



# Bogart 9

## User manual

for Windows

## Germany

MacroMotion GmbH  
Lindenstraße 3  
24790 Schacht-Audorf, Germany

[www.macrosystem.de](http://www.macrosystem.de)

## Support Forum

[www.macrosystem.de/forum](http://www.macrosystem.de/forum)

### Legal Information

The information in this document is subject to change without notice and does not represent a commitment on the part of MacroMotion GmbH. No part of this manual may be copied, reproduced or otherwise transmitted, in any form, for any purpose, without prior express written permission by MacroMotion GmbH. All product and company names are trademarks of their respective owners.

We recommend that you carefully read the information in this manual, in order to avoid operator errors.

We have taken great care in developing and testing this program. Since it is currently not possible to guarantee error-free operation under all circumstances and at all times, we can unfortunately not entirely exclude that some errors may have crept in. Hence, MacroMotion GmbH and its distributors do not guarantee a problem-free or completely error-free operation of the product.

With respect to any warranty, liability and damage claims, the provisions of the terms and conditions of MacroMotion GmbH shall apply.

We cannot accept any liability for loss of data/time or any consequential damages that may occur as a result, particularly since we have no influence over correct software installation and operation by the customer. MacroMotion GmbH and its dealers therefore cannot be held liable for any defects or unintentional damage in connection with the installation or use of the program Bogart 9.

Claims for damages and compensation, regardless of the legal basis, in particular due to breach of duties in connection with obligation or tortuous acts are therefore excluded. This shall not apply in the case of mandatory liability, e.g. under the German Product Liability Act (Produkthaftungsgesetz), in the case of intent, gross negligence, injury to life, body or health, or breach of essential contractual obligations. Damage compensation entitlement for breach of essential contractual obligations is, however, limited to the foreseeable damage typical of the contract, unless there is willful intent or gross negligence or in case of injury to life, body or health. The provisions above do not imply a change of the burden of proof to the detriment of the purchaser.

Neither MacroMotion GmbH nor its dealers are responsible for any damages resulting either directly or indirectly through the use of the software or the operating instructions. This applies in particular to loss of profits and compensation for expenses. Any implied guarantee is excluded, including guarantee of suitability of the software or operating instructions for a particular purpose.

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.

## Table of Contents

<b>Chapter 1</b>	<b>Introduction</b>	<b>4</b>
	1.1 What's new in Bogart 9	4
<b>Chapter 2</b>	<b>Installation and activation</b>	<b>5</b>
	2.1 Bronze, Silver and Gold Edition	7
	2.2 Deleting Bogart and software add-ons	7
	2.3 The Bogart Demo version	7
<b>Chapter 3</b>	<b>Basics</b>	<b>8</b>
	3.1 Using the Trackball or Mouse	8
	3.2 Editing philosophy	9
	3.3 The user interface	9
<b>Chapter 4</b>	<b>Reference</b>	<b>19</b>
	4.1 Settings	20
	4.1.1 System	20
	4.1.2 Operation	21
	4.1.3 Storyboard, Timeline	23
	4.1.4 Screen	24
	4.1.5 Recording, playback	26
	4.1.6 Effects, Rendering	27
	4.1.7 Archive	28
	4.2 Project Settings	29
	4.3 Recording and Import	33
	4.3.1 The recording menu	33
	4.3.2 The import menu	34
	4.3.2.1 Photo Import	35
	4.4 Editing	36
	4.5 Export	61
	4.6 Arabesk	64
	4.7 Transition effects	65
	4.8 Image Processing effects	72
	4.9 Titling	79
	4.9.1 Text operators and text entry	80
	4.9.1.1 Pages	81
	4.9.1.2 Vertical scrolling titles	81
	4.9.1.3 Horizontal scrolling titles	81
	4.9.2 Text entry	81
	4.9.3 Font	82
	4.9.4 Style	83
	4.9.5 Alignment	84
	4.9.6 Boxes	84
	4.9.7 Pages	86
	4.9.8 Other titling menu buttons	86
	4.9.9 Bogart titling effect in detail	87
	4.10 Audio	88
	4.10.1 Audio Record, Edit	89
	4.10.2 Audio-Mix	97
	4.10.2.1 Premixing audio	97
	4.10.2.2 Audio mixing	97
	4.10.3 Screen elements in the timeline view	99
	4.10.4 The audio "Tabs" functions	105
	4.10.4.1 The Tab "Insert/replace"	105
	4.10.4.2 The Tab "Range"	107
	4.10.4.3 The Tab "Fade"	108
	4.10.4.4 The tab "Envelope"	110
	4.10.4.5 The Tab "Effects"	112
	4.10.4.6 The Tab "Mixer"	113
	4.10.4.7 The Tab "Info"	113
	4.10.5 Screen elements in the timeline view	114
	4.11 Quit	117
	Bogart 10 Addendum	118

