.g. you see here the maps of the program “Columbus” (if it is installed) or the background pictures for Arabesk). Although they are intended to be used as a background for DVD titles, the pictures can also be used elsewhere in the system.

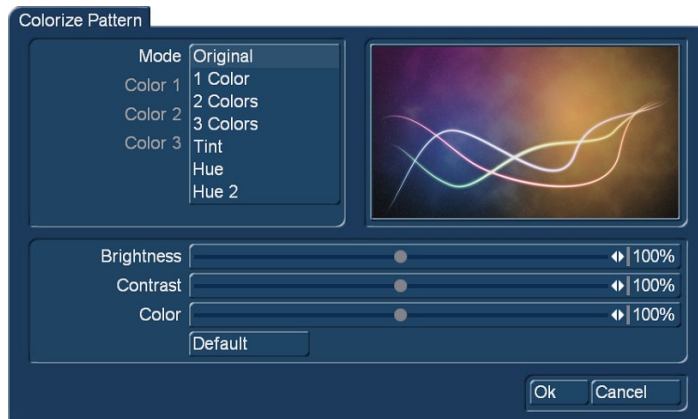
You’ll find “Bogart SE” under “Product”. From here, you can also find logos of the single systems as well as the MacroSystem logo. These can be used as background pictures when creating your own text panel in the titling screen and are therefore very useful for credits. In addition, you will find many pictures provided here (e.g. stars). They have many uses particularly when creating titles.

In the bottom left corner of the image pool you will see the i-button described earlier. This button allows you to access information on the currently selected “Product”.

**G** If you click on the “Save Image” button, the “Product” selection will change to “Custom Images” and the “Type” selection will change to “Images”. The system will also ask you to select an entry. Confirm this notification with “OK” and select a free (black) image from the list. If you click on an entry that is already in use, its contents will be replaced by the new contents. Then click on “Save Image” again to open the scene bin so you can select the starting frame of a scene that you want from the bin. Once you have selected and confirmed the scene in the list, you get to a menu that allows you to scroll through a scene, in order to choose a specific image from this scene. After you confirm with “OK” it appears in the image collection and in a large preview (right). You can store a limited number of your own images here, which you can later use anywhere in your video editing work.

**Tip:** You can’t delete your own pictures, but you can replace them anytime with new ones. You can of course also readjust the “Product” selection and “Type” selection manually before saving a picture.

**S G Colorize Pattern** All patterns can also be used as textures for fonts in the Titling menu. In order to select an image, it should be selected directly in the image list by means of the trackball. A magnified preview of this image will then be displayed on the right of this menu. If the image to be displayed is smaller than suggested by the preview, it will be displayed in front of a checkered background. This will not be visible in the final rendering. In the top left corner of this preview window, you can see if this is an image in HD-quality. You can also see the names of the selected mask above and to the right. Below this window you find several buttons:



The “Colorize” button allows you to colorize all patterns – even colored ones. For masks this is only possible when they are not used for movement. If you click onto the “Colorize” button, a menu with several buttons will appear. Use “Mode” to select how many colors are to be used. This will then lead to the respective amount of palette buttons appearing.

Your coloring will be displayed in the preview window.

**Original:** There is no coloring and the pattern remains in its original color or monochrome. Additionally, you can use this function to return to the original color of the pattern.

**1 Color:** The pattern brightness remains; yet one color is added according to the color you choose in “Color 1”. The brightness chosen in the color box is ignored as this is controlled by the monochrome part of the pattern.

**2 Colors:** You can create a color gradient from one color to another. “Color 1” is added in the parts used by the monochrome image. “Color 3” replaces white. Depending on the pattern, instead of the black and white parts, the most bright and dark parts of the pattern are used. Between the two colors, all previously monochrome tones are replaced by the respective color tones and a soft color gradient is created.

**3 Colors:** In comparison with the shift between two colors, a third color is added: “Color 2”. This color replaces the gray tone found in the middle of the original monochrome gradient. The result is a gradient from Color 1 to Color 2 and from there, to Color 3.

**Tint:** This mode is only provided for color masks. If you select this function, the “Color 1” button is activated, which you should then click. Specify a color and confirm with “OK”. All the colors of the mask are then replaced by the one you selected. The entire picture is then filled with one shade of color, though the saturation and brightness are retained.

**Hue:** This option is likewise only provided for color masks. If you click on this button, the system first of all determines which is the dominant color in the mask and then displays it as “Color 1”. You cannot select this button. Now click on “Color 2” and use the upper palette arrow to select any color shade that you want to replace the dominant color with. All the colors in this mask are thus replaced with a new one, whereby the distance in the color palette between the original and replacement color is equal to the distance between the dominant color and Color 2.

**Hue 2:** This option functions in a similar way to “Hue”, and is therefore only displayed for colored masks. Though in this case you can freely select the color that is to be replaced by capturing it from the image (see Color box). You can customize the settings for your mask still further by using the “Brightness”, “Contrast” and “Color” buttons that are located in the bottom area of the window.

For simple, soft gradients, it is recommended that you use the “Linear H” (horizontal gradient), “Linear V” (vertical gradient) and “Linear D” (diagonal gradient). The direction of the color shift can be altered using the “Mode” button.

The little box next to the “Colorize” button can be used to activate or deactivate the colorization of the pattern displayed in the upper preview window. If a dash appears in the little box, you can see the original color. If a check mark is shown, you can see the pattern with the colorization that you set. You do not have to activate the check mark in order to colorize a pattern. All you need do is click on the “Colorize” button.

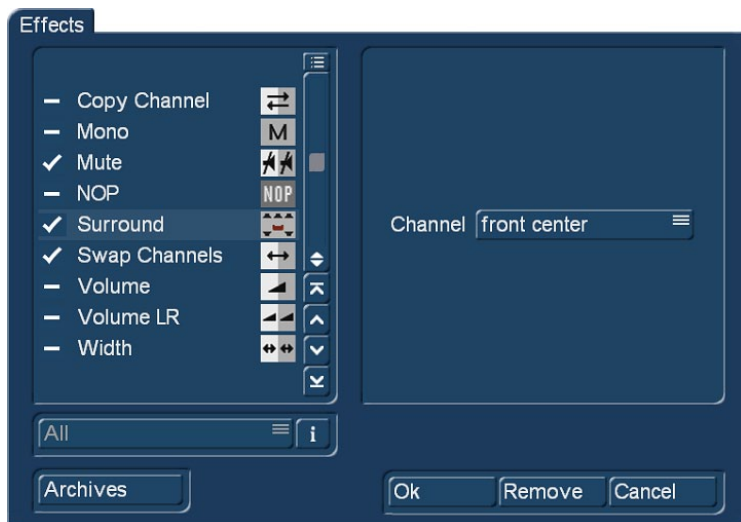
With “Mode” you can choose from eight different positive and negative inverses. To select a color, you can access the color box directly using the little color box in the bottom left corner of the right-hand image pool area (on the left next to “OK”). If, for exam-

ple, you click on the “Color/Pattern” button when selecting a border for the titles, you will first of all see the image pool in which you can either select (using the button described here) a mask or a color as desired.

**S** The pattern chosen, with its chosen settings (e.g. direction, color), can be saved and used again at a later stage. For this purpose, use the “Archives” button.

The pattern archive makes a distinction between patterns (Edit menu “New”, “Pattern”, such as patterns for fonts and backgrounds in the titler) and effects (alpha masks for pattern fades or the add-on program Ultimate Spice Box). Patterns that have been stored in one of both archives cannot be accessed from the other. Included, you’ll find a number of pre-set examples (“Granite dark”, “Wood”,...) in the archive.


### Selection in lists



In some menus, you can select multiple items from a list. For example in the audio dubbing, if you want to apply effects to an audio track or sample.

All selection lists work in the same way.

There is a little box before every item in the list. A dash in the box means, this item is not selected. If you want to select one or more items out of the list, click on the particular boxes and a check mark will appear. Those items are selected now. Clicking again on a box with a check mark will deselect this item.

 Clicking this button opens a menu, where you can select or deselect all items in a list just by clicking the button “Select all” or “Deselect all”. This possibility is also useful, if you want to select almost all items for the import i.e. very fast. Click „Select all“ and uncheck the items you do not need.

### Menu

There are different kinds of menus in Bogart. Some menus take up the entire screen like the “Main menu”, „Editing“ or „Mix“. Some menus are smaller and will partially cover a main menu, so the background is slightly darkened to draw attention to the currently open menu, or options.

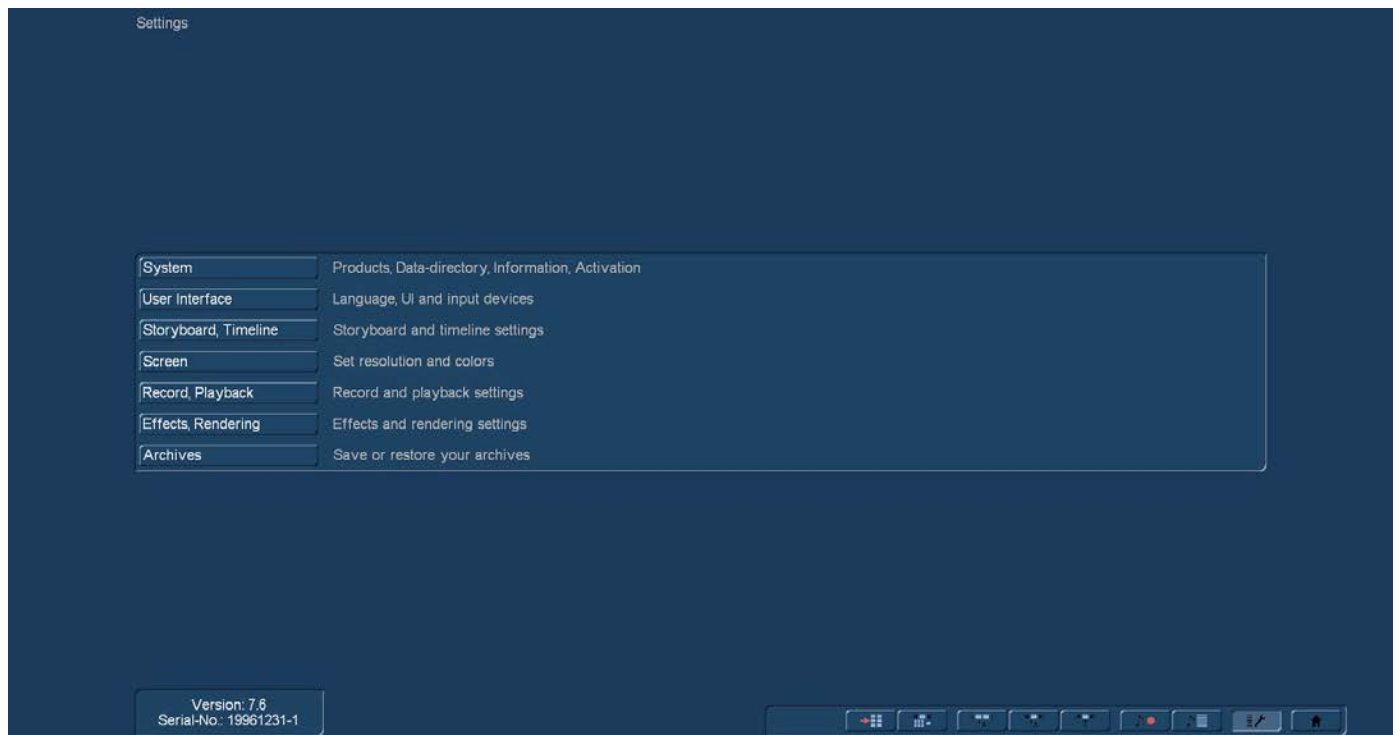
## 4 Reference

This part of the manual serves as a reference to the individual menus. Look here for information on individual functions or menu items you may be unsure about. To get the most out of Bogart, we recommend that you read this part in its entirety. Please note that depending on the activated Edition (Bronze, Silver Gold), the functions explained in this text may vary slightly or may be missing.

Bogart always starts in this main menu. From here, it is possible to switch to the individual applications. It is also possible to switch directly from one application to another. For example, it is possible to switch directly from the transition effects menu to the image processing menu. It is also possible to go via the main menu. When a menu is displayed, clicking the right trackball button will go back one menu level. The last step will usually also be this main menu.

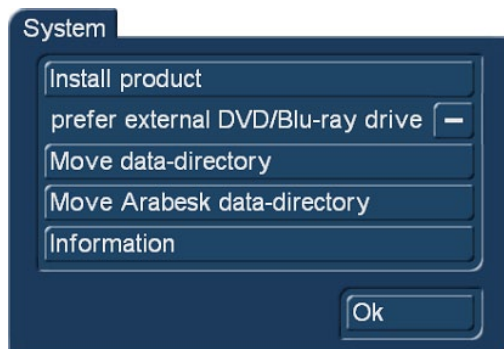
### 4.1 Settings

After selecting the top “Settings” and you will enter the “Settings” menu, where all configurations of the program are defined in the sub-divisions.



#### 4.1.1 System

This menu is used to make general settings.



##### Install product

Clicking on the “Install product” button opens up a window, with a list of all products you have installed on your machine. You can use the “activate” function to activate software. You do this by first selecting the desired software, after which a window is displayed in which you then enter the code obtained from your dealer. The product is displayed in the corresponding selection menu and can now be used. Software demo versions are installed by activating the product without entering a code, instead by pressing the Demo button (see also chapter 2). The “Hide” button prevents display of the product and thus also prevents its use. A hidden product is not deleted from the hard-drive. It can be reactivated at any time. You can activate the software by telling your dealer the serial number of your system (bottom left in the information field) so that you can purchase the code. Another function in this window is the “i” button. Clicking on this button displays additional information on the selected software.

Among these buttons, there is a button with a USB symbol. This function can make it easier to repeatedly enter unlocking codes. When you have unlocked all your products, and manually entered the unlocking codes, these codes can now be stored on a USB key. This has the advantage that you will not have to manually re-enter the codes in the system after a reinstall. Connect a USB key to your system. Click on the button with the USB symbol. A small menu will open in which you can choose between Import and Export. When you want to store your licence codes, click on Export. A file named “licenses.txt” will be written to the USB key. This file now contains all the product codes you have entered so far. You can also look at this file or print it out.

If you have saved this file and you need to re-enter the codes after reinstalling the system, you will now be able to use this USB key. Insert the USB key in your system, click Import in the menu and then select your key in the list. The file with the license codes that was written on your USB key will then be read into your system. These products will then be unlocked on your sys-

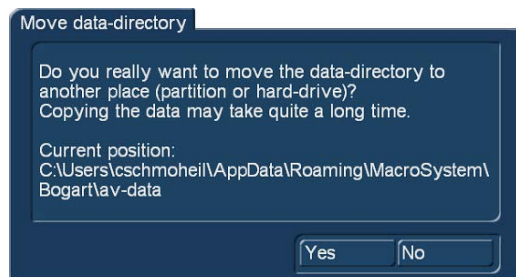


tem. This means that, if these products are already on the hard disk, these will be activated automatically. Should you load these products afterwards, you will not have to unlock them.

### Prefer external DVD/Blu-ray drive

When activating this option (click on the dash in the box, so that a check mark is shown) an external optical drive is preferred from the system when burning CDs, DVDs or Blu-rays.

### Move (Arabesk) data-directory



Usually video and audio data are stored on the same hard disk partition (boot drive) on which Bogart is installed to. But you can choose also another directory on another partition of your drive or even another internal hard disk, i.e. if you don't have enough free space on your boot drive. Therefore you have to move your data-directory.

Click the button "Move data-directory" and on screen text will appear. Clicking "Ok" opens a Windows menu where you can choose the desired hard drive and directory where you want to move your Bogart AV directory. Clicking "Cancel"

aborts the procedure. External (removable) drives are not supported.

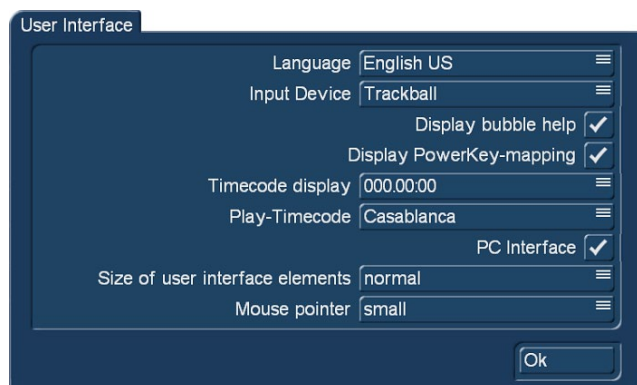
You can also move your data-directory for Arabesk like described above by clicking "Move Arabesk data-directory". Since Arabesk can create 10 disk projects with 50 GB each you might need up to 500 GB of free disk space.

### Information



Clicking "Information" will show some useful information like the used Bogart Edition, free disk space and file directories or playback mode.

## 4.1.2 Operation



Use "Operation" to select basic settings for the operation of the system. Use this menu to select the language that should be displayed in menus and on buttons. The keyboard layout depends on your Windows settings.

**Language:** This displays a list with several languages that can be used to change the language of the system. Select the desired language and confirm with "Ok" and the switch takes place immediately.

**Input Device:** Here you can select your input device for Bogart:

"Trackball", "Mouse" or "Mouse without seesaw". When you change your input device once in a while you should select "Automatic".

**S G Display bubble help:** This activates (checkmark in the box), or deactivates (dash in the box) the Help Texts. Once activated, Help Texts appear for the many user interface elements that are only represented by symbols. If you leave the screen pointer unattended for about one second, resting upon the function symbol, the text will appear. This option is not available for some separately purchased add-on products. If the option has been deactivated, these texts will not be displayed.

**Display PowerKey-mapping:** This activates (checkmark in the box), or deactivates (dash in the box) the PowerKey Help Texts. Once activated, the PowerKey shortcuts appear for many user interface elements that are only represented by symbols.

**G Timecode display:** is used to select one of two possible time displays for play back. The formats 000.00:00 (mmm. ss.ff) or 00:00:00:00 (hh.mm.ss.ff) can be selected (ff = frame or image number).

**G Play-Timecode:** determines if the time is displayed running from 0 to the end (Casablanca) or if the tape position (on the DV/HDV tape or within an AVCHD scene) is shown. This tape position can of course only be shown if the information was transferred correctly when the footage was loaded into Bogart SE.

**PC Interface:** activate (checkmark in the box) this option, if you want to use typical PC operation like double-clicking the mouse button to add a scene into the storyboard.

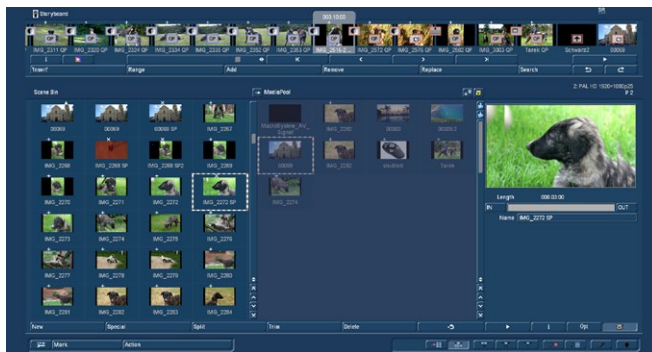


**Size of user interface elements:** here you can optimize the appearance of the user-interface for your individual needs. More options are available in some Bogart menus, which are described later in this manual.

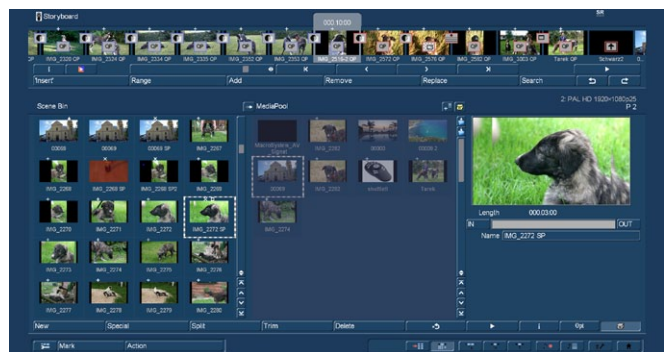
small  
normal  
large  
very large

Additionally to your screen settings (see 4.1.4), you can setup the size of the user interface elements (buttons, sliders) in four stages “small”, “normal”, “large” und “very large”.

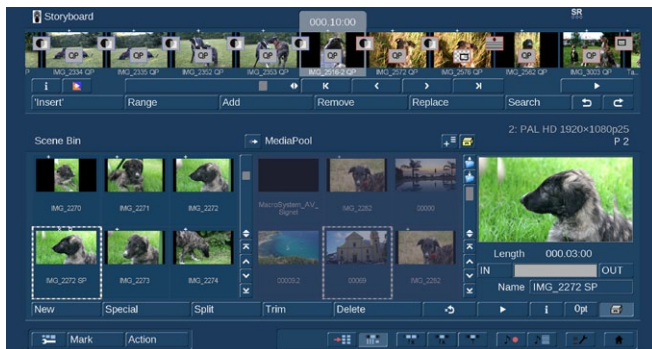
We see the effect of this setting in the following example of a 1.920 x 1.080 resolution screen:



“small”



“normal”



“large”



“very large”

As you can see, buttons and labeling as well as the operating elements are getting larger. The scenes-thumbnails are also becoming larger, so the number of scenes you can see at once in the scene bin become significantly less. On the other hand, readability and operation becomes much more easier, even when working in very high screen resolution.




**Mouse pointer:** Additionally you can select the size of the mouse pointer in three stages “small”, “standard” and “large”.

### 4.1.3 Storyboard, Timeline



You can choose here if you want to use the Storyboard view or the Timeline view in your projects.

 Requires Silver or Gold Edition. Only with the Gold Edition the full functionality is available.

Use the Mode button to indicate whether you want your movie to be displayed as a storyboard or in a timeline.

To use the “Timeline” method, your screen resolution must set to “high”, otherwise you have to choose “small” for Stamps and “off” for Insert.

#### **Storyboard**

**Mode** (Image top left): This switches between the Storyboard and Timeline display. The Timeline method gives you two options. Either ‘Timeline’ for using the Timeline in all menus, or ‘Timeline (Mix only)’ for using the Timeline only in the audio mix screen. The options “Video”, “Insert” and “Change colors” are deactivated when Mode is “Storyboard”.

**Video** (Image top center): You can display a text in the video track, using the name of a scene as identification. It is also possible to use a relevant image at the start and the end as representation of the scenes. If you opt for the image, you can also select a size (small, medium, large). The images have priority over the text so in some cases, the text may be overlapped by the image.

**Insert** (Image top right): You can make the same settings that are possible for the video track. In addition, you can also deactivate the insert track altogether, if you don’t need it.

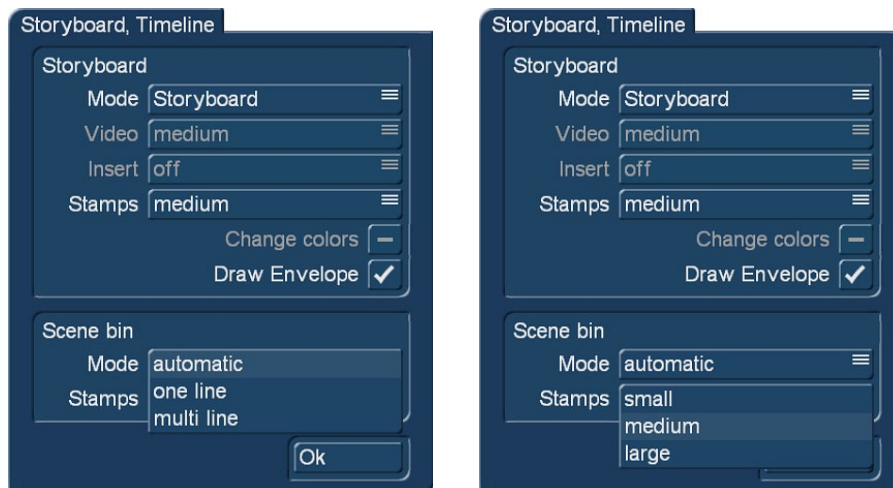
**Stamps**: This is used to select between three settings for the size of the scene images in the storyboard as well in the timeline: “small”, “medium” and “large” einstellen. When screen resolution is high and Stamps set to “small” you will see many scenes in the storyboard (timeline) but with less details. When Stamps is set to large, you will get fewer images but with much more details.

**Change colors**: This button activates an alternative scene display for the video track. If you activate this option, scene will also be displayed in differing tones of blue, in addition to the yellow separation line.

**Draw Envelope**: This is used when mixing sound when sound samples are displayed with a sound curve and an envelope in the timeline view. If you remove the checkmark for the sound curve, the sound curve will no longer be drawn. This makes it possible to have a smoother image when working with longer samples (several minutes) on older equipment. Therefore, when you think that the image in the sound mix menu seems very slow to come up, you can try to deactivate the sound curve display.



## Scene bin



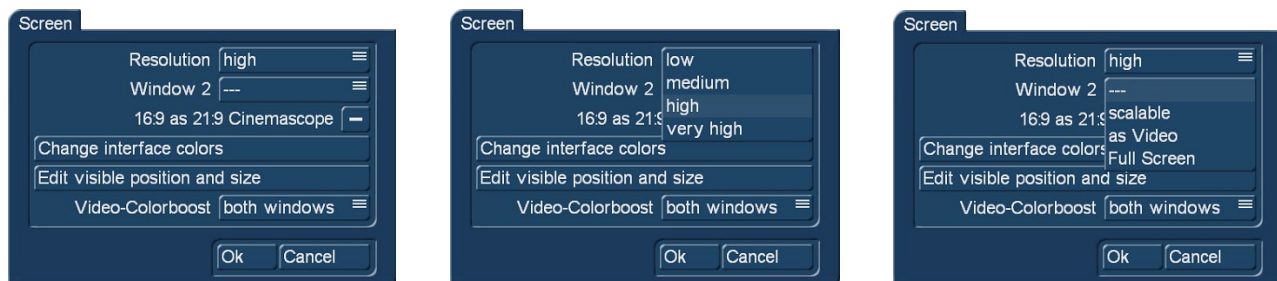
The display mode of the scene bin can also be set in this menu. This setting is also dependent on the currently selected screen resolution and therefore not always available.

**Mode (Image top left):** The scene bin will automatically change from a single line scene list to a multiline scene list. With these settings it is possible to set the type of scene bin you want to use, even in higher resolutions.

**Stamps (Image top right):** This is used to select between three settings for the size of the scene images. This changes the size of the scenes in the bin, the Storyboard display does not change.



### 4.1.4 Screen



**S G** Requires Silver or Gold Edition. In the Bronze Edition you can set your screen resolution in the menu “Settings”, “Resolution”. Only with the Gold Edition the full functionality is available.

Click on the “Screen” button to make various screen settings. Under Bogart SE, you can choose to work with one or two screens, if your device allows it. There are two separate selections for this.

**Resolution:** Choose between four settings for the resolution of the Bogart 8 workspace (Image top center).



**Note:** Bogart 8 allows four different resolutions that are also available in the Windows settings. When your setting for the resolution in the Windows setup is  $\geq$  the Bogart settings, the Bogart user interface will be shown in one window and you can switch to full screen. There might be small artifacts because of upscaling the screen. For a crisp, clear display we recommend to setup “original resolutions”.

**low:** This setup shows a 16:9 screen with a resolution of 1.024 x 576 pixels (matches 720 x 576, 16: 9 at 1:1 pixel aspect. Suits well with low resolution monitors (i.e. old VGA monitors).

**medium:** This setup shows a 16:9 screen with a resolution of 1.280 x 720 pixels. Suits well with mid resolution monitors.

**high:** This setup shows a 16:9 screen with a resolution of 1.920 x 1.080 pixels. This resolution matches well with typical AVCHD-footage. That means you can see your HD-footage in its original resolution. This setting is kind of a standard for modern PC and TV monitors.

**very high:** This setup shows a 16:9 screen with a resolution of 3.840 x 2.160 pixels. This resolution matches well with typical 4k-footage. To work in very high resolution you will need a 4k-monitor that is connected to a HighEnd PC via Display-Port- or HDMI 2.2 port.

**Window 2 (Image top right):** Use this setting if you want to playback a scene or video image in a second window. The second window can be on the same monitor as the first window or on a second monitor connected to your machine. Choose between the following options:

--- : No second window, playback should be done in only one window.

**scalable:** you can scale the size of your window as desired.

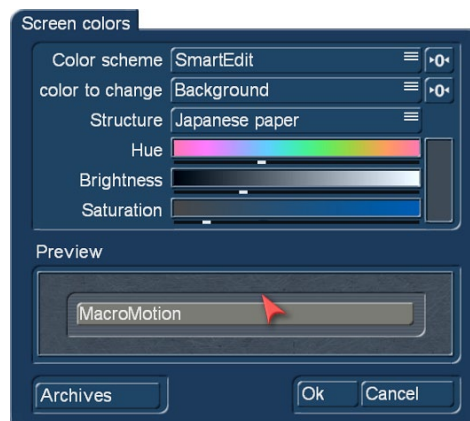
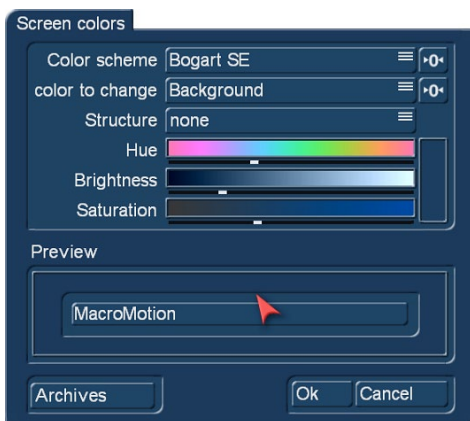
**as Video:** Choose this option when the window size should get the aspect ratio of the video.

**Full Screen:** The video will play in a separate full-screen window. Switching between the two windows for Video and Bogart takes place via the Windows keyboard control.

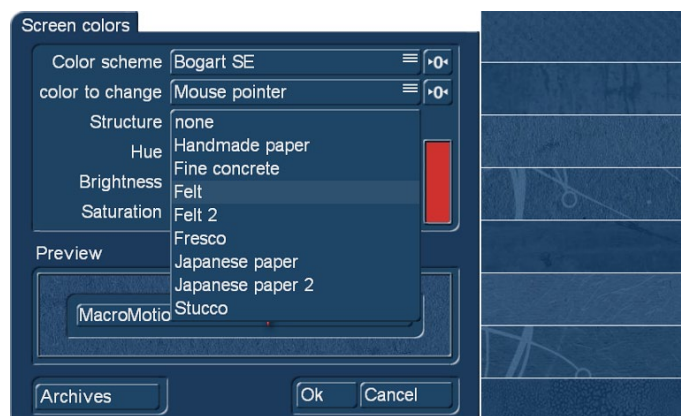
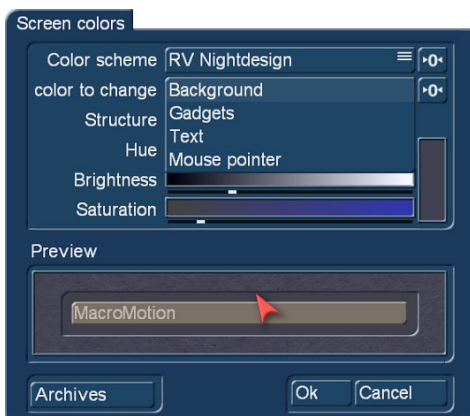
**G 16:9 as 21:9 Cinemascope:** If you have activated the Cinemascope product, this will allow you to switch your 16:9 screen to a 21:9 presentation.



### Change interface colors



**S** The menu “Screen colors” offers many options to set up the look of the Bogart interface individually. But you also can use one of the delivered Color schemes as well.




“color to change” allows to adjust the colors of the background, gadgets, text and the mouse pointer with the three sliders for hue, brightness and saturation.

“Structure” gives you the option to choose a texture for the background.



**Note:** Please pay attention in the color definition of the text, so that it keeps always readable, even when pressing a button or selecting an item in a list.

Selecting a color scheme or clicking the button  all settings are set to default.

### Edit visible position and size

Some TV sets cutting the left, right, top or bottom edges of the image by a so-called. „Paspertout“. In order to view all switches and image areas when in full-screen mode, you can set the position and size of the working window by clicking on „Position“ and „Size“ (top left is „0.0“).

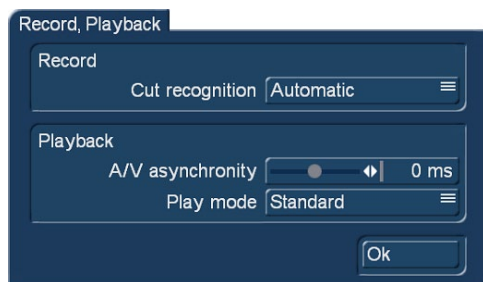
### Video-Colorboost

The „Video-Colorboost“ is used to increase the color of the scenes when working with Bogart. This gives you more vibrant colors when play back and editing scenes, but also the images in the scene bin and storyboard will be affected.



**Note:** The “Video-Colorboost” will only affect the display on your screen, but not the exported scenes. When working in dual-monitor mode you can choose whether you want to boost the color for window 1, window 2 or both.

## 4.1.5 Recording, playback



This menu has several settings for recording and playing.

### Record

**Cut recognition:** Gives HDV videographers the ability to recognize cut points automatically, even if the HDV signal was converted in the camera and sent to Bogart SE as a DV signal. The default setting of the software is “Automatic”. It attempts to recognize the best setting by itself. If the automatic split using the start code is not possible, the system is able to search for cut points via the “clock time”. It is essential to switch to this mode before transferring the footage to Bogart SE. Depending on the camcorder you use, the required method and editing accuracy can vary.

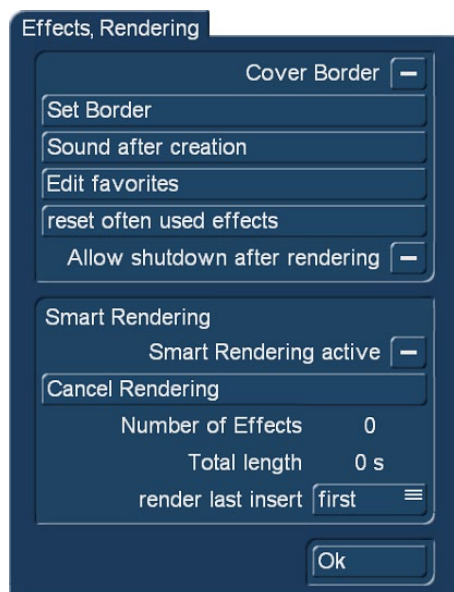
### Playback

**A/V asynchrony:** This controls the adjustment of the synchronisation between image and sound. This setting only influences the display of footage with the device. It has no effect when burning to DVD or Blu-ray. It can be necessary to use this setting to adjust the time difference between the sound and the image when you play the sound on another device than the image (for example via a monitor and a separate amplifier). Many monitors need a short time to display the video. In case you are listening to the sound via headphones or a sound system, this can lead to a minimal, but irritating timing difference. In order to adjust the timing difference during play back, you should do the following:

- In case your sound comes before the image, e.g. in case the sound of a closing door can be heard before you see it, you should move the slider to the right (positive direction)
- If, on the contrary, you see the image before you hear the corresponding sound, you should compensate by moving the slider to the left (negative direction)

**Play mode:** Depending on your hard- and software-configuration the setting of the Play mode might occur to different results. By default “Auto” delivers the best results and allows smooth playback of your footage. If you are not satisfied with the result of your playback you can either switch to “Simple” or “Standard” mode. Please keep in mind that the playback quality of your video depends on many factors like the setting of your PC and monitor/TV.

## 4.1.6 Effects, Rendering

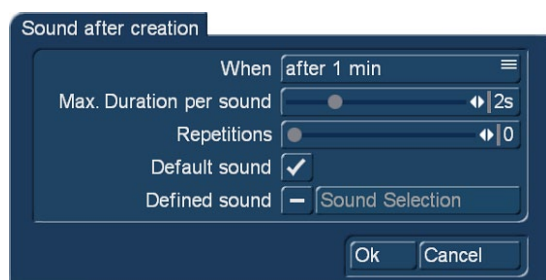


**S G** Only with the Gold Edition the full functionality is available for this menu. This menu contains settings for the display of effect lists and effect rendering..

**G Cover Border:** This function can be activated by placing a mark next to it. This creates a black border around the edges of the screen, covering any unwanted disturbances during play back. Please note that the affected border is so thin that it is normally not visible on a normal TV set. This function will only become visible when displayed on an HDTV screen or projector.



**Set Border:** This sets the size of the border area. With the sliders you can adjust the border approximately 100 pixel for left, right, top and bottom. Activating “Original size” will reset to the default settings.



**Sound after creation:** This setting is used to set up a sound after a rendering process. This is to let you know that the process has ended. The rendering time after which the sound signal has to be played can be set here. This function is useful when you want to do something else during longer rendering times, but still do not want to miss the end of the rendering process.

**G** Should you not want to hear a sound signal, you should change “When” to “never”. Use “when” to set the minimum rendering time after which a sound signal should be played.

The duration of the sound signal can be set with “Max. Duration per sound”. Should you choose a sound that is shorter than the set duration, it will be played shorter as well. It is possible to set a repeat to indicate how often the signal should be repeated. It is also possible to set the sound itself. Either the system default sound is used or you can choose a sound from the audio jingles.



**G Edit favorites:** This setting is used to define your personal favorites for effects. Those effects are accessible more faster in the Bogart effect menus.



On the right side of the menu you choose the desired effect menu i.e. "Transition effects" or "Title effects". All effects of a chosen category are shown on the left side of the menu. You now can activate your most favorite effects by placing a mark in front of the desired effect name.

With the selection button below the effect list you can choose whether you want to show all effects, the default effects or effects of a particular product.

Your favorite effects are shown in effect lists separately when clicking the button "Fav.".

Clicking "Clear selections on this list" will deactivate all effects of the current effect category. To deactivate the effects of all categories click "Clear selection on all lists".



**Reset often used effects:** Additionally to the manually created favorites for effects, Bogart 8 also automatically collects all effects you often use. Those effects are shown in effect lists separately when clicking the button "LRU". You can reset the list by clicking "Reset often used effects".

**Smart Rendering:** This can be used to activate the background rendering of the effects.

Just checkmark the box (next to "Smart Rendering") to do this. Click on it again to deactivate the background rendering function. When you activate the 'Smart Rendering' function, most effects are rendered in the background. In the meantime, you can continue working in other menus. Several renderings can be started that will be completed one after another, while you continue to work.

The function "Abort rendering" is used to abort the current and waiting renderings. Below this, you can see the number of effects and their total time.

In addition, you can decide how the current effect is to be rendered. For the "last inserted" effect, you can choose between "first" and "last". Confirm your settings and close the window with "OK".

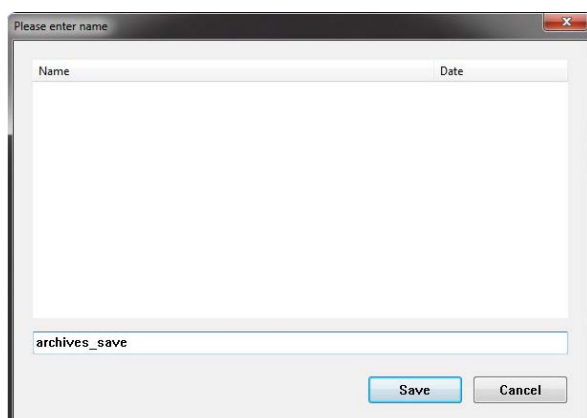
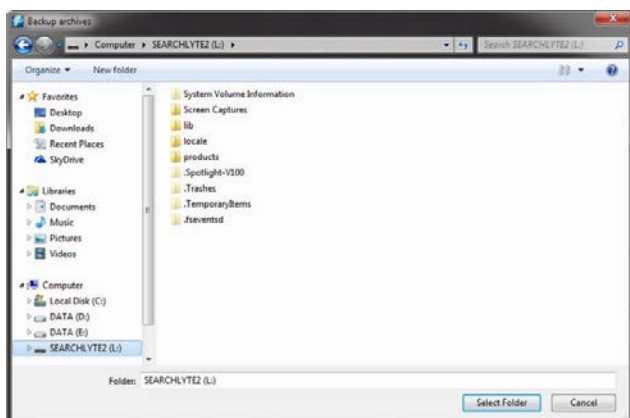


You can also access the "Smart Rendering" menu from the effect screen by pressing the "SR" symbol in the top right corner of the effect menu. The three dots under the SR symbol are shown when Smart Rendering is active. While rendering in the background, you will see a small blinking "fx" symbol.

#### 4.1.7 Archive

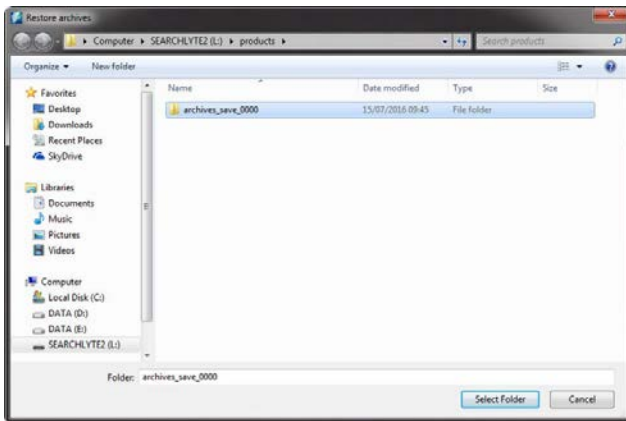


The "Backup/Restore Archives" function allows you to store saved data archives (colors, title texts, audio-effect combinations) to a separate medium and later restore back into the system. This way, you can access your archives data after a full re-installation, or you can transfer data to a second unit. Click onto the "Backup/Restore Archives" button and a window will appear. This allows you to choose between "Backup" and "Restore".





Click on the button “Backup” to select the destined folder on your hard disk or USB stick. Enter a name for your archive and click “Save”.



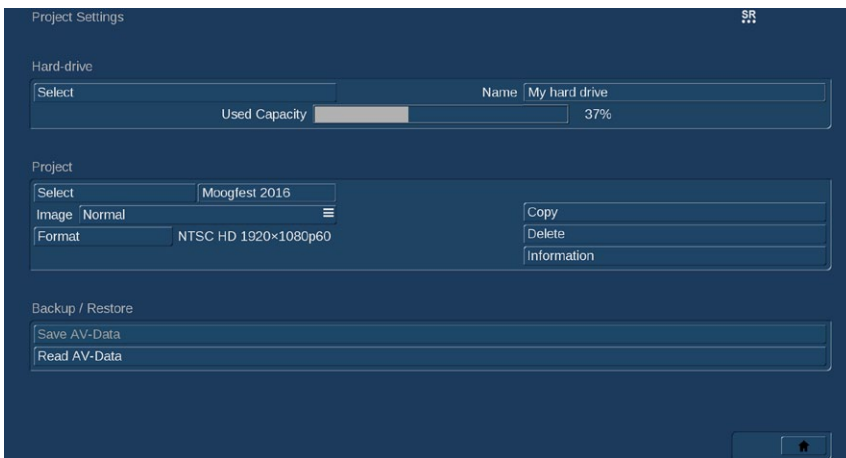
Click on the button “Restore” to load an earlier saved archive. Choose the desired file from your hard disk or USB stick and click “Load”.

**Information field:** At the bottom left of the menu, there is an information field with the program version number and the Bogart serial number. Click on the information field to bring up additional system information.

**Menu symbol:** Clicking on the menu symbol returns you to the Main menu. Clicking the right trackball button does the same.

## 4.2 Project Settings

In the menu “Project Settings” you make the settings for your current or next project. This affects, for example, the project name, image size, and other project relevant settings.



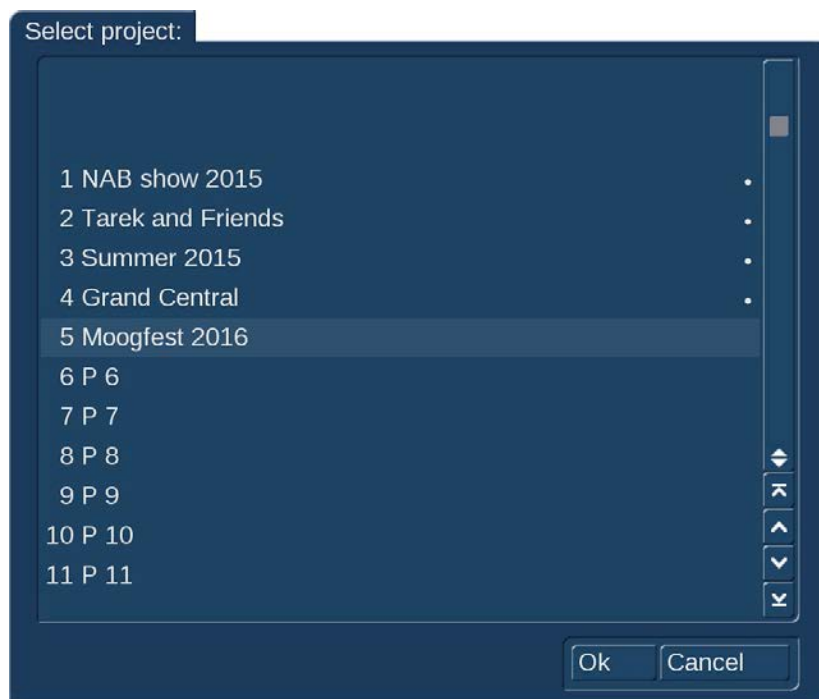
The button “Select” (Hard-drive)” only appears when the optional software “Disk-Juggler” is activated. This allows to create projects also on any external hard drive.

**S G Name:** On the top edge (of the “Hard-drive” section) you see the “Name” button. Clicking on the name-field brings up the on-screen keyboard with which you can enter the desired name for the hard drive. This has no effect on the name shown in the Windows Explorer.

**Note:** Although Windows systems support special characters please avoid characters like „ /) § \* #!“.

**Used Capacity:** Gives information on the space used on the hard drive (in dark), and on the total remaining time (in light). A display for individual projects is not possible because this display refers to the entire hard drive. Audio and video are pooled together here. They “dynamically” divide the area among themselves. The percentage value also takes into account the usage by the rest of the system.

**Select (project):** Clicking on the “Select” button brings up the Select Project menu, in which you can select several (up to 30) different projects. If some projects already contain scenes, the corresponding projects are marked to the right of the project name (with a little dot).



After you click on “OK”, the project you have selected is displayed next to the selection button (e.g. “P 1”). If you want to rename the project, click on “P 1” (or “P 2”, etc.). The on-screen keyboard appears so that you can enter another project name. The chosen project name is also displayed in the edit screen above the scene bin.

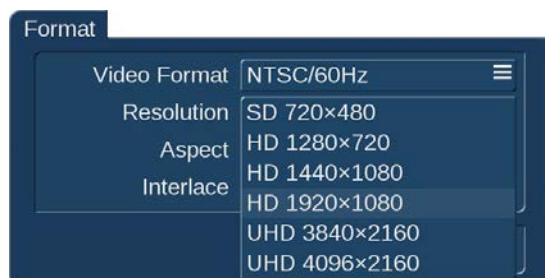
Only the currently active project can be edited. Exchanging video data between different projects is possible using the Clipboard or Media Pool feature in the Edit screen (Please refer to Chapter 4.4, item (20)).

**Image:** Under “Image” you have the choice among Small, Normal, Large and Complete. We advise to set this to “Complete” for use with modern HDTV screens. The image size can be changed at anytime in the current project. It takes effect only when applying to the calculation of effects and titles.

**Format:** The “Format” button provides different settings. The settings that are made here should be adapted to the footage that is being used.



**Video Format:** Here you can set the refresh rate for your project. Mainly there are two different TV standards: PAL and NTSC. PAL uses a refresh rate of 50 Hz and NTSC of 60 Hz. This setting must be set before using a project and it should match with your footage (please check the settings of your camcorder if you are not sure). Mixing PAL and NTSC footage is not advisable and might occur into stuttering play back of some scenes. In addition, you can choose the typical „Film“ mode with 24 Hz.

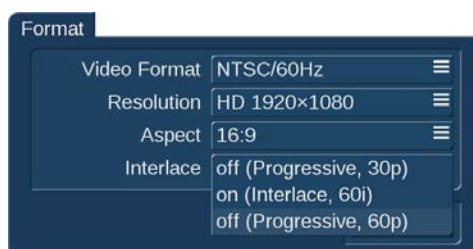
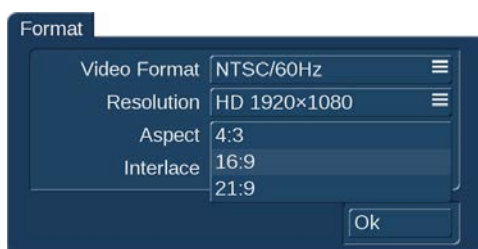


**Resolution:** This setting allows you to set the basic property of your project. This setting will usually be in accordance with your video footage. This selection will only be available in projects that are not yet in use. Once you have selected a format and you have started editing, it is not possible to revert back to another format for that project. However, it is possible to import any footage in the current project. This footage will then be scaled to fit the resolution of the project.

Image size	Pixels	Aspect ratio	When used
UHD 4096x2160	8.847.360	16:9	This resolution is commonly used by Ultra HD- (4K-) cameras.
UHD 3840x2160	8.294.400	16:9	This resolution is commonly used by Ultra HD- (4K-) cameras.
HD 1920x1080	2.073.600	16:9	This resolution is commonly used by AVCHD cameras, compliant with HDTV standard.
HD 1440x1080	1.555.200	16:9	Is usually i=interlaced, and is the standard resolution of HDV cameras. Many cameras can also be switched to p=progressive.
HD 1280x720	921.600	16:9	There are a few cameras that support only this resolution and that mostly record in p mode.
SD PAL 720x576	414.720	4:3, 16:9	Analog and DV quality of imported PAL material.
SD NTSC 720x480	345.600	4:3, 16:9	Analog and DV quality of imported NTSC material.

i: Interlaced, this means that the image has been recorded or is being displayed with half images.

p: Progressive, this means that the image has been recorded or is being displayed with full (complete) images.



**S G Aspect:** This is where you indicate whether your project should have an aspect ratio of 4:3 or 16:9. If you have activated the software option “Cinemascope” you additionally have the option 21:9.

Mixing footage with different aspect ratios might occur in deformation of some scenes. If you want to use 4.3 scenes in a 16:9 project we recommend the optional software “Aspector”.

**Interlace:** Cameras which support the “Progressive” function only work with 30 frames (PAL: 25) instead of 60 fields (PAL: 50) or half images (interlace) per second. If you activate one of the Progressive formats, a warning is displayed saying that you should only use this setting in combination with a Progressive Scan camera. Otherwise you could limit the use of effects.

If you have chosen a progressive format for your project, the system will edit with a progressive (full frame) display.

Clicking “Ok” brings you back to the menu “Project Settings” where you can see your format settings beside the button “Format”.

**S G Copy:** This enables you to copy individual projects. There are several ways to make use of such a copy:

- Save the current version of your film, in order to try something without risking losing it.
- Create several different versions of a movie, for example a short one and a long one.
- Save a “Start project” to start all new projects with. This way, your opening and closing credits, or your favorite background music will always be available.



**Note:** It is not possible to use the “Copy project” function to combine two projects.

To copy a project, you should select the project you want to copy in the Project menu under “Project”, “Select”. This project should not be empty. You can now choose what parts of the project must be included in the copy:

- Storyboard
- Scene bin
- Samples

It can be useful not to copy the storyboard if you want to create another version on the basis of the same material. In order to create a direct copy, all checkmarks must be set. Now you can select the destination project. Only empty projects can be chosen here.



**Note:** You must have at least one empty project in order to be able to copy a project.

It usually doesn’t take more than a few seconds to copy a project.



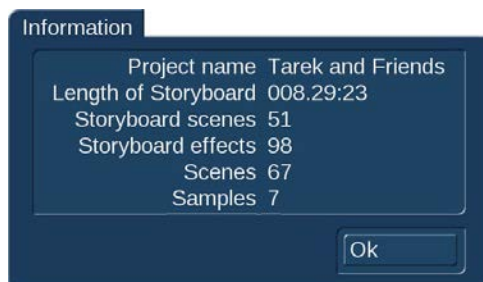
**Delete:** Clicking on “Delete” (in the Project area) opens a window which offers the possibility to determine which areas of the selected project can be deleted. You have three options: “Delete Storyboard”, “Delete scenes” and “Delete samples”. It is possible to select two or even all three options at the same time. A click on the box next to the option activates or deactivates that particular function.

If you choose all options, all data (video and audio, and all effects) within the currently active project are deleted. All project settings can now be reset. Project settings are fixed only after video recording or creation has begun.

The following are not deleted:

- Other edited projects
- Archived colors and titles
- Effect modules, including those that have been installed later
- Installed fonts
- Other supplementary programs

If you choose only one function, merely this part of the project will be deleted.



**Information:** The “Information” button gives information on project name, storyboard length, scenes and effects inserted into the storyboard, and on the total number of existing scenes and samples.

**Save AV-Data:** This is to export the “Storyboard”, “Scene bin” and Audio” to exchange the data with other systems. Click on the box behind the three options to choose the desired data for the export. Clicking on “Ok” opens the Windows Open/Save dialog box where you can choose the destination and file name. Click “Save” to start the export.



**Read AV-Data:** This is to import data again that were saved on your or another machine.



**Note:** “Save AV-Data” and “Read AV-Data” will not transcode the internal Bogart project data. That means saving and reading AV-Data is lossless and usually very fast (depending on your disk or USB stick). Inserts, effects or audio mix will not be saved.

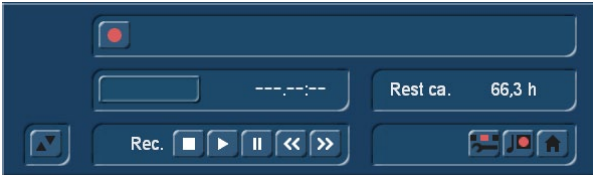


This menu symbol returns you to the Main menu, the same as clicking the right trackball button.


## 4.3 Recording and Import

### 4.3.1 The recording menu

**S G** The recording function for DV /HDV footage is available when your system is equipped with a FireWire port and Silver or Gold Edition is active.



It is possible to record and edit DV- and HDV-footage within a project. Additionally you can import AVCHD-footage in the same project by clicking “Import”. You also can record DV footage into your HD project. In both cases the footage is automatically converted to the current project setting. When importing via Firewire, the format will automatically be recognized and displayed during the recording (SD / HD). If the format is displayed in a yellow font, it is not compatible with the project and will be converted during the recording. You should pay particular attention to the format display, in case you occasionally change the HD->SD conversion (iLink conversion) of an HDV camcorder.


 This button is used to start recording once a video signal is available. Please note that, when HD/SD signals are being recorded, a video monitoring picture may not be displayed, depending on the monitor settings. For HD signals there will only be a preview in the middle at the bottom. This preview will not be in full size and at the full frequency. Recording non-HD footage however, is shown in a full-size/frame-rate preview.


Monitoring during the recording is performed as a so-called tape monitoring. That means you see the footage like it is stored on the hard drive. For that reason it might take a few seconds until the video image is displayed. During this time you can see an “L” before the recording time. As soon as the video is displayed on the monitor you can see “P” before the recording time, meaning the “tape monitor” is active.


While recording, a click on the trackball right button has the same effect as pressing the stop button in the small display. By alternately clicking on the left and the right trackball buttons, while the pointer is located over the recording symbol, it becomes possible to separate desired footage from undesired footage, while recording is taking place. If you want to divide up your recorded video material, you should proceed to the Edit screen when your recording is finished. You can find more information in section “4.7 Editing” under “splitting”.

When a new scene is recorded, the system will automatically name it (S1, S2 etc.). Its name is displayed below the record button. Clicking on the name brings up the keyboard which allows you to give scenes the name you choose.

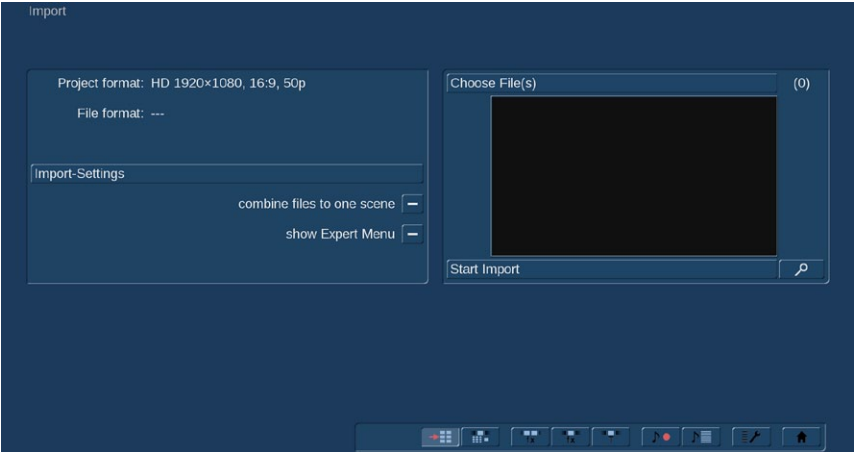
**Rest:** The field Rem. shows you how much time remains, meaning how much video can still be recorded. This amount is an estimate. This is especially the case for longer recordings or for HD footage, because the system calculates the remaining time on the basis of the level of detail of the footage already recorded. The value is not recalculated until the current recording is finished. If the quality settings change, the actual space may be slightly more or less than this estimate.

 Just like the video settings, this menu is superimposed over the video. You can see the video during recording and thus always decide whether you want to digitize a sequence or not. The symbol at the bottom left with the two triangles moves the panel to the top edge of the screen. This is useful if the panel happens to be covering important parts of your material.

 “DV control” is done with these five buttons. You can directly control the connected DV device through the i-Link interface. You should be aware that most devices are compatible, but some are not. If this is the case, the DV/HDV device can be started manually and should then input correctly. Seen from left to right, the buttons are used to: stop the recorder, play, pause, rewind, and fast forward. Rewind and fast forward have three different effects. Fast rewind and fast forward are achieved while the DV source is in stop mode, viewable slow rewind and slow forward in play back mode, and frame-by-frame backward and forward in pause mode.

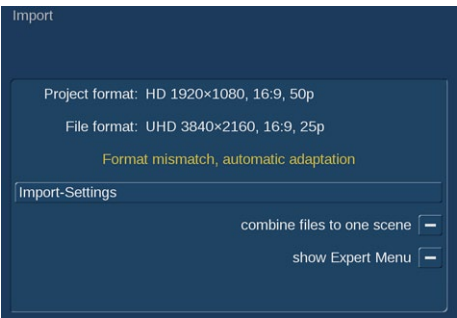
 The three menu symbols bring you directly to the Edit, Record/Edit and to the Main menu screens.

4.3.2 The import menu



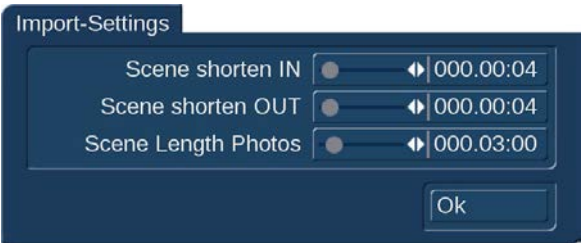
Click on the button “Import” will open the Import menu.

On the top left your current project settings are displayed.




The first step is to select the files for the import by clicking “Choose File(s)”. After selecting one or more files, the system indicates whether the selected scenes match the resolution of the project.

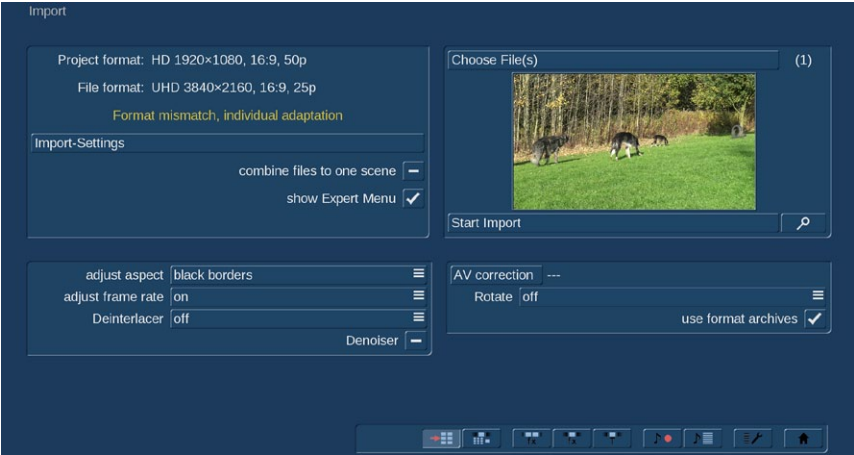
Click “Start Import” below the preview window to start the import of your scenes. During the import a preview of the footage is shown. If the format of your footage does not match your project settings (which is indicated by the yellow message “Format mismatch, automatic adaptation”, additional information are shown in the preview window (i.e. “slow scaling required, frame rate conversion”).



Click on the button “Import-Settings” if you want to automatically shorten the IN and OUT points of your scenes. Additionally you can set the scene lenght for pictures.

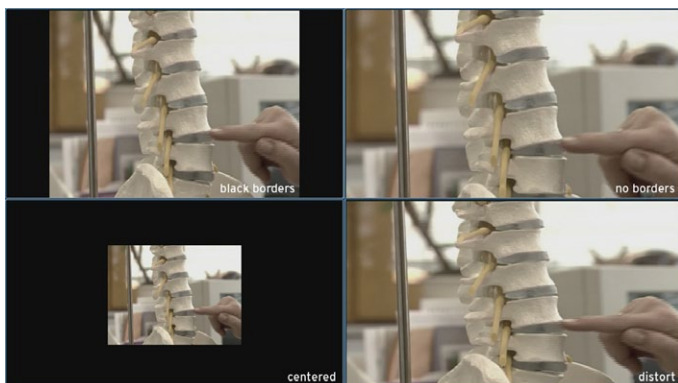
The maximum values are 2 seconds for the reduction of the IN and OUT points and 30 seconds for the length of the scenes created from Photos.

The Import menu offers further options: on the one hand you can “combine files to one scene”. One the other hand you can activate the “Expert Menu” .



The “Expert” menu allows to do adjustments if you are not completely satisfied with your footage.

With “adjust aspect” you have various options to match the aspect of your footage to the project settings: “black borders”, “no borders”, “centered” and “distort”.

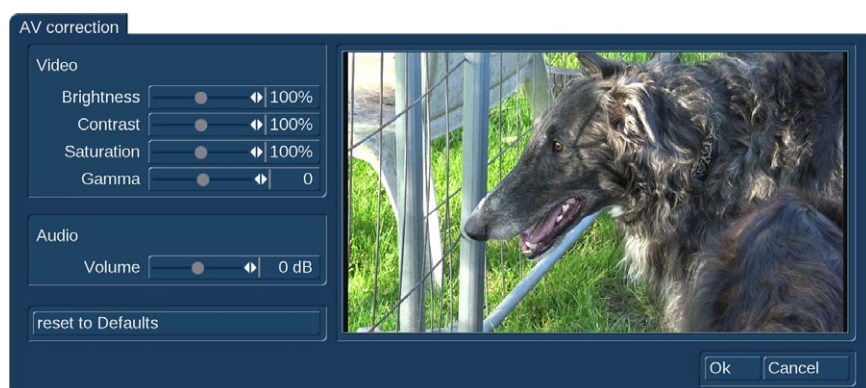


After selecting one of the options, the corresponding result is displayed in the preview window.

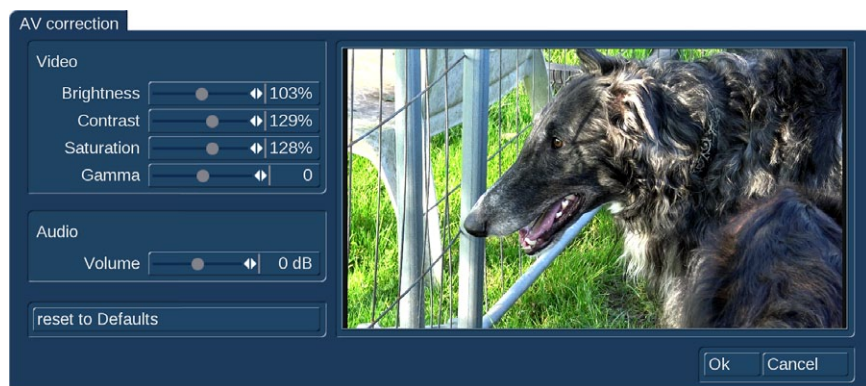
You also can „adjust (the) frame rate“. If you want to keep the frame rate of your original footage this is only possible „without sound“.



You can activate the “Deinterlacer” (which is “off” by default) if a comb effect is shown in your footage. You also can set the “Deinterlacer” to “auto” if you are not sure.



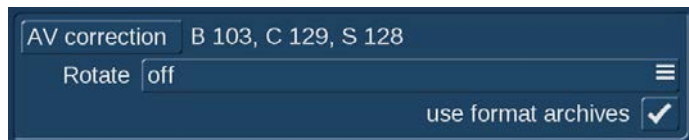
Clicking the button “AV correction” opens a sub menu that gives you different settings for the correction of your footage before the import. All changes are shown in the preview window.



You can adjust “Brightness”, “Contrast”, “Saturation” and “Gamma”. Additionally you can adjust the “Volume” of the audio as well (-20 to +20db).

Click the button “reset to Defaults” to reset your settings to default.





Confirm your settings with “OK” or click “Cancel” to leave the menu without any changes. Your settings for brightness, contrast, saturation and gamma are now displayed beside the button “AV correction”.

Activate the checkbox “use format archives” if you want to use the same settings for brightness, contrast, saturation and gamma next time when importing footage of the the same type. This is useful if you have a batch of scenes you want to import with the same settings.

The “Expert” menu offers also the possibility to rotate your footage. Therefore “Rotate” offers the angles +90°, -90° and 180°. This option is useful when your shootings are in portrait format. In combination with the optional software “Aspector” you will get best results for such scenes which usually have wide black borders on the left and right side. You also can try the options for “adjust aspect”.



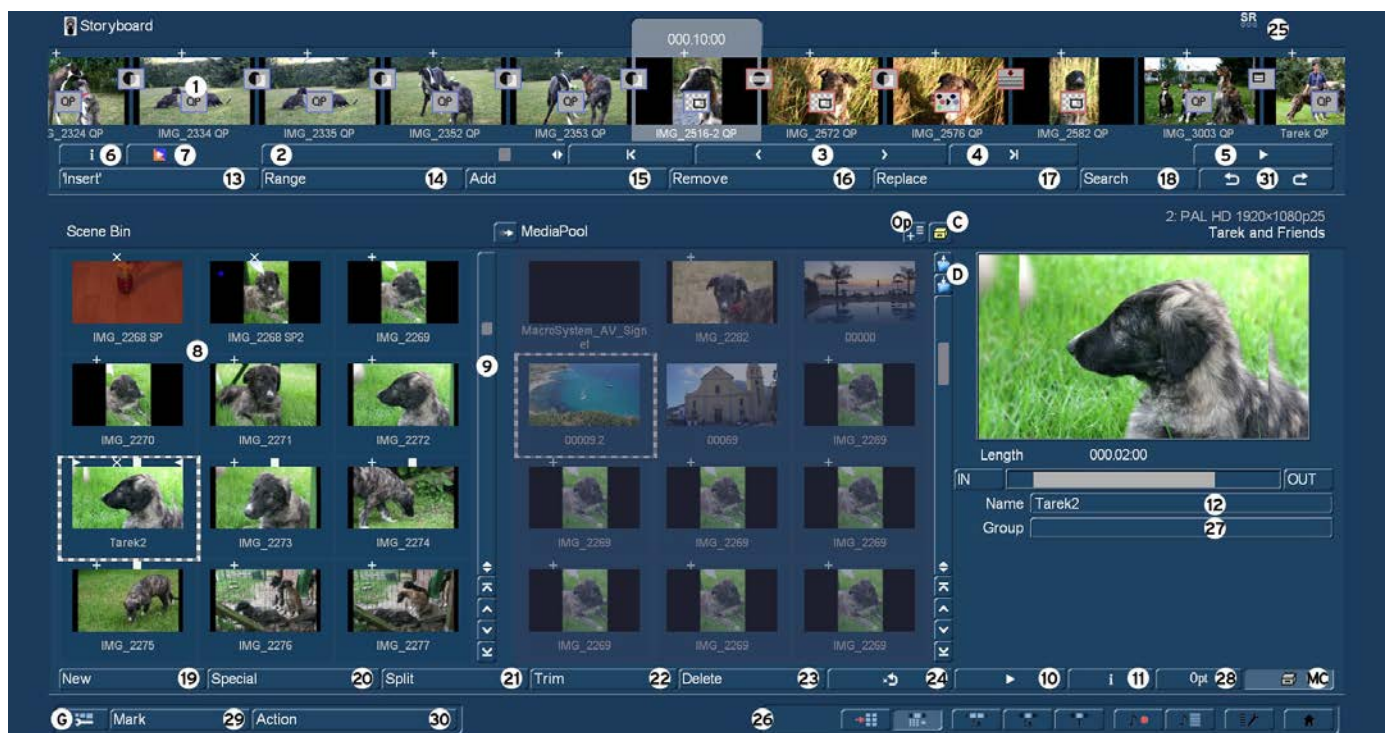
Click this button (bottom right of the preview window) for a full size preview during the import.

#### 4.3.2.1 Photo Import

The “Import” menu allows also to import photos which can be found in the scene bin as freezed frames in the same resolution as your project. The original resolution is stored as well, which is usefull using the zoom effect i.e. The image quality of a zoom effect depends on the resolution of your original photo and the zoom factor.

## 4.4 Editing

This screen is used for most of your editing work, and for sequencing of trimmed scenes. This is the most important menu. The view of the scene bin can also be modified or defined in the menu under “Settings” -> “Storyboard, Timeline”. The menu can be displayed in different ways. The display depends on the screen resolution and also depends on whether you are using the Timeline or the Storyboard modes. All buttons described here are present in both view types.



(1) The Storyboard is displayed in the top third/quarter/fifth (depending on your screen resolution) of the Edit menu. This is a tool that has been used since movies were invented. The idea is to clearly lay out all the scenes of a production in order to more eas-

ily implement editing principles. A single frame, (the first pictures of a scene), are used as symbols (“thumbnails”) to represent the scene. A glimpse at the storyboard allows you to grasp the whole story without having to review all of the material. Scenes are selected from the scene bin (surrounded by a dashed line) and put into order on the storyboard, located in the upper section of the screen. In the storyboard the selected scene is in the center. The selected scene length (duration) is displayed above the scene to highlight it. Scenes are added to the storyboard from the scene bin. The selected scene in the scene bin is added to the storyboard by clicking the “Add” button. The added scene always appears after the currently selected scene in the storyboard. There is one exception. When the very first scene is the current scene in the storyboard, the user is asked by the system whether the scene to add should be put In front or behind the first scene. Clicking on a scene in the storyboard causes it to be moved to the center (often referred to as the “selected” or “active” scene). Depending on the chosen resolution, at least seven complete scenes will fit into a visible part of the Storyboard. But there is no limit to the number of scenes that may actually be present on the storyboard. The storyboard can be scrolled to the left or right. The starting point is to the left, and scenes are played sequentially from left to right.

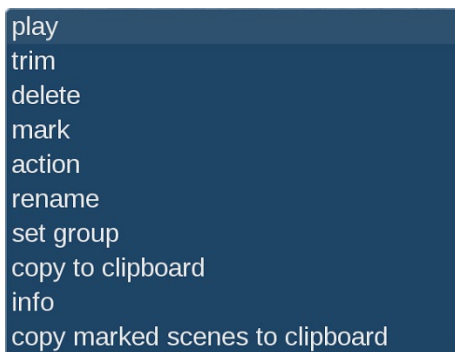
To scroll up or down in the scene bin, you can use the scrollbar on the right or the arrow buttons below **(9)**. It is even faster when you move through the scene bin using the left/right/up/down arrow keys (cursor) on a Power Key keyboard.



Go with the mouse pointer to a scene in the bin or the storyboard and let it stay there for a second. Information will be displayed with respect to this scene or the effect that has been applied to it. In the storyboard, you will see the name of the scene and its length, in the scene bin you will also see if the scene has been shortened (and the shortened and original length) and if it has already been used.



**Note:** This function assumes that the option “Display bubble help” has been activated in the settings. Otherwise, nothing is displayed.

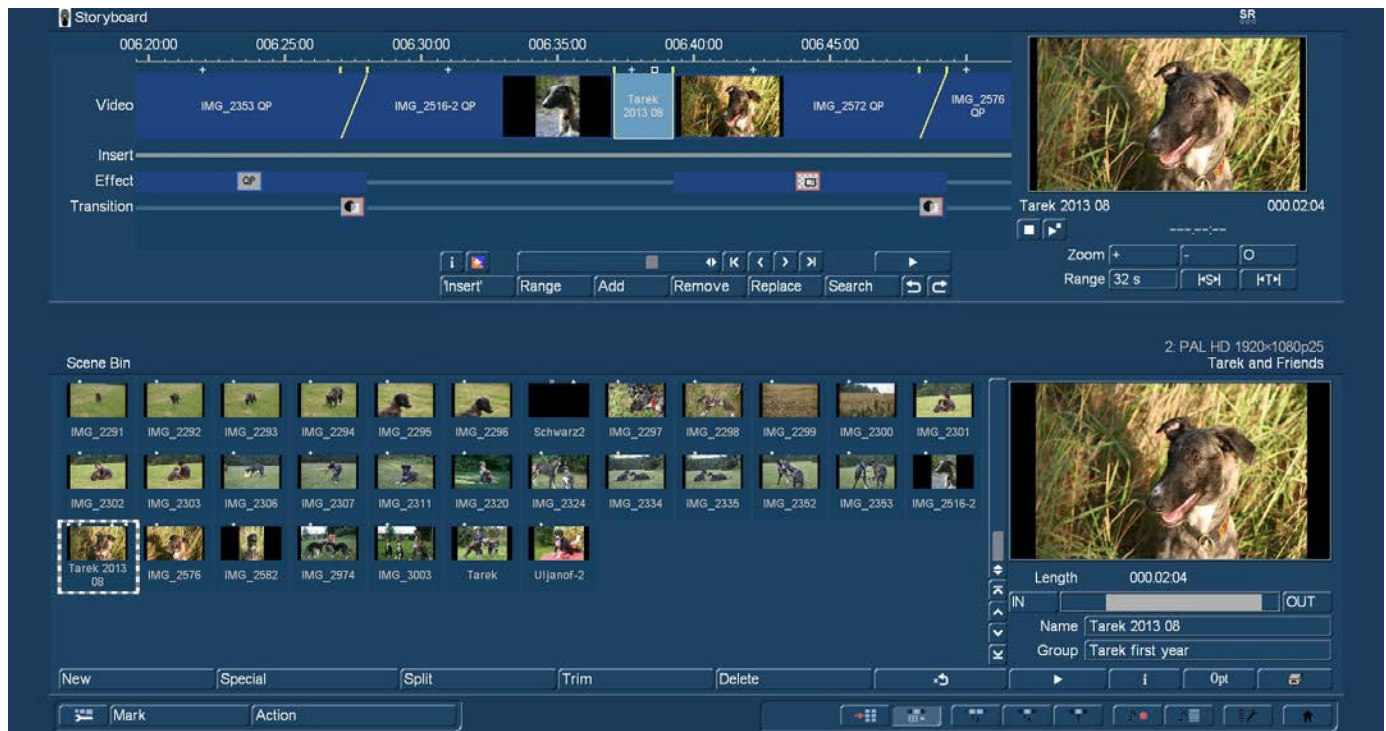


If you click with the small right trackball button on a scene, you will get a context menu that allows fast access to several actions. This will greatly reduce your work when you have a high screen resolution because the long mouse movements necessary to trim or display a scene in the bin will no longer be necessary. The functionality included in the menu is also available via buttons or options of the edit menu.

The menu allows you to play, trim or delete the scene. You can also mark the scene or put the pointer on top of it and open its action menu for the markings. The scene can also be renamed, be assigned to a group, stored in the clipboard and its scene information can be accessed.

The Storyboard can also be displayed as a ‘Timeline’. For this, you require a high screen resolution. To use the Timeline display, you must activate it in the System Settings. Until now, you have been using a Storyboard style editing suite, which sorts the scenes in order of play back. These scenes are tagged with symbols representing the effects. This (particularly for beginners) very effective method can be further optimized by also making use of a Timeline display (especially for more professional use).

## **G** The Timeline



You can make use of the Timeline display as opposed to the Storyboard method. This is often preferred by many professional video editors. In the Storyboard, all added scenes are shown as a sequence of pictures, each representing a specific scene. Effects, inserts and titles are also shown as pictures in the Storyboard. This allows for a very clean and uncluttered display of the sequence of scenes and effects used. Important information such as the length of the scene in relation to the entire Storyboard can not be seen right away however.

When viewing the project as a Timeline, you instead see scenes and effects as bars positioned on a time axis. The length of the bars is shown in proportion to the length of the entire project. In addition, you can compare scene lengths directly with each other.

Effects and inserts are also shown as bars in the Timeline. In order to improve the overview, they are shown as separate bars – or tracks as we’ll call them. Apart from the video track, there’s a track for inserts, image processing effects, titles and transitions. Above the tracks, there is a time scale to help you keep track of the time position for the scenes and effects. The Timeline is the central element for your video editing work.

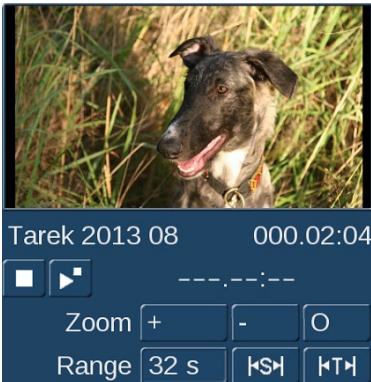
You can activate the Timeline via System “Settings” -> “Storyboard, Timeline” -> “Mode”. Depending on the settings you make, the system switches between the Storyboard and Timeline display mode.

This menu can also be used to access even more settings to adjust the scene bin and the storyboard. The Timeline is shown in the same way in the edit menu, as well as the effect menu. The audio menu additionally shows the audio tracks.

The top part of the screen contains the Timeline, which is divided into different parts. The view depends on the settings you have made for the Timeline. The top of the screens holds the time scale for reading the time and position of scenes in the project. You can change the time display type via System “Settings” -> “User Interface” -> “Timecode display”. Below the time scale, you’ll find the video track. All scenes are shown as a sequence of bars or tracks, which can be zoomed at varying factors. One option is to zoom so that the first and last frame of a scene are seen on the ends of the bar. The scene name is shown in the middle. If the bar is too short to show all elements, only the start frame is shown. If you zoom out even further, only the scene name will be displayed. Each scene is separated by a vertical yellow line, representing the beginning of a new scene. The active scene is highlighted by a different color and is not, unlike the Storyboard mode, positioned in the middle of the screen. In addition, the active scene (or the active insert part) sports a bright line at the bottom.

If you position an insert over a scene, you’ll find the insert scene in the insert track, just below the video track. It is positioned correctly below the background scene. The elements found in this track can also display frame pictures or just text, depending on your settings. Below the insert track is the effect track for image processing and title effects. The effects are also precisely positioned in the timeline, on the basis of time and their relation to the scenes. Just as scenes, effects are shown as stripes, with a corresponding effect symbol in them.

Transitions can be positioned on the lowest track, they are shown in a way which is similar to image processing effects. The display method is the same as used for image processing effects. As soon as you insert a transition, the video track display will change. Two consecutive scenes will be placed 'over each other'. The overlapping area will be shown as having its own field, at the same length as the transition. The field contains a diagonal yellow line. In addition, depending on the setup, two smaller images representing the first and last frame of the area may be shown.



To the right of the Timeline, you can see a larger version of first frame of the currently used scene. Directly below the image, the scene name and the scene length. Below this, there are various settings for "Range" and "Zoom" to help you define the best possible overview for the Timeline part you are working on.

**Zoom +:** Zoom into the Timeline display to improve visibility of short clips and effects. Each click doubles the zoom area. The time scale carries information about the currently displayed area in seconds (s) or minutes (m).

**Zoom -:** Zoom out of the Timeline to improve the overall overview of the project. If you are using long scenes, a smaller Timeline view may be more appropriate. Each click makes the view half as small.

**O:** This button switches the view to 20 scenes wide, but at a maximum of 10 minutes length of your project. The current scene is shown in the middle.

**Range:** This function is used to set an area length for displaying the Timeline in seconds or minutes. The time scale then switches to the value you are using. To set the value, click into the number field for "Range" and use the keyboard to enter a number.

**s:** for a range in seconds (1-60)

**m:** for a range in minutes (only complete minutes)

If you enter a number without a letter, the number will be set up in seconds per default.



This button adjusts the presentation to the length of the current scene.



This button adjusts the presentation to the length of the current audio sample.

Also in the effect menus the Timeline is displayed in the same way as described above. The audio mix screen displays the audio tracks below the Timeline.

In this area, you will also find a play button and a stop button, as well as a counter. This specific play button starts playing your storyboard in a small preview window in the top right area of the screen. This window can be seen in your storyboard while the counter to its left indicates the point in time of the play back. Play back is stopped with the stop button. There is no pause function.

Play back always starts with the first scene of the current Timeline view, not with the currently active scene. A vertical bar in the Timeline indicates the current position during play back. When play back goes beyond the visible part of the Timeline, it will scroll further in order to remain current. The scene currently displayed is highlighted. Should you stop the play back, the scene last displayed will remain active.