# 1 Introduction

Thank you for purchasing Bogart 9, the full-featured nonlinear editor (NLE) for video and multitrack digital audio designed for video post-production.

## 1.1 What's new in Bogart 9?

### Audio

The Audio-Mix menu has been redesigned and offers new functions:

- Easier operation with tabs for quick access to all important editing functions.
- Continuous drag & drop (i.e. shifting of audio samples) and extended mouse functions (i.e. trimming of audio samples directly in the audio track).
- Up to 9 audio tracks (Gold-Edition).
- Advanced roll and zoom options.
- Copy function for the original sound track, which can be placed in any other track.
- Mixer window for mixing all audio tracks.
- Multiple range options when combining audio tracks.
- Rendering of multiple scenes / audio tracks in the Record and Edit/Special menu (Gold-Edition).
- The "Action" button is now also available in the Audio Recording menu (Gold-Edition).

**Note:** The new features in the audio mix menu require a min. screen resolution of 1,280 x 720 pixels (screen resolution "medium").



### Editing

- Scenes in the Edit menu can be pasted into the storyboard more quickly, simply by double-clicking the large preview or via drag & drop. If the selected scene in the bin is equal to the selected scene in the storyboard, the storyboard scene can be replaced upon double clicking the big preview picture.
- Extensive support for trimmed areas:
- When splitting scenes / audio clips, an area for trimming is automatically added.
- Extended trimming areas are included in the storyboard during insert scenes so that a later extension is possible.
- Extended trimming areas are added to audio clips in the audio mix and can be trimmed there again.
- Audio areas of trimmed scenes are included in the storyboard and can also be extended in the audio mix (after copying the original scenes audio to another track).

### Titling

- Redesigned user interface of the standard Titler (Bogart 9 Titler) with tabs for quick access to all important functions.
- If additional title programs are installed (i.e. Vertigo, Title-Studio), the desired Titler can be selected.

### Image Pool

- Tabs in the Image Pool provide easier access to settings.
- Introduction of groups for a better overview of long lists.
- Images can be rotated freely (several options available).
- Images in the selection list are now resized depending on their quantity (in the selected product).
- The preview is updated permanently when using the alpha slider.
- When tiling, the sections can be mirrored alternately.

### Miscellaneous

- The selector switches can be switched using the mouse scroll wheel.
- When trimming in the preview window, a 2nd window/screen is now supported.
- For all colour selection windows, colours can also be set with RGB values.
- In the Range menu, the active image can be saved directly as JPEG file.

### Finish / Export

- Export in MP4 format also as a 360° video (Gold Edition).
- Graphics (overlays) can now be placed in the Export menu with a fixed aspect ratio (Gold Edition)



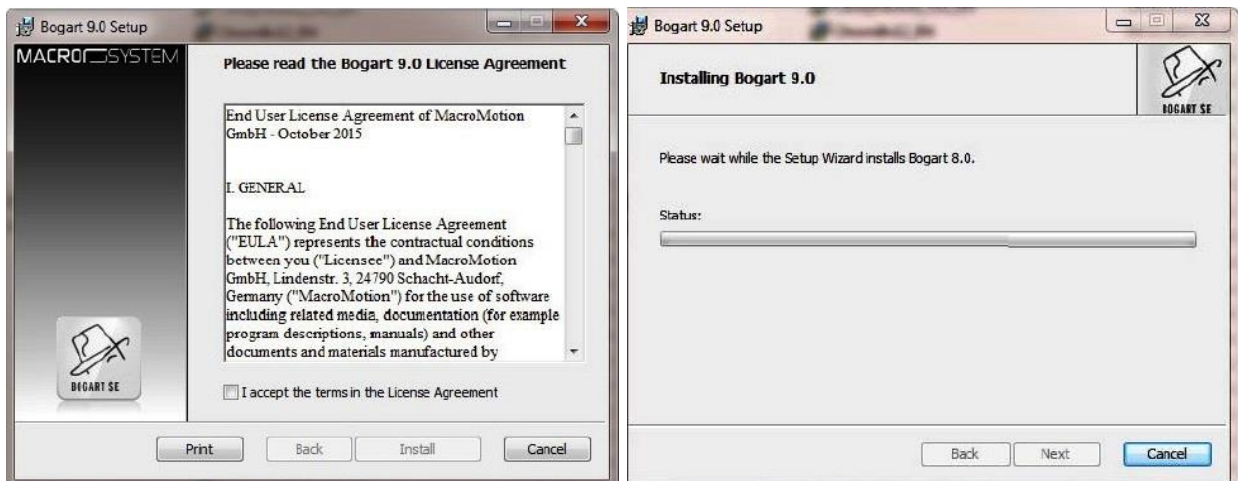
## 2 Installation and activation

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

To install Bogart, log in to the PC as the administrator. The program will be installed on the boot partition of the system, which is usually drive C:\. All additional files including audio data are stored on this partition.

At least 24 GB of free disk space is required on the drive. When running, Bogart reserves 16 GB hard disk space for finishing a project.

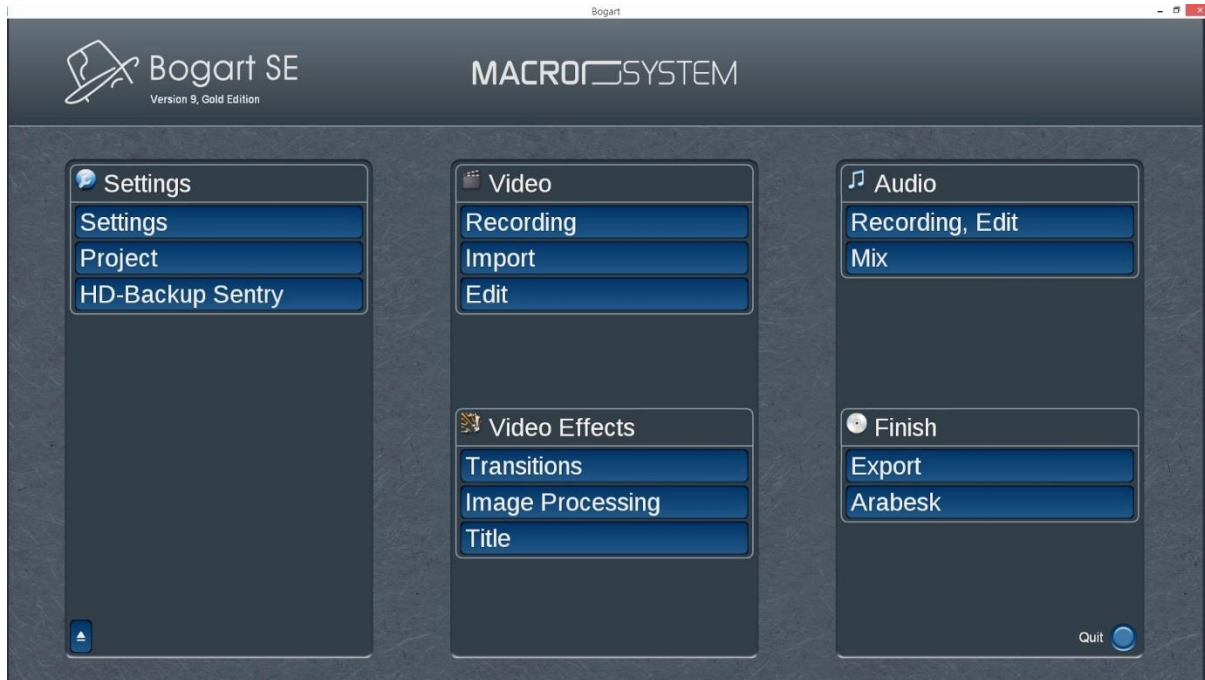
Start the installation by double-clicking the file Bogartinstall.msi. Follow the instructions that guide you through the installation.