The Timeline offers a very fast method for switching over to an effect menu. If you want to change or delete an effect in the Timeline, click onto it directly in the Timeline itself. You will then be transported to the respective effect menu with the options for the effect you have selected. Activating an effect in the Timeline also activates and highlights (with color) the corresponding scene. The scene will also be marked by a bright line that highlights the relation between the effect and the scene. This is particularly useful when working with inserts. If you are working with an insert in the Storyboard and wish to apply a transition to it, the line will help you to see if the effect will be positioned at the beginning of the insert (Storyboard scene during insert sports a low line) or at the end (the scene has a line). If this part of the scene is brightly underlined, the transition will be placed between the marked and subsequent scene.



### Using the timeline to edit audio

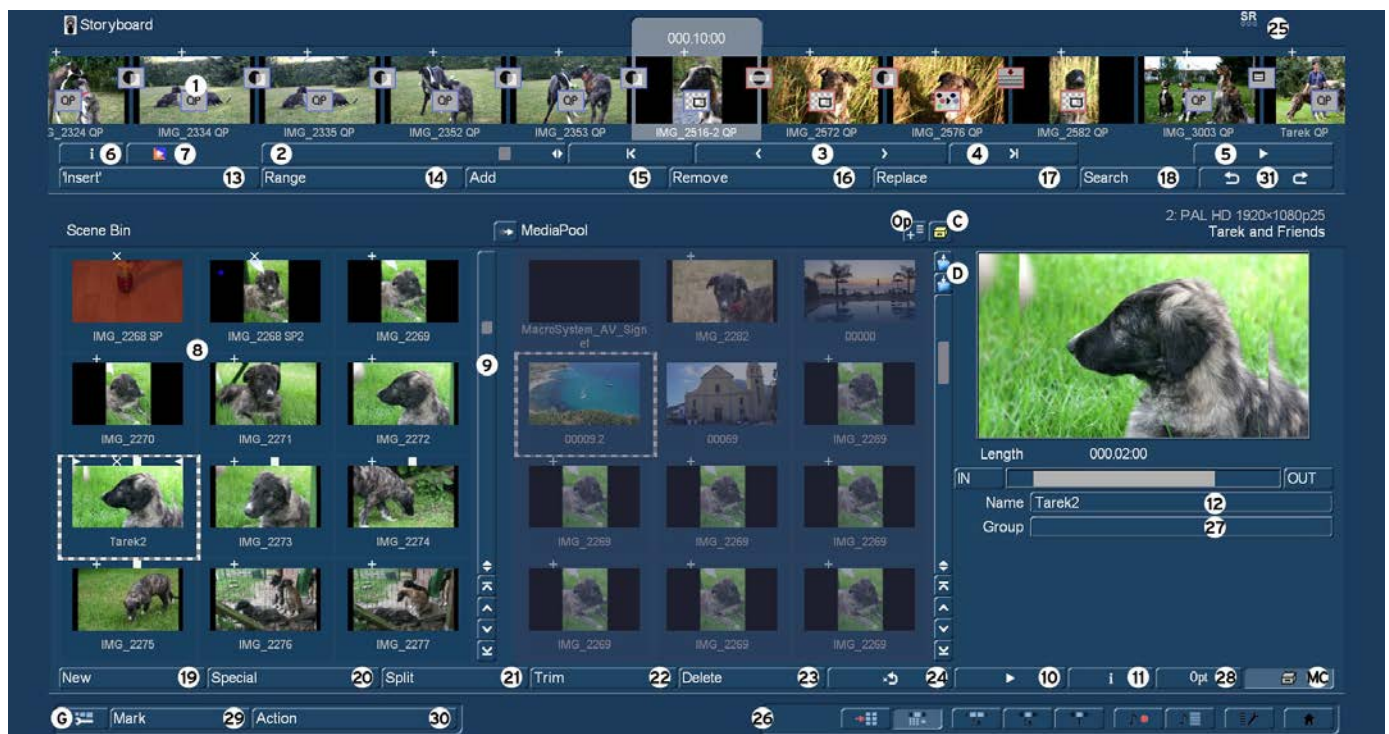
In the audio mix, the Timeline is constructed in the same way as in the other menus. Additionally, the audio tracks are being displayed.

The top audio track is the original sound belonging to the scene above it. If there is a transition effect between two scenes, the crossfade will also be applied to the corresponding original sound, by means of a diagonally divided range. Positioning and manipulating audio in the Timeline menu is generally similar to the well-known Storyboard view. Across the entire area, the audio tracks show status bars, giving you information (via its color) about the audio below. If the audio is rendered, and the volume levels are adjusted correctly, it will be shown in blue. If the audio is overmodulated, it is red. Finally, unrendered audio is shown in yellow.

At the bottom left of the menu, there is button to switch the view. This makes it possible to quickly switch between Timeline and Storyboard View.

### Setting up the Timeline

Setting up the Timeline is described in Chapter 4.1.3 (System settings).



(2) To scroll through the Storyboard, click on the slider below the Storyboard and roll the trackball to the right or to the left.

(3) The buttons “<” and “>” next to the slider can be used to move from one scene to the next in the storyboard, one scene at a time.

(4) The buttons “|<” and “>|” take you to the beginning or end of the storyboard.

(5) You can use the Play button to the right of the slider to play the storyboard, beginning with the selected scene until the end of the storyboard (or until you stop playing either by pressing the Stop button which is now visible, or by clicking the right trackball button.) In addition to a representation of a scene or the Storyboard, sound modulation is also shown. This way, you have a means of assessing the sound mix.

When the Storyboard is played, a window can be displayed with information relevant to the scene that is being played. The reference image from the storyboard and the name of the scene are being displayed.

In addition, you have the ability to stop playing at the scene that is being displayed, regardless of where play back was started. This information window is quite large. It should therefore only be opened for information purposes and should not usually remain open when everything is being played. If you use your system in dual-monitor (dual window) mode, this information will automatically be displayed in the playback window on your monitor.

Note that the displays quality may be lower than the actual output, depending on the screen-mode used. You also have a pause button which you can use to stop play back until you press the pause button again (or press the play button). The last frame appearing before the pause button was pressed remains as a single picture on the monitor until playback is resumed.



(6) Click on the button “i” to display information about the Storyboard. You’ll see the project name, the current position of the Storyboard (the time is displayed), the length of the whole Storyboard and the remaining length (after the current position).



(7) This button starts the Storyboard rendering process. All effects found in the Storyboard are rendered, as well as the audio. It allows you to render the complete Storyboard in one go (if you want to avoid seeing unrendered parts).

(8) Recorded scenes appear automatically in the Scene bin in the lower section of the screen. They are represented as small thumbnails (the first frame of the video scene). Depending on your screen settings the number of scenes that can be viewed simultaneously in the scene bin may vary. Use the slider (item (9)) to scroll to the desired scene. The edit menu display resolution depends on the monitor mode used and your settings in “Storyboard, Timeline”. Scenes from the scene bin that have been inserted into the storyboard are indicated by a small white triangle in the upper right corner of the scene. Additionally a scene in the scene bin can be tagged with various symbols:

,>’ = The scene is trimmed in the IN area

,<’ = The scene is trimmed in the OUT area

,x’ = The scene is rendered, is an empty scene, has been imported or contains rendered parts

,+’ = The scene is an imported picture

,^’ = The scene is also used in the Storyboard

,■’ = The scene is marked

,□’ = This is the current scene

In the scene bin (right), you can see the project name you have chosen, the project number and information to the project settings. When using a higher resolution, you will see a larger view of the currently selected scene on the right side.

(9) The slider below (right) the scene bin is used to select the scenes to be displayed. The buttons next to the slider can also be used to move through the Scene bin one scene at a time. The buttons “|<” and “>|” are used to jump to the beginning or the end of the scene bin. The “<” and “>” buttons will move through the scene bin one scene at a time.

(10) The play back button is to the right of the Storyboard slider. This button is used to play back the active scene displayed in the center of the scene bin. Stop and pause buttons are also available.



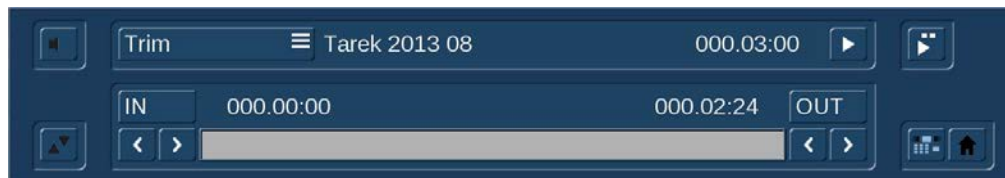
(11) Clicking on the “i” button displays a window showing information about the activated scene in the scene bin. In the upper part of this window you’ll see the timecode, the recording date, the recording time and the format. Further, you can call up the keyboard by clicking on “Enter/change comment” in order to add your notes to this scene, which then will be displayed in the lower box. The original path of the imported scene is shown here as well. Clicking on “OK” confirms the notes, so that it will be displayed in this information window when it is called up again.

(12) In case you have not yet renamed the scenes in the Record screen, you again have the chance here to give the scenes your own names. Simply select the desired scene in the scene bin and then click on the button below the large preview image on the right of the scene bin to bring up the on-screen keyboard.

(13) Many users require “overlapping” of certain video sequences with other scenes without changing the original audio.

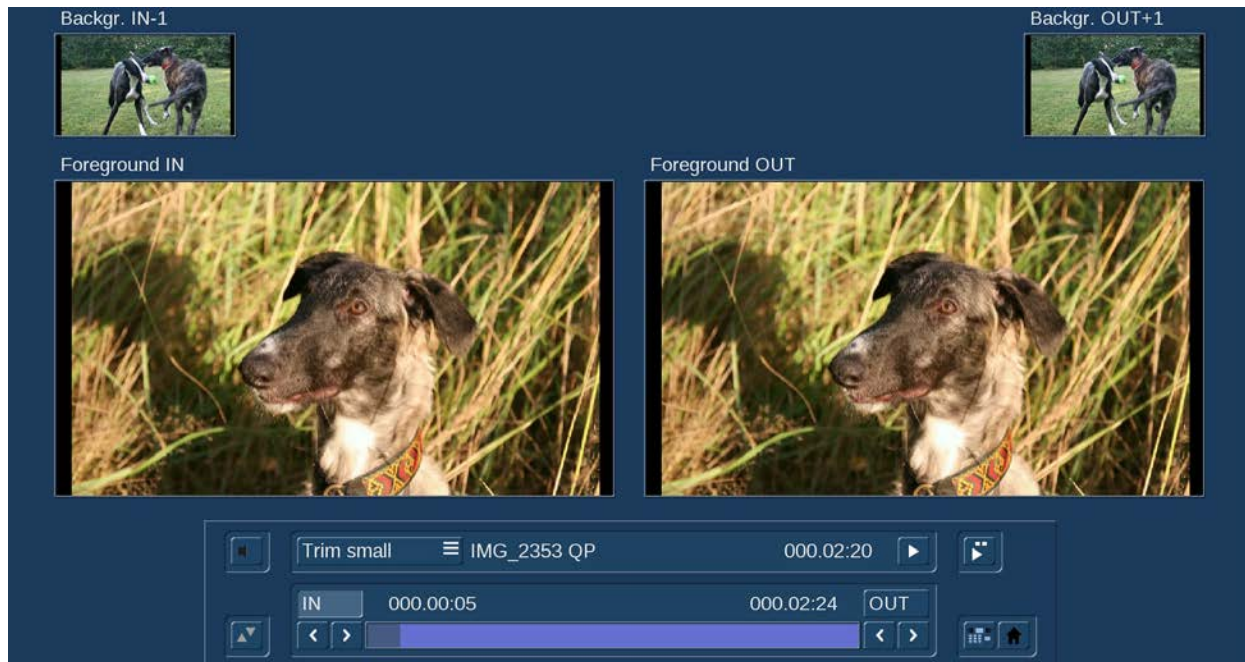
**Example:** A music video must be created. A complete recording of the singer is available. Certain portions of this recording are to be substituted with other scenes, but the view of the artist singing is to reappear several times. The movement of the singer’s lips should always be synchronized with the music. This means that the original audio does not change, even though scenes are changed.

With an Insert-edit, the selected scene in the scene bin is overlaid onto the Storyboard. Only the video is overlaid, not the audio of the scene. Clicking on “Insert” overlays the selected scene in the Storyboard with the selected scene from the scene bin. The scene in the Storyboard (background) is then partially or completely covered with the insert scene (foreground). The background scene must, of course, be longer than the foreground scene.



The range (start position, length) can be set freely and changed at any time, even after the Insert is placed. Every click on "Insert" leads automatically to a Range

menu. The starting point, which is by default set to the first frame of the insert, can be moved towards the end ("Start" button). To do this, you have to select "Position". Now you can see the background scene. To trim the insert-scene either from the front or from behind, switch the selection button to "Trim" so that you can see the "IN" and "OUT" buttons. During this setting, you can see the background scene. Set the selection button to "Trim E" so that you can see the insert-scene instead.



The "Trimming small" mode is used to show both foreground and background scene in smaller versions. When trimming an Insert scene, you'll see the "Foreground IN" and "Foreground OUT" screens. Above, you'll see two smaller screens depicting the scene frame just prior ("Backgr.IN-1") and after ("Backgr. OUT+") the insert. In this fashion, you have all the information about the insert length and the position on top of the base scene.

Using the "Position, small" mode, you will see the same layout of the menu, however, in this case you are moving the insert scene on top of the background scene. The preview for "Start" and "End" shows you the position of the background scene, where the insert begins and ends. The smaller scene images above show you the "IN" and "OUT" frames of the insert itself. Press play in the Insert menu to monitor how your insert has been added. Click the Play button to play your insert. The Storyboard is played from 2 seconds before to 2 seconds after the Insert. While this is being played, the original audio track of the Storyboard scene is also played. This gives you good control over the position of the Insert. To the right of the play button, there is a special play button. When you click on this play button, a split screen will be displayed.

The left image shows the background scene and the right image the Insert scene. Since the combined play back begins a little before the Insert scene and stops only after it, you will see the storyboard scene in both fields at this time. Play back can be paused, restarted and stopped at any time. When you exit the Insert positioning and return to the Edit or Main menu, your settings will be saved. The so-called "background scene", in other words the Storyboard, can be split in three parts:

1. The background scene before the insert
2. The Insert part
3. The rest of the background scene after the insert

This division allows you to place any number of insert sequences onto a single background scene. It is also not necessary to manually split the long recording of the singer, since this is done automatically. Inserts are indicated in the storyboard by a symbol (two overlapping rectangles) in the upper part of the scene in the storyboard and can be removed at any time. Divided background sequences are automatically put back together. The button "Remove" offers the possibility to delete the first and the last part of the background scene in front of or behind the insert scene. Transition effects can also be used. The operation is hardly different from the usual process. One difference is that the length of the Storyboard does not change. This is important,

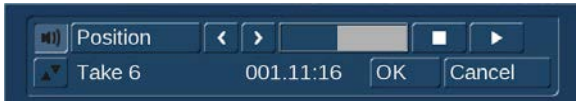


since the unchanged sound would otherwise no longer exist. Instead of a hard fade-in of the insert scene, it will – depending on the effect – be faded-in smoothly. Therefore, the transition is entirely at the expense of the insert scene. In the Insert menu, the audio envelope can be faded in and out, using the speaker symbol. You can find more details in Chapter 3.3.

Neighboring insert scenes can also be connected with transition effects. For this to be possible, the system must push the next insert scene forward for the duration of the transition.

**(14)** After you have added an insert and if the scene is still selected in the Storyboard, you can use the “Range” button to modify inserted scenes. These scenes can either be moved (Set the mode to “Position”, and then click “Start”.) The Insert scene can also be re-trimmed at the beginning or at the end (using the “IN/OUT” buttons in Trim mode). The function “Trim E” allows you to see the insert-scene while trimming.

For insert scenes, the user is taken to the usual Range menu. Here also you can display and hide the audio wave form with the loudspeaker symbols (section 3.3 “Envelope and audio scrubbing”).

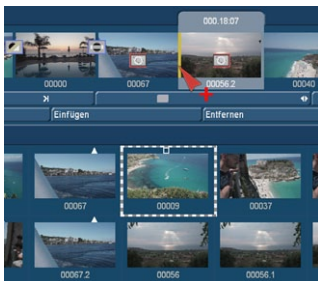


If you click on the “Range” button while no insert scene is activated, you can reach every position of the activated scene or of the entire storyboard. This function is helpful if you have added a very long scene to the

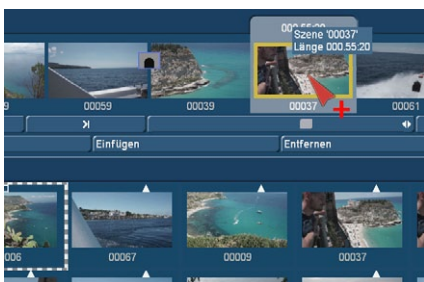
storyboard and want to view its middle position. You can reach the desired position by the help of the button “Position” or with the arrow buttons. The slider to the right shows the current position in relation to the complete Storyboard. The position can also be changed by clicking the play button; the stop button stops the play back. If you exit the “Range” menu by clicking on “OK”, the new position is confirmed and you will be taken to this Storyboard position.

**(15)** Scenes are added to the storyboard from the scene bin. The selected scene in the scene bin is added to the storyboard by clicking the “Add” button. The added scene always appears after the currently selected scene in the storyboard.

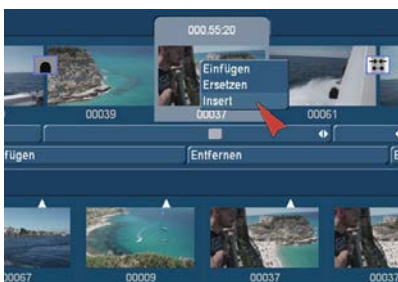
**S G** Scenes can also added to the storyboard by „drag and drop“. Move the trackball or mouse pointer over a scene, click the left button of your trackball/mouse and drag it to another location in the scene bin or storyboard. Leave the left trackball/mouse button to drop the scene at the desired point (for better orientation a vertical yellow bar is shown). This technique allows a very fast workflow i.e. when rearranging scenes in the scene bin.



When dragging a scene the mouse pointer shows a red “+” symbol. When moving the mouse pointer directly on another scene instead between two scenes, the particular scene is surrounded by a yellow border.



Leaving the left trackball/mouse button now, opens an option menu where you can choose to add, replace or insert the scene.



Click the left trackball button to confirm your choice.

You also can add scenes to the storyboard by double clicking on the desired scene (when “PC Interface” is activated in the “Settings” -> “User Interface”). The added scene always appears after the currently selected scene in the storyboard.

There is one exception. When the very first scene is the current scene in the storyboard, the user is asked by the system whether the scene to add should be put In front or behind the first scene. It is also possible to cancel. If you add the scene before the first scene then you will be asked – if there is audio on a music track – whether the music track should be shifted backward. Answering “Yes” causes all audio tracks to be shifted (synchronized to the picture). “No” causes the free

music tracks (by default sound tracks 3 and 4) to stay at their time position, and this causes them to slip under another previous scene. When the scene has been inserted, the original in the scene bin can be deleted or trimmed without affecting the storyboard scene.

**(16)** The function “Remove” deletes the scene located in the center of the storyboard. An “Insert” scene can also be deleted, and this covers the background. If you have already created audio and this affects the scene that is to be deleted, you will receive a warning message. When a scene is removed from the storyboard, this scene will automatically be activated in the scene bin. This will enable a fast re-sort of the storyboard, since the scene that has just been removed must not be searched for to keep it ready for re-insertion. If you have marked multiple scenes in the storyboard, clicking the button “Remove” gives you the option to remove “all marked” or the “active only”.

**(17)** Clicking on “Replace” causes the selected scene in the center of the storyboard to be replaced by the active scene in the scene bin. This can be a completely different scene, or the same scene with different In and Out points. For example, if you find that a scene is too long and needs shortening. If the scene makes use of effects, remember that changing the scene may result in a different effect length. If the new scene is shorter than the previous one, it may also affect the audio tracks below. You will get a text message to this effect beforehand.



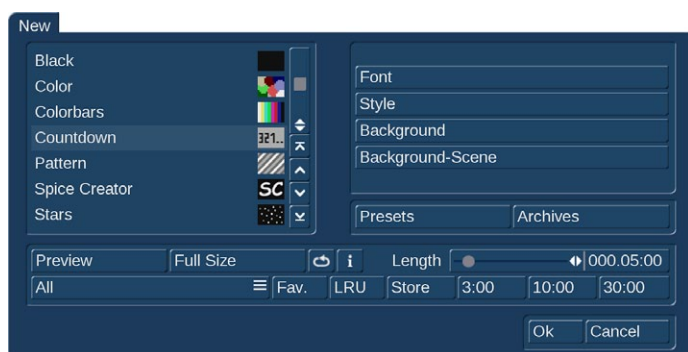
**Note:** *Trimming scenes in the Storyboard can be a lot easier with the optional Power Key keyboard and software.*

**(18)** The “Search” button makes it possible to find the same scene in the scene bin that is currently selected in the storyboard (assuming it has not been deleted or renamed). After clicking on “Search” the scene in the scene bin is activated and can, for example, be trimmed. Finally, the scene in the storyboard can be replaced with the newly trimmed scene. If you have deleted the scene from the scene bin, then after you click on “Search” the message “The scene was not found. Should it be restored?” will be displayed. If you then click on “Yes” and the scene will again appear in the scene bin. This function can be activated at any time, even after restart, after which a deleted scene cannot normally be re-created.

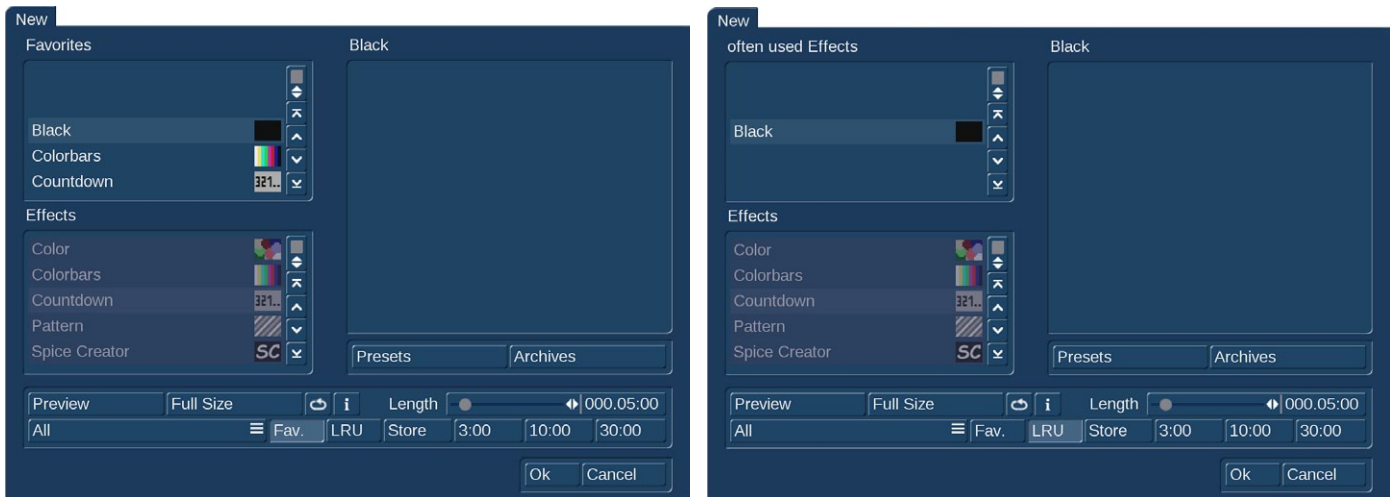


**Note:** *Searching for scenes in the Storyboard can be a lot easier with the optional Power Key keyboard and software.*

**(19)** “New” creates a scene whose duration (“Length”) can be freely set and various content that is available to you from a selection list. This is very interesting for leaders and trailers (black video), but also for certain transition effects. The length of the scene can be set using the slider (max. of 1 minute). Alternatively, enter the length directly. Clicking on the button “New” causes a list of various options to appear. On the left side of the menu all available effects are listed.



Clicking on “FAV.” or “LRU” shows additionally your favorite or often used effects in the list (see also chapter 4.6.1 for setting up your favorite effects list).



The following new scenes are available in the standard version: Countdown, Color bars, Color, Pattern, Black. Further effects are available that you can obtain either as full or demo versions from your dealer. You can select a new scene simply by clicking on it or by activating the slider control.

**Countdown:** This function creates a countdown effect. For each second, it shows a number counting backwards. The properties of the counter can be modified. You can change the font and style used. The background picture for the countdown can also be changed. If you want to show a background picture instead of a color or pattern, set the alpha channel value to 0%. This makes the selection completely translucent and allows you to select a background picture. The current project's scene bin will be shown, allowing you to select a suitable image from the available scenes. If the background scene is shorter than the countdown, the scene will repeat. If it is longer, only the necessary part will be shown.

**Color bars:** This scene creates a striped test image according to the standard IRE 100 (for PAL) or IRE 92.5 (for NTSC) with changeable duration. In professional usage, it is normal to have a colorbar test image several seconds before each video project.

**Color:** This option creates a one-color scene that is mainly used as background for titling. Selecting the option "Color" opens the color box so that you may select a color.

**Pattern:** After you select this button, you see the "Select pattern" button to the right. Click on this button to open a screen in which you can select a pattern. More details on the "Image Pool" can be found in chapter 3.3. The special effect called "Pattern" applies the aspect ratio of the used pictures and patterns to the 16:9 format (in SD and HD). Activate the function "Enable distortion" to stop this correction.

**Black:** This mode creates black video that can be used as a background for titles or combined with the transition effect Cross-fade for fading into and out of a video.

Below the selection list you find the "Preview" button. On the right-hand side, you will be able to set the scene length to a maximum of 1 minute. To make quick settings possible, we have put frequently used scene lengths below, for direct access. Clicking on OK brings you back to the editing menu. The scene, named after the effect, is now available.





Clicking on the button “Full size” (if your Bogart Edition is provided with this button) brings up another menu that again displays the effect options in the area to the right. In the left area you see the “Frame” slider under the effect name. With this slider you can set the point in time in the new scene you wish to see.

Below, you can see the button “Display”. In the case of these effects, it does not hold any further options. The function is required for other effects options.

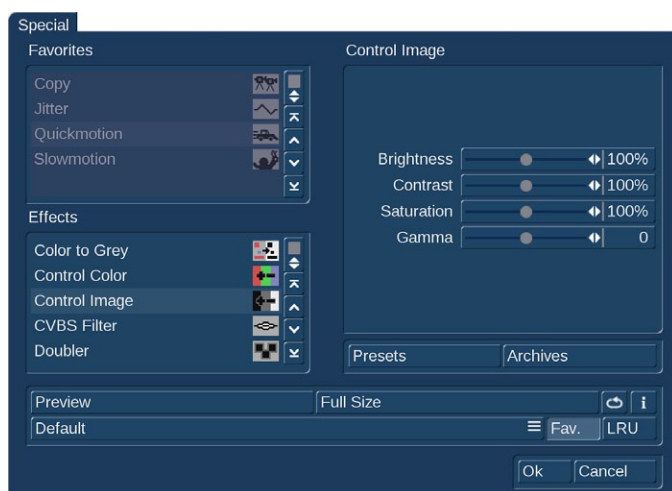
You can also shrink the panel by pressing the button above. With “OK” the settings for the effect options in this menu are accepted and you are returned to the “New scene” window. With “Cancel” you exit the “Single image” menu without having made any changes. The arrow button serves to move the single-image menu to the top edge of the screen.

Next to the ‘Full size’ preview, you’ll find a loop preview option. This plays a small preview of the scene with all current settings. You can directly change options and see the result in the animated preview.

The selection button displayed below the “Preview” button offers three settings. The function “All” shows all possible “New scenes”, which can be found in the system. “Default” shows the scenes, which are integrated in the system and “Optional” shows only the scenes, which have been installed afterwards.

**(20)** In the “Special” menu you find various special effects and all image processing effects.

Listing of all image processing effects under this item has a special reason: multi-layering. If you want to edit a scene with several image processing effects then you must first activate the scene in the scene bin.



Then select the image processing effect from the list in the “Special” menu, (not in the image processing effects screen). The image processing effects listed in the “Special” menu are not applied to a scene in the storyboard. Instead, a copy is made of the active scene in the scene bin. The copy incorporates the effect, and its name is supplemented with SP, SP 2, etc. You can repeat this procedure at will (see also section 4.7 Image Processing effects). The list is separated into two sections, the first of which is also divided. The top section contains the effects you already used, if the option has been activated in the extended settings. This is the favorites list. used effects. You can use this list for faster access to these effects. Below the line, you can see the regular effect list.

Some of the special effects (the ones listed in the upper part, or later in the middle part of the list) can be applied to recorded and possibly trimmed scenes, i.e. a copy is made with a different motion sequence than the original. The starting point is always the scene selected in the scene bin. Here too, there is a preview and – for some effects – the single image menu (only available with

activated Gold Edition). Below the effect names, the effect options are on the right, and the Image button on the left, with which you can set the timepoint of the scene that you want to use. The button “View” provides various options.

With “Original” you can view your original scene, with “Effect” you can view your scene with the special effect applied, and “Orig. + Effect” puts the original scene on the left screen half and the applied effect on the right half, so that you can directly compare them. “O +E center” does the same but compares the center cutout of a scene. With “O +E small” you will see the complete scene of both versions.



The option “Compare” divides the screen into two parts. To the right you see your new scene (with effect) and to the left a scene that you can freely choose from the scene bin using the button “Choose scene” positioned below. This enables, for example, an exact color adjustment. The effect options can be set directly in this window. You’ll even get a real-time preview without having to confirm the selection with the slider. With “OK” the settings for the effect options in this menu are accepted and you are returned to the “New scene” window. With “Cancel” you exit the “Single image” menu without having made any changes.

Further on you’ll see a selection button below the “Preview” button, which offers the following functions. The function “All” shows all programs which are to be found in the system. “Default” shows the effects, which are integrated in the system and “Optional” shows only optional add-on effects, which have been installed afterwards. Additionally you can show all your favorite effects “Fav.” or often used effects “LRU”.

The arrow buttons serve to move the single-image menu to the top edge of the screen.

**Copy:** A scene can be copied as often as desired within the edit menu without requiring additional space on the hard drive. Copying also requires no time. You can simply select one of the scenes by clicking on it. The outline of this scene changes to a dashed line. Clicking on “Copy” creates a copy immediately. The copy appears in the scene bin with the same name as the original, with the suffix “.K” (e.g. Vacation.K). By creating such copies, it becomes very easy for example to test several different scene lengths in the storyboard. Instead of inserting one scene and trim and replace it several times, you can now simply create several copies. You can trim these to the desired length and replace them for testing until you have found the right length. In case a previously used length was a better fit, this will always remain available, without new trimming. Superfluous copies can be deleted afterwards.

**Jitter:** Sometimes, a jitter or stroboscopic effect is desired. This can lead to a change of pace or give your video an artistic note. Simply pick a scene, select “Special”, click on “Jitter”, then set the Still time (still time 000.00:04 = one image remains as it is for a length of time corresponding to four frames), and in “Type” select between “Half frame” and “Full frame”. Now you have created a stroboscopic scene that has an extension “RU”. The option “Full Frame” has an improved picture quality and is recommended for scenes with little motion. The full image option results in a better image quality and is recommended when there is not much movement in a scene. For scenes with considerable motion the option “Half Frame” is recommended.

Audio is not affected by jitter and remains lip-synchronized. A preview of this effect is not possible. If you click on the “Preview” button, a white, crossed-out circle appears.


**Backward:** Clicking on the button “Backward” creates a scene with the extension “RW” which has the same length as the original, but runs backward. The audio is also run backward. You can mute the audio in the “Audio Mix” screen if you don’t want to hear it. This function can be used to reverse camera movements, to lengthen a scene where it is run forward and backward.

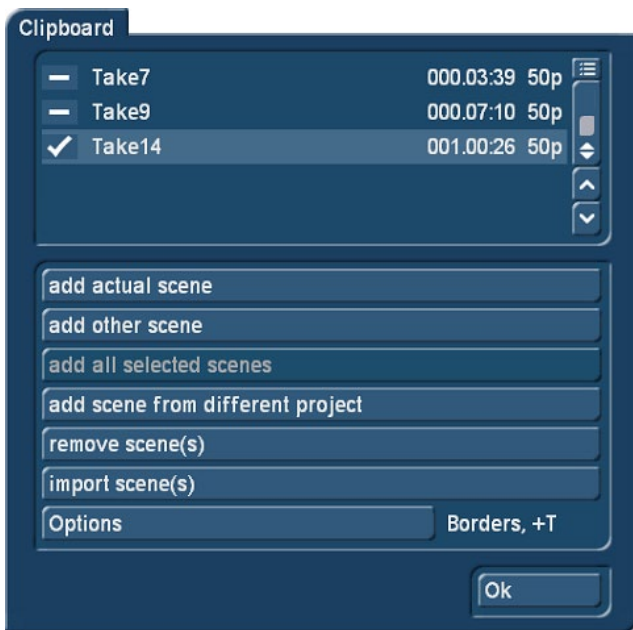
**Still scene:** Frequently a still scene is required in a video. For example, when introducing actors. Bogart SE can quickly create such stills, without noise lines. The selected scene (with a blue frame) is simply frozen at its first frame for the length of time set (up to 1 minute), using the slider to the right. Any remaining part of the scene after the first frame is not used to create the still image. If you want to have a specific still image that is not the first frame in the scene, then simply copy the scene and trim it down to where the first frame is the desired one, then apply the Still Scene function. The created scene has the extension “SC”. Under Type you have the choice between Half Frame and Full Frame, whereby Full Frame has a better quality and is recommended for scenes without too much motion. “Frame” means that Bogart SE tries to remove unwanted artifacts which occur during fast movements or also during quick camera pans. If the movements are not too dramatic, you will gain better results and a very calm still by choosing “Full Frame”. In some rare cases, it may be better to use the “Field” option. There is no audio for still images.

**Scene -> Sample:** This function copies the original audio of the active scene contained in the scene bin to the audio sample list of the audio menu. The new audio sample is named the same as the video scene it was created from. If you click on the “Preview” button, a white, crossed-out circle appears meaning that preview is not possible.

**Slow motion:** “Slow motion” creates a scene that is a copy of the original but which runs more slowly. You can specify the delay factor with a slider. The higher the delay factor, the slower the scene. A value of 2 (the smallest possible value) creates a scene that runs at only half the speed of the original. If the original scene was, for example, 4 seconds long, then the scene in slow motion is 8 seconds long. To calculate the length of the new scene, the scene length must be multiplied with the delay factor. The finished scene with the extension “ZL”, can be trimmed like any other scene and placed in the storyboard. Effects can also be applied if needed. Bogart SE plays the scene more slowly than the normal 50 images per second. Movement can be jumpy. The extreme slow motion known from sports transmissions is only possible with the use of expensive special cameras that can film at a much higher frame rate per second. A preview of this effect is not possible. If you click on the “Preview” button, a red, crossed-out circle appears indicating that preview is not possible. Audio is rendered as well, but the pitch will be lower than the original so it sounds distorted/slower in a strange way – you might want to use that as special effect.

**Quick motion:** “Quick motion” works principally the same way as slow motion, but creates a new scene that runs faster than the original. Here you can specify a speed-up factor between 2 and 50. Uneven values are recommended in order to obtain full resolution. The new scene has the suffix “ZR”. You calculate the length by dividing the time of the original scene by the specified speedup factor. Here, too, a preview of this effect is not possible. If you click on the “Preview” button a white, crossed-out circle appears indicating that preview is not possible. Audio is rendered as well, but the pitch will be higher than the original so it sounds distorted/faster in a strange way – you might want to use that as special effect.

 **Clipboard:** This is a function for temporary storage. Instead you might want to use the more comfortable Media Pool we introduced with Bogart 8 (for details refer to chapter 4.4.1). The clipboard is available in all screen resolutions, the Media Pool is only accessible in high screen resolutions.



Select “Clipboard” to access a selection menu. You can add scenes from the current project to the list or choose an item from the list to be added to the current storyboard. The top part of the menu shows a list of all scenes in the Clipboard. When you first use this function, the list will be empty.

These are the available functions:

**add actual scene:** The currently selected scene (in the scene bin) will be added to the clipboard.

**add other scene:** You can add any other scene from the scene bin of the current project. The window “Choose scene” will open - which is a larger view of your scene bin – where you can click on the desired scene.

**add all selected scenes:** All marked scenes (in the scene bin) will be added to the clipboard at once.

**add scene from different project:** You can add any scene from one of your projects. To do this, first select the right project and then choose from the scene bin of this project.

**remove scene(s):** This option is only available if you activate at least one scene in the list. All marked scenes will be deleted.

**import scene(s):** This option is only available if you activate at least one scene in the list. All marked (tagged) scenes will be imported into the current project.

**Options:** You can choose if trimmed parts of a scene are copied as well. You can also choose to import scenes with a different format, if required. You will then see the inserted scenes in the scene bin. The scenes might have new numbers if the scene or scene name are already present in the scene bin.

Click on the function “Remove scene” in the clipboard. This will open the “Remove scene from the clipboard” window in which you can select the scene you want to delete from the clipboard. Using checkmarks, it is possible to select more than one scene. You must then click on OK to delete the scenes.

The most important function of the clipboard is to provide a temporary storage for video scenes that you will eventually use in other menus. The clipboard goes beyond projects. It is, of course, also possible to use the clipboard to take video footage from a DV project and use it in an HD project.

In order to quickly deposit scenes in the clipboard, you can do this by means of the keyboard, if the Power Key option (add-on) product has been activated. Press the “b” key to insert the currently select scene in the scene bin in the clipboard, after confirming. Use the key combination “Ctrl+b” to insert the current scene and to activate the next scene in the scene bin. It is also possible to select scenes that should be included in the clipboard and then simply press “b”. You will then confirm that all selected scenes must be put in the clipboard. “Nav+b” directly opens the clipboard menu.

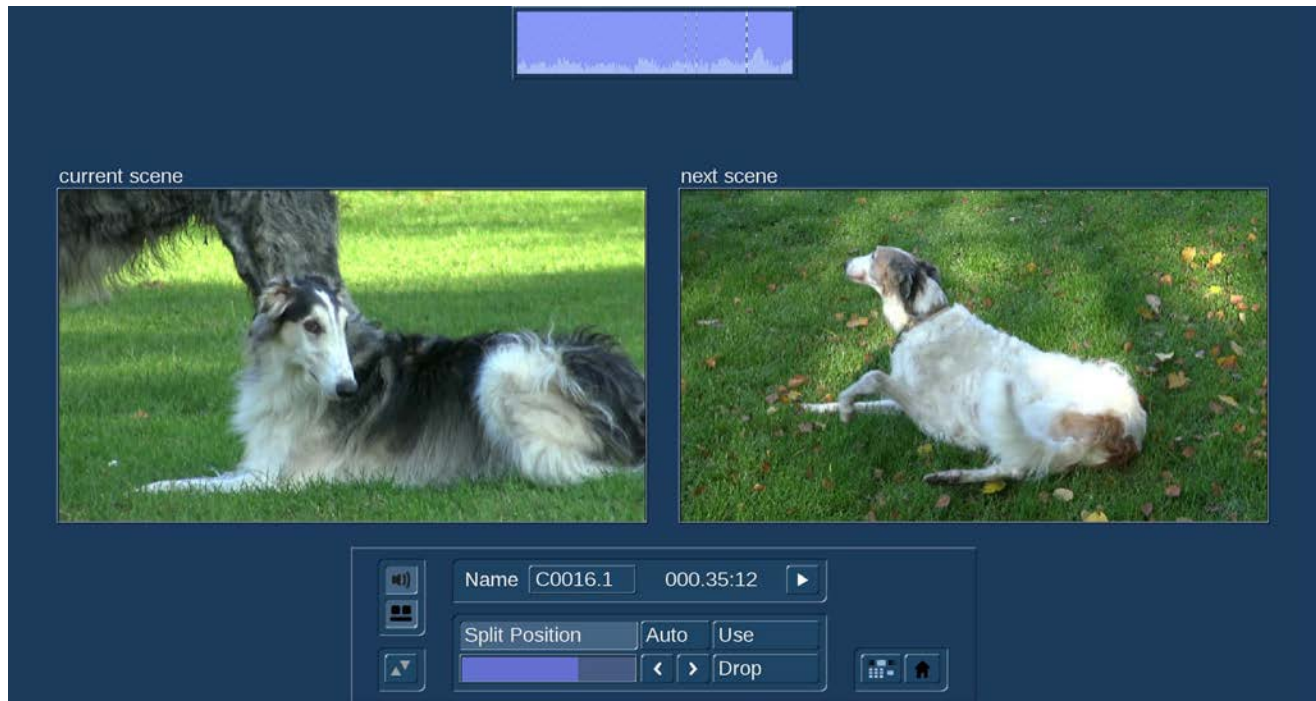
The scenes contained in the clipboard are deleted when quitting Bogart.