After completing the installation, the Bogart program icon will be on the 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 9 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.

Upon starting Bogart, it always starts in this main menu, below, where the various applications can be accessed.



**Note:** When using Bogart 9 without Windows Media Centre 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 Centre functionality.



**Note:** Changing the name of the Windows program icon "Bogart", you manually have to delete the icon after a de-installation or update of Bogart.

The editing capability of Bogart SE can be considerably expanded with the installation of the many add-on software packages, which can be purchased from your dealer. These software packages can be installed on the machine, either from a DVD, or via downloading from the Micro –Systems web site and the UK Dealer.

All the add-on programs or just those required can be installed on the machine and if necessary tried in "Demo" mode. Whilst in demo mode, when the effects are rendered they will have a DEMO logo flashing on the screen. Programs, those used in Demo mode or not, can be purchased by contacting the Dealer. The Dealer will require the serial number of the machine and after payment for the program(s), will provide a code to unlock the software for full use. The machine serial number can be found by selecting "Settings" in the main menu and the number is displayed in the lower left corner of the settings screen.



Some programs are already installed and active on the machine e.g. Arabesk, HD-Backup sentry, etc. along with the Operating system. To install add-on software for Bogart, run the installation program (\*.msi) of the corresponding product. Once installed the program will require activating by selecting "Settings", "System", "Install Product", which will display all the software installed, see the insert above. When using the Bronze Edition please open the menu "Settings", "Products" and then "Install Product".

The status of the installed products is as follows.

- **(active):** the products, effects, or fonts are unlocked and are available to the user without restriction.
- **(demo):** the effects, fonts, etc. are listed and available in the "Editing" screen effect options, but are labelled with a small red circle to identify them 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.

To activate an installed product, click on the appropriate product and click the “Activate” button, shown in the above insert. A window will open showing the product, machine serial number and the product licence, which will be empty for a new installation. Use the on board key pad or key board to enter the serial number and click “OK”. If the number is incorrect, after clicking “OK” a box will open stating the “Licence number is wrong! Try again?”



**Note:** 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 or Gold Edition respectively at any time.



The active edition is shown in the Bogart main menu at the top left below “Bogart SE”.

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. Therefore make sure that you do not uninstall effects that are used in the storyboard, but not yet rendered.

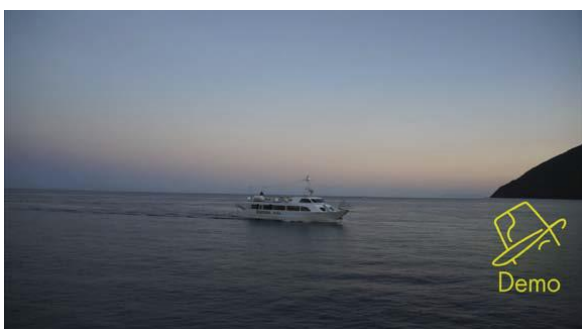
## 2.3 The Bogart Demo version

Bogart 9 is also available as a demo version (incl. the Silver and Gold Edition). The installation file for the demo is named “BogartInstall\_9. X\_Demo\_DE.msi”. You can install the demo version in addition to the Bogart full version.

After installation you will see in the top left of the main menu, that you are working with the demo version.



**Note:** The Bogart 9 demo version can be used for any length of time. In the case of export or DVD/BD production a (Demo) lettering is stamped. So you can edit with the demo version without limitations, but the results bear the demo sign (Bogart hat with Demo).



To activate Bogart 9, you need to install the full version. This then creates an individual serial number that is assigned to your PC + user account. An unlock code can only be ordered with this serial number. The demo version does not have a serial number and therefore cannot be unlocked.