These special image processing effects (only to be found in the edit menu) are shown first in the list. The remaining effects in the special menu are the same as the image processing effects (the individual image processing effects are explained in chapter 4.7).



**(21)** In general, you will record scenes that have more than one camera setting (take). These scenes must usually be split up in order to make the video you intend. You can skip this step only if you want to keep the complete footage as is without transition effects.

Clicking on the “split” button brings you to the split menu: splitting can be compared to cutting a roll of film. The film is still on the roll. A segment of film, (the first take in the scene selected in the scene bin), is pulled out of the roll. This happens by clicking on “Split position”. The trackball can be used to scroll through the entire scene.



Select the last frame of the first take and click on the left trackball button. Check (and correct if necessary) with the arrow buttons (“<,>”) that you have hit the exact split points. The audio wave form (Chapter 3.3 “Envelope and audio scrubbing”) can help you. You can turn it on and off with the loudspeaker symbol. Audio “scrubbing” can help you with splitting by allowing you to make splits according to specific moments in the audio. Now you have isolated the first take. The segment is highlighted in light blue. You can play back the segment (and rename it, if desired). You must now decide whether the segment is valuable or can be deleted. Clicking on “Use” causes the segment to be “cut” and placed into the scene bin, where you can access it later. “Drop” skips the segment and moves on to set the next the split position in the scene.

Bogart SE offers a further display mode for splitting a scene, which makes it even easier to determine the correct splitting position. Click onto the button beneath the speaker symbol to see the display of two scene images next to each other. The left scene is the current frame at the set split position. The right frame display the direct next frame after the split position. You can therefore see both options at the same time and can decide more easily which frame really ends the scene, just prior to a new scene, or when new content begins.

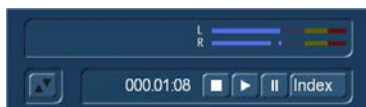


**Note:** In this mode, it is not possible to move the menu to the top of the screen.

Bogart SE does not delete any video material during this procedure. The individual scenes are only copied (“Use”) or not copied (“Drop”). The original scene with all takes (the “film roll”) remains unchanged until it is intentionally deleted in the Edit menu. After clicking on “Use” or “Drop” you continue to work with the rest of the roll. Another strip must be taken out and judged either as good (“Use”) or bad (“Drop”). The last scene is automatically displayed as “.Rest” in the scene bin. This enables you to easily interrupt your work and to continue later with the “.Rest”.



**Note:** Further splitting of “.Rest” scenes is possible, but for better clarity you should rename the scene. Atherwise you will get names like “00042.Rest.Rest.Rest.Rest”.

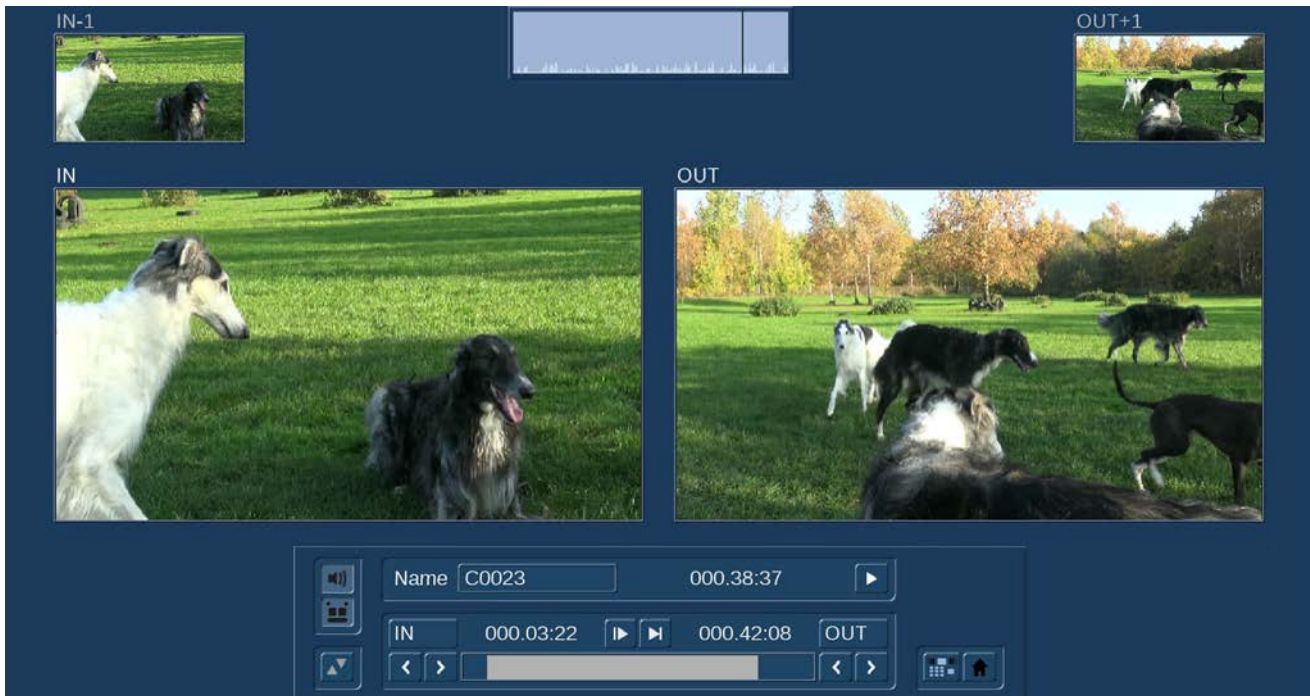


An additional function is splitting a scene in series through the “Index” button. Click (in the splitting menu) on the Play button so that you see the “Index” button. While the video is running with audio, each time you click on the “Index” button a split position is set. Afterward

the split segments are positioned after the original scene in the scene bin. This function serves to roughly split up a scene before you begin with final editing.


In addition, you can make use of the automatic splitting function if the video material has been recorded via DV/HDV/ AVCHD. Click on the “Auto” button to cause your footage to be automatically split. You now can decide where the divided scenes are to appear. You can choose from the options “Add to Storyboard” and /or “Add to Scene Bin”. The newly created scenes will appear directly after the currently selected scene. The video scene that you have filmed most recently is split up very quickly according to shot changes. (If there are no camera changes, no splits will be made.) For scenes that are a little further back, splitting can take some time because a new analysis is made of the scene.


**(22)** Scenes must generally be trimmed before they are suitable for production. Jittery and blurred images can be removed down to the last unsuitable frame. Clicking on “Trim” brings up the trim menu.



This is where every scene can be precisely edited. You can set a scene’s In point (start, first image) and Output (end, last image) anywhere you want. Clicking on “IN” displays a that enables you to scroll through the scene and set the new In point. The bright area shows how much of the scene is still active, the dark area to the left shows the trimmed away part. The time display top right of the bar shows the length of the scene. Once you have found the correct starting image, confirm by clicking on the left Trackball button

You proceed in the same manner with the Out point. You can carry out fine editing by using the arrow keys (below the “IN” and “OUT” buttons) to step through the individual frames one at a time. This takes you one image further or back. You can play the trimmed scene to check it by clicking on the play symbol (all the way to the right).

 **Note:** When trimming the IN-point, the system always displays the first available even field. When trimming the OUT-point, the system shows the odd (later) field. When splitting, the first field is even, when positioning, it’s an odd field. This makes it easier to have clean edits.

 Like in the “Split” menu you can turn on the audio wave form (Chapter 3.3 “Envelope and audio scrubbing”) by clicking the loudspeaker symbol.

Bogart SE offers an alternative mode for trimming, showing multiple scene positions next to each other. Press the button just below the speaker symbol. You will see several scene positions next to each other. Using the images for IN and OUT, you can immediately see the first and last frame of your trimmed scene. It begins with the IN frame and ends with the OUT frame. The smaller images left and right (above) show the respective frame just before and after the trimmed area. You can easily determine if the scene is trimmed correctly.



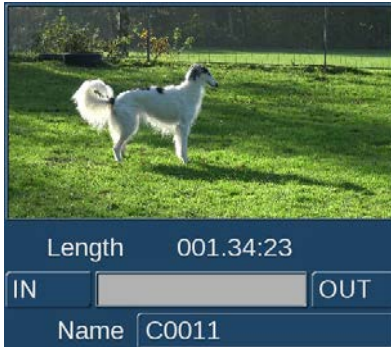


**Note:** In this mode, it is not possible to move the menu to the top of the screen.

With the two buttons next to the time displays for the start and end images you can play the first and last 3 seconds of the scene. Note that segments of a scene removed by trimming can be reinstated at any time by repeated trimming. To the right and below you can directly activate the Edit screen and the Main menu with the menu symbols.



**G** Depending on your user interface settings (more details later in this chapter) you can trim your scenes directly in the Edit menu. Therefore just click the “IN” or “OUT” button below the preview window right beside the scene bin.



The bar between the “In” and “Out” buttons always shows the trimmed part of a scene.

**(23)** You can delete a scene at any time. Clicking on the “Delete” button deletes the currently selected scene in the scene bin. If you want to delete more than one scene at once, mark the desired scenes and click “Delete”. A menu opens where you can choose whether you want to delete “all marked” or “active only”. Click “Cancel” you exit the menu without deleting.

**(24)** In case you want to retrieve deleted scenes, you can use the UnDo button (curved arrow) to be found to the right of the “Delete” button. With the UnDo button you can retrieve the last ten most recently deleted scenes. Deleted scenes are lost permanently when restarting Bogart, when switching between two projects, and when there is no more space for recording (video or audio). This button can be used to reinstate scenes that you deleted in the scene bin and now have removed from the storyboard.



**Tip:** You can use the “Delete” and UnDo functions to easily sort scenes in the scene bin. Delete the active scene, activate another scene, and then click on UnDo. The scene removed from the scene bin is now reinserted just after the activated scene. A better way to sort scenes is to use the buttons “Mark” and “Action” (more details later in this chapter).

**G (25)** If you activate the “Smart Rendering” function (rendering effects in the background), you will see a small symbol “SR” shown in the top right corner of the screen.



If the system is currently rendering an effect, you will see “fx” followed by a small dot flashing behind the “SR” symbol. Rendering multiple effects in the edit menu results in an additional dot for each extra effect being rendered. In the System Settings, you can determine if rendering should start with the last placed effect or if the effect is to be rendered at the end. The rendering will be activated either with the button “Smart Rendering” in the “System settings” (see chapter 4.1.6) or by clicking onto this display in the upper right corner (as well as in other menus, which support inserting effects), which also opens the window.

After rendering was started, you can continue editing – the rendering will be done in the background. The scene with the rendered special effect is automatically placed right behind the original scene in the scene bin.



**Note:** The display allows a maximum of 10 dots. If there are more than 10 effects (which have to be rendered) inserted, you’ll see three little dots, which means that further effects are waiting to be rendered. Some effects (i.e. “Still scene” from the menu “Special”) cannot be rendered in the background.

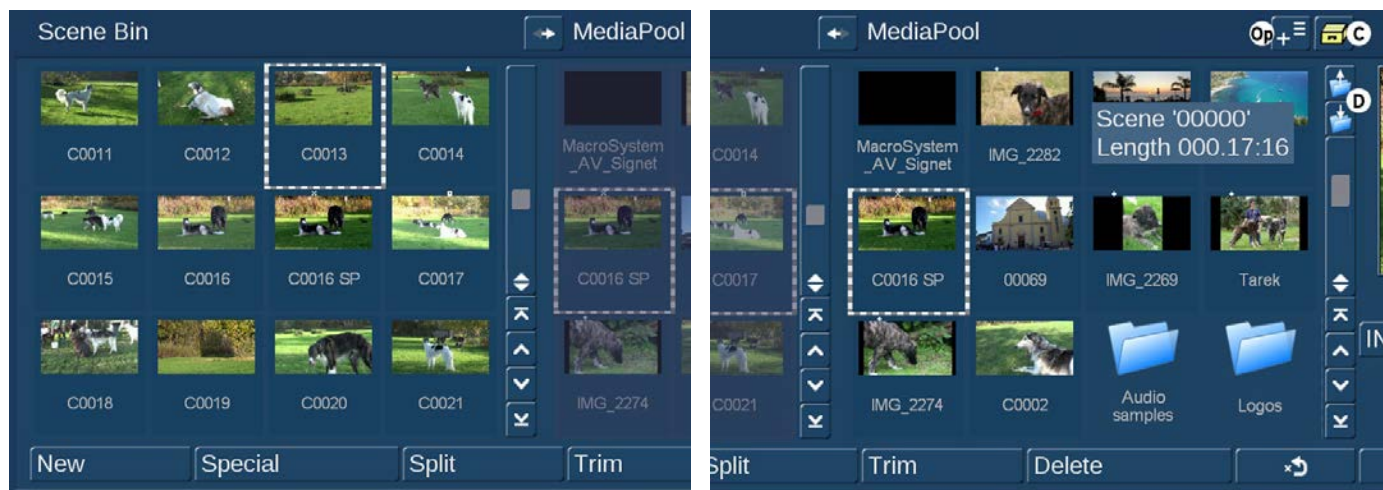



**S G (MC) Media Pool / Clipboard**

With Bogart 8 we introduced the “Media Pool” which is an advanced version of the clipboard. In earlier versions of Bogart, the clipboard was used to exchange scenes between different projects. But the clipboard could keep its content only temporarily. Quitting Bogart also deleted the complete content of the clipboard.

With the Media Pool often used scenes, photos and audio samples are stored permanently. You can access and manage the content of the Media Pool from every project.

**(MZ)** Click this button to open the “Media Pool”. The scene bin is divided into two halves. On the left side you see the scene bin, on the right side you see the Media Pool. Click either into the area of the scene bin or Media Pool to activate it. The non-active area becomes slightly shaded



To fill the Media Pool with content, just click the desired scene in the scene bin and drag it to the Media Pool (like described on page 40, item (15)). If you want to use a scene from the Media Pool in your current project, click on a scene in the Media Pool and drag it to the scene bin. Alternatively you can click this button .

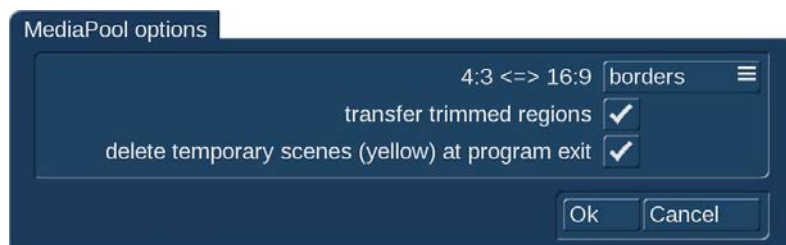
Scenes and photos are stored in the Media Pool in their original resolution. Importing a scene from the Media Pool to your current project is possible without delay when the format of the particular scene and your project are identical. Otherwise the scene has to be rendered to match the format of your project.



**Tip:** You should archive scenes in the Media Pool always in the highest available resolution. This avoids quality loss since the downscaling of scenes and photos always provides better results than upscaling.

**(Op)** There are different options to manage your scenes in the Media Pool. You can create folders and sub-folders by clicking “create new folder”. The folders are named automatically but you should give them appropriate names to keep track of your content.

Clicking “Options” opens the “Media Pool options” menu. “4:3 <=> 16:9” can be set to “borders” to keep the aspect ratio when importing a 4:3 scene into a 16:9 project. Choose “distorted” if you want to match 4:3 footage to 16:9 without black borders (but with deformed width).



With “transfer trimmed regions” activated the complete scene including trimmed areas will be transferred. This allows to change the IN and OUT points in the new project if desired.

You can activate “delete temporary scenes (yellow) at program exit” to make sure that all temporary scenes are deleted from the Media Pool when quitting Bogart. More details to temporary scenes can be found later in this chapter.

In the “Edit” menu you can manage scenes and photos in the Media Pool. In the “Record, Edit” menu you can do this as well with audio samples and clips (see chapter 4.10.1).

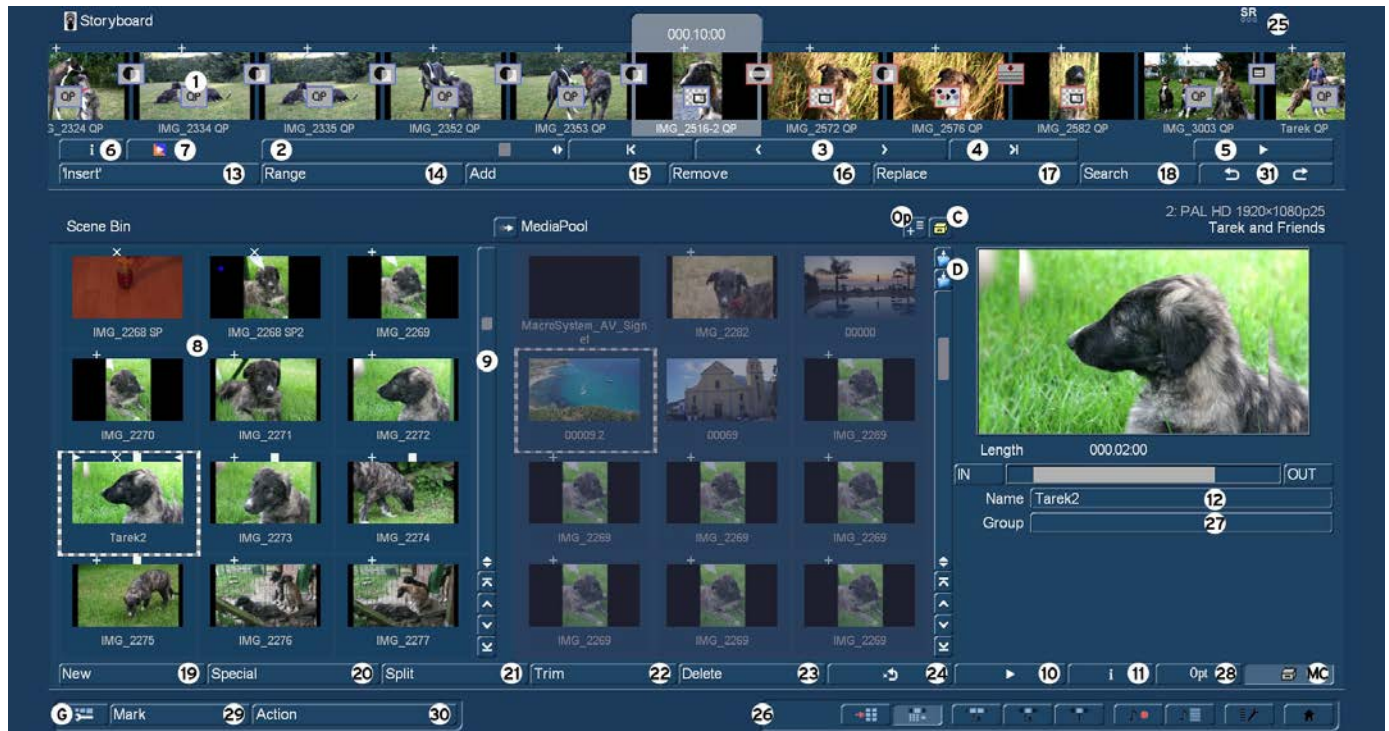
When importing an audio sample from the Media Pool into the scene bin, a black scene will be created in the same resolution like your project.

(D) These two buttons allow you to navigate through folders. Click the lower button to open a folder or sub-folder to show its content. You can do this as well by double-clicking on a particular folder. The upper button brings you back one directory level.



**Note:** To keep track of your content you should be careful with too many sub-folders. Appropriate naming of folders will help to find desired scenes and audio samples fast.

The functions “New” (19), “Special” (20), “Split” (21), “Trim” (22) and “Opt” (28) are not supported if the Media Pool is active.



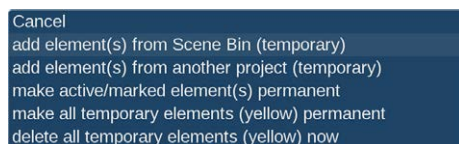
Like in the scene bin, the functions “Delete” (23), “Undelete scene” (24) and “Play” (10) are also available for the scenes in the Media Pool.

Clicking on the “i” button (11) displays a window showing information about the activated scene in the Media Pool. In the upper part of this window you’ll see the recording date, the recording time and the format. Further, you can call up the keyboard by clicking on “Enter/change comment” in order to add your notes to this scene, which then will be displayed in the lower box. The original path of the imported scene is shown here as well. Clicking on “OK” confirms the notes, so that it will be displayed in this information window when it is called up again.



**Note:** Clicking the “i” button with an activated audio sample or folder in the Media Pool will show now information. The Media Pool can keep different versions of the same scene but with different resolution and format.

(C) The Media Pool can also be used as temporarily clipboard when desired.



Clicking the button with the yellow drawer (C) will give you various options.

**add element(s) from Scene Bin (temporary):** will add selected scenes from the scene bin to the Media Pool. Temporary scenes can be identified by a yellow name. Those files are deleted when quitting Bogart.

**add element(s) from another project (temporary):** will open the menu “Select project”. Choose the desired project and confirm with “OK”. The menu “Choose scene” opens. Select your scene(s) and confirm with “OK”.



**make active/marked element(s) permanent:** Choose this option if you want to keep a temporary scene permanent in the Media Pool.

**make all temporary elements (yellow) permanent:** This will keep all temporary scenes permanent in the Media Pool.

**delete all temporary elements (yellow) now:** This will delete all temporary elements at once.

The Media Pool is also available in the menu “Record, Edit”, more details can be found in chapter 4.10.1.

**(26)** Bottom right you see ten menu symbols for the following menus: Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings and Main menu. If you enter the menu via these symbols, you can exit using the right trackball button. This will even work if you enter several menus in succession using the symbol buttons.

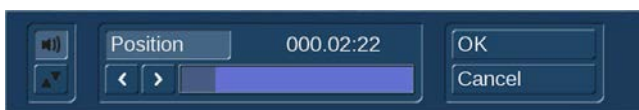


**(27)** Underneath the scene names, you can see a field with the group name (when activated in the settings). An empty field means that there is no group affiliation. You can access the group info by pressing either “Opt” or the info button “i”. If you wish to change the group affiliation, press the text field “Group” underneath the active scene preview. This will prompt a list of available, existing groups to select from. Working with groups is described below.

**(28)** The ‘Opt’ button gives you further options that can be used to improve and optimize the scene arrangement in the scene bin.



**G Choosing reference image:** In order to differentiate better between the various scenes, it may be necessary to change the ‘Reference frame’ which represents the entire scene. Even effects that are available in the scene bin could be easier to recognize thanks to an individual reference image. For example, if you apply an image processing effect to a scene and create a new scene from this, you could give the scene an expressive reference image. To do this, go to the options “Opt” and press “Choose reference frame”. You will see a menu that allows you to determine the image within the scene. Activate “Position” to scroll through the scene and to select a new image.



**Note:** Changes the reference image of a scene has no result for scenes that have already been included in the Storyboard, but only on the once in the scene bin.

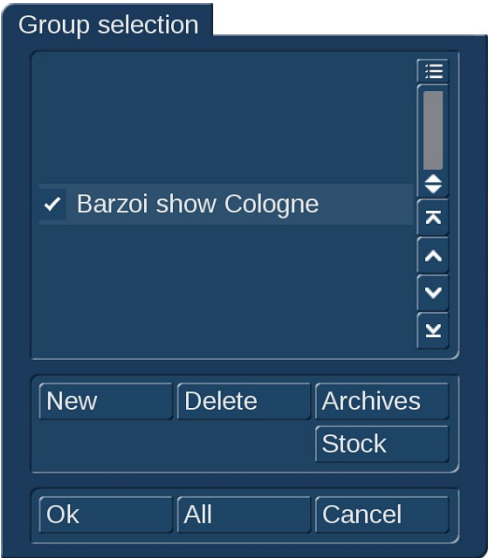


**G Set group name:** You can group scenes in Groups and hence make them easier to find. For example, you can only show the scenes of a particular group. Activate the scene you want. The option “New” allows you to enter a new group name. If you want set the group name for more than one scene at once, you can first mark the desired scenes. When clicking “Set group name” you can choose between “all marked” and “active scene only”.

Once you have a large number of group names, it may be beneficial to reorder the groups that are being shown. This way, you could create archives in which only specific group names are visible. This way you can limit the choice of groups. This way you have also made possible to select scenes in the group selection.


With the “Stock” button, all the existing group names of the project will be listed.

**Group selection:** When you work with groups, you have several possibilities to select scenes in the bin. If you wish to show only selected scenes of a particular group or even several groups, press “Opt” and then “Group selection”. This next list contains all available groups for this project. Use the multiple selection function to choose one or more groups by placing a tick next to the groups. Press “OK” to show only the scenes that have been assigned to those groups. The remaining scenes are not deleted, merely “hidden”.

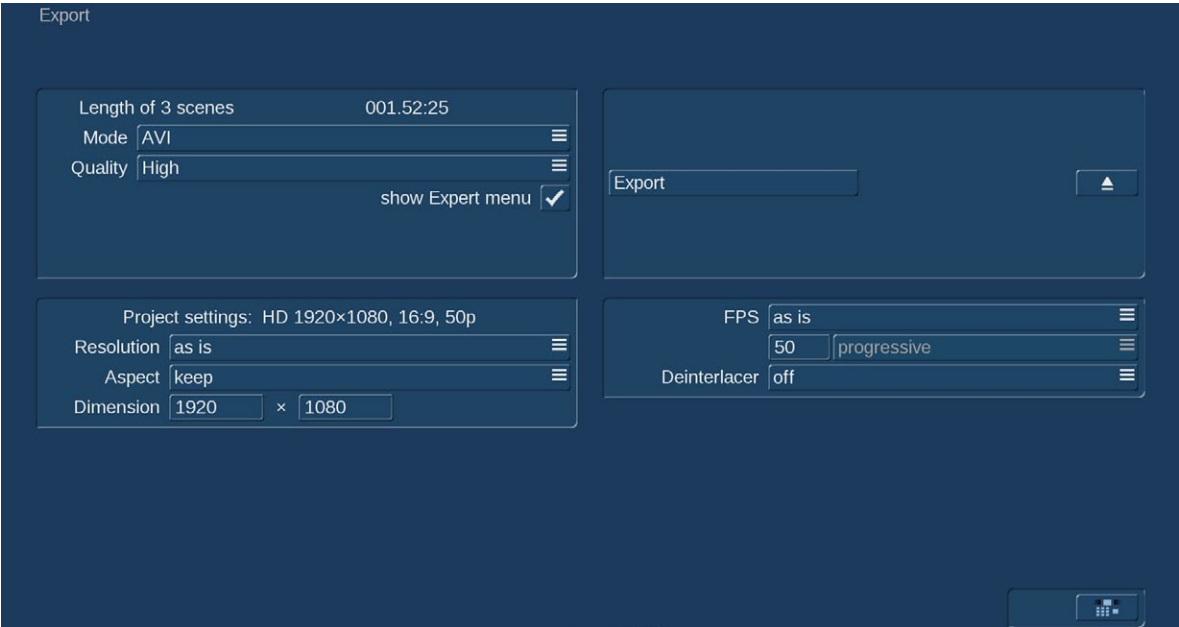


If you wish to delete the group name of a scene (un-assign), select the “---” name from the group list. If you wish to see all scenes, even those not assigned to any group, open the group selection once more and confirm by pressing “All”. You will now once again see all of your clips in the scene bin. Whenever you are not displaying all scenes, the header of the scene bin, on the right next to “Scene bin”, you’ll find the text “Filter active”. Make sure to check for this if you feel that some scenes are “missing”.

**Show already added scenes:** You can even improve the organization of the scene bin more by hiding any scenes that you already added to the storyboard. Go to the options menu “Opt”. If the checkbox next to “Show already added scenes” is ticked, any added scenes (all scenes marked with a small white dot above the stamp) will be shown in the scene bin. An unticked box means that the function is deactivated and that already added scenes are not shown in the scene bin. Of course, “hiding” scenes in this fashion does not mean that they are deleted, but merely not shown.

 **Tip:** If you cannot find particular scenes in the scene bin, please check first, whether you have activated “Show already added scenes”.

**Exporting scene:** The currently selected scene can be directly exported as file. Clicking this button opens the “Export” menu. Like described in chapter 4.5 you can choose between different modes and quality settings. When “show Expert menu” is activated, additional options are available.



Clicking on “Export” opens the Windows dialog box where you can choose the destination and file name. When exporting to an external medium, please make sure it is connected to your machine. Click “OK” to start the export. It will be stored on the storage medium as a file with the name of the scene. When exporting a scene, the file name cannot be changed. This file can be imported or played in a different area of the system. If you want to export more than one scene at once, you can first mark the desired scenes. When clicking “Export” you can choose between “all marked” and “active scene only”.

**Export picture to file:** When you click on this button, you will be taken to a positioning menu. You can go to any position in the scene. Once you have confirmed with “OK”, this single frame will be stored. The “Cancel” button ends this menu without gener-

ating an image. The name of the image is created on the basis of the scene name and the image position. The picture is stored as JPEG-file and has the same resolution as your project.



**Tip:** When using the same scene in different projects and resolutions, you should always switch to the project with the highest resolution to get the best result when exporting a picture.

**G** (29) and (30) Another way to adjust your scene bin or the organization of the storyboard is using the two buttons found at the bottom edge of the of the screen. This is where you will find the two buttons “Mark” and “Action”. Both of these buttons are used in combination. This function can be used to re-sort the scenes in your scene bin. This means that, besides the group functionality, you now also have the ability to sort your scenes within the listing according to your wishes. In order to do this, you have to select scenes in your bin which you can then copy/move to a new location of your scene bin and have them listed together. Press “Mark” to tag the current scene in the scene bin. The scene is tagged with a filled square. Should you want to mark specific scenes, you should select it and then click on the “Mark” button. It is also possible to use the small left mouse button if you are using a 4-button trackball. This is a faster way to mark scenes, since they do not have to be activated to do this. In that case, you should position the mouse pointer on the scene and click on the left small trackball button. The scene will then be tagged with a filled square. Alternatively, you can also use the Power Key function (an optional add-on product) to speed up the marking process.

**G** Use the ‘Action’ button to open a menu to select a function for the scenes you have marked.





The menu can also be opened by clicking on the right small trackball taste. Depending on the number of scenes you have marked, different actions are available:

- “swap scenes”: This function swaps around two scenes and is only available if you have tagged exactly two scenes.
- “move here”: All marked scenes are moved to the position after the currently selected scene. This deletes the scenes at their previous scene positions.
- “copy here”: All marked scenes are moved to the position after the currently selected scene. This will place a copy of the scene in the new location. The original scene remains at its old position.
- “mark storyboard”: This marks all scenes in the Storyboard/Timeline.
- “mark scene bin”: Marks all of the scenes in the scene bin at once. This is useful if you want to select a large number of scenes. Since this marks all scenes, individual scenes can then be unmarked.
- “mark Media Pool”: This marks all scenes in the Media Pool.
- “remove all marks”: This removes all marks/tags without any further action.
- “Cancel”: This closes the action screen without any further activity. The scene tags/marks remain.

If you have marked several scenes in the scene bin and you want to insert these in the storyboard, you should activate the scene after which the scenes should be inserted. When clicking “Add” you can choose between “all marked” or “active scene only”. Select “all marked” in order to insert the scenes from the scene bin in the order in which they are listed, behind the active scene in the storyboard. Marked scenes can also be deleted, if you click on “Delete” after marking them. Before the scenes are deleted, you will be asked whether you want to delete the current scenes or the marked scenes. If you select “All marked”, the corresponding scenes will be deleted. Use the “Undo” **(24)** button to reverse the deletion. Please note that only the last 10 deleted scenes can be brought back through “Undo”. Should you delete more scenes, they will be lost. Scenes cannot only be marked in the scene bin, but also in the storyboard. You should mark the relevant scenes in the same way as in the scene bin.

The actions will then be performed in the storyboard. Please note that if there is no activated scene in the scene bin when you want to apply an action in the storyboard as the action selection would be inactive in that case. Once you have tagged certain scenes, the marks will remain until you exit the Edit menu. Once you exit the menu, the tags/marks will disappear.



**(31)**  **Undo** and  **Redo**: Click the button “Undo” to erase your last action you made in Bogart i.e. adding a scene to the storyboard. The undo buffer is not limited so you can gradually erase all previous actions in Bogart. You can revert the “Undo” function by clicking the button “Redo”.


Switching between “Import”, “Recording”, “Export” or “Record, Edit” menu does not effect the undo buffer. Switching the project, starting Arabesk or quitting Bogart will erase the undo buffer. This also applies to the function “Undelete scene” **(24)**.



### **(G)** Setting up the Bogart user interface (GUI)

Bogart 8 gives you a couple of options to individualize the user interface. Setting up a high monitor resolution usually results in small texts and buttons which a hard to see on the screen.



Click this button  to open the menu “Change user interface (GUI)”.

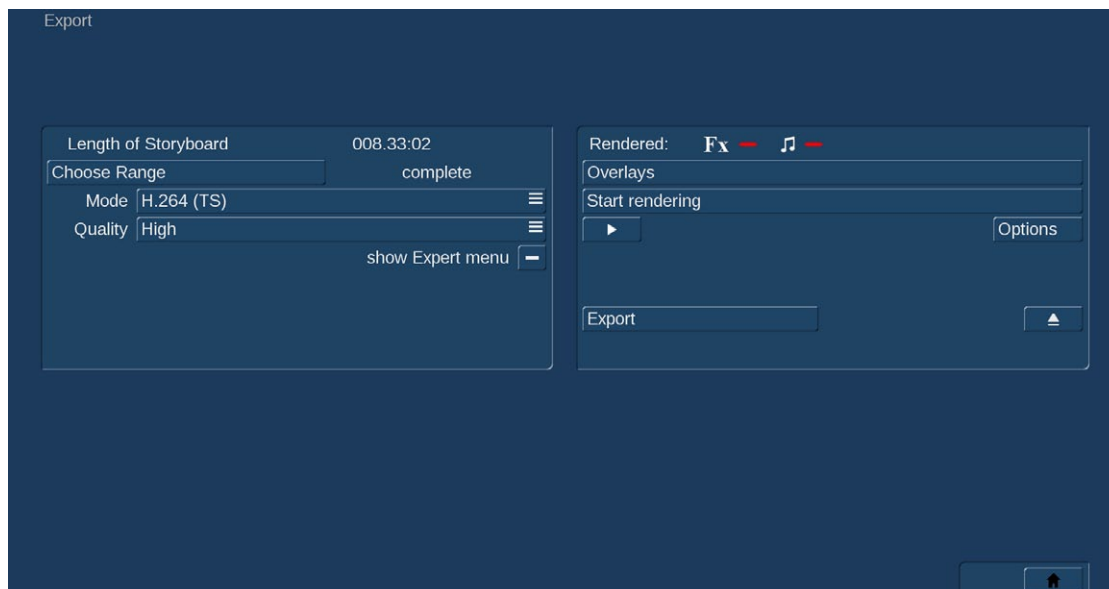
In this menu you can change the size of the stamps in the storyboard and scene bin to “small”, “medium” and “large”.

Additionally you can activate “Smaller scene names” which might be useful when working with longer scene names. Activating “Show group” will show the group name of a scene below the preview window. You can also trim your scenes direct in the preview window when “Show trim” is activated.

Try different settings to see what you like best and suits your requirement for an optimal workflow.

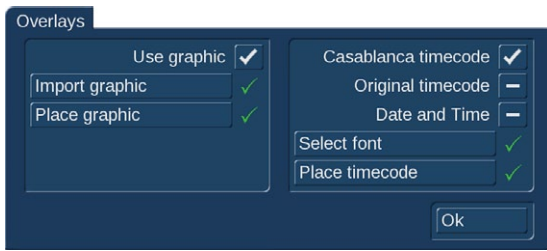
## 4.5 Export

You can export your storyboard at any time and save it as file on your internal /external hard disk drive or USB stick. Click the button “Export” to open the “Export” menu.



At the top left of the menu the length of your storyboard is displayed. If you do not want to export the complete storyboard but only a sub-range, click the button “Choose Range” to select the “IN” and “OUT” points.

Effects and audio must be rendered before you can export the storyboard. The field “Rendered” indicates whether the video footage, effects and audio samples are “Created” (green check mark) or still “Unrendered” (red dash). Even if all effects except one have been calculated, the display will show “Unrendered”.



Click the button “Overlays” if you want to add a logo or the timecode to your film. Therefore the “Overlays” menu offers various options. Please note that when you decide to place a graphic or timecode to your film, it is not possible to choose only a range of the storyboard.

**Use graphic:** When active (check mark), a graphic is rendered to the film. Bogart will use automatically the last imported graphic. Is no graphic available, Bogart requests to import one.

**Import graphik:** Click this button to import a graphic (format: png –True Colour) from any media (i.e: CD, DVD, USB stick).

**Place graphik:** Clicking this button opens a menu where you can adjust “Size” and “Position” of your graphic.

**Casablanca timecode:** When active (check mark), the timecode of your film is displayed. The format (mmm.ss:ff or hh:mm:ss:ff) depends your setup in the menu “Settings -> User Interface -> Timecode display”.

**Original timecode:** When active (check mark) the timecode of every single scene is displayed.

**Date and Time:** When active (check mark) the current date and time is displayed.

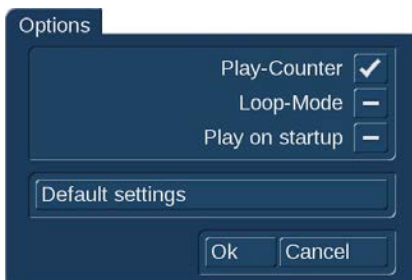
**Select font:** Here you can select the desired font for the timecode.

**Place timecode:** Clicking this button opens a menu where you can adjust the “Position” of the timcode, date and time. In this menu you cannot adjust the size since this is given by the font size.

Click “Start rendering” to create the video footage with all effects, audio samples and overlays. Click the button “Play” to play back the rendered film.



“Options” (formerly known as “Presentation-Options”) add three options, which can be enabled and disabled at any time.



**Play-Counter:** This switch can be used to turn off the always visible play-counter. Normally this tiny display does not inconvenience the user. In fact it does give you a visible time-code and – more important – a visible stop-button.


But sometimes it can be important to play back the storyboard with no visible overlay. It can be useful to play back clips during a public presentation.

**Loop-Mode:** Sometimes you might want to play back the entire storyboard in a loop again and again.

**Play on startup:** You can save some seconds of your time, when using this option. If active, the playback of the storyboard starts automatically after Bogart has been started.

The “Eject” button opens the DVD/Blu-ray tray in case you want to export the storyboard to a CD, DVD or Blu-ray.

Click the button “Mode” to choose the desired export format (AVI, MPEG-2 (TS), H.264 (TS), MP4, MTS and JPEG).

 With activated Gold Edition and Smart-Booster you will find also hardware accelerated M2TS formats. In this case the export is faster than the runtime of the video.

When “Mode” is set to “JPEG”, Bogart will export single pictures without audio.

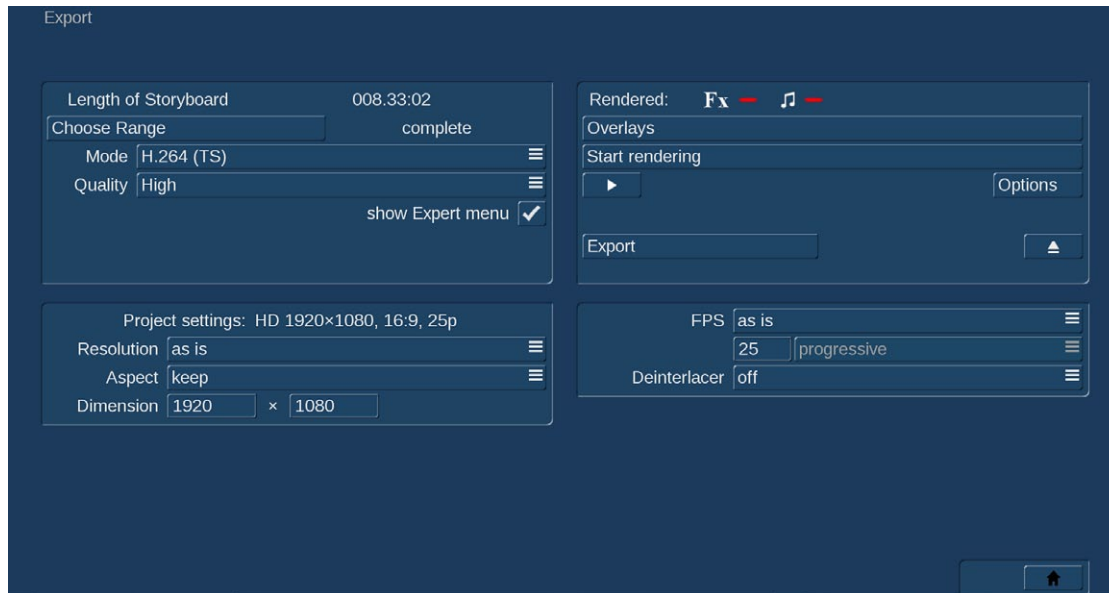
With the button “Quality” you can choose between “Low”, “Medium”, “High” and “Max” quality. With this setting you cannot only adjust the quality of your film but also the size of the exported file.

In example exporting a 2.5 minute clip with a resolution of 1.920 x 1.080 pixel will create a 200 MB AVI file in low quality and a 500 MB file in max quality.

When all settings are done click the “Export” button to export your film to the desired destination.

### „Expert“ menu

More export options are available when you activate “show Expert menu”.



**Project settings:** Shows your current project settings.

**Resolution:** Here you can select the desired resolution. Choose “other” to input the resolution freely into the field beside “Dimension”.

**Aspect:** Choose “keep” (default) if you are satisfied with the aspect of your project. You can change the aspect by selecting: “black borders”, “no borders”, “centered” or “distort”.

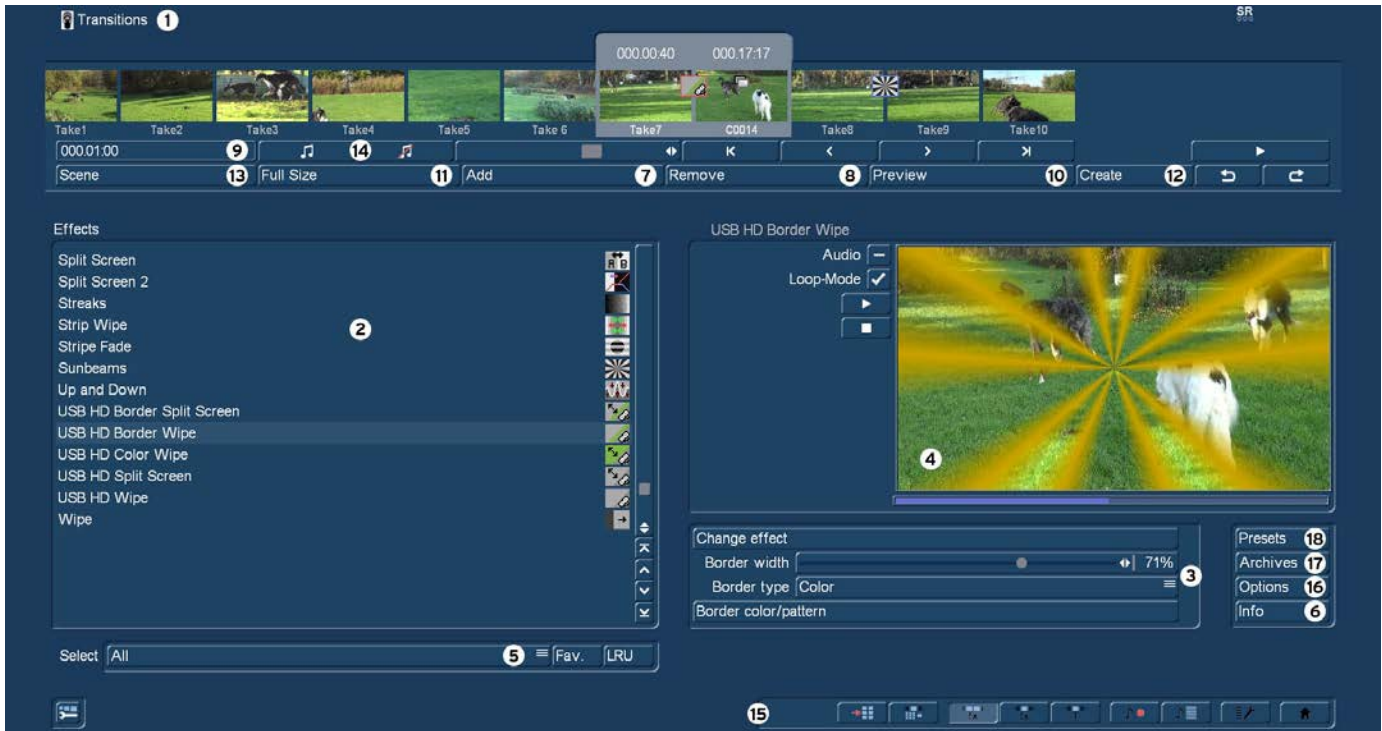
**FPS:** Here you can change the frame rate if desired.

**Deinterlacer:** You can activate the “Deinterlacer” (which is “off” by default) if a comb effect is shown in your footage.

## 4.6 Arabesk

Start Arabesk by pressing this button. This part of the software allows you burn projects (the current one and others) to DVD or Blu-ray and even add menus. Arabesk is an optional software which has its own manual. Make sure to read about the Arabesk functions there.

## 4.7 Transition effects



When your project has been completely arranged in the Edit screen, and you are pleased with the results (but with hard cuts between the scenes), then you can apply transition effects. Transition effects are transformations from one scene to the next. The transition effects are always inserted between two scenes in the storyboard.

Transition effects must be calculated. Creation can be time-consuming, depending on the effect desired. For this reason it is possible to preview the effect in a small window. You can then “batch-render” the effects in the Finish menu.

**(1)** The “Transitions” screen shown above displays the storyboard you are already familiar with. But here, two scenes instead of one are displayed in the center. You thus see two time displays in the upper panel. You can now move the scenes meant for the transition to the middle. A further difference is the Play button which in this menu only plays the effect with 1 second before and after, and not the entire storyboard. If you have not already inserted an effect, clicking on this button plays the last 3 seconds of the first scene and the first 3 seconds of the second scene. This enables you to view hard cuts even between very long scenes. The slider and the arrow buttons are used in the same way as in the Edit menu.

**(2)** You can choose the desired transition effect in the effect list. Either click on the effect directly so that it is highlighted by the dark-gray bar, or use the slider or arrow buttons in order to move the desired effect to the correct position. If you do use the slider, then after selecting the effect you must press the left trackball button so that the light-blue bar again changes to dark-blue. Clicking either the button “Fav.” or “LRU” will split the effects list. In the top part you will see then also your favorite or often used effects.

**(3)** After you have selected an effect that has further options, the effect options are displayed in the field to the right of the effect list. There you can, for example, define colors and effect directions, and other parameters specific to the individual effects.

**(4)** Realtime-Preview: After you have added an effect into the storyboard, the effect will play back in this window for one time. You can activate “Audio” to hear the audio as well. Additionally you can activate the Loop-Mode to play back the effect in a loop. You manually can play back and stop the preview with the two buttons below “Loop-Mode”.

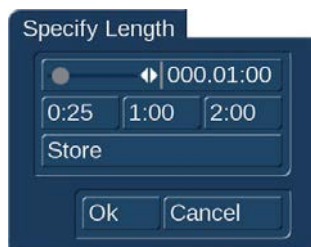
**(5)** This button features different options, depending whether you have activated the Silver or Gold Edition. The selection button below the effect list allows you to switch the effect list to single points. The button offers at least three settings. The function “All” shows all transition effects which are to be found in the system. “Default” shows the transition effects, which are integrated in the system and “Optional” only shows the transition effects which have been installed afterwards. Clicking on “FAV.” or “LRU” shows additionally your favorite or often used effects in the list.

**(6)** Clicking on the “i” button, you’ll get information about the transition effect activated in the effect list. If it is an add-on effect, the window “product information” appears, which offers a description of the effect. Is the effect to be found a standard effect, the product information refers to the manual.

**(7)** Use the “Add” button to apply the selected and defined effect between the scenes in the storyboard middle. The effect symbol then appears between the two scenes with a red flag (must be created). The effect duration corresponds to the duration that was last used. This enables you to insert many effects with the same duration between different scenes. If you select an new transition effect although there already is one between the two scenes, then the new effect replaces the old, without you having to click again on “Add”. After you have added an effect you can setup the options for this particular effect **(3)**. In many cases not all options are shown before you add the effect to the storyboard (i.e. the preview).

**(8)** A click on the “Remove” button removes the added effect from the storyboard. If you would like to replace the current effect with another, then you can simply select the new effect and it automatically replaces the current effect in the storyboard. In this case you don’t have to click on the “Remove” button.

**(9)** With this button you can set the duration of the effect. This button is enabled after you have inserted an effect between two scenes. The duration then shown is 1 second (assuming that neither of the two scenes lasts less than 1 second). Clicking on this button displays a window in which you use a slider to set the time exactly.





Also provided are the durations 1/2 sec, 1 sec and 2 sec, which you can click directly, or use the slider to set the duration to its maximum limit – the length of the shorter of the 2 scenes used. You can set your own values for the three buttons with fixed transition lengths. This way, you can set your own transition durations for quick access.

This is how you can set a new effect length for a button. Set the desired effect length with the slider. Next, click on the Save button. It will remain pressed until you have selected one of the three buttons. This will then transfer the new duration, which will be available for new effects.

An effect between two normal scenes shortens the total storyboard length by the running time of the transition effect. An effect between a normal scene (background) and an Insert scene (foreground) does not shorten the length of the storyboard. Transition effects may not overlap. For example, if a scene is 5 seconds long then the total duration of the two effects connecting this scene with the previous scene and next scene cannot be longer than 5 seconds. For effects where an insert scene is present, the duration of the insert scene is the maximum limit. Audio is automatically cross-faded. This means that the audio of the previous scene becomes quieter and the audio of the next scene becomes louder. If a scene’s audio is too quiet or too loud, then you should correct the volume when dubbing (audio mix). If an insert scene is involved with the effect, the audio is not changed because Inserts do not affect the original audio of the background scene.

**(10)** The “Preview” button can only be clicked when the inserted effect is an effect that must be created (indicated with red outline). A screen opens in which the last second of the first scene, the effect, and the first second of the following scene are displayed, so that you can view the transition and perhaps make further corrections (concerning color, direction, time, etc.), before you finally create the transition effect. The duration of the preview is approximately that of the final version. The preview may be a little “jittery” because it does not work at the normal frame rate. This will not occur in the created effect. For complex effects a certain wait time even for preview may be necessary. A preview does not require any hard-drive space.

**(11)** After you have added a transition effect and perhaps defined its duration, you can click on the “Full Size” button and bring up a further preview menu (  the Bronze Edition does not feature all options, only with the Gold Edition the full functionality is available for this menu.).





There you see the middle frame of the transition effect (e.g. 1 second effect = image 12 or 2 second effect = image 24). The video image is superimposed by an operating panel in which you can see the effect options (if available) on the right side. On the left side you see the button “Frame”. You can use this button to specify the point in time of the transition effect you want to see. In this way you can observe the applied effect at any point in time of the scene. The button does not have to be confirmed - you can scroll slowly through this part of the scene and view it at the same time. The button “Display” below allows you to select from different display modes, which can help you to check an effect more precisely. Depending on the selected effect, it may be useful to change the display mode.

**Original:** shows just the selected scene without effect.

**Effect:** allows you to see the scene for the time only relevant to the effect chosen.

**Orig.+Effect:** splits the scene display vertically and shows one scene half as the original and the other with the chosen effect.

**O+E centre:** unlike “Orig. + Effect”, always compares the centre part of a scene, on the left the original and on the right together with the effect. This comparison type is suitable for effects that appear mostly in the centre of an image.

**O+E small:** this display type shows you the complete original scene (at transitions, the left scene) smaller in the left preview screen. Next to it, on the right, you can see the same scene, with the effect. This display type shows you miniature versions of the scenes. However, remember you can’t see fine details in this fashion, as opposed to larger effect previews. It can be very useful for image processing effects, comparing the original and the effect scene with each other.

**Compare:** halves the image, with the right screen half showing your new scene and the left any scene that you can choose using the “Choose scene” button (below) from the edit bin. The compare function can therefore be used to adapt the color tone of your scene to an already present scene.

**C center:** has a preview style comparable to “Compare”, but in this case, the centre part of the scene is focussed on, as the most important part of the scene is often found in the centre. For example, if you want to apply an image processing effect such as Color Correction in order to adapt that scene’s color tone to other scenes, a comparison in full size is a good solution.

**C small:** If however, you are fine working with a smaller preview, you can switch it to small. This simply allows you to compare the scene with the effect as a whole, yet in smaller preview screens.



**Tip:** It is recommended to switch back and forth between the different modes while working on the effects. This way, you can experience the scene in its completeness. You can also change the effect options to directly compare different colors or directions. Here you’ll also get a real-time preview, too. Therefore the selection of the sliders does not have to be confirmed.



In the top left corner of the menu you will find a button with which you can play a small preview. This will give you the ability to see the effect of your settings, which you have had so far to assess in a single image, in a real-time preview.

The settings made in this menu are confirmed with “OK” and you are returned to the Effect menu. With “Cancel” you leave the “Full Size” menu without saving any changes. The arrow buttons serve to move the single-image menu to the top edge of the screen.



**(12)** If the inserted effect shows a symbol outlined in red, then it must be created. When you click on the “Create” button a screen appears in which the course of the effect can be seen as it is created. After the creation is completed, the symbol’s outline is blue.

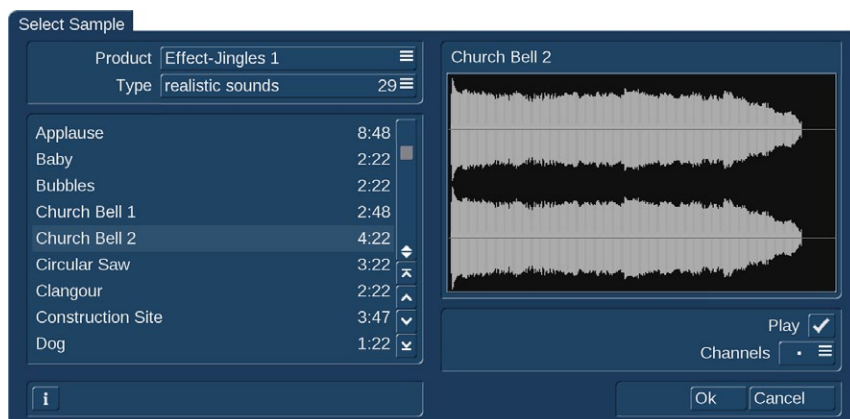
**(13)** With the function “scene” (which comes with the Gold Edition) you can make use of the multi-layer technique. In the Bronze Edition, this functionality is limited.

If you want to overlap several transition effects, you at first add one effect between two scenes and create it. Then you create a single scene from the two scenes and the inserted effect. To do this you click on the “Scene” button so that a window appears in which you can select the range for the new scene.

The name of the used transition effect appears next to “Name” and is given as default name for the new scene. If desired, you can enter another name by clicking and using the keyboard that appears. You also see the three options “Effect”, “Effect + scene(s)”, and “Range”. If you only want to convert the effect with the previously set range into a new scene, then click on “Effect”.  Furthermore, you can choose if a new scene is added to the Scene Bin and/or if it is to replace the Scene + Effect in the Storyboard. Click on “OK” so that the effect is turned into a scene and added as selected above. You can also let the length of the new scene extend beyond the range of the two previous scenes (with inserted effect). In this case click onto “Effect + scene(s)” and then (once you have selected where it is to be added) on “OK”. Alternatively, you can create the scene from the entire length of or from a portion of the storyboard. Click onto “Range”, select how it is to be added and then confirm with “OK”. Use the IN and OUT points (in the now familiar Range menu) to select the range of the new scene. The  wave form can be of help (chapter 3.3 “Sound envelope and audio scrubbing”) and can be toggled on/off with the loudspeaker symbol.

Then click on “OK” in the Range menu and the scene is created and stored in the Edit menu. Of course, you can also create a separate scene from a portion of the storyboard in which there is no effect. Simply select a point in the storyboard and click on “Scene”. In the window that is displayed only the function “Range” is enabled. Specify a range and click on “OK”. Then you can view the new scene in the Edit menu.

**(14)**   Here, you can see two buttons that have an effect on sound effects. Once you have added a transition effect between two scenes, you can click onto the Note symbol to add a sound effect.

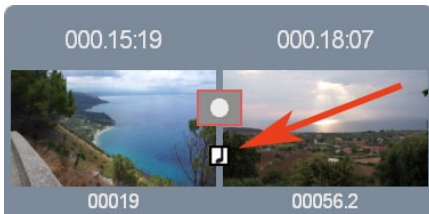


A window opens up (the “Audio Pool”), containing a pre-selection of various effects on the left side, which you can select with the help of the vertical slider. On the right, you can see a graphic representation of the sound. The button “Product” shows you the available products that contain sound effects. The button “Type” shows you that the sounds are split into three groups:

You can choose between the groups: “Sounds for Fades”, “Realistic Sounds” and “Synthetic Sounds”. The button ‘Play’ is used to play selected sound.

The maximum playback time is five seconds, just like the graphic display. The button below, called “Channels”, allows you to swap the left and right channels around by setting the direction symbol as desired. This may be useful if for example, you wish to change the direction of the wipe effect (e.g. the train the video scene travels from left to right across the screen).

Click on “OK” after selecting to close the audio pool again. You will then see a little sound effect symbol just underneath the transition effect symbol in the storyboard.



When you enter the “Audio Mix” menu, you will see the sound effect in the first effect track of the Audio Mix menu. If this track was already occupied, maybe partially, the sound will be moved to another track. In this menu, you can additionally edit the sound (move, trim, change volume). Please note that the sound effects are locked to the transition effects. If you remove the transition effect, this will also delete the sound effect. Select the crossed out Note symbol found in the transition effect menu and the sound effect shall be split and removed from the transition effect.

**(15)** Bottom right you see ten menu symbols for the following menus: Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings and Main menu.

Keep in mind: If you change a setting for an effect that has already been created, change the duration, or even replace the effect with another, the effect must then be created again. Be careful!

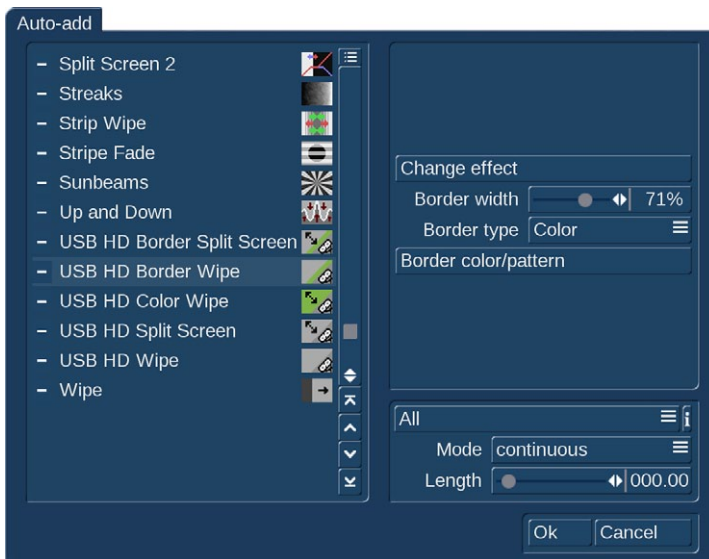
**G (16)** Click on the button “Options” to setup the properties of the transition effects.



This is where you can determine how the sound of both scenes has to be treated during the fade. Should it be mixed in a uniform way, or should it be reduced during the fade.

It is also possible to influence the speed of the effect while it is running. To do this, you should go to the “Run” setting. The “linear” setting lets the effect run at a uniform speed, if the effect does not have any other settings. Use “slow down” to have the effect slow down at the end of the effect. Use “speed up” to have the effect speed up at the end of the effect.

It is also possible to automatically add or remove several effects in the storyboard.



**Add automatically:** This leads you to a selection where you can automatically add transition effects from the current position in the storyboard. These functions are particularly interesting for slide shows or still sequences, but they can also help with normal video projects. Select “Add automatically” to access the menu listing your transition effects. You will see that these are the standard user interface elements required to add effects to the Storyboard. You will see that these are the standard user interface elements required to add effects to the Storyboard. There’s the effect list and the selection for effects shown. Also, there are the effect settings if available for that effect and the effect length. This menu is special in that it allows you to select several effects. You can mark single effects with a tick or make a multiple selection. These effects are then used later, in the storyboard. Don’t forget to apply any settings for your effects. As you can

select multiple effects, there’s also an option for choosing the mode for applying the effects in the storyboard. Choose “Cyclic” to add the effects one after the other to the Storyboard. Once the last effect is added, the system begins adding the first effect in the list once again. The “Random” mode on the other hand, does what it implies: It adds random effects from your selection to the Storyboard. Remember that in such a case, sometimes the same effect may be used several times in a row.

The effect length is set globally for all effects. You can not enter a separate length for each effect. Therefore, all effects added to the Storyboard in this fashion will have the same length, unless the scene length itself prohibits this. After you make the selection and make your settings, click onto OK to confirm. You will be asked once more if you really want to add these effects, as this will place all transitions in the Storyboard from this position on. Any transitions already found in the Storyboard shall be overwritten. Confirm with Yes to add the effects.

**Remove automatically:** Once you have applied effects to the Storyboard, it must be possible to delete these effects in just as easily if you are unhappy with your choice. This is why the menu following the “Options” click also contains a delete option. Click onto “Remove automatically” and confirm with “Yes”.

**Tips/Notes:**

- The transitions are always added/deleted from the current Storyboard position on.
- You can have more variety by adding effects automatically and then choosing a point in the Storyboard to add one or more effect automatically once more. Any effects already found will be replaced by the new ones.
- If you want to use an effect length longer than the effects allows for, the effect will automatically be shortened. In such cases, you may find that a transition can't be added any more if a scene is already occupied by another effect.
- The effect selection will be abandoned if you switch to another product display.
- Using the optional Power Key hardware and software combination, it is also possible to insert effects with a predetermined repetition (e.g. 20x Page turn).
- In the positioning menu of an effect (e.g. rectangle fade), a grid can also be activated, to make it easier to set the position of a scene. Positioning by means of a raster is especially useful when a multi-layer effect has to be created, taking into account other existing transitions.



**(17) Archives:** Many effects can be individually configured by a number of options. These settings, once made, can now be saved in an archive and loaded again later.

**(18) Presets:** With this button you can reset an effect to its default settings. This option is available for most of the effects, but not for all.

**The transition effects in detail**

The following transition effects belong to the basic package.

**Bars:** The new picture either pushes ("Type" "Push") the old with from 2 to 200 "Bars" out of view or superimposes itself ("Type" "Inset"). Under "Direction" you have a choice of six. Two are interlocked (come from two sides). Recommended duration: 0.5 to 2 seconds.

**Picture in picture:** This is not really a true transition effect. But Bogart SE handles it as an effect because it affects two scenes simultaneously. The first of the two scenes fills the entire screen in the background. The second scene is inset on it as a reduced image. The position of the small image can be set in the effect options with the button "Location". The buttons "Shadow" and "Frame" are used to set a value from 0-50. The frame color can be set with the color box through the button "Frame Color". Avoid using very strong colors, because this can lead to jaggedness in the upper-right and lower-right corners. For the picture-in-picture effect audio is not cross-faded, as is the case with all other effects, but instead only the audio of the first scene (background video) is used. You can change this default setting by using audio mixing. Recommended duration: at least 5 seconds.

**Double exposure:** This effect is the classical double exposure as it has been used in film for the last hundred years, and leads to a very atmospheric picture transition. In essence, it is an extended fade. With "Mode" you can choose between "Crossfade" (normal usage) and "Fade In/Out" (recommended for inserts). The "Fade time" (sum of fade-in and fade-out) can be set for up to 12 seconds. Under "Mix" you can set the proportion of the scenes involved up to 100%. If the control for the mix proportion is set to 0%, then the first scene is shown in full. For 100% you see only the second scene. With 50% both scenes are shown with the same intensity. This is suitable for normal transitions. Don't forget to specify the duration of the effect with the corresponding buttons. You will usually use the "x s" button to set the duration to the maximum so that the transition takes effect throughout the entire double scene. For this case you should trim both scenes to the same length beforehand.

**Color fade:** With this effect the first scene fades into a specifiable color and from there fades into the second scene. Such a fade is popular, for example, with edited interviews, where a hard cut or other transition emphasizes the participant's movement. The usual color box is used here to set the "Color". For this effect black or white is the usual choice. Recommended duration: 0.5 to 2 seconds.

**Field changer:** The scenes in this effect are alternated in half images with each other so that a strobing effect ensues keeping both scenes in movement. This effect can be used for creating 3D videos, if you have suitable footage.

**Circle wipe:** This effect changes from one scene to another with a circle containing a scene and which becomes steadily larger or smaller. The direction can be chosen with "Mode". "In" means that the second scene overlays the first scene with a circle that begins in the center of the screen and grows outward until only the second scene is visible. With "Out" the first scene is in a cir-

cle covering the screen but which then becomes steadily smaller until it disappears, having been replaced by the second scene. The well-known end to cartoon films can be replicated by using the “Black” effect from the “New scene” list and the mode “Out”. Recommended duration: 0.5 to 2 seconds.

**Pattern fade:** This effect fades the second scene by using the pattern you have selected from the Image Pool. You can choose between “Wipe” and “Split Screen” to achieve the effect you want. In addition, select the color for the border: “None”(no border), “Soft” or “Color”.

**Rectangle wipe:** This effect changes from one scene to another with a rectangle containing a scene and which becomes steadily larger or smaller. Below “Position” you can set the “Location” and “Size” of a rectangle where the sides increase or decrease in proportion to each other. A grid can also be activated, to make it easier to set the position of a scene. Positioning by means of a raster is especially useful when a multi-layer effect has to be created, taking into account other existing transitions. The direction can be chosen with “Mode”. “In” means that the second scene overlays the first scene with a rectangle that begins in the center of the screen and grows outward until only the second scene is visible. If you chose “Out”, the first scene will shrink until it reaches the rectangle size you have defined. Once this is achieved, the screen is completely filled with the second scene, which was seen before in the background of the rectangle.

**Scale:** Under “Position” you can set the “Location” and “Size” of a rectangle where the sides always increase or decrease in proportion to each other. If you choose the option “Grow” under “Type”, the second scene is zoomed into the first scene. The scene is scaled to fit proportionately into the rectangle and increases or decreases in size according to the sides of the rectangle. If you choose the option “Shrink” the opposite occurs. The first scene is in the rectangle covering the screen and gradually becomes smaller until it disappears, having been replaced by the second scene.

**Stripe fade:** This effect changes from one scene to another by dividing the first scene into stripes which are then faded out while the second scene can already be seen in the background. You can specify the number of “Stripes” from 2-32. Under “Mode” you can specify the direction of the stripes (you have the choice between “Horizontal” and “Vertical”).

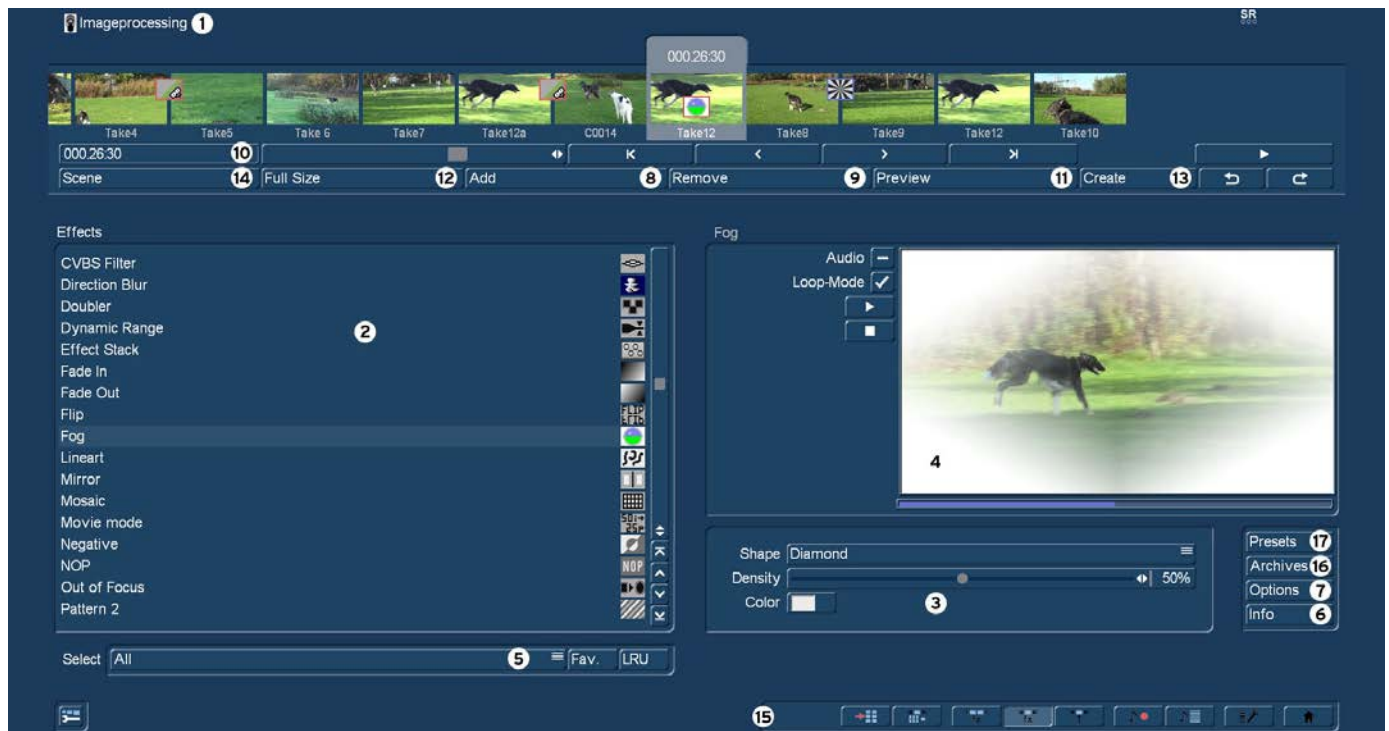
**Gate:** With this effect you can call up the color box with the button “Color” in order to specify which color the gate should have. The gate closes from opposite sides of the screen over the first scene. Under “Direction” you specify whether the opposite sides are top and bottom, or left and right. After the bars have met at screen center, they reverse direction, moving out of the picture and revealing the second scene.

**Crossfade:** This effect is the classical fade. Next to the hard cut, this is certainly the most frequently used type of scene transition. The first scene is transformed gradually into the second, whereby with increasing time the first scene becomes less and less visible and the second more and more. As with all transition effects both scenes remain in movement. Simply freezing a scene is not attractive and is no longer supported by Bogart SE. Recommended duration: 0.5 to 3 seconds.

**Random lines:** This effect transforms the first scene to the second by continuously covering the first scene with randomly positioned lines from the second scene.



## 4.8 Image Processing effects



Apart from transition effects there are also image processing effects. In contrast to transition effects, image processing effects are applied to entire scenes or segments of the storyboard. You can make a part of your video brighter or invert it, or convert it into a charcoal drawing or relief and a lot more. These are sometimes referred to as “filters” in old analog editing systems. In the same way, for example, as a yellow filter on a camera lens modifies the color of pictures taken, an image processing effect is applied to a particular segment of the storyboard. In the image processing effects screen only one scene is selected. The selected scene represents the approximate range for the intended effect. You can process just one image, or an entire scene, or in the extreme case the entire storyboard.

**(1)** The “Image processing” screen shown above displays the storyboard you are already familiar with. You should select the scene to which you want to apply the image processing effect. A difference to the storyboard from the “Edit” menu is the play button. In the image processing effects screen the play button does not play the entire storyboard, but only the active scene. If an effect has been added, then the length of the entire effect is played.

**(2)** You can choose the desired image processing effect in the effect list. Either click on the effect directly so that it is highlighted by the dark-gray bar, or use the slider or arrow buttons in order to move the desired effect to the correct position. If you do use the slider, then after selecting the effect you must press the left trackball button so that the light-blue bar again changes to dark-blue.

Clicking either the button “Fav.” or “LRU” will split the effects list. In the top part you will see then also your favorite or often used effects.

**(3)** After you have selected an effect that has further options, the effect options are displayed in the field to the right of the effect list. There you can define, for example, the colors and intensity of the effect.



**G (4) Realtime-Preview:** After you have added an effect into the storyboard, the effect will play back in this window for one time. You can activate “Audio” to hear the audio as well. Additionally you can activate the Loop-Mode to play back the effect in a loop. You manually can play back and stop the preview with the two buttons below “Loop-Mode”.

**S G (5)** This button features different options, depending whether you have activated the Silver or Gold Edition. The selection button below the effect list allows you to switch the effect list to single points. The button offers at least three settings. The function “All” shows all transition effects which are to be found in the system. “Default” shows the transition effects, which are integrated in the system and “Optional” only shows the transition effects which have been installed afterwards. Clicking on “FAV.” or “LRU” shows additionally your favorite or often used effects in the list.

**(6)** Clicking on the “i” button, you’ll get information about the image processing effect activated in the effect list. If it is an add-on effect, the window “product information” appears, which offers a description of the effect. Is the effect to be found a standard effect, the product information refers to the manual.

**G (7) Options:** Click on the button “Options” to setup the properties of the image processing effects. This is where you can influence the speed of the effect while it is running. You can do this with the “Run” setting. The “linear” setting lets the effect run at a uniform speed, if the effect does not have any other settings. Use “slow down” to have the effect slow down at the end of the effect. Use “speed up” to have the effect speed up at the end of the effect.

**(8)** With the “Add” button you can apply the selected and configured effect to the scene located in the center. The effect symbol appears in the scene outlined in red. If you select a new image processing effect even though there is already one in the scene, the new effect replaces the old, without you having to click again on “Add”. The length of the newly inserted effect corresponds at first to the length of the actual scene, but can be changed with the button located at the top-left **(10)**.

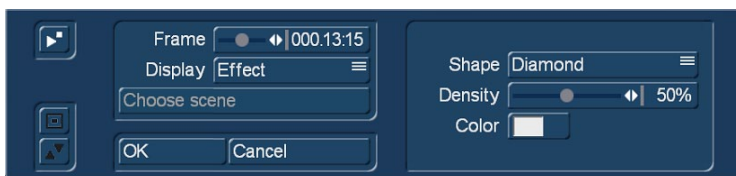
**(9)** A click on the “Remove” button removes the added effect from the storyboard. If you would like to replace the current effect with another, then you can simply select the new effect and it automatically replaces the current effect in the storyboard. In this case you don’t have to click on the “Remove” button.

**(10)** After you have inserted a scene the scene length is displayed in this button (and thus the maximum length of the effect). Click this button so that the “Specify Range” menu opens and you are given four selection options. You can let the effect run “1 sec at beginning”, “1 sec at end”, over the “complete scene”, or over a specifiable “Range”. Choosing the function “Range” opens a Trim menu, similar to “Trim” from the “Edit” menu, in which you can set the applicable range for the effect. The effect will begin at the In point (first frame of the scene), and end at the Out point (the last frame). Some segments of the storyboard cannot be selected. The reason is that other effects are already defined. Overlapping between image processing effects and titling is not possible. You can also choose between the “Trim” and “Position” functions here as well. Please refer to the notes for “Insert” (chapter 4.4, item (13)). When you have set the range of your choice, return to the “Image Processing” menu (click on the right button). If you have extended the effect to other scenes, then you will also see the effect symbol in these scenes. (By choosing the option “complete scene” you can remove the selected effect from the other scenes.) The range that you just set is displayed in this button.

**(11)** Clicking on the “Preview” button opens a small screen in which the video plus the effect runs. In this way you can judge and perhaps make corrections (for color, intensity, time, etc.) to the effect before creating it. The running time of the preview will correspond approximately to the time of the calculated effect.

The duration of the preview is approximately that of the final version. The preview may be a little “jittery” because it does not work at the normal frame rate. This will not occur in the created effect. A preview does not require any hard-drive space.

**(12)** After you have inserted an Image Processing effect and perhaps specified its range, you can click on “Full Size” to bring up an additional menu (S G the Bronze Edition does not feature all options, only with the Gold Edition the full functionality is available for this menu.).



In the background you see the middle frame of the entire segment for the inserted image processing effect (if the effect is applied on the entire scene, then you will see the middle frame of the video scene). The video image is superimposed by an operating panel in which you can see

the effect options (if available) on the right side. The button “Display” below allows you to select from different display modes, which can help you to check an effect more precisely. Depending on the selected effect, it may be useful to change the display mode. “Original” (shows the just selected new scene). “Compare” halves the image, with the right screen half showing your new scene and the left any scene that you can choose using the “Choose scene” button (below) from the scene bin. The compare function can therefore be used to adapt the color tone of your scene to an already present scene.

**O+E centre:** unlike “Orig. + Effect”, always compares the centre part of a scene, on the left the original and on the right together with the effect. This comparison type is suitable for effects that appear mostly in the centre of an image.

**O+E small:** this display type shows you the complete original scene compared to the effect. Both scenes are smaller previews. However, remember you can't see fine details in this fashion, as opposed to larger effect previews. It can be very useful for image processing effects, comparing the original and the effect scene with each other.

**C center:** has a preview style comparable to "Compare", but in this case, the centre part of the scene is focussed on, as the most important part of the scene is often found in the centre. For example, if you want to apply an image processing effect such as Color Correction in order to adapt that scene's color tone to other scenes, a comparison in full size is a good solution.

**C small:** If however, you are fine working with a smaller preview, you can switch it to small. This simply allows you to compare the scene with the effect as a whole, yet in smaller preview screens.



**Tip:** It is recommended to switch back and forth between the different modes while working on the effects. This way, you can experience the scene in its completeness.

Above the function "Display" you see the "Frame" slider with which you can set the point in time of the long-term effect that you want to view. You can use this button to specify the point in time of the effect you want to see.

In this way you can observe the applied effect at any point in time of the scene. The button does not have to be confirmed. You can scroll slowly through this part of the scene and view it at the same time. Of course, you can change the effect options as you wish and thus have the possibility of directly comparing various colors and directions. The effect options can be set directly in this window, while watching a real-time preview. The selection of the sliders does not have to be confirmed.

In the top left corner of the menu you will find a button with which you can play a small preview. This will give you the ability to see the effect of your settings, which you have had so far to assess in a single image, in a real-time preview.

The settings made in this menu are confirmed with "OK" and you are returned to the Edit menu. With "Cancel" you leave the "Full Size" menu without saving any changes. The arrow buttons serve to move the single-image menu to the top edge of the screen.

**(13)** When you click on the "Create" button a screen appears in which the course of the effect can be seen as it is created. After the creation is completed, the symbol's outline is blue. When you calculate an effect Bogart SE reads all individual images from the scene in question and applies the effect to it. The result is stored on the hard drive. This procedure takes time and consumes hard-drive capacity. When recording data you should always leave a small amount of hard drive capacity in reserve. Depending on how often effects are used, this should be between 2% and 10% of the video playing time.

**(14)** With the function "scene" (which comes with the Gold Edition) you can make use of the multi-layer technique. In the Bronze Edition, this functionality is limited.



If you would like to overlay several long-term effects, you at first insert an effect into a scene and create it. Then you convert the scene with the inserted effect into a separate scene. To do this you click on the "Scene" button so that a window appears in which you can select the range for the new scene. The name of the used image processing effect appears next to "Name" and is given as default name for the new scene. If desired, you can enter another name by clicking and using the keyboard that appears.

You also see the three options "Effect", "Effect + scene(s)", and "Range". If you only want to convert the effect with the previously set range into a new scene, then click on "Effect". Furthermore, you can choose if a new scene is added to the scene bin and/or if it is to replace the Scene + Effect in the Storyboard. Click on "OK" so that the effect is turned into a scene and added as selected above.

You can also adjust the length of the new scene to the range of the previous scene (with inserted effect). In this case click on "Effect + Scene(s)" and then - once you have selected where it is added - on "OK". The new scene is created and appears in the scene bin.

Alternatively, you can create the scene from the entire length of or from a portion of the storyboard. Click onto "Range", select how it is to be added and then confirm with "OK". Use the IN and OUT points (in the now familiar Range menu) to select the range of the new scene. The **G** wave form can be of help (chapter 3.3 "Sound envelope and audio scrubbing") and can be toggled on/off with the loudspeaker symbol.

Then click on “OK” in the Range menu and the scene is created and stored in the Edit menu. Of course, you can also create a separate scene from a portion of the storyboard in which there is no effect. Simply select a scene in the storyboard and click on “Scene”. In the window that is displayed only the function “Range” is enabled. Specify a range and click on “OK”. Then you can view the new scene in the Edit menu.

Should you want to create a scene with the possibility “Effect + Scene”, you now have the additional choice to determine how the new scene should be treated.

**Replace in storyboard:** After rendering the scene, the one in the Storyboard will be replaced by a new one. This will also remove the image processing effect on the scene, so that only the new scene will be included for the storyboard. You could, for example, place an additional effect on the new scene and have it rendered.

**Render scene in scene bin:** Activate this function to insert your rendered scene in the scene bin (in the Edit menu), behind the currently activated scene. These options can be deactivated if you do not want to store the scene. In that case, the scene must be replaced in the storyboard.