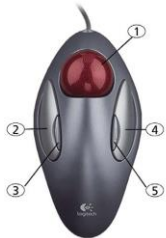
In the reverse end, this means that projects that were cut with the demo version cannot be used or

finished. The demo version runs completely separate and parallel to the full version.  
 Advantage: The demo version can also be installed and tested in parallel to an older Bogart edition.  
 This does not affect current projects. Projects cannot be exchanged between the full and the demo version.

## 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, cancelling 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 description 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) may or may not 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, cancelling 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 rotate 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 right) will appear which controls the direction and acceleration of the particular action with just a little movement of the mouse.



## Different behaviour of trackball and mouse using the example of a selector button

These buttons e.g.  have three small white horizontal strokes in the upper right corner. To open the options, click the field with the left Trackball button. If you have a mouse, press the left mouse button on the field and hold it down.

To change the selection, roll the ball or the wheel. The active field is highlighted. Clicking on the left trackball button selects the action. With a mouse, just release the mouse button.

A click on the right trackball button cancels the selection and restores the initial state. With a mouse, click on the right button while holding the left button to cancel.



You usually see the mouse pointer which allows you to select on screen controls.



This timer symbol is displayed when the unit is busy (i.e. analysing video or audio footage, title rendering or similar) and Bogart will not accept further command during this period.

## 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, colours, 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.

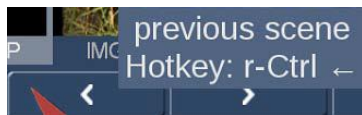
This list serves only to outline the basic concepts involved.

## 3.3 The user interface

The Bogart user interface contains various elements which are explained here, although they are fairly obvious. To use a function, click on the appropriate button. Grey shaded buttons are inactive and unavailable. 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)



Some operating buttons have symbols, however by moving the mouse pointer over the button a help window will open after about one second giving information as to what this button does. This information will disappear when the pointer is next moved. 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 rest the mouse pointer on a scene in the Storyboard or in the scene bin. This information is displayed just above the pointer.

## Buttons



Simple Buttons are fields containing text captions that describe the functions they perform. Clicking the button will perform the appropriate action e.g.

clicking with the left trackball button on the "Delete" button causes the selected scene to be deleted.

## Selection buttons



These selection buttons have three small, white horizontal bars in the upper right corner. Using a mouse, place the pointer on the bar, left

click to open the other options, place the pointer on the required option to highlight the bar and left

click to activate. Using a mouse, left click to open the other options, scroll the ball up or down to place the pointer on the required option, to highlight and left click to activate. Selecting an option, holding down the left mouse button and clicking the right button cancels the process and returns back to the edit screen. Using a trackball, clicking the right button similarly cancels the process.

## Sliders

Sliders can be either horizontal or vertical, the grey square in the left button below, being a horizontal slider for the storyboard.



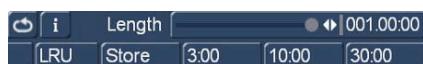
Using a trackball, left click the slider button and the pointer disappears. Scroll the trackball in the direction required until the position of choice is reached and left click again.

Using a mouse, click and hold the left button and move the mouse in the direction required and release the left button to accept the position setting. If prior to releasing the left button the right button is also clicked, the new position is cancelled and the slider button returns to the original place setting.

Using a mouse, clicking the double arrow (right on the above slider button) displays the seesaw which enables the positioning in either direction with a varying rate of travel.

The buttons |< and >| on the above bar, when left clicked, will jump to the beginning or end of the storyboard.

The buttons < and > on the above bar, will move through the storyboard one step at a time.



Sliders let you quickly adjust a desired value, for example, to adjust the length of an effect. The value is shown to the right of the slider button. Clicking in the display resets the previous

setting again. In some cases you will find additionally three buttons below the slider with pre-set values. These 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 specific functions:

- (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 many characters, such as letters that are used in foreign languages, fractions, computers and currency.

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. First click on the accent and then on the corresponding letter, the accent is not displayed until you select the letter. Mask p

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 positions within a scene, such as the start and finish points when trimming a scene or the positioning of an insert scene into the

storyboard.