**Note:** One of both options is always active, it is not possible to deactivate both of them.

The multi-layering technique for image processing effects can also be applied by using the Edit menu to activate a scene in the scene bin and then clicking the “Special” button. All image processing effects are listed there. The effect you select is not applied into the storyboard. Instead, a copy is made of the active scene in the scene bin with the image processing effect added to it. The copy incorporates the effect, and its name is supplemented with SP, SP 2, etc. You can repeat this procedure at will. (see also section 4.4 “Editing”, item (20)).

**(15)** Bottom right you see ten menu symbols for the following menus: Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings and Main menu.



**(16)** Archives: Many effects can be individually configured by a number of options. These settings, once made, can now be saved in an archive and loaded again later.

**(17)** Presets: With this button you can reset an effect to its default settings. This option is available for most of the effects, but not for all.



**Note:** If you change a setting for an effect that has already been calculated, or change the duration, or even replace the effect with another, the effect must then be re-created. Be careful!

### The image processing effects in detail

The following image processing effects are available in the standard package:

**Binarizer:** The scene is divided into two colors according to brightness. With “Color 0” you bring up the color box in which you select a color that replaces the darker areas. “Color 1” replaces the brighter areas. The “Threshold” of the transition from light to dark can be set from 0-100%. And you can set “Transition” between the two colors from 0-100% in order to prevent “edge shimmer”.

**Color depth:** A very frequently seen effect can be achieved with this. The number of colors in the picture is reduced. This function can be used to create a sort of animation movie, especially in combination with the special “Jitter” function. The “Depth” can be set from 2-50. The “Transition” can be set from 0-100% in order to prevent “edge shimmer”.



**Tip:** Up to 16 million different shades of color can appear in a video image. This allows fluid transitions. For each color component (there are a total of three color components) there are about 256 possible levels. This effect reduces the number of possible color levels per component to between 2 and 50. The resulting image has now a maximum of between  $2 * 2 * 2 = 8$  and  $50 * 50 * 50 = 125,000$  different colors.

**Color to Grey:** Usually the video material is in color. This effect can convert the video to black-and-white. If you want to convert long segments, or perhaps even the entire video to black-and-white, then you can set the color saturation in the Video settings menu to 0% when initially recording the material. This might save you long calculation times.

**Control Color:** With this effect you can correct the colors “Red”, “Green”, and “Blue” in the scene (later adjustment). You can set the color from 0-200%, where 100% corresponds to the regular color.

**Control Image:** With this effect you can change “Brightness”, “Contrast”, “Saturation”, and “Gamma”.

**CVBS Filter:** This effect can be used to reduce edge shimmer which sometimes arises when using an CVBS (RCA) connection. This shimmer can appear at very fine, high-contrast edges arises to a much lesser extent or not at all when using a S-Video connection. Using the filter causes a weak blurring of the image. The filter should therefore only be used when absolutely necessary. You can set the “Strength” from 1-3.



**Tip:** *With a CVBS connection the signals for brightness and color, which are normally separate, are mixed. This causes considerable loss in the video bandwidth, especially for color. The “CVBS filter” reduces the video bandwidth and thus reduces the extent of the undesired effect described above.*

**Doubler:** This effect blurs the scene by overlaying the image with itself so that a light colored shadow appears.

**Dynamic range:** This effect is used to limit the extent of brightness and contrast. This makes interesting estrangement effects possible. You should experiment a little with the settings. The preview offers a good approximation so that you don’t have to make time-intensive calculations. All image information is retained under “Type”. “Clip”. The controls “Min” and “Max” are used to change brightness and contrast. Under “Compress”, however, image information is lost for areas brighter than maximum or darker than minimum, which are set to maximum or minimum, respectively. You lose the details in the bright and dark areas. Other areas are unaffected.

**Effect stack:** This effect allows you to bundle as many effects as you wish and apply them to a scene in one go. To use it, access the settings for this effect. In the screen shot above, you can see the effect list in the top left corner. Below this, you find the following options:

“Add effect”: Choose effects from the image processing effect list to be added to the stack.

“Remove effect”: Removes an effect from the stack.

“Move effect up”: Moves the currently selected effect to the top of the stack.

“Move effect down”: Moves the currently selected effect to the bottom of the stack.

Moving effects within the stack makes sense as the effects are applied in the order going from top to bottom. This way, each effect is influenced by the previous effect. The order of effects may therefore be crucial. Use the preview button to check the result before rendering.

The operator makes it possible to also include effects from the image processing effects list. It is possible to archive your composed effect, to make it possible to re-use it later on. The effects that are stored in the archive will also be shown in the effect list. If you stored a combination with the archive name “Binary frame”, this combination will be listed as the effect “ES: Binary frame”. It is possible to show only the effect stack effects in the selection filter for the effects.

**Fade in:** This effect helps you to fade in the scene, e.g. at the beginning of your film. Choose the desired color with the effect options and see how the color becomes less and less dominant until the scene is completely revealed and the color no longer visible. This effect fades in only the footage, not the audio.

**Fade out:** This effect helps you to fade out the scene, e.g. at the end of your film. Use the “Color” option to select the desired color to which the scene is faded. At first, the effect overlays your scene very lightly with the color so that the scene is still clearly visible. In the course of the effect the color becomes more and more dominant until the scene is completely overlaid and no longer visible. This effect fades out only the picture material, not the audio!

**Flip:** This effect flips the scene. If you set the “Direction” to “Horizontal”, then you see the scene with the left and right halves exchanged. If you set “Vertical”, then the scene is seen upside-down. The setting “Horizontal + Vertical” combines these two effects.



**Lineart:** With this effect the video is turned into a sort of moving charcoal drawing. All edges and sharp contours look like they have been redrawn with a charcoal pencil on a piece of white paper. The “Contrast” control is used to set the blackness of the lines from 1-8 depending on the contrast of the original scene.

**Mirror:** A scene is mirrored. Under “Type” the following directions can be given: “Horizontal Left-Left”, “Horizontal Right-Right”, “Vertical Top-Top”, and “Vertical Bottom-Bottom”. You also have the possibility to mirror the two upper or the two lower image halves, whereby you can also specify which image half (left or right) should be mirrored.

**Mosaic:** With this effect you make a mosaic out of your scene. The scene is divided up into individual squares that become larger. You specify the “Size” of the squares from 2-200. You specify the beginning and end points for the effect within the scene with the “In” and “Out” points. Time can be up to 12 seconds.

**Movie mode:** This effect is used to turn 50i format scenes (interlace) into progressive 25p format footage. In this fashion, movement is made to simulate the typical cinematic look from the movies. The effect creates 25 different frames rather than 50 fields.

**Negative:** This is the negative effect known from photography. It is often used for special effects, but also has a practical application. With the macro function of some video cameras it is possible to film a slide or a negative in full-screen format. The Negative effect can then be used to create a positive image for use in the video. For this effect you also have (under “Type”) the choice between “Brightness” and “Brightness + Color”. There is an interesting effect for example, if you invert the “Brightness”. The video seems like a negative, but the colors are correct.

**NOP:** You can ignore this effect. It is listed in the regular effect list but doesn’t do anything. This function causes no change to your video material but is used by MacroSystem technicians to help find software and hardware errors so that we can help you with problems by telephone. NOP is an abbreviation for “No OPeration”.

**Out of focus:** With this effect you can make a scene appear blurred. You can set the blur “Intensity” from 2-20. Under “In” and “Out” you set the start and end points of the effect (up to 12 seconds).

**Pattern 2:** A freely positionable pattern (can be set in “Position” and “Size”) is inserted into your video. Click “Select Pattern” to opens the Image Pool (described earlier in this manual).

**Place holder:** This is not a real, proper effect. Instead, it is a place holder for projects that have been copied. The effect settings field at the right contains a warning that this is not a proper effect. For more information, please refer to the descriptions of the transition effects.

**Rectangle:** A freely positionable rectangle of any size (can be set in “Position”) is inserted into your video. The color of the rectangle can also be set.



**Tip:** With rectangle you cannot only generate backgrounds for various purposes, but you can also cut border areas, “mask” people or create clearly defined BlueBox areas.

**Relief:** The video image is transformed into a sort of 3-dimensional relief. It looks as if it has been chiseled in stone - a single gray tone with light and shadow at the edges. Edges appear where the original has strongly contrasting edges. The button “Direction” can be used to change the illumination source in order to obtain different effects. The arrow shows the direction in which the light shines from.

**Sharpen:** Sometimes you may want to improve a blurred segment of a scene (e.g. old archive material). This effect is used to increase image sharpness. The degree of sharpness can be set from 1-8 with the “Strength” control. The preview does not do full justice to the result, so you should experiment beforehand with a shortened version (Edit/Copy, Trim) of the scene you would like to correct.

**Solarize:** The video is strongly altered with this effect. The original colors are ignored and new colors are created that are dependent on the brightness. Black is replaced by blue, gray values are converted to orange, yellow, green, cyan, and even blue where the very brightest image areas were. You can sometimes see similar images in TV science programs or in crime movies as so-called “heat images”. Hard transitions may lead to shimmering edges, especially for VHS or when using the CVBS connection. The effect “CVBS filter” can be used to alleviate this (before or after).

You can set the “Saturation” from 0-100%. The higher the percentage, the more color the image has. 0% results in a black-and-white picture.



**Tip:** *Solarize is frequently used in science to highlight small differences in brightness for the human eye. The human eye can distinguish only about 100 different levels of brightness, but about 100,000 different colors.*

**Spread:** Here you create a “shimmering” image. This is achieved by distributing the pixels within a circle (which you set with “Step” 1-10) containing the original pixel.

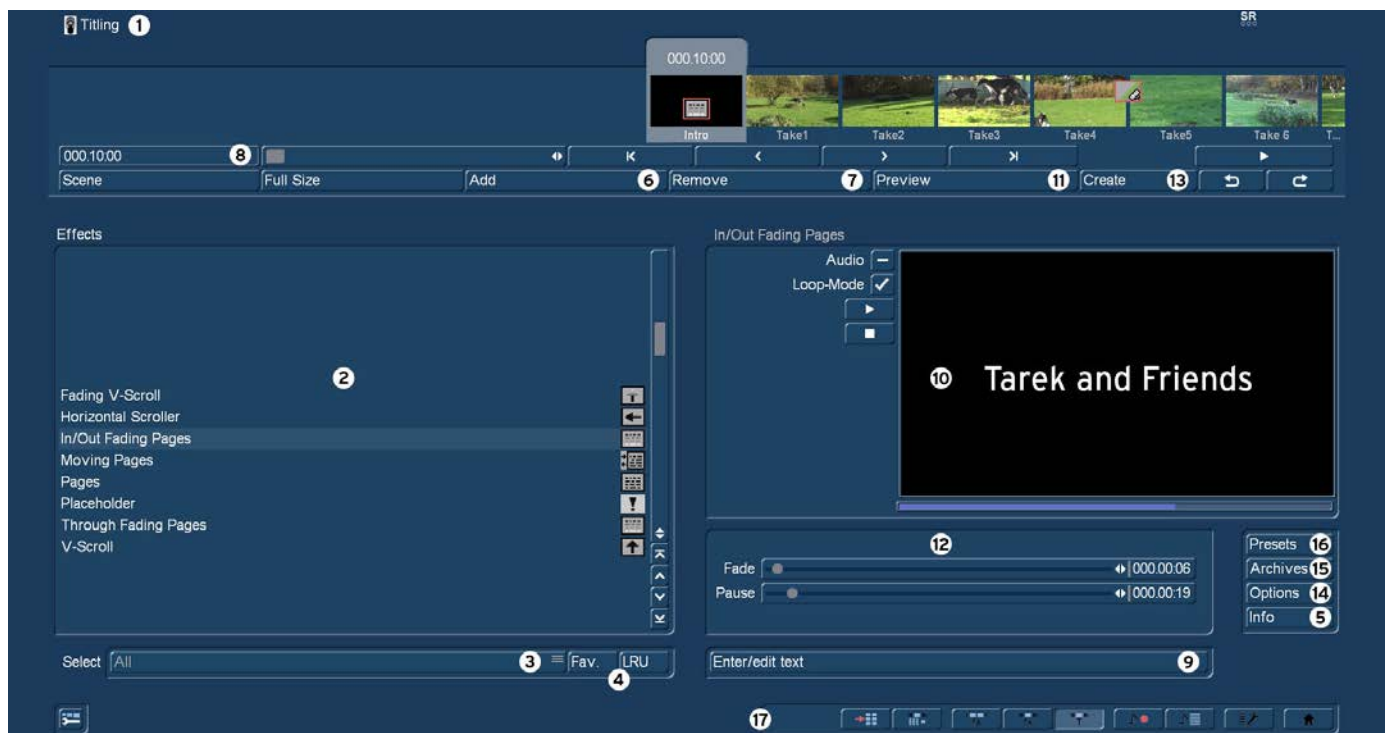
**White balance:** In case recording has led to erroneous white balance resulting in white and gray surfaces that look wrong but the color is OK, you can specify the location and size of a rectangle with the button “Reference Color”. Then the color fault within the rectangle is averaged and the deviations in the entire image are canceled out. Note that only light color faults can be improved. You can turn a red surface into a gray one, but the effects on the rest of the image are extreme (color distortion). In order to identify this reference color, you should use the slider at the bottom left to find an image that contains a white area. In the case that there is no colorless (white) surface in the image, it is possible to use a reference color from another scene as the reference color. To do this, you should click on the “Select scene” button. This will enable you to select another scene from your scene bin. In this scene, you will also be able to move in time and determine a reference position. Use the top left button to switch between the original scene “Effect” and the added scene “Selection”. Once you have selected the scene image, you can use the buttons “Position” and “Size” to select the reference color. The color that has been chosen from the range, will be shown in the color field below.

**Zoom:** A defined image area can be zoomed in. Below “Position” you give the location and size of the rectangle area. Below “Zoom In” and “Zoom Out” you specify the start and end time of the effect (up to 12 seconds).



**Note:** *Increasing the zoom during editing does not fully replace an optical zoom found in the camera. Digital zooming during editing always results in quality loss.*

## 4.9 Titling






Titling essentially works as if it were an image processing effect. However, instead of filtering (brightening...) the image, titling inserts digital text in your video. Titling has two menus. The settings in the “Titling” menu correspond closely to those of the image processing effects menu.

(1) The “Titling” screen shown above displays the storyboard you are already familiar with. You should select the scene to which you want to apply the title. A difference to the storyboard from the “Edit” menu is the play button. In the titling screen the play button does not play the entire storyboard, but only the active scene. If an effect has been added, then the length of the entire effect is played.

(2) You can choose the desired titling effect in the effect list. Either click on the effect directly so that it is highlighted by the dark-gray bar, or use the slider or arrow buttons in order to move the desired effect to the correct position. If you do use the slider, then after selecting the effect you must press the left trackball button so that the light-blue bar again changes to dark-blue. Clicking either the button “Fav.” or “LRU” will split the effects list. In the top part you will see then also your favorite or often used effects.

(3) The selection button below the effect list allows you to switch the effect list to single points. The button offers at least three settings. The function “All” shows all titling effects which are to be found in the system. “Default” shows the transition effects, which are integrated in the system and “Optional” only shows the titling effects which have been installed afterwards.

(4) Clicking on “FAV.”  (chapter 4.1.6) or “LRU”   shows additionally your favorite or often used titling effects in the list.

(5) Clicking on the “i” button, you’ll get information about the titling effect activated in the effect list. If it is an add-on effect, the window “product information” appears, which offers a description of the effect. Is the effect to be found a standard effect, the product information refers to the manual.

(6) With the “Add” button you can apply the selected and configured effect to the scene located in the center. The effect symbol appears in the scene outlined in red. If you select a new titling processing effect even though there is already one in the scene, the new effect replaces the old, without you having to click again on “Add”. The length of the newly inserted effect corresponds at to the length of the actual scene, but can be changed with the button located at the top-left (8).

(7) A click on the “Remove” button removes the added effect from the storyboard. If you would like to replace the current effect with another, then you can simply select the new effect and it automatically replaces the current effect in the storyboard. In this case you don’t have to click on the “Remove” button.

(8) After you have inserted a scene the scene length is displayed in this button (and thus the maximum length of the effect). Click this button so that the “Specify Range” menu opens and you are given four selection options. You can let the effect run “1 sec at beginning”, “1 sec at end”, over the “complete scene”, or over a specifiabile “Range”. Choosing the function “Range” opens a Trim menu, similar to “Trim” from the “Edit” menu, in which you can set the applicable range for the effect. The effect will begin at the In point (first frame of the scene), and end at the Out point (the last frame). Some segments of the storyboard cannot be selected. The reason is that other effects are already defined. Overlapping between titling and image processing effects is not possible. You can also choose between the “Trim” and “Position” functions here as well. Please refer to the notes for “Insert” (chapter 4.4, item (13)). When you have set the range of your choice, return to the “Titling” menu (click on the right button). If you have extended the effect to other scenes, then you will also see the effect symbol in these scenes. (By choosing the option “complete scene” you can remove the selected effect from the other scenes.) The range that you just set is displayed in this button.

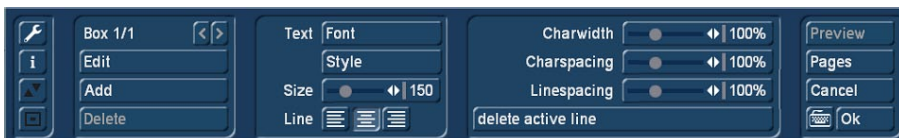
(9) You can then enter the “Titling” menu by clicking on the button “Enter/edit text” below the effect options.



**Note:** Some few functions are only available with activated Silver or Gold Edition.

Depending on whether you have installed the optional software Title-Studio as Trial or full version, this button will named either “Title-Studio (Demo)” or “Enter/edit text (Title-Studio)”.

In the “Titling” menu you see the first frame of your video scene that contains the titling effect. On the sce you already see a sample text or the last entered text.



The quality of the shown text depends on your screen settings and may not match with the finally rendered text that depends on your project settings.

### 4.9.1 Text operators and text entry

Essentially there are three different ways to operate titles.

#### 4.9.1.1 Pages

All document pages are displayed in sequence. Display is done without fading and pauses. The display time is such so that the entire scene is affected. The text is placed on a scene and can adjusted in size and position.

Text can be placed in so called boxes. Boxes can also have a background. To show your text properly, the text must fit within a box. Pages can contain any number of boxes.

#### 4.9.1.2 Vertical scrolling titles

A rolling title scrolls vertically over your scene. This effect is a good choice for longer texts.

Text entry here also is done in a box. In this panel, the text is scrolled upward when it is longer than the box can represent. This is not a problem since it is a rolling title. The text is scrolled while playing the scene, so it is completely legible. The box represents only the right and left text positioning within the scene. The text will scrolled over the entire scene height. With rolling titles it is not possible to place a background image. Multiple pages and boxes can be used.

#### 4.9.1.3 Horizontal scrolling titles

The text moves across the screen from right to left at the bottom of the screen. In the Text-entry menu you can enter as many letters as you wish for the text. Text entry is done in a box, which is contrary to the nature of a marquee. If the text is longer than the space in the panel, the text is scrolled upward. This represents not the result of the later “ticker”. However, the result is represented as a line in the marquee.

You have two design options:

- Enter your text without line break (return / enter), the text is calculated in one line of scrolling text.
- If you want more than one scrolling line (starting flush), enter your text with a newline (return).

Multiple boxes are supported here, but you cannot use multiple pages and no background images.

### 4.9.2 Text entry

In the background you see the first frame of your video scene. This full frame display serves as an orientation for adding text. This lets you immediately see how the text looks overlaid on the particular scene you are editing.

At the vertical or horizontal edge of the window you may see – according to effect – a scroll bar, with which you can scroll through the text box. If text boxes are already present in the video image, then you can use this menu to enter text with the help of an external keyboard.

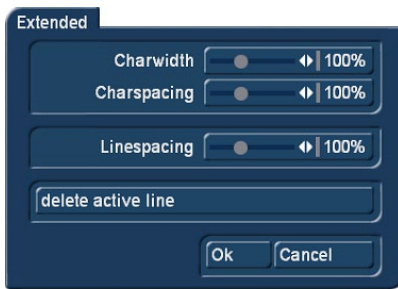


Click the little keyboard symbol to open the onscreen keyboard. With the keyboard you can enter the text of your choice. It is also possible to enter the text with your PC keyboard. Any adjustments you make to the settings

will automatically be applied to the next line of text entry. If you want, you can enter the text later, but it is recommended that you enter some letters now in order to better judge the results later. If you would like to format every line with its own settings (e.g. font, size, color), then click on the newline key after every line you enter and then specify the desired format. Separate formatting for individual words or letters in the same line is not possible.



For the text alignment click one of the Line buttons “left”, “center” or “right”.



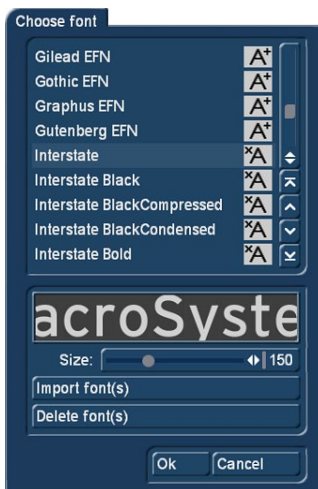
Click the button “Extended”, to adjust “Charwidth”, “Charspacing” and “Linespacing”.

With the buttons on the left in the menu “Text” you can reduce the task bar to these buttons or move it to the opposite screen edge. Use the “TE” button to return to the titler menu.

### 4.9.3 Font and Style

If you want to adjust the font or style of a textline click on the desired line and then either the button “Font” or “Style”.

A click on the button “Font” opens a window in which you have a choice of fonts and many type sizes (10-500 points).



The font can be selected by clicking on its name or with the slider, as you already know from the effect list. Next to the fonts in the list, there are also different symbols. Most of the fonts that come with the program are marked with a “A”. This means that they contain all usual Western European characters). A font marked with a happy face (there is one supplied in the standard package) contains pictures and/or symbols instead of letters and punctuation. Fonts that are marked with “A+” also contain Eastern European characters. These fonts are available as extension products. Fonts marked with “A-” are not always complete and may contain deviations from the usual fonts. These fonts are not sold, but can be obtained free of charge in appropriate instances.



**Note:** The Carolann font supplied with the standard package has two different forms for “s”, in addition to “ß”. The “s” key on the keyboard is the more frequently used long “s”, that is something like an “f” without the horizontal stroke. The small, round “s” is mapped to the “#” key.

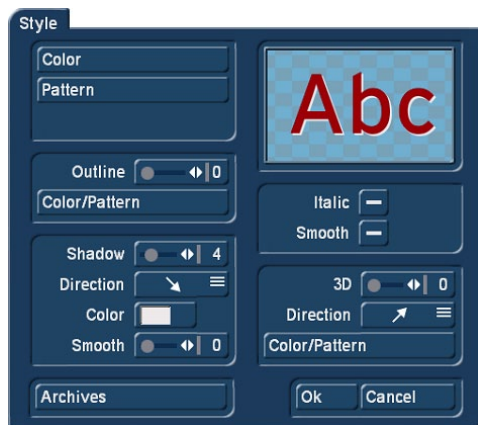
The size of the font is determined with the slider. The display shows a preview of the current font type and font size as applied to “MacroSystem”.

Beyond using pre-installed fonts, you can use any TrueType font with Bogart. Click the button “Import font(s)” and choose the desired font files from your hard-disk, CD or USB-stick.

The currently selected font will be shown in a preview. The Multi Select function allows you to choose multiple fonts to import. You can import a maximum of 100 fonts. Once you have tagged all the desired fonts, press OK to import them. Once imported, the fonts are added to your font list. These fonts are listed with their font name. They are marked by an “A” with a superscript “x”.

Should you have installed too many fonts, you can remove the superfluous ones by clicking on the “Delete font(s)” button. You should then mark the ones you want to delete and click on OK to delete them.





A click onto the “Style” button opens another screen. Here, you can see a preview to the right displaying a smaller version of your video. The text part and background are related to the position of the text cursor. If you have not yet entered text, the system displays some other letters. In the top left corner, decide which pattern is to be used for the text. Press “Color” for the color box or “Pattern” to open the “Select pattern” screen. In this screen you can select a pattern of your choice. The mode (positive/negative) and alpha value can also be specified.

Clicking on “OK” in “Select pattern” confirms your settings and you are returned to the “Style” menu. Now you can see the “Outline” button. With the aid of the slider next to it, define the strength of the outline with values between 0 (not active) and 6 (strong). The “Color/Pattern” button leads you to the image pool, in which you can

decide if the outline is to consist of a pattern or color.

In the box below, you should see the “Shadow” button. Use it to determine a width between even values of 0 to 20. The “Direction” and “Color” of the shadow can now also be determined. The slider for “Blur” allows you to change the outline of the shadow to a blur type effects and thus make it look more realistic.

In the right area of the screen, you can see the function “Italic”. You can activate it by selecting the empty box next to it. The button “Smooth” is used to apply a slightly smeared look to the text. It also may help to weaken any unwanted artefacts resulting from video compression.

Below, you can see the “3D” option. The strength of the three-dimensional effect can be set with even values between 0 and 20 using the slider. The effect makes the letter look as if they had a certain thickness. If you use higher values, make sure to set a character space of around 120% so that the 3D effect does not interfere with the letters themselves. The “direction” can be set to four different possibilities. The arrow pointing towards the left top direction is recommended.

The structure of the effect can be set using the “Color/Pattern” button. It is recommended to use a tone similar to the text color, yet with brightness between this and the background color’s.

Below left, in the “Style” screen, you can see the “Archives” button. The Archives allow you to save the styles you have created. You will also find some examples of styles that come with the software. The Style screen can be closed by pressing the “OK” button (meaning that you confirm the settings made) or by pressing “Cancel”.

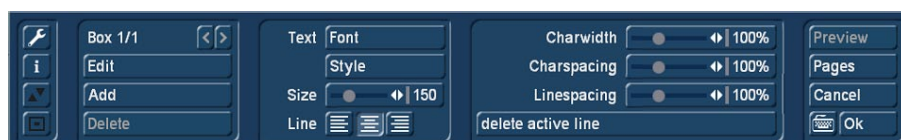
**S G** For the text alignment click one of the Line buttons “left”, “center” or “right”.

Adjust “Charwidth”, “Charspacing” and “Linespacing” with the corresponding sliders.

You can see that the settings of the buttons with percent values lie between 50% and 200%, whereby 100% corresponds to the default setting. Use the function Charwidth to change the width of letters and punctuation marks of a line. In the Enter/edit text screen, click anywhere in the line of text to be edited. Then select the button “Line” and under “Character width” enter the desired percentage. Click on “OK” to observe the result. The letters have become wider (> 100%) or narrower (< 100%), depending on the percent given, and the entire line has become either longer or shorter. The individual words in a line cannot be formatted separately. The settings apply only to the entire line.

The function “Character space” increases or decreases the space between the letters while the width of the individuals letters remains unchanged.

The adjusted percentages remain for the respective lines and can be changed later if desired.



Clicking on “Delete active line” causes the line containing the position marker to be deleted. The window disappears.

#### 4.9.4 Boxes

To the above left you at first see the label “Box 1/1”. You see the display “Box 2/2” after you have added a text box. After adding still another text box “Box 3/3” is displayed, and so on. With the help of the right arrow key you can move forward through the boxes. The left arrow key is used to display the previous box.



**Note:** You can toggle between the text boxes by clicking directly on the corresponding spot in the preview screen. The box is then marked with a broken line.

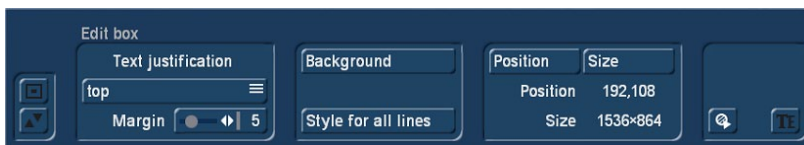
Use the button “Add” to put an additional text box onto the video image. When you click the button a dashed box appears in the upper left corner of the video image. You can now use the trackball to position the box. After the upper left corner of the box has reached the desired position, confirm by clicking the left trackball button. Rolling the trackball now determines the size of the box. Clicking on the left trackball button again confirms the setting.

You can define any number of text boxes. The last text box to be added is indicated with a dashed frame. When a text panel is hidden by others you can make it visible either by resizing or moving the overlying panel, or by clicking repeatedly the TAB key on the keyboard (to the left of the letter q) until the text panel you want appears.



**Note:** Please note that after calculation the text boxes are ordered in the same sequence as they were created. The sequence that you used to place the boxes on top of each other is irrelevant for the calculation.

Clicking on “Delete” causes the active (outlined) panel to be deleted. The previously inserted panel now becomes the active panel.



Clicking on “Edit” opens the “Edit box” menu. On the right the “Position” and “Size” of the active box is shown.

With “Position” you can change the position of the active text box. You drag it with the trackball and confirm the new position with the left trackball button. Alternatively, you can position the trackball cursor on the upper left corner of the text box so that a symbol (four spearheads) appears. Then click on the left trackball key so that the task bar is hidden and you can move the selected text box. After you have reached the desired position, click again on the left trackball key.

After clicking “Size” you use the trackball to resize the panel at the bottom and right edges and fix the new size by clicking on the left trackball button. Alternatively, you can change the box size by clicking directly. Point the screen cursor to the upper or lower edge so that an arrow symbol appears, click on the left trackball key and drag the edge up or down by rolling the trackball. Moving the left or right edge functions in the same way.

If you point the cursor to the lower right edge, a diagonal arrow symbol appears. Click on the left trackball key and then roll the trackball to change box height and width simultaneously.

Use the selection button “Text justification” to specify whether you want to align the text you have entered or still have to enter at the “top”, “centered” or “bottom” of the text box.



The switch Import (CD symbol with an arrow) allows you to import texts written on a computer for titling (for instance, a text from an e-mail with a customer’s preferred credits text). This saves work and prevents typos. The system supports the standard text formats ASCII and UNICODE. When saving a text from a word processing package, the text must be saved accordingly. In order to make sure that even unusual characters are imported correctly (such as the Euro symbol), we recommend that you use the UNICODE format.

If you wish to import a PC text, note that only the pure text is actually loaded, not the settings such as font type, size, style etc. Such settings (like the text format) must be made in the Bogart SE title program after importing. Before starting, make sure that you have inserted the correct medium (CD/DVD) or connected the right device (USB key, Firewire hard-drive). Click onto the symbol button. Now you can select the source for the text you wish to import. Choose either the CD/DVD, the external drive or the USB key (for this, you require the Card Drive software).

Following this, the texts on the source medium will be displayed and you can now choose the text for import.

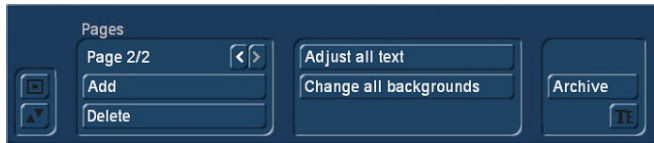


The function “Style to all lines” offers the possibility to copy the settings made in the window “Style” from one single line to all other lines on this page. Before you call up the window “Extended” again, mark the line (place the cursor in this line) which contains the style you want to copy.

Click the “Background” button to open the menu “Select Pattern”. Choose a pattern and click “OK”. The background will appear in the current box.

### 4.9.5 Pages

After clicking on the “Pages” button, a new toolbar appears in which you can create and edit pages.



There you see at the above left (according to the effect) the label “Page 1/1”. After you have added a page (see below) you see the label “Page 2/2”. After an additionally added page “Page 3/3” appears, etc. With the help of the right arrow you can move

forward through the pages. The left arrow displays the previous page.

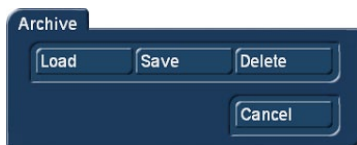
By pressing the “Add” button, you can insert a new text page. Inserting a new page prompts Bogart SE to ask if the page is to be inserted before or after the current (first) page. All subsequent pages will automatically be added after the currently selected page. A page can only be inserted (added) if the current page contains text.

Pressing “Delete” deletes the current page and you will see the next available page on the screen. If you have deleted the last available page, the previous page will be seen.



The selection button “Adjust all text” offers three possibilities: “top”, “center” and “bottom”. With these options, you can select the vertical position of the text lines of all text panels on the current page.

Clicking on the button “Change all backgrounds” opens the menu “Select Pattern”. Choose a pattern and click “OK”. The background of the current box to is copied to all other boxes on this page.



A click on “Archive” opens a field displaying four buttons: “Load”, “Save”, “Delete”, and “Cancel”. Clicking on “Load” displays a list of the previously saved titles. In this list you select a title, either directly or with the slider, and confirm (“OK”). A click on “Save” displays the same list. There are now two possible courses of action:

1. You can click the gray rectangle below the list so that the keyboard is displayed and you can assign a name to the previously created title, followed by clicking on “OK” within the keyboard and in the text archive field.
2. You can select a title from the list and then click on the gray line which now contains the name of the selected effect. Within the keyboard field you now overwrite this name with another of your choice. The difference to the first possibility is that you overwrite not only the name, but also the archived title, which is then irrevocably lost. Alternatively, you can select a title without clicking on the yellow line. You can then confirm by clicking on OK. The selected entry will be replaced by the previously created title, but it will keep its name. With the help of archiving you can save your frequently used standard text independently of projects and reuse them at any time.

If you click on “Delete”, a list of saved titles is displayed in which you can now select the title to be deleted and confirm with “OK”. A click on “Cancel” closes the menu without accepting any settings.

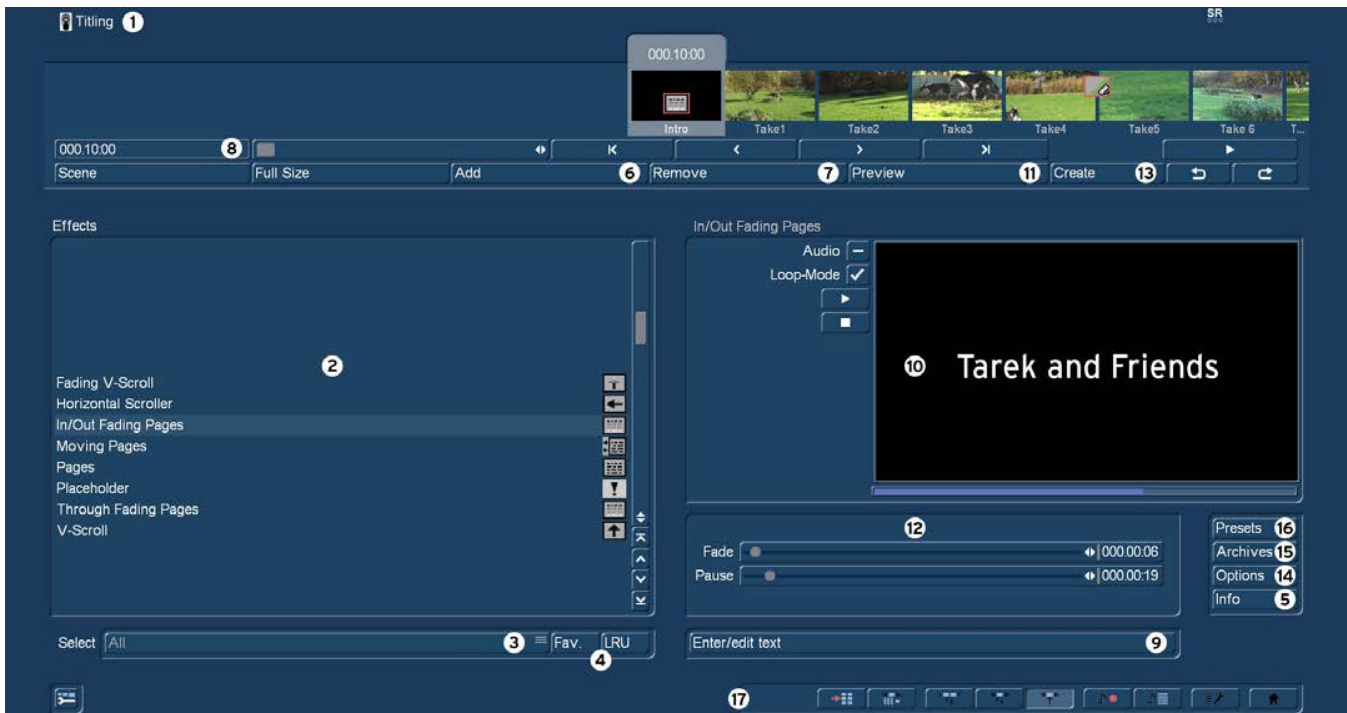
### 4.9.6 Further buttons in the titling menu

The “Preview” button can be used to (if you have already added a title effect to the storyboard) see a preview of the effect you have selected. If you have not yet added an effect, the trackball pointer will display a little cross when trying to click on “Preview”.

A click on the “i” button displays information on the selected title effect, the length of the effect (in the case that you have already placed it in the storyboard), and whether you have applied the typefaces installed only in the demo version to your text boxes. If, while experimenting, you have been using a demo font and are now unsure where to find it (a space is sufficient), use the button text / font for all lines to determine a common, active font.

With the “OK” button you confirm again all settings made and are returned to the “Titling” menu.

With “Cancel” you exit the Text-entry menu without accepting any settings made for the “Titling” menu.



**(10)** Realtime-Preview: After you have added an effect into the storyboard, the effect will play back in this window for one time. You can activate “Audio” to hear the audio as well. Additionally you can activate the Loop-Mode to play back the effect in a loop. You manually can play back and stop the preview with the two buttons below “Loop-Mode”.

**(11)** Clicking on the “Preview” button opens a small screen in which the video plus the effect runs. In this way you can judge and perhaps make corrections (for color, intensity, time, etc.) to the effect before creating it. The running time of the preview will correspond approximately to the time of the calculated effect.

The duration of the preview is approximately that of the final version. The preview may be a little “jittery” because it does not work at the normal frame rate. This will not occur in the created effect. A preview does not require any hard-drive space.

**(12)** After you have selected an effect that has further options, the effect options are displayed in the field to the right of the effect list. There you can define, for example, the colors and intensity of the effect as well as fade-in and fade-out times.

**(13)** When you are satisfied with your effect settings click the “Create” button to render your title.

**(14)** Options: Click on the button “Options” to setup the properties of the titling effects. This is where you can influence the speed of the effect while it is running. You can do this with the “Run” setting. The “linear” setting lets the effect run at a uniform speed, if the effect does not have any other settings. Use “slow down” to have the effect slow down at the end of the effect. Use “speed up” to have the effect speed up at the end of the effect.

**(15)** Archives: Many effects can be individually configured by a number of options. These settings, once made, can now be saved in an archive and loaded again later.

**(16)** Presets: With this button you can reset an effect to its default settings.

**(17)** Bottom right you see ten menu symbols for the following menus: Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings and Main menu.

#### 4.9.7 Title effects in detail

Title effects can be selected in the effect list. This list contains several effect options. For many of them additional attributes can be modified, as will be shown in the following:

**Moving pages:** The direction in which the title is scrolled (over one or more pages) into (“into”) or out of (“out of”) the page is specified here. Any one of eight directions can be given. In addition, the “Movement” can be set up to 12 seconds.

**Fading V-Scroll:** The text scrolls from the bottom to the top through the picture. The scroll speed depends on the scene length and the text length (the text scrolls fast enough so that it moves entirely over the screen within the duration of the scene). The title enters the screen in a transparent state, becomes clear (solid) in the center of the screen, and again more and more transparent as it scrolls out of view. You can set the height “Fading height” of this fade-in and fade-out from 10-200 pixels.

**In/out fading pages:** All pages are faded in and out in sequence. The “Fade” indicates when the title should be faded in (up to 12 seconds) and the “Pause” indicates the duration between two pages.

**Horizontal scroller:** The text moves across the screen from right to left at the bottom of the screen. In the Text-entry menu you can enter as many letters as you wish for the text. There is a slider below the video you can use to move the text further.

**V-Scroll:** The text scrolls from the bottom to the top through the picture. The scroll speed depends on the scene length and the text length. The text scrolls at a speed so that it scrolls entirely over the screen within the duration of the scene. Several pages can be inserted.

**Pages:** All document pages are displayed in sequence. Display is done without fading and pauses. The display time is such so that the entire scene is affected.

**Place holder:** This is not a real, proper effect. Instead, it is a place holder for projects that have been copied. The effect settings field at the right contains a warning that this is not a proper effect. For more information, please refer to the descriptions of the transition effects.

**Through fading pages:** All document pages are crossfaded one after another in sequence. The speed can be set from 0-12 seconds in “Fade”.

## 4.10 Audio

You should not begin audio mixing until you have finished editing the video. Effects and titling should already be completed. Editing video or adding effects after audio mixing has been completed can damage the careful editing work which you have already done on the sound track. To avoid misunderstandings: When you edit video in Bogart SE you also change the original audio. Transition effects in the video are also applied to the audio. This section deals with audio mixing, which involves adding additional audio tracks overlaying or supplementing the original audio.