Left clicking on the “IN” or “OUT” buttons and then scrolling the track ball or moving the mouse R or L scrolls forwards or backwards through the video scene with a speed dependent upon the trackball speed or mouse movement. Clicking the arrows  moves the IN / OUT positions one frame at a time for fine tuning.

Right clicking the trackball / mouse button restores the in/out points back to the original setting, whereas left clicking the trackball / mouse button sets the new beginning and end points of the scene.

The in/out time from the original scene length is displayed in the same format chosen for the Time code display.

### Scene check



These two buttons (see slider 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 behaviour 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.

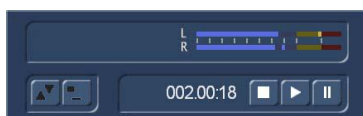


This is the symbol for Play. Clicking it will play the video scenes or audio samples.

 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.

### Level indicator



The level indicator is displayed in various menus of Bogart to control the level of audio in samples or scenes.

9  
NEW

The value of the scale (from left to right) shows: -54, -48, -42, -36, -30, -24, -18, -12, -6, and 0dB. The bars operating in the blue sector are normal or low volume; bars moving into the yellow section the volume will be high, however there is a risk of over modulation if multiple clips are mixed with levels in the yellow area. If the bars move into the red section the volume will be over modulated in these red sections. If the volume moves into the red section it should be decreased to avoid audio distortion.

### Colour box

The colour box enables the selection of any colour as follows.

- (1) Clicking on the palette arrow and scrolling left or right selects a colour, which is displayed in the window (6).
- (2) Clicking direct on the colour bar can also be used to select a colour.
- (3) After selecting a colour as above, clicking within this window, a colour can be more accurately selected.
- (4) Click and hold the upper arrow whilst scrolling left/right will set the desired colour saturation.
- (5) Click and hold the left arrow whilst scrolling up/down will set the colour brightness.
- (6) This right hand window displays the colour and alpha settings, set in steps (1) to (7).
- (7) In many cases (e.g. when titling) the colour box provides the Alpha option where the background scene can be seen through the colour. The Alpha slider enables the scene below to be seen through the colour in varying degrees. In this example (6) the Eiffel Tower is showing through the colour at value of 51%. A value of 0% the colour is totally transparent and at 100% it will be a solid colour completely covering the background.
- (8) Colours that may be required frequently or later in the project can be saved in the Archive. See ("Archive function") for detail.
- (9) The selected colour is also displayed in the top left window for as long as the button remains activated.
- (10) Centre left there are five other colour memory buttons, which enable frequently used colours to be quickly selected. To assign or change these memory colours first activate one of the buttons and then generate the required colour in the main window (3). To retain this button colour, click on the top button (9).
- (11) Clicking on the "Pick colour" bar opens the first frame of the activated scene in the scene bin, if working from the "New" menu, or from the selected storyboard scene, if working from the "Effects" menu.



Example: if a blank "New" scene is required, with a specific colour from the active scene bin scene, after opening "New" – "Colour", clicking the "Colour" button opens the "Choose



colour” menu above right. Now clicking the “Pick colour” button (11) opens the active scene bin scene, with the menu, above left, where using the “Position” and “Size” a colour from the scene can be selected for a new blank scene, with this captured colour.

If you have opened the colour 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 colour. If the upper selection button was previously set to “Effect” it will automatically switch to “Choose” after you select another scene. Now by switching the button between “Choose” and “Effect” you can jump back and forth between the two scenes. By activating the colour 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 colour capture function. The smaller the little selection box, the more precisely you can specify the colour. In the little “Colour” box, you can view the colour over which the box is currently placed. If there are several colours contained within the area of the selection box, an average colour value is taken.

After you click on “OK” you will see that your selection is applied to the colour window of the colour 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 colours you specify for later use (see “Archive function”).



(12) Under “RGB” you get access to the RGB colour input field, which lets you enter the values for the colours as numerical values for the red, green, and blue portion of a colour. This has the big advantage over the previous colour selection method, that you can define a specific colour that is always accurately repeatable. In addition, the RGB colour values are common in many programs on the PC and you can use the knowledge to produce a certain RGB value, which someone calls you, the colour much more precisely.