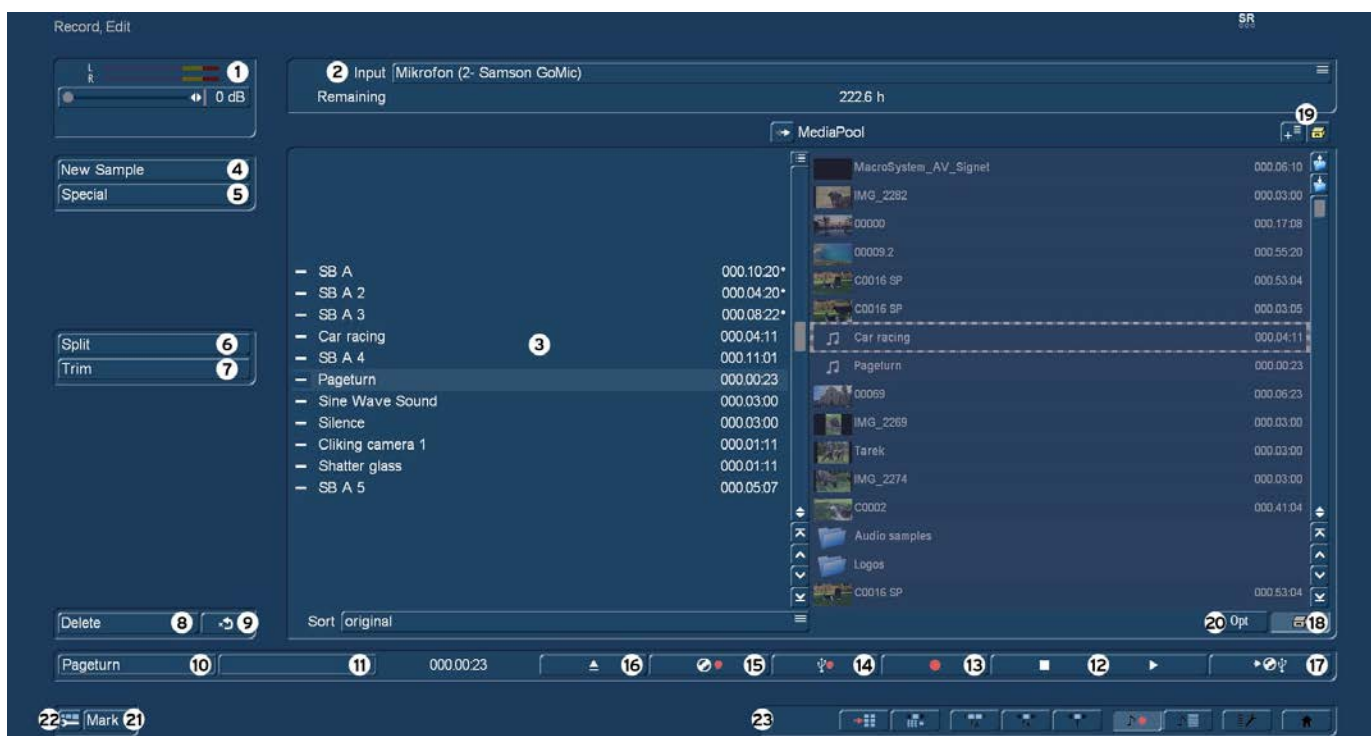
Audio mixing employs the same principle as video editing:

1. Recording of the raw (audio) data
2. Splitting of the audio sample into a number of discrete passages (if desired)
3. Trimming of these data, i.e. cutting out of undesired components such as coughing, residual material from adjacent CD tracks, etc.
4. Special processing of the audio sample or of a part of it (e.g. interchanging of stereo tracks)
5. Insertion of these audio samples into the storyboard
6. Adjustment of the volume of the original audio and of any commentaries and the background music to each other, and adjustment of any fading



7. Addition of audio effects (if desired)
8. Fine adjustment of the volume of individual audio samples by means of wave form (if desired)
9. Creation (if necessary) of the complete sound track (all stereo tracks are mixed on a single stereo track)
10. This just leaves exporting to file, and your video is finished

### 4.10.1 Record, Edit



This is the “Record, Edit” menu (accessed via the main menu, or by pressing the respective quick select button in other menus). Use this menu to record your audio material by clicking on the round red Record button. You can also use this function to split, trim and name recordings.

**(1)** Use the volume display (top left) to adjust the volume level. Try to set the recording volume level as high as possible so as to obtain optimum sound quality, but do not over-modulate it. Click on the scrollbar below the volume display to change the volume level.

Flashing blue in the volume display indicates that everything is in order, flashing yellow indicates a risk of over-modulation during audio mixing (only if several over-modulated segments are mixed), and flashing red indicates over-modulation.

**(2)** Click the button “Input” to select your audio source for recording, i.e. an USB Microphone. The field below the “Input” button displays the remaining capacity of the audio partition

**(3)** When you have imported your sound recordings and your samples, you will find them in the audio bin. This list of available sound recordings can be modified to suit your needs. Below the list, you will find the option to determine how the list should be sorted. You may choose between:

**original:** This lists the sound recordings in the order in which they have been acquired by the system through recording and importing.

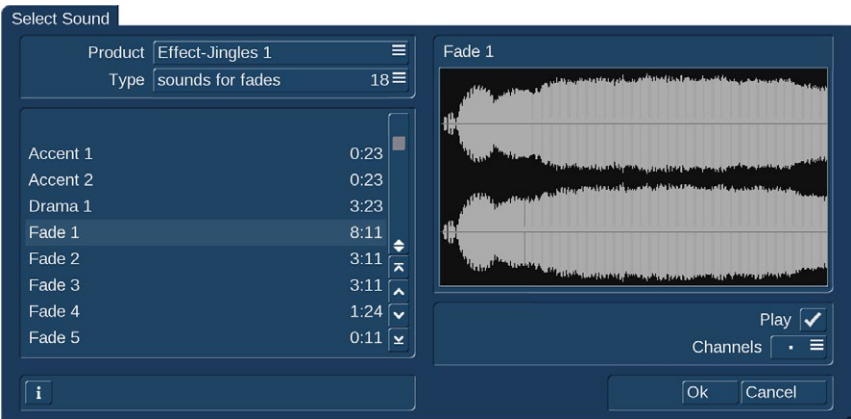
**By name:** The sound recording list can now be sorted alphabetically in ascending order.

**By length:** The sound recordings are sorted by length in ascending order.

The audio samples which you have recorded are automatically assigned a label (A 1, A 2, etc) in the audio list, and their length displayed. If you have added an audio sample to one of the sound tracks of the Audio-Mix menu, it is marked with a small white dot next to the length.



(4) The New Sample button opens a dialog in which the Sound, Silence and Sine Wave Sound functions can be configured and launched by means of the respective buttons.



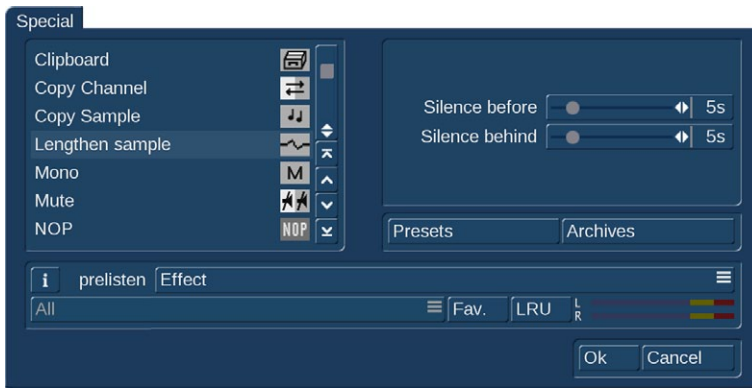
The effect “Sound” allows you to transform sound effects from the audio pool (see chapter 4.6.13) and thus use them for the audio mix. Click onto the button “Select Sound” to open the audio pool selection. Select the desired sound effect, exit both the audio pool and the ‘New sample’ window with “OK”. Note that the length that can be set in the “New sample” window is not relevant – instead, the original length of the sound effect is used.

The Silence button creates a completely silent audio sample with which, for example, you can influence parts of another audio sample indirectly for the duration of the silence (see Audio-Mix – indirect volume control). The silence created in the audio bin has the length you have chosen. In addition, this sample has been trimmed 5 seconds in the IN range and the OUT range. Should you nevertheless need a slightly longer silence, the range can be trimmed.

Use Sine Wave Sound to create a tone the frequency (440 Hz or 1 kHz) and volume (-20 to 0 dB) of which you can define. Soft crackling may be audible at the beginning and/or end of the sinusoidal tone. This cannot be eliminated entirely during play back. The samples created in this fashion are added to your sample list.



Clicking on “FAV.” or “LRU” shows additionally your favorite or often used effects in the list (see also chapter 4.6.1 for setting up your favorite effects list).



(5) “Special” can be used to apply a number of special effects to the audio sample, many of which are however only available or worthwhile on stereo audio samples. With these functions, Bogart SE creates a copy which includes the desired changes, i.e. the original audio sample is preserved unchanged. The following special functions are included as standard:

**Width:** This function artificially increases the distance between the loudspeakers. This increase is achieved by negative channel crosstalk. You can select a width of between 0 and 175%.

**Copy Channel:** As can be seen under Mode, this function copies the left-hand channel to the right-hand channel or vice-versa, as desired.

**Swap Channels:** This function interchanges the left-hand and right-hand channels.

**Volume:** Use this function to increase or reduce the volume for the audio sample in question from -20 to +20 dB.

**Volume LR:** Use this function to adjust the two channels (left and right) of an audio sample separately. Here too, you can select within a range from -20 to +20 dB. Mono switches the stereo signal to mono.

**Mono:** Mono switches the stereo signal to mono.

**NOP:** This function cannot be used to make any changes to your audio sample. As with the image processing effects, it is used by MacroSystem for internal debugging.

**Mute:** This function mutes either the left-hand and/or the right-hand channel as desired. In addition, you can also deactivate the function using the ‘---’ button so that the audio track is only muted for a specific period of time and so that you need not remove the effect.

**Surround:** The surround effect is used in conjunction with a surround receiver or amplifier to assign the sound of an audio sample to a certain channel, i.e. to a certain loudspeaker. It can be used to create interesting acoustic impressions, in particular during audio mixing with commentaries. On a normal mono or stereo television set, surround audio is reproduced as “ordinary” audio, i.e. without surround effects, through a single or two loudspeaker(s). A film containing surround effects is thus suitable for playing over any set. Once the surround effect has been selected, the following options are available:

**Sample -> Scene:** Clicking on the Sample -> Scene button creates a video sequence with black background from your audio sample, which appears in the scene bin. You can use this video sequence as a basis for further video operations (e.g. insert editing). This function can greatly simplify audio-based editing.

**Copy sample:** Clicking on the Copy Sample button creates an identical copy of the previously clicked sample in the list of audio samples on the right. This function is useful when you wish to use both the original material and a modified version. The copy appears in the samples list with the same name as the original, but is identified with the suffix. K (e.g. A1.K).

**Lengthen Sample:** Use this function to extend your sample with silence. This might be useful when your sample is very short but you want to fade in or out. Use the sliders “Silence before” and “Silence behind” to extend your sample up to 30 seconds before and/or behind your sample.

## Clipboard



With this function, you can place the audio sample onto a clipboard. If you select “Clipboard”, this will open a selection menu. This menu will enable you to add samples to the clipboard, or to insert samples from it into the active project.

The top of the screen has a list of all samples found in the Clipboard. This list will be empty the first time you see it. The following options exist:

**add actual sample:** The sample currently selected is added to the Clipboard.

**add other sample:** You can add another sample than the current one from your project.

**add sample from different project:** You can add any sample from any of your projects. To do this, first select the project, then the sample.

**remove sample(s):** This option is only available if you have selected at least one sample in the Clipboard. All tagged samples will be deleted from the list.

**import sample(s):** This option is only available if you have selected at least one sample in the selection list. All marked (tagged) samples will be added to the current project.

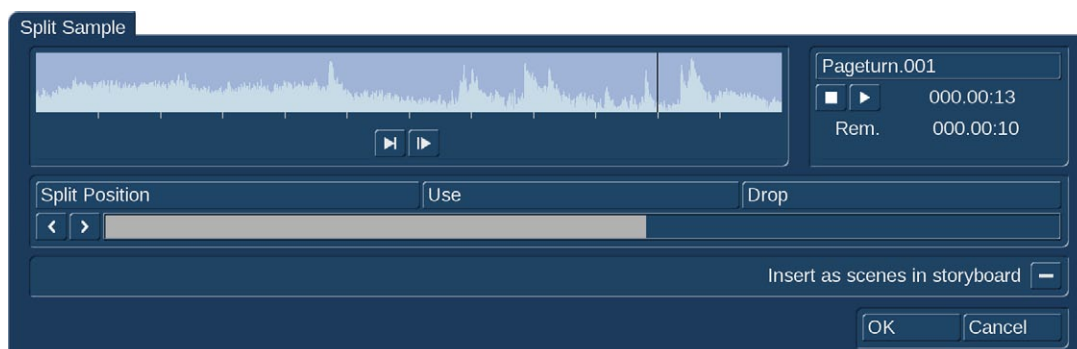
**Options:** You can determine if trimmed parts of the samples are transferred or left out.

Any audio samples placed on the clipboard are deleted when you quit Bogart.


Also in this menu you see the button “Pre-listen” under the effect options. Here, you have the option of either deactivating the function (“off”), i.e. either hearing the effect or the original. Once you select either Effect or Original, this will loop-play about 20 seconds of the effect selected in the list (applied to the music selected in the list of sound clips) or some seconds of the original sound piece. This option can save you a lot of time, because the audio effects can be heard and compared with the original without being rendered.

This function also displays signal amplitude as a control. Flashing blue indicates that everything is in order, flashing yellow indicates a risk of over-modulation during audio mixing (only if several over-modulated segments are mixed), and flashing red indicates over-modulation.

**(6)** Click the “Split” button to access the Split Sample menu. You can then split audio scenes in the same way as video scenes.




The name of the audio sample is displayed at the top right. The name is followed by .1 or .2 etc. (e.g. A 1.1 or A 1.2). You can of course click in this field to call up the keyboard again, and rename the audio sample. Clicking on the “Split Position” button

now enables you to split the audio sample. A graphical display of the part to be split off is shown in the bar at the bottom. In addition, the wave form and audio scrubbing (Chapter 3.3 “Sound envelope & audio scrubbing”, only with activated Gold Edition )

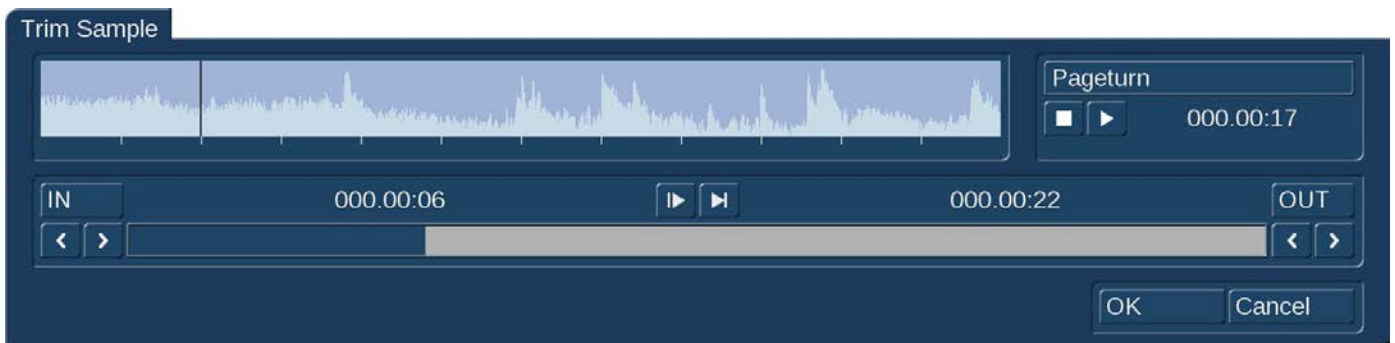
which cannot be disabled in this menu, show the point of the audio sample at which you are located. The “Use” and “Drop” buttons and the arrow buttons have the same function as in the Split Sample menu of the image material. Click on the Play button to start playback of the audio sample currently being edited.

During playback you can split the sample for example at a bar by clicking on “Use” at a suitable point. Your audio sample will be split at this point without play-back being stopped.

If you wish to copy the split audio pieces into the Storyboard in the Edit screen, you need to first activate the “Insert as scenes in storyboard”  by marking the little box. After splitting the sample and confirming with “OK” or waiting until the end of the sound, the video data will be created. The sample parts are automatically copied in the form of empty scenes, containing the respective parts of the sound. These empty scenes are placed into the Storyboard in the Edit screen. They’ll be easy to spot: Black scenes with a little music note symbol.

Additionally, you can now press the “Replace” (or “Insert”) button (see chapter 4.4), so that the selected empty audio scene takes the place of the selected scene in the scene bin. If the video scene is too long, it is trimmed to the right length at the end. This function is great for audio pre-editing as you can comfortably make your cuts and then implement the rhythmically cut up audio piece to any video footage. Once you have split your audio sample, the sample list shows that copies of it have been made and that your original sample is still available.

**(7)** Use the “Trim” function to remove unwanted components at the beginning or end of the recorded or split audio material.



Coughing in the commentaries and residual material from adjacent CD tracks can thus be eliminated. The Trim function is also familiar to you from video editing, and functions in the same way with audio. The wave form and audio scrubbing cannot be disabled in this menu.

**(8)** Click on the “Delete” button to delete the selected audio sample.

**(9)** Click on the Undo button to undo deletion of an audio sample. The last ten samples deleted can be recovered in this way. Deleted scenes cannot be reactivated following a restart. When the sound clips have been loaded, you will see their titles displayed in the list of sound clips.

**(10)** The name of the audio sample clicked on in the sample list is displayed automatically in the name field. The name can be changed in the manner familiar from video. Click in the name field to call up the keyboard. The length of the audio sample is displayed in the adjacent field.

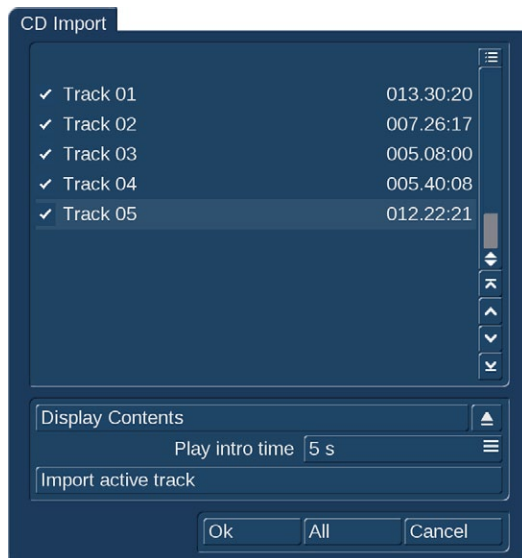
**(11)** The text field at the bottom right contains the group name that has been assigned to the sound sample. Should you want to change the group or assign it for the first time, click in this text field to activate the “Assign Group Name” button. This menu is also activated when you click on the “Opt” button. This menu is explained in item (20).

**(12)** Use these buttons to control the Stop/Play functions for the audio sample highlighted in color in the audio list.

**(13)** Click this button to record audio live from your active input (see item (2)). Click the stop button (12) to stop the recording.

**(14)** This button allows the import of audio samples from an internal/external hard drive, USB stick or any other media that is connected to your PC.





**(15)** Click this button to open the menu “CD Import”. Now click on the Display CD contents button to read all available tracks of an audio CD you have inserted before into the optical drive of your machine. To sample your tracks, check the box next to Play intro time in order to play the audio sample automatically as soon as it is selected in the list. You can choose between different play back times or you can switch off this function altogether.

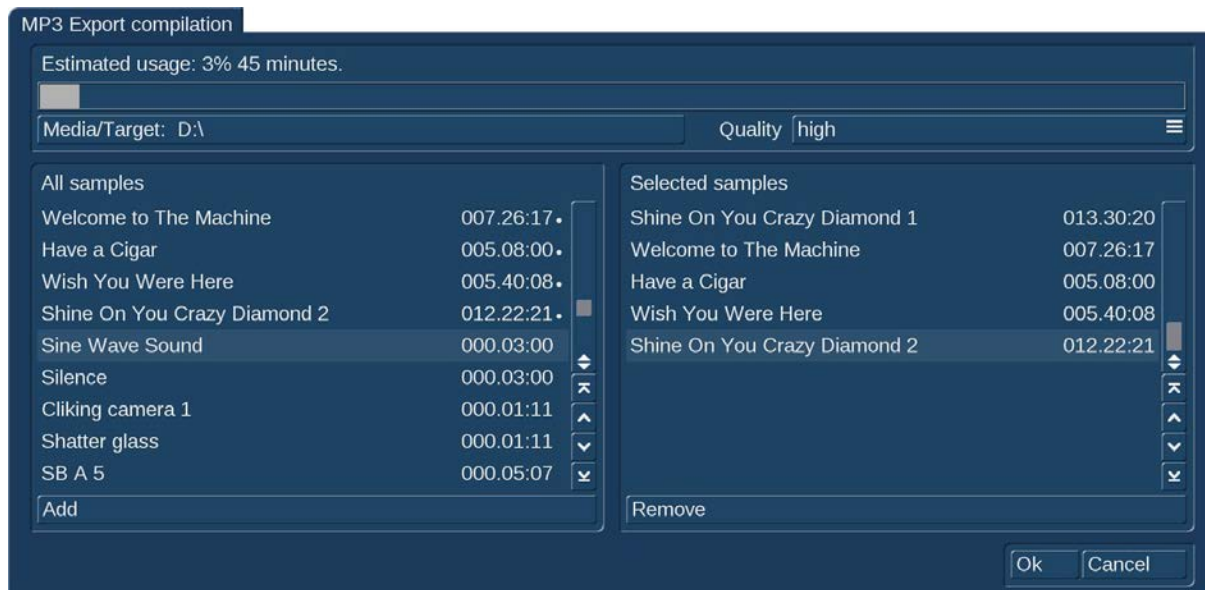
If you wish to import merely one track, make sure to check mark the box beside the desired track and confirm with “OK”. After the import the window “CD Import” closes automatically and you see the title displayed in the list of sound clips.

If you wish to import multiple texts from the CD, make sure to activate the box by placing a checkmark. Mark the desired tracks and start the import procedure by clicking onto “Import active track” (the window will remain opened) or “OK” (window will close). The tracks read in beforehand are now displayed in the list of audio samples.

If you wish to import all titles from the CD, first mark all titles by activating the horizontal stripes in the box, or click onto the button for ‘All’. It is unimportant which title in the list has already been selected. If you cancel the operation while the titles are being read, then all titles that have been successfully read are displayed in the list. When the sound clips have been loaded, you will see their titles displayed in the list of sound clips.

**(16)** Click on this button to open the drive tray of your machine.

**(17)** Click this button to open the menu “MP3 Export compilation”. This screen allows you to select samples export as MP3 files. You could export your audio comments or extracted original sounds or even load a music CD and save it with a different track order.



On the left, you can see a list with sound samples (“All samples”). Select the desired sample and press “Add”. The sample should now appear in the right list (“Selected samples”). This way, you can continue adding sounds for the export. Any samples selected from the left list are highlighted with a little dot. The “Estimated usage” of the chosen media (i.e. USB stick) can be monitored on top of the screen.

Of course, you can remove any tracks from the list again by simply clicking on “Remove”. Once you have finished assembling the list of tracks for the export, choose the desired target folder on your hard disk or USB stick and set the “Quality” to “High”, “medium” or “low”. Click “OK” to start the export.

It is not possible to export directly to CD. To do this, first export your selected samples as MP3 files to your hard disk. Now you can burn the files to CD with a CD burning software of your choice.




### (18) Media Pool / Clipboard

Like in the “Edit” menu you can access the “Media Pool” also in the “Record, Edit” menu. Click the little drawer symbol (18) to open the “Media Pool”. The audio bin is divided into two halves. On the left side you see the audio bin, on the right side you see the Media Pool. Click either into the area of the scene bin or Media Pool to activate it. The non-active area becomes slightly shaded

The use of the Media Pool is identically like in the “Edit” menu (refer to page 50 in this manual). When dragging an audio sample into the Media Pool, the stamp of the sample will show a clef.

### (20) Opt: Group

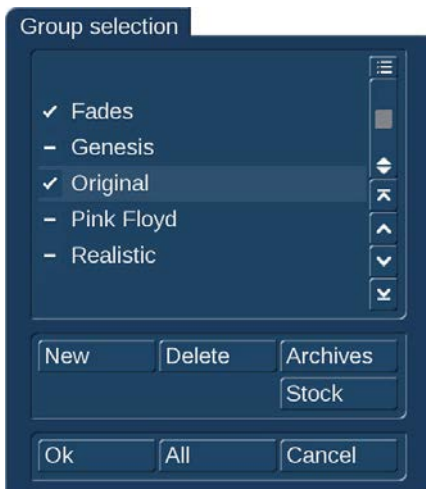


 You can assign a group to any sound recording. This will make the list more clear and better structured. For example, you could then only show the scenes of a particular group. Activate the sound recording you want. Click on “Opt” to open the group options and select “Assign group name” to assign a group to a sample. If a sound recording has been assigned a group, you will find the group name in the bottom-left field of the menu, between the display of the name of the recording and the counter.

Once you have a large number of group names, it may be beneficial to reorder the groups that are being shown. This way, you could create archives in which only specific group names are visible. This way you can limit the choice of groups.



This way you have also made it possible to select scenes in the group selection. With the Stock button, all the existing group names of the project will be listed.

When you work with groups, you have several possibilities to select scenes in the bin. If you wish to show only sound recordings of a particular group or even several groups, press “Opt” and then “Group selection”.



This next list contains all available groups for this project. Use the multiple selection function to choose one or more groups by placing a tick next to the groups. Press OK to show only the scenes that have been assigned to those groups. The remaining scenes are not deleted, merely “hidden”.

If you wish to delete the group name of a sound recording (un-assign), select the “---” name from the group list. If you wish to see all sound recordings, even those not assigned to any group, open the group selection once more and confirm by pressing “All”. You will now once again see all of your clips in the scene bin. If not all of them are listed, you should look at the top edge of the menu. To the right, you will find the information “Filter active”. Make sure to check for this if you feel that some clips are “missing”.

  You can even improve the organization of the bin more by hiding any clips that you already added to the storyboard. Go to the options menu “Opt”. If the checkbox next to “Show added scenes” is ticked, any added scenes (all scenes marked with a


small white dot above the stamp) will be shown in the scene bin. An unticked box means that the function is deactivated and that already added scenes are not shown in the scene bin. Of course, “hiding” scenes in this fashion does not mean that they are deleted, but merely not shown.

(21) Click “Mark” to tag the current audio sample in the sample list. The sample is tagged with a filled square. You can mark samples faster by clicking in front of the desired samples direct in the sample list.



### (22) Setting up the Bogart user interface (GUI)



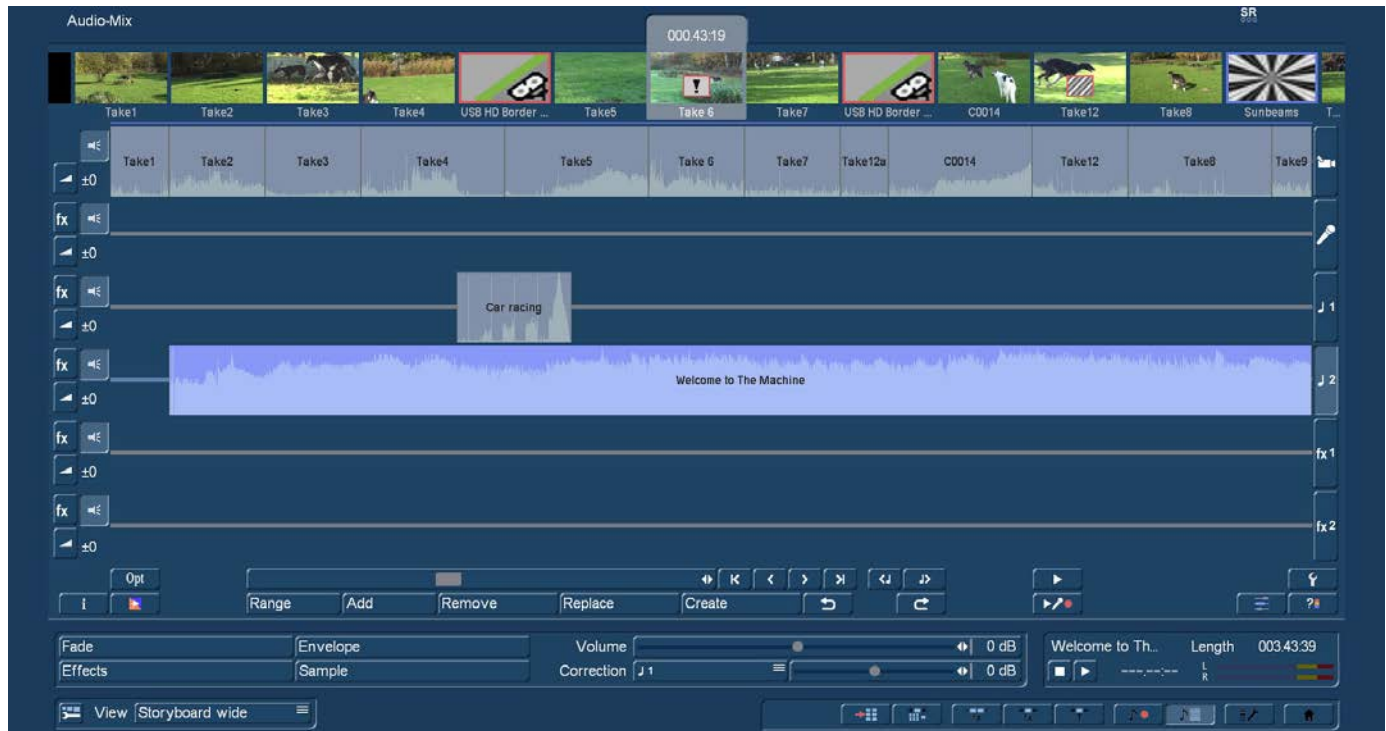
Click this button  to open the menu “Change user interface (GUI)”.

In this menu you can activate “Smaller scene names” which might be useful when working with longer scene names. Additionally you can change the size of the stamps in the Media Pool to “small”, “medium” and “large”.

(23) Click on one of the menu symbols to access the menus Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings or Main menu directly from this menu.

## 4.10.2 Audio-Mix

Use this function to arrange recorded commentaries and the background sound in the storyboard, add audio effects, and fine-tune the volume for the sound tracks.



### 4.10.2.1 Premixing audio

The audio premixing is a possible alternative to properly edit the sound.

In the audio premix, you can, if the storyboard contains at least one scene, insert a sound sample in the audio mix, and then continue to build the rest of the storyboard in a way that fits your sample. If the Storyboard contains at least one scene, you can, for example, insert a song below it. The song will automatically be shortened to make it fit the scene. You should set the track you use for this to “free” in the audio settings menu, in case you happen to have chosen a linked track. Pre-mixing is only possible for free sound tracks.

In the audio-mix, you will now see the storyboard scene and the sound sample which has automatically been shortened at the end in the sound track that you have selected previously. When scenes are added to the storyboard, your sound sample will automatically lengthen with the storyboard. This means that, in our example, you could insert scenes, and the song that was previously shortened will automatically be made longer again, until the end of the song is eventually reached. Should the storyboard now be shortened, the song will once again automatically be shortened at the end. This way, you can add pre-mixed sound to a storyboard and then modify the storyboard as you see fit. You can insert and remove transition effects, or modify their duration. You can replace scenes by longer or shorter scenes. The pre-mixed sound will always remain. This makes it very easy to change scenes, with or without transition effects, following the rhythm of the music.

### 4.10.2.2 Audio mixing

Audio mixing is similar in principle to video editing.

**S G** A few functions are only available with activated Silver or Gold Edition.

The audio mix menu depends on the view that has been chosen. It can be shown in storyboard or in timeline mode. You can switch between the storyboard and timeline views using the Mode in the settings, after selecting “Storyboard, Timeline”. The audio mix menu has a button at the bottom left with which you can directly switch the view. The storyboard with the scenes and

video effects which you have added to it is visible at the top of the screen.

Unlike the storyboard view of the Edit menu, transition effects are however displayed as discrete scenes in the storyboard. This display mode is advantageous, as it enables other audio samples to be situated exactly within the duration of the effect.

Below the storyboard are several horizontal bands, the sound tracks. If you have set the control “Audio tracks” to “normal” in “Project settings” under “Audio settings”, the specific differences between the sound tracks are as follows:

Audio samples from the original sound track, the commentary track and the effect track(s) are bound to the scene(s) above them. Where changes are subsequently made to scenes before and after the audio samples, the sample remains synchronized with its previous position. Where changes are made to scenes which overlap the audio sample in time, the latter must be deleted (following a prompt).

Audio samples in the music tracks are not bound to a scene; instead, they retain their position in relation to the starting point of the storyboard. Changes to the video before or during the audio sample result in shifts which are, however, generally uncritical in the case of background music etc.

Owing to this difference in behavior, the tracks bound to the video material are particularly suitable for commentaries or for sound effect dubbing. The music track is mainly meant for background music and similar audio. Provided the differences between tracks are observed, it can of course be used for any other purpose. You can also deactivate these links and define them freely. This is what the button with the spanner is for, at the bottom right of the sound tracks. In the audio editing menu the symbols next to the sound tracks change into numbers and arrows, indicating to you the setting for each sound track.

Audio mixing can be described in the following way.

**1.** Adding audio samples to a sound track.

**2.** Moving and trimming audio samples

To define the starting point exactly, select Range. This will activate the Range menu. It can be used to *move* the sound (Select Start, then Move) shorten the sound at the beginning or end (In and Out, followed by Trim).

**3.** Creating and checking audio.

**4.** Correcting sound volume. Bogart SE offers a total of three methods of volume control: Direct sound volume control, indirect volume control and volume control via the sound envelope.

The method of volume control employed in each case is therefore determined primarily by the task concerned:

- If the volume of a complete audio sample is simply to be increased or reduced, direct volume control is the solution. Using the wave form for this purpose would be to use a sledgehammer to crack a nut.
- If an audio sample is to be dampened while another audio sample is playing, for example the background music is to be softened for the duration of a commentary, indirect volume control is the most convenient solution. Modifying the audio samples by means of the wave form or splitting the music manually would also entail a disproportionate amount of work.
- If unwanted noises are to be eliminated from a audio sample or over-modulated passages of an audio sample adjusted to the general volume level, the wave form represents a powerful tool, albeit one which is not particularly easy to use. Once an audio sample has been edited by means of the Wave Form function, indirect volume control is however subject to certain limitations.

**5.** Smooth-fading audio samples in and out.

**6.** Adding audio effects. Audio effects (standard effects, surround effect, supplementary effects) can be added to individual audio samples in the same way as to complete sound tracks.

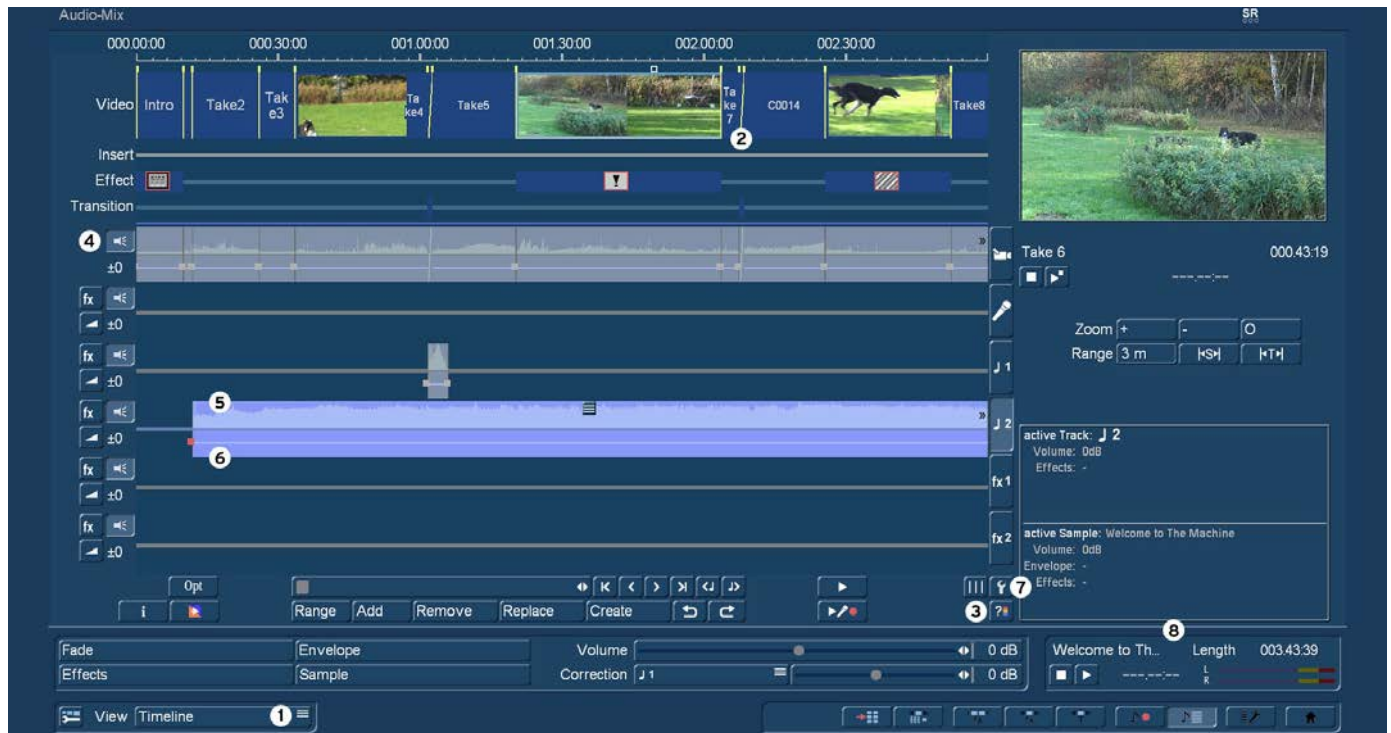
**7.** Rechecking audio mixing.

Add the remaining audio samples in turn and adjust the volume, fading and effects as required.

**8.** Creating audio. Create the sound. The color control bar immediately beneath the storyboard should no longer contain any yellow components.

### 4.10.2.3 Screen elements in the timeline view

**G** The timeline view is only available with activated Gold Edition!



**Note:** Most of the following functions described for the timeline view are identically for the storyboard view.

(1) The menu “view” is set with this button. This allows you to switch between the timeline view and the storyboard view at any time, making it possible to make use of their specific advantages.

(2) Use this button to lengthen the yellow guide lines from the video track that optically separate the scenes from each other to the full height of the sound tracks. They indicate the start of a scene and improve clarity when arranging the samples on the various sound tracks. When you move samples or when you insert samples, the guide lines are “magnetic”, which makes it possible to position them with great accuracy – more on this later. The lines are only displayed where there is no transition effect between the scenes.

(3) There are different possibilities to identify overmodulation of the audio. A click on this button will test the audio and tell you if clipping is occurring. If clipping is indeed occurring, a message will inform you and you will be able to jump directly to the relevant position on the timeline. You can then deal with the problem easily. Additionally, areas with clipping will be colored red in the narrow blue strip on top of the original sound track.

If there are several clipping areas, you can edit these one after the other by repeatedly clicking the test button. If a very long project has not yet been tested at all, the test can take some time.

The Timeline mode view displays the audio modulation in the audio mixing samples. Should sound clipping occur, this will be indicated in red in the top border of the sample.

(4) There are several buttons next to the sound tracks. In addition to the existing buttons for selecting tracks (right) and selecting effects (left), a new button has been added at the left-hand side. It displays a stylized symbol of a speaker. With this button, the sound of any track can be switched on or off at any time. Clicking on such a symbol opens a window in which you can set the volume of the sound track. There are also buttons with which you can mute the sound or set it at 0 dB. This way, you could temporarily mute the original sound while you are concentrating on the comments. Changes to the tracks are also taken into account when a project is finalized (exporting, DVD or Blu-ray burning...). This makes it easy to create several different versions (with/without music, German or English comments...). You should be careful not to accidentally “forget” a track.



**(5) / (6)** The individual sound tracks contain sound samples. The sound samples are shown in the top half of the so-called sound curve. This is a general indication of the sound volume changes. The lower half displays the sound envelope. This allows to apply transitions and other sound volume changes as you see fit. Details will be described later.

Sound samples that are subject to transition effects are displayed differently in the original sound track. The transition between the sound samples is displayed here as a diagonal line. The sound curve display can be switched on or off in the settings.

**(7)** This button is used to call up the audio settings. In addition to the existing functions, there is an additional button on the right for each of the tracks. If it has been activated (checkmark present), the corresponding sound track will be shown in the mixing display. If the button is deactivated, the track will not be displayed. Switching off the display of individual tracks increases the display of the others and makes it easier to work with them. It is therefore advisable to deactivate unused tracks or tracks on which you are currently not working. Hidden tracks remain active and will be taken into account when you play or finalize your work.

**(8)** The upper part of this output field contains information about the active sample. In addition to the name and the length of the sample, the sound volume is also displayed, if it has been changed.

The lower part of the field contains also several bits of information. This is where you will see the time code during playback, the position of a sound sample while you are moving it and when you change the sound envelope, it will contain its level and position.

**Inserting sound samples:** Use the “Insert” button to insert new samples from the bin (music, comments, noise) in one of the sound tracks.

Click on this button to open the bin. Select a sound sample and confirm by clicking on “OK”. The window closes and you get a different pointer. You now no longer only move the red arrow over the screen, but also a stylized sound sample. (The length and the look do not correspond to those of the selected sound sample).

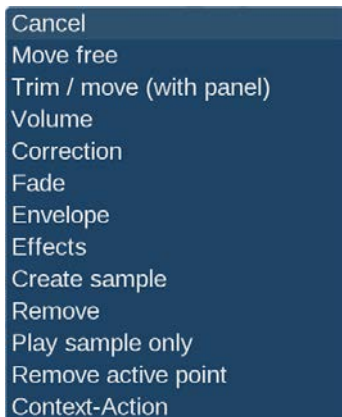
When you move the pointer over one of the sound tracks, it will automatically be activated. When you leave the sound track area, left or right, the timeline will automatically scroll in the corresponding direction.

The sound sample can only be inserted in a free spot if you go to that location and click on the left button. The current insertion position (left side, arrowhead) is indicated right in the info field. At the top right of the preview image, there is an indicator that shows the current image position of where the sound sample currently is.

When you insert a sample, its start will stop against the end of other sound samples or the yellow guide line. This way, it becomes a lot easier to accurately position the sample. When you drop a sound sample on top of another one, it will be positioned directly behind it, as long as there is room. This makes it a lot easier to put several samples behind one another.

When a sample is dropped in a free spot which is shorter than the sample, the sample will automatically be trimmed at the end. Should you decide not to insert the sample, simply click the right trackball button once.

**Freely moving audio samples:** In addition to the existing possibility to move sound samples inside a sound track (Range button), it is now also possible to move them around freely.



- Cancel
- Move free
- Trim / move (with panel)
- Volume
- Correction
- Fade
- Envelope
- Effects
- Create sample
- Remove
- Play sample only
- Remove active point
- Context-Action

In order to do this, you should click on the little button at the center on top of the sample you want to move. This will open a menu in which you can select what you want to do, the sample menu. Select the first option “move free” (we’ll talk about the other options later). The sample is removed from the track and you get a different pointer, the one that was described previously when we were talking about inserting new samples. It will also behave the same way as described previously. You can now move the pointer and insert the sample somewhere else.

Click on the right button to cancel this procedure – the sample will now return to the location where it was before. Samples that have been trimmed, do not change when they are being moved around. Should you want to lengthen a sample that had previously been shortened (automatically), you should use the Range function.

**Audio samples:** The upper half of the view contains the sound curve of the recording or the sound sample. The lower half displays the sound envelope of the samples. This is where the changes are carried out, by setting points.



**Note:** These new type of sound view is only available in the timeline view.

Audio that has been inserted, usually no longer has to be calculated. When played, it is played the way it sounds when it is mixed with the other sound tracks. Only when sound effects such as tone control and surround are used must the affected parts still be calculated. The sound must also be calculated for exporting, DVD or Blu-ray burning, since only one sound track can be used with these media.

**Sample menus:** You can see a menu icon in the middle of the active (clicked upon) sample. Use this to access additional sound editing functions. You should click on the sound sample you want to work with. This will call up the corresponding menu. The functions displayed here are directly connected to the corresponding sound sample. This is called a “context menu”. Thanks to this type of menu, you can prevent long clicking sequences with the trackball, and save a lot of time as well. Here, you should find several functions you are familiar with, but also new functions.

You should move the mouse pointer to the icon and then click on the left trackball button. Fewer functions will be displayed for samples of the original sound than for samples of the mixing tracks. The table below contains a description of the functions.

Function	Description
Move free	The sound sample is represented by an icon. Move the sample freely within a track, move it to another track or to another time point.
Trim/move (with panel)	Opens the big menu for trimming and sliding sound samples in the sound track where it is located.
Volume	Opens a volume control to change the sound volume of the entire sound sample.
Correction	Opens a menu with which you can modify the sound volume of other tracks in function of this sound sample.
Fade	Opens the menu for fading the sample in or out.
Envelope	Bigger menu and image of the envelope curve with extended functionality.
Effects	Sound effects can be applied to the sample.
Create sample	You can create a new sound piece out of the sound sample and the sound tracks around it.
Remove	This enables you to remove the sound sample from the audio-mix track.
Play sample only	Only plays the active sound sample, without mixing it with the other sound tracks.
Remove active point	The green dot of the envelope curve is deleted.
Context-Action (mainly for users with a two-button trackball/mouse)	When context action is activated, the mouse pointer changes and you will now be able to use the left mouse button to activate the context menu for individual points in the envelope. Clicking on the right trackball button will stop this context action.

**Envelope:** The envelope curve can be changed directly in each sample that has been displayed. When you are in the timeline mode, you can now edit the envelope curve directly while you are editing the sound. You can now also see immediately if there is clipping (overmodulation) in the sample.

If the peaks of the envelope are marked red, this indicates clipping in these spots. This is purely computational. It is best to also test if this clipping can be heard. Should you want to mix this sound recording with other sound tracks, clipping will very probably occur at these peaks.

Should you wish to insert a point while in this view, you could:

- Click with the large left trackball button on the line of the envelope curve, or
- Click on the small left button. This will activate a context menu in which you should select “Insert point”. (Please refer to “context actions” below).

A red square will be inserted in this spot. It serves as a set point. Should you want to move such a point, you should move the mouse pointer to the icon and then click on the left trackball button. This selects the red square and its color is subsequently changed to green.

In order to move, you should click on the green dot. It will now become blue to indicate that you can move it.



**Note:** If you have installed and activated the Power-Key Option (an add-on product), you have the ability to select several squares at the same time and move them together. To do this, you must select a square on the envelope, press the Shift key on the external keyboard, and then select the square at the other end of the range you want to select. The squares in between will also become green and moveable.

Should clipping occur, this will be indicated in red. While editing the envelope curve, the red color changes of the gauge line will

indicate where clipping occurs. Of course, this information is only about the sound sample, not about the overall relationship with the other tracks.

**Context-Action:** If you place the mouse pointer over the envelope curve, you can click on the small left trackball button to call up a context menu.



**Note:** If you have a trackball with only two buttons, you should click in the sound sample menu above and then select “Context action”. The mouse pointer will change and you can then use it to click the left trackball button inside the envelope curve to activate the context menu for the envelope curve.

The table below shows the functions that apply to the envelope curve and when they are available.

If you want to delete a point, simply select it and then click on the small left trackball button to open the context menu. There, you can select “Delete point”. A point that has already been colored green can also be deleted via the sample menu. Click on the large left trackball button and select “Delete active point”. The green colored point in the envelope curve will then be deleted. If you are using a two button trackball, this may be more convenient.

Function	Available at...	Description
Change volume	An existing point	Move the point up or down to adjust the volume. The volume is displayed in the info box. The position remains unchanged.
Change position	An existing point	Move the point left or right to change the position in the sound sample. The position is displayed in the info box. The volume remains unchanged.
Change position and volume	An existing point	Move the point in order to modify volume and position at the same time. It is also possible by clicking directly with the big left trackball button.
Remove point	An existing point	Deletes a highlighted point.
Remove envelope	An existing point, any spot on the envelope	Deletes all points (except the start and end points) of the envelope. This also deletes all settings for the envelope.
Insert point	Any spot on the envelope	Inserts a point on the envelope at the location of the mouse pointer. It is also possible by clicking directly with the big left trackball button.

**Envelope window:** Open the sound sample menu by selecting it with the big, left trackball button. You can then select Envelope window in the sound sample menu. The menu will be explained in detail later in the manual.

### Creating sample:



This function is available in both the storyboard and timeline views. If you want to create a new sound sample from a part of the audio-mix, this is the option you should select. You will then get a menu with the following options:

With “Range” you can choose the range that should be combined into a new sound sample:

- Active sample: The current sample is used as the range.
- Active scene: The current scene is used as range and may therefore start/end in the middle of a partly underlying sound sample.
- Act. sample+scenes: The entire length of the active sample is used. Should the scenes that are connected to it go further, this range of the

scene will also be added to create the sample.

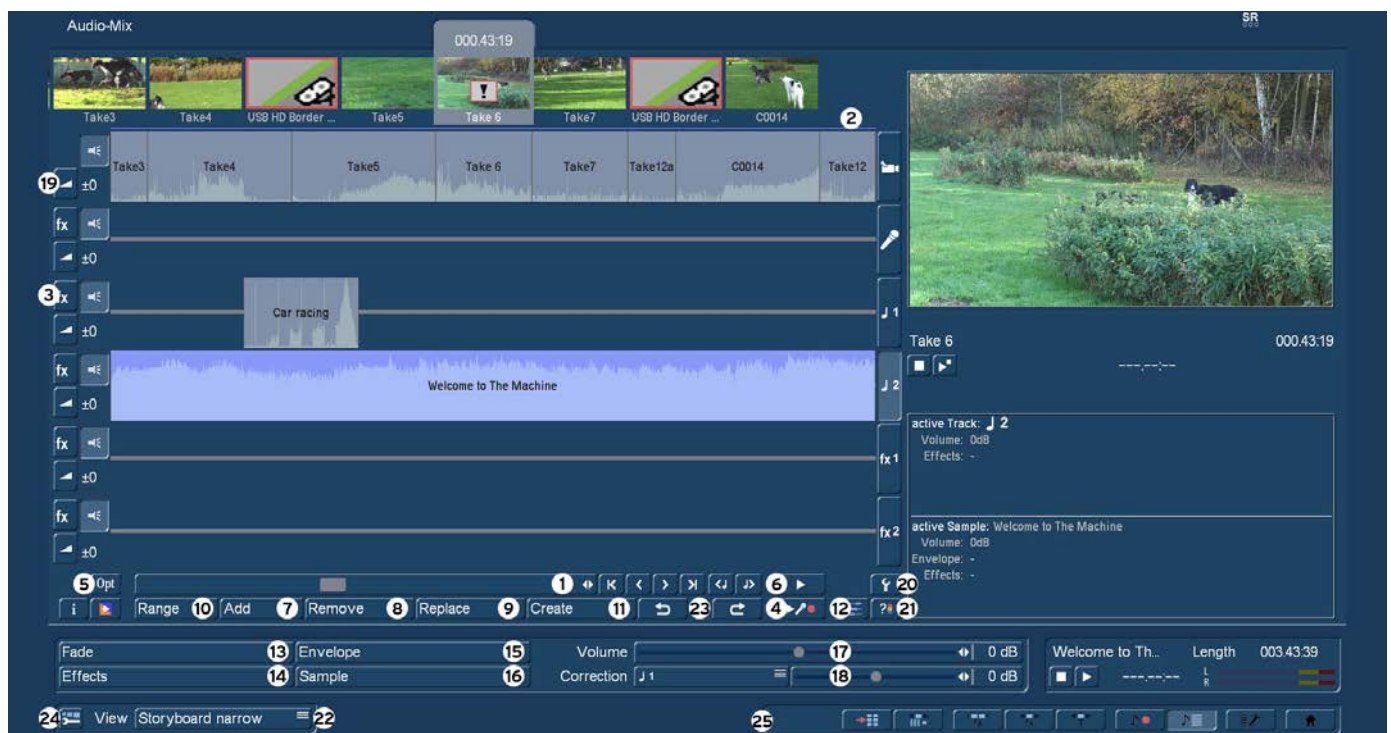
- Select: You can freely choose the range you want to include. After confirming, you end up in the Trimming menu where you can enter the range.
- Use video sound: Should the original sound of the scene be included in the calculation? If yes, you should put a checkmark in this selection otherwise, a dash should be visible here. All other tracks will be always be put together.
- Replace sample(s) in track: Should the samples in this range be replaced by this new sample? If this is what you want, you should put a checkmark in the box. Your samples will then be combined into one. This will free up space in this location to add new sound samples.

- **Insert in track:** This option is activated when “Replace sound sample(s) in track” is checked. This is where you indicate in which track the new sample should be located. Track 1 is not shown, since nothing can be added to the original sound.
- **Insert sample in bin:** Do you wish to make this new sample also available in the audio bin? You should then put the checkmark here. The new sample will be inserted behind the then-current sound sample in the bin.
- **New name:** This is where you enter the name of the new sound sample.

**Notes:**



- When you want to create a new sound sample, you should either replace the sample in the track, or insert it in the bin. If you did not select one of these two possibilities, a new sample will not be created.
- Since you are able to hide individual sound tracks in the timeline view, for the sake of more clarity, you should take this into account when you are creating a new sample. You could insert the new sound sample in a hidden sound track and then find it difficult to recognize the results. It is also possible that a hidden sound track contains samples that have, of course, been included in the newly created sound sample.

#### 4.10.2.4 Screen elements in the storyboard view





This screen can be seen in the audio-mix with the storyboard view.

(1) The storyboard and its operation is familiar to you from other menus. You can use the slider to move very quickly through the storyboard scene by scene.

With the buttons  , you can go from scene to scene through the storyboard.

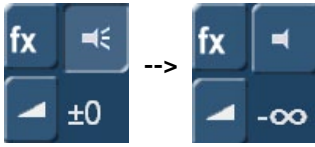
With the buttons  , you can go directly to the first or last scene of the storyboard.


With the buttons  , you can go from sample to sample through the film strip in the currently active sound track. This function is very helpful when a large number of audio samples are located below a single video scene, as the samples are displayed only very briefly during normal play-back. Select the desired sound track either directly or by clicking on the corresponding symbol on the right-hand side of the screen.


(2) This color control bar directly beneath the storyboard shows the range of the original video scenes in which the audio has not been created (yellow) or has already been completely created (blue). Over-modulation is indicated in red. Overmodulation will be indicated as soon as the audio level is clipped. Such clipped audio should be edited until it is no longer clipping. In most cases, you can simply reduce the volume level by -1 db for the original audio.

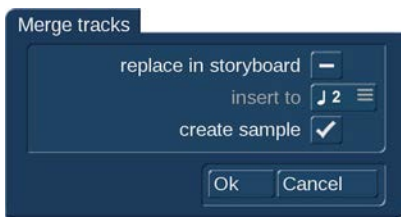
(3) Select a button with the “fx” symbol to the left of the sound tracks to add an effect for the complete sound track. Effect selection in the Audio-Mix menu is described under item (14) Effects. A white dot in the associated button indicates the presence of an effect in the sound track concerned.

Beside the “fx” button on the left side of each track you will find a speaker symbol to mute a particular track.



(4)  Click on the Record button to play the storyboard (from the current scene onwards). Simultaneous recording is possible through the selected audio input. For instance, if you have selected the microphone input, you can record a commentary for your video. During audio recording, a volume level indicator is overlaid over your video material at the bottom edge of the screen. If the commentary track is active and provides sufficient capacity for the audio sample, it is automatically placed in the commentary track. Bogart adds 5 seconds silence to the beginning and the end of the recorded comment. They are automatically trimmed when placed in the commentary track, but it to make adjustments easier, when working with fades i.e.

(5)  The “Opt” button allows you to merge (bounce) sample tracks into one. Multiple audio tracks can be mixed into one track. This is useful if you need more space for arrangements. This function creates a new sample that can be added to an audio track of your choice. The combined sound recordings are deleted.



The newly combined sound sample can also be stored in your audio bin, e.g. as a back-up. The ‘merge tracks’ window has the following options:

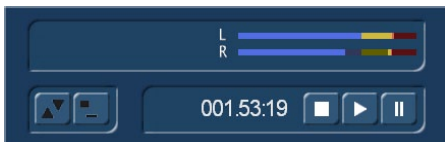
**replace in storyboard:** tag this to insert the new combined sample at the current position in the sound track.

**insert to:** This allows you to decide into which track the new sample is to be inserted.

**create sample:** Tag this option to add the new sample to the sample bin, named “Mix”. From here, you can continue to edit it.

(6) Click on the Play button next to the scrollbar of the storyboard to play from the scene currently located in the centre of the video. The other simultaneous tracks are played provided they have been created. Should the other tracks not have been created, only the currently selected track is played back. This saves you from having to repeatedly create tracks, for example when you wish only to check the position of the commentary. Video is generally played at the same time.

During play, a volume level indicator is displayed, showing any over-modulation. The volume level indicator has a peak-level indicator, i.e. the maximum level is displayed continuously until it is exceeded once again.



By contrast, the play switch at the bottom of the screen plays back the current active audio sample. Only audio is played back here, of course there is no video here. Here too, a volume level indicator is displayed, indicating any over-modulation.

The name of the sample to be played back appears on the left of the play symbol and the counter. Click on stop or the right-hand trackball button to stop play.

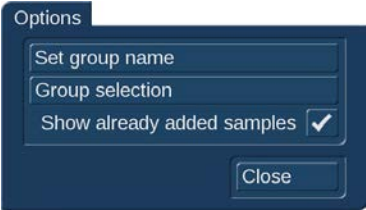
(7) Add audio samples to a sound track.

Select the desired sound track by activating the symbol to the right of the track or by clicking on the track itself (selected track turns blue). Select the scene, approximately at which the audio sample is to begin.

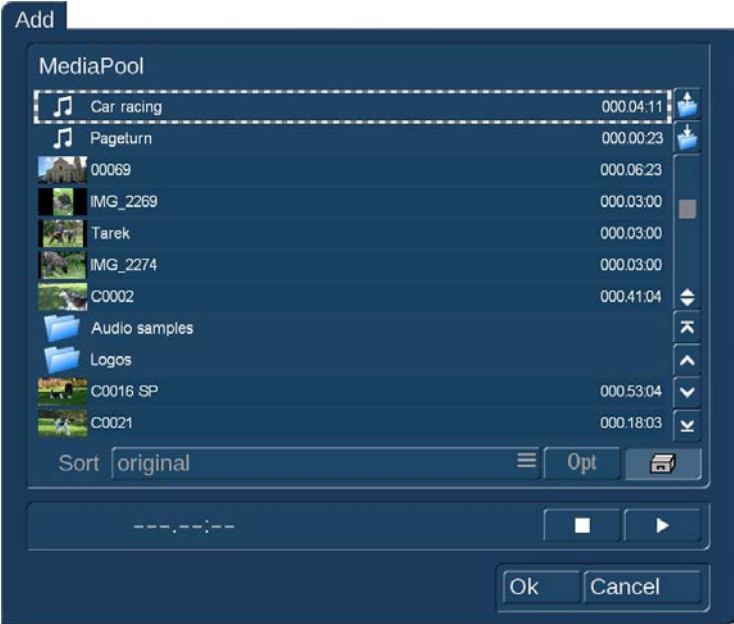





Click on the “Add” button to call up a dialog showing the list of audio samples. Select the audio sample of your choice here, either directly or with the aid of the slider with which you are already familiar. The audio samples already added are marked with a point next to the length. Below the audio samples is a Play button which you can use to listen to the selected audio sample again in order to check it before adding it.




Like in the “Edit” menu you can group samples. Refer to chapter 4.4 Editing, item (28) for more details.



 You can choose also an audio sample from the Media Pool by clicking the little drawer symbol in the “Add” menu.

Select the desired sample and confirm with “OK” to close the “Add” menu. The selected audio sample is added to the active sound track. The audio sample is placed by default in the storyboard at the very beginning of the active scene (the scene in the frame). Use the Range button to move it again (see item (10)). Should an audio sample already be present at the current point in the selected sound track, the Add function inserts the sample after the material which is already present. Should there be insufficient space, i.e. the audio sample be longer than the gap, the sample is shortened at the end such that it fills the gap exactly.

If an audio sample is inserted at the end of the storyboard and is longer than the last scene, it is automatically trimmed in to the length of the scene. Click on the audio sample to read the new length in the bottom left-hand corner. If the storyboard is subsequently lengthened, the audio sample is trimmed out again (up to a maximum of its original length).

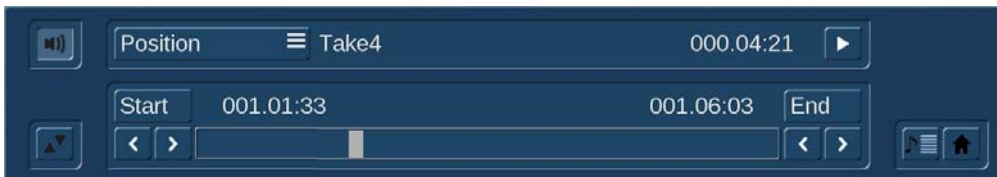
 **Note:** Searching for samples in the Storyboard can be a lot easier with the optional Power Key software. Click ctrl+f to enter the name you searching for.

**(8)** Hit the “Remove” button to delete the active audio sample. This function has no effect upon the original track, as only audio samples from the supplementary tracks can be deleted. Remember that removing a audio sample may necessitate recreation.

**(9)** Clicking on “Replace” opens the list of sound clips and you can select a clip that now replaces the previously active clip on the sound track. Especially when you have already individually positioned a sample, it is an advantage to replace, placing the new sample at the exact same position. In this menu you can access the Media Pool as well.

**(10)** Range: Moving and trimming audio samples.

When you want to precisely define the starting point of a sound sample, you should select it in the audio-mix track and then activate “Range”. The Range menu is called up. You can use this to move it in its entirety or trim it at its back and its front. The Range function is used for adjusting the position and the IN and OUT points of a audio sample. The Range button can be selected when an audio sample is clicked upon and thus activated. A Trim menu is called up similar to that for the trimming of video scenes.



Once you have selected Position, you can move the entire audio sample with the aid of the Start button. Should the audio sample be too long, you can also


shorten it at the beginning and end. Select the Trim function and then the IN and OUT buttons in this case. To make it easier to find where the limits of your sound recording are in the project, you can switch between different video views. You will either want to see the full image continuously, while you are moving the IN/OUT or Start/End, or you will want to see both (reduced) at the same time. This means that this menu gives you the ability to switch between Trimming, Moving, Trimming E, Trimming small and Moving small. While you are trimming the audio, you will be able to hear the sound at the spot you are trimming. Should you want to trim with respect to the original sound, you should activate “Trimming E”. This way, you will be hearing the original sound while trimming, which means that you will be able to precisely position the sample on a specific spot of the original sound. The sound characteristic is displayed by the wave form (chapter 3.2).

Play back again to check any changes. The new position is also shown graphically when you return to the Audio-Mix menu.


If you have not activated a sound recording, when you click on Range, you will get to see a different menu. You can now move in the storyboard and look for a specific video position. After confirming this position, the view of the audio-mix at this point in time will change, and the selected scene will become active.

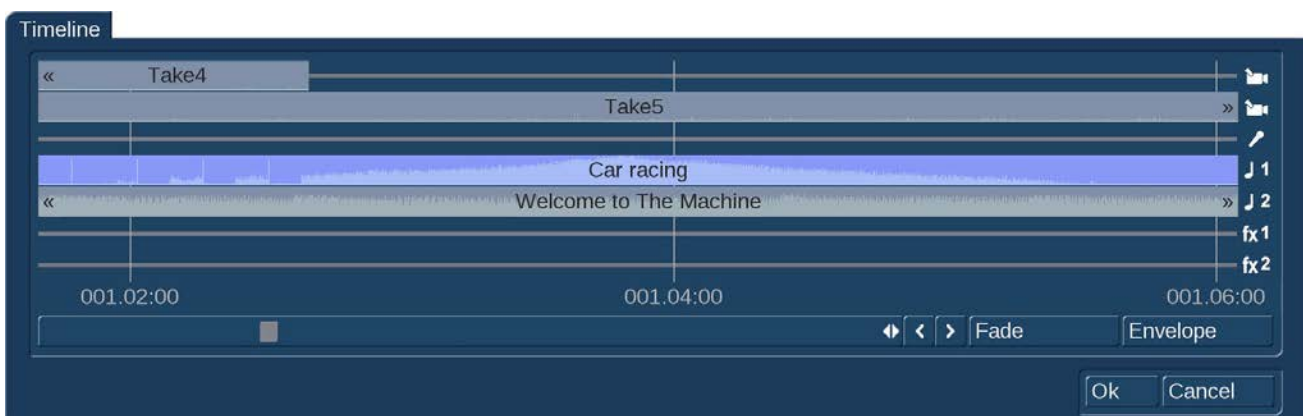
**(11)** Bogart SE is able to play back several audio tracks simultaneously only if they have first been created (if necessary by clicking on Create). The entire audio visible in the active image size is generally created together with the active audio sample (highlighted in blue), even if it lies outside the window.



If the entire storyboard is to be created, click this button .

From the color of the horizontal color control bar between the original sound track and the storyboard (2), you can ascertain whether the overall volume of all audio samples is faultless (blue) or over-modulated (red). Correct any over-modulated passages with the aid of the volume control or the wave form.

**(12)**  Click on the Timeline button to call up a new window in which the active audio sample is displayed in full and which shows the other samples in relation to it.



The active audio sample thus serves as the dimension for the full width of the new window. This permits a larger (full-screen) display of very short audio samples (which would otherwise appear only as a narrow line in the storyboard), whereas the full length of very long audio samples (which would otherwise run over the limits of the visible region in the storyboard) is displayed with all audio samples of adjacent sound tracks. The timeline thus offers a scaled view by which, for example, the volume characteristic or any fades can be viewed more easily. This window displaying the time data serves mainly to provide a better overview. You can use the scrollbar beneath the timeline display to move the displayed passage, click to move the sound track to a different audio sample, and call up the functions Fade and Envelope from within the timeline display. The symbols >> and << indicate that the audio sample does not end at the edge of the timeline, but continues. The original sound track is displayed twice, one display above the other. The reason is as follows: if for example you have inserted a transition effect, two audio samples overlap. In the timeline display, these two audio samples are then displayed in two lines (in both original sound tracks).

**(13)** Click on the Fade button to call up a dialog in which you can adjust fade-in and fade-out of the currently active audio sample.



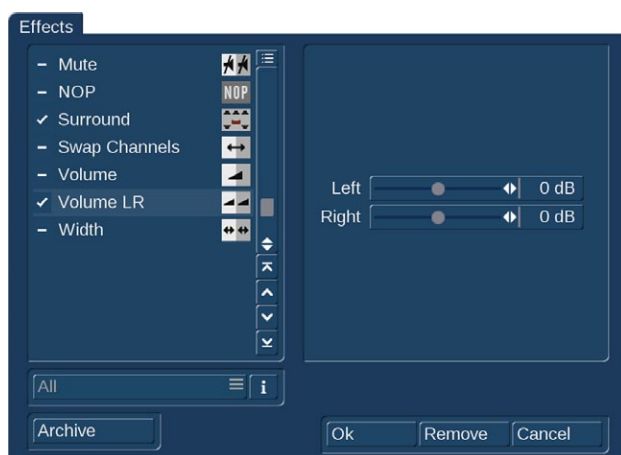
The audio volume is consequently reduced or increased for the selected duration (which of course cannot exceed the length of the audio sample), reaching the selected base-line volume at the end of fading. In the “Audio settings”, you will also have the ability to apply a “constant” or a “lowered” sound fade. Certain practical time values for fading in and out are already provided as defaults. Should you therefore wish to fade a commentary in softly, you can for example select a fade-in time of 1 second (1 s), and thereby prevent the sound from being clipped. Should you wish to fade out an audio sample, the volume is gently reduced towards the end of the sample and is completely silent at the end of fading.

The fade-in and fade-out times act upon all selected changes, i.e. including any changes to volume of the adjacent tracks. For example, as the commentary volume is being

increased, the background music is gently reduced to the selected value.

Please note that the fade-in or fade-out of a commentary must be taken into account at the time the commentary is recorded. When recording a commentary, you should wait 2-3 seconds before you start to speak and then continue the recording for 2-3 seconds after the commentary is finished. Only then will you be able to use these 2-3 seconds for fading in or out. The volume characteristic is displayed clearly in the audio samples. If you then trim a sample or move it, the fade in and fade out times remain.

**(14)** The “Effects” button calls up the Audio Effects menu. Audio effects can be applied to either a single audio sample or a complete sound track.



- To add an audio effect to an audio sample, first select the desired audio sample, which is then highlighted in blue. Then click on “Effects”.

- To add an audio effect to a sound track, call up the Audio Effects menu as described under item (3) by means of the fx button to the left of the sound tracks. The audio effects are divided into several categories:

**All:** All effects are displayed.

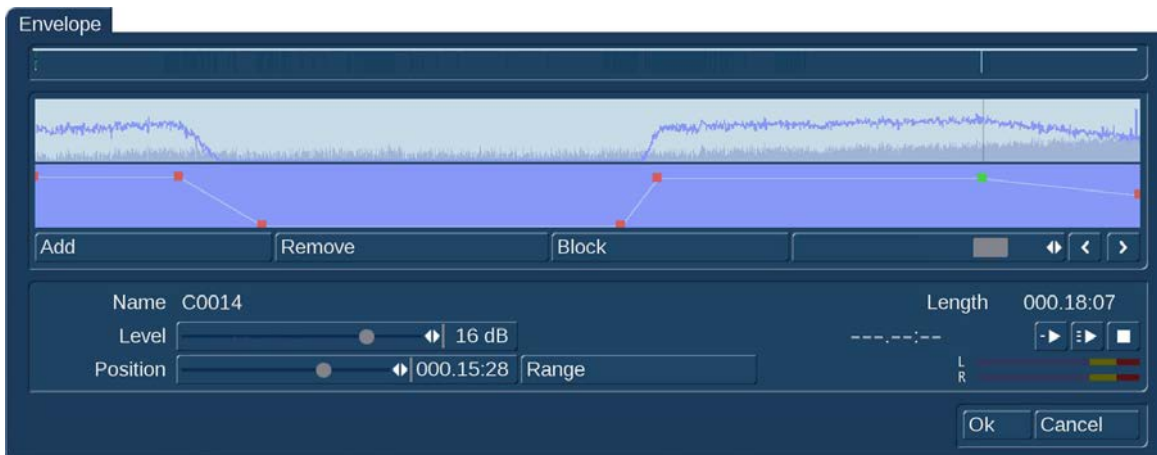
**Standard:** Only the effects contained in the Bogart SE software are displayed.

**Optional:** Only the effects from any add-on software packages are displayed.

**[Effect Package]:** Only the effects from the current Effect Package concerned are displayed.

In order to combine multiple audio effects within one sample, note – as is the case for the clipboard – the small box above the vertical slider. Click into the box until you can see a checkmark. Now you can activate all desired effects one after the other. If the box contains horizontal stripes, all effects will be selected. There is also an archive here, in which you can store the previously selected effect combination for later use in other sound recordings. Click “Remove” to remove all effects from the active track or sample.

#### (15) Volume control by means of wave form.



The Envelope (audio wave form) of an audio sample can be edited directly with the Rubber Band function by means of the Envelope button. First select the desired audio sample, after which it is highlighted in blue. Then click on “Envelope”.

The wave form is the tool to use to increase or reduce the volume of an audio segment within an audio sample, for example in order to eliminate a loud unwanted noise. Click on the desired audio sample to highlight it in blue, then select the “Envelope” menu item.

The volume of the selected audio sample is displayed as a wave form at the top of the envelope window. Above it you will see a representation of all sound tracks for a better overview.

The volume of the selected audio sample can be increased or reduced selectively in the volume display directly below the wave form display by means of the rubber-band function. In this case, first specify the editing points within the audio sample at which the volume is to be increased or reduced. Insert these points either by left-clicking in the volume display close to the desired position, or by clicking on the Add button below the volume display. Now activate one of the new points either by clicking on it directly, or by selecting it with the aid of the scrollbar and the function for stepping through individual frames on the right-hand side below the volume display. The color of the active point changes from red to green. The point can then be positioned exactly as follows.

- Positioning in the volume display

Click on the activated (green) point again. It changes color from green to blue. Drag the point horizontally to the desired time position in the volume display. To increase or reduce the volume, move the point upwards (louder) or downwards (softer). Note that the first and last points in the volume display cannot be moved horizontally, i.e. against time. Left-click again to confirm the position of the point.

- Positioning by means of the level slider

After clicking on Position, the active point can be moved horizontally to the desired time position. Use the level slider to select the volume at the desired point in time. When you drag the Level slider to the right, the volume will be increased. Drag it to the left to reduce it.

- Positioning against the video background

To determine the position of a point according to its location within the video, click on Range. The start position can be determined either by Position or by stepping through individual frames. Click on the right-hand trackball button to adopt the selected setting. Use the level slider to select the volume at the desired point in time. Follow the same procedure with the remaining points in the volume display until the desired result is achieved.

Using the “Add” button, insert an editing point after the currently selected (green) point in the volume display. Note that a point cannot be inserted between two points located very close to each other.

Use the “Remove” button to delete the selected editing point from the volume display.

The Range button can be used to group several adjacent editing points to form a range, i.e. a common group:

- Mark the outer left-hand (first) point of the desired range by left-clicking it or by stepping through individual frames.
- Click on Range
- Mark the outer right-hand (last) point of the desired range by left-clicking it. All points within the marked range also change to green and are thus marked as active. The following functions can now be used on this range:
- Increase or reduce the volume level for the entire range. Use the Level slider for this purpose.
- Move the position. Use either the Position slider, or select the position by means of Range.
- Delete all points in the selected range. Click on Remove in this case. Click in the scrollbar beneath the volume display or on any point to terminate selection of the range.

The “Level” determines the volume of the active (green) editing point or of the selected range. The volume can be selected in steps of 1 dB from -30 dB to +30 dB.

Use “Position” to determine the position (in time) of a point or a range in the volume display.

Use “Range” to determine the position of an editing point or a range according to its location within the video.

- During determination of the position of an individual point, the following menu is displayed against the background of the current video:

Determine the position of the selected point either using the scrollbar following activation of the Position switch, or by means of the arrow buttons < and >.

- When determining the position for a range, the following menu is displayed against the background of the current video: The position of a range is determined either from the start point (Start) or the end point (End), or by means of the arrow buttons < and >.

Bogart offers two “Play” buttons in the Mix menu.

- The left one just plays the active sample (shown in the envelope window).
- Click the right “Play” button to play back additionally all other tracks for better control.

Use the play button to play the audio sample currently shown in the waveform display. The play position in terms of time is shown to the left of the Play button in minutes:seconds:frames. The current play volume is shown on the volume display. Play can be stopped at any time by means of the Stop button.

Click on OK to terminate editing of the waveform and to accept the settings. Please note the following:

- Insertion of a fade into a wave form audio sample deletes the edited wave form (following a prompt). All changes to the wave form audio sample are then lost.
- Indirect volume control of a wave form audio sample is still possible by Correction from another audio sample. Creation must however be repeated.
- Audio effects may be inserted into wave form audio samples.
- The sample envelope remains if you have trimmed or moved the audio sample.



**(16)** Click onto the “Sample” button. A window similar to the “Scene” video effect menu will appear.



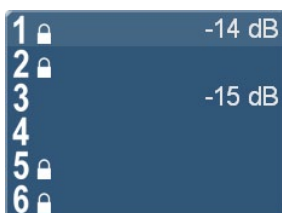
You will get a menu with the following options: With “Range” you can choose the range that should be combined into a new sound sample:

- Active sample: The current sample is used as the range.
- Active scene: The current scene is used as range and may therefore start/end in the middle of a partly underlying sound sample.
- Act. sample+scenes: The entire length of the active sample is used. Should the scenes that are connected to it go further, this range of the scene will also be added to create the sample.
- Select: You can freely choose the range you want to include. After confirming, you end up in the Trimming menu where you can enter the range.

- Use video sound: Should the original sound of the scene be included in the calculation? If yes, you should put a checkmark in this selection otherwise, a dash should be visible here. All other tracks will be always be put together.
- Replace sample(s) in track: Should the samples in this range be replaced by this new sample? If this is what you want, you should put a checkmark in the box. Your samples will then be combined into one. This will free up space in this location to add new sound samples.
- Insert in track: This option is activated when “Replace sound sample(s) in track” is checked. This is where you indicate in which track the new sample should be located. Track 1 is not shown, since nothing can be added to the original sound.
- Insert sample in bin: Do you wish to make this new sample also available in the audio bin? You should then put the checkmark here. The new sample will be inserted behind the then-current sound sample in the bin.
- New name: This is where you enter the name of the new sound sample.

**(17)** Use the “Volume” button to adjust the volume of the active video scene. You can reduce the volume of the scene (negative dB value), mute it (slider fully to the left), or increase the volume (positive values up to 30 dB). Use this control for example to prevent a soft sound from being drowned by another sound which is too loud (e.g. piece of music on the background track). A change in volume is shown in the light-blue bar which forms the background to the audio samples. If the volume is reduced, the bar at the lower edge of the audio sample is also displaced. The longer the audio sample, the more clearly of course the characteristic is displayed.

**(18)** Indirect volume control. To emphasize a particular audio sample by reducing the volume of adjacent tracks, use the “Correction” function. Click on the sample to be emphasized, which is then highlighted in blue. The Correction button modifies the volume of an audio sample for the complete duration of another audio sample. The change is shown by the blue bar in the audio sample.



Once you have selected an audio sample in one of its sound tracks (e.g. music sound track), you can click the button “Correction”. A list is displayed containing all six sound tracks. Select the sound track from the list (e.g. original sound track) in which you wish to modify the volume of an audio sample (e.g. vocals). Then slide the control located on the right of it to the left or right (to reduce or increase the volume respectively). This changes the sound in the track which you previously selected (under Correction) for the complete duration of the audio sample activated in another track.

By way of explanation, consider the following example. You have assigned audio to three tracks. The first contains the original sound, which extends throughout the storyboard. The third track contains a piece of music which begins while the original sound is running and which ends during a further original sound. Select this piece of music. Then click on the Correction button to call up a list of all sound tracks. From this list, select the original sound track and reduce the volume by means of the button adjacent to Correction until it is muted.

You now have no original sound for the complete duration of the piece of music. You can now hear the music at this point of the video without being disturbed by the original sound. The second track contains a commentary which begins in the middle of the piece of music and does not end until some time after the music has ended. You can then reduce the volume of the music for the complete duration of the commentary by clicking on Correction, selecting the music track, and reducing the volume by means of the right-hand control. The original sound, which was muted for the duration of the piece of music, must now also be switched off for the remainder of the commentary.

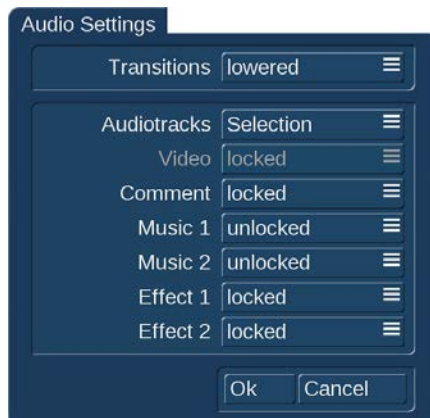
For this purpose, create a new piece of music: silence. Create a generous length. Insert it after the piece of music, and trim it

using the Range button up to the point in the video at which the commentary ends. If you cannot find the point in the video easily from the material, calculate the correct position if necessary.

The volume control for the track in which the audio sample is activated is of course not selectable under Correction, as changes affecting the volume must be made by means of the Volume button.

**(19)** This is the track volume. Use the fader to adjust the volume of the active audio track. You can reduce the volume of the track (negative dB value), mute it (slider fully to the left), or increase the volume (positive values up to 30 dB).

**(20)** Click this button to open the menu “Audio Settings”. In this menu you can adjust the behaviour of the audio samples in the six audio tracks for transition effects.



Choose “constant” if you want the volume of the video tracks unaffected and constant. Choose “lowered” if you want to crossfade between the video sound.

Additionally you can lock or unlock the audio samples of the different tracks to the active scene.

In most cases “lock” is a good choice especially if you do changes in the storyboard later on.

All settings in this menu apply only to your current project .

**(21)** A click on this button will test the audio and tell you if clipping is occurring.



If clipping is indeed occurring, a message will inform you and you will be able to jump directly to the relevant position (indicated in red in the top border of the sample).



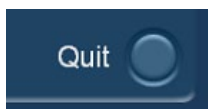
**(22)** This selection button allows to switch the view of the “Audio-Mix” menu at any time, making it possible to make use of their specific advantages. You can choose between “Storyboard wide”, Storyboard narrow” and Timeline.

**(23)** Like in the “Edit” menu “UnDo” and “ReDo” functionality is available in the “Audio-Mix”.

**(24)** Click this button change the size of the stamps in the storyboard to “small”, “medium” and “large”.

**(25)** Click on one of the menu symbols to access the menus Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings or Main menu directly from this menu.

## 4.11 Quit



This button quits Bogart. When quitting Bogart, your project will be stored automatically, so that after turning on the machine later you can continue your project where you left off.