When you have finished making all the settings you want, click on “OK” to confirm and to exit the colour box.



**Tip:** If a specific colour is to be used frequently, with the colour selected in the palate click the “Archive” button, click “Save” and give it a name and “Save”. This colour will now be available from the “Archive”, both in the current and any other project.

### The symbols for direct menu change



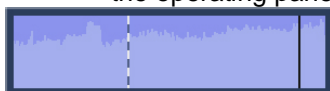
Most of the Bogart menus (e.g. the Edit menu) have icons (screen bottom right) which serve to jump from one menu to another. These menus can also be accessed by returning to the main menu; however these short cut options are a quicker method. It is not essential that these options are instantly memorised, but with experience they do save time.



### Wave form and audio scrubbing



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



When this symbol is active (blue) a small box containing the Audio Wave Form is displayed at the top of the screen. The wave form graphically displays the volume over time. The height of the wave form is the audio level and the length is the time period. In the wave form there is a vertical, black position marker indicating the current picture position. This position marker is

also shown when scrolling 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 wave form. 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 (“audio scrub”). 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.

Clicking the audio button again deactivates the audio scrub function.

### 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, colour box). Clicking on this button opens a screen in which there are four buttons: “Load”, “Save”, “Delete”, and “Cancel”.

**Load:** Clicking on “Load” displays a list of the already saved effects, or settings. Select the desired setting and click “Load”. This returns back to the setting window e.g. “Choose colour” and the setting will be loaded, the colour in this example.

**Save:** Clicking “Save” displays the same list of already saved effects or settings. There are now two courses of action:

1. Click on the empty bar, directly below the list window and type in a name and then click “Save”. This creates a new archive entry.
2. One of the existing entries may or may not be selected, in either case click on the name bar and overwrite any archive title with a new title and click “Save”. This adds the new setting and name to the entry list. The overwritten name and setting entry is not replaced, it is still on the entry list when next loaded.

**Delete:** Clicking “Delete” opens the archives list. Clicking on any entry and then clicking the “Delete” removes that entry from the list.

With any of the above, clicking “Cancel” exits the archives, without making any changes.

With the help of archiving you can save frequently used standard text and reuse the text at any time in any of the projects.

### Positions and size setting for Effects

Many effects, e.g. transitions, titling, etc. enable the sizing and positioning settings to be determined, e.g. Picture in Picture or Titling.

For example the transition effect “Picture in Picture” will open the menu, shown left, after clicking the “change Position, Size” button. The inset picture is represented by a dotted box and by clicking “Position” then scrolling the mouse/trackball the box can be positioned as required.



Left click again to set the new position.

Next clicking the “Size” button enables the box dimensions to be changed. When sizing, the upper right corner is a fixed point and the box is expanded from the bottom right corner, keeping the X Y ratio the same.

Since the upper left corner is fixed during positioning it is best to first select “Position” and move the box so its upper left corner is in the desired position and then select “Size”, to adjust the box to its required size. Retuning back to “Position” may be required to make final minor adjustments.

The X and Y raster settings can be useful when say using multi layering effects, requiring precise positioning. A raster setting of 2 is very difficult to adjust vertically and horizontally using the mouse/trackball, however a raster setting of 50 will snap both vertically and horizontally quite easily, making repeatable positioning much simpler.

### Image-Pool

The Image Pool is a very useful function, which is globally accessible from any project environment. It is a collection of graphics and masks from various program software packages and other sources, including adding a still image from a scene within the scene bin.

The operating system and most of the add-on programs have graphics, which are all accessible from the Image Pool, to all other programs. The insert, right shows the graphics that come with the Arabesk program.



The Image Pool is used in many functions of the system, e.g. backgrounds for Titling, maps for Columbus and many other applications.

The Image Pool is accessed from the scene bin by selecting “New” – “Pattern” – “Select Pattern” and click on the “Product” bar to display the options, such as “Bogart SE” and “Arabesk” (if installed). With the (Gold Edition) there is also an option “Custom Images”, where scene bin and imported images are held.



After selecting the “Product”, e.g. “Arabesk Background”, the button “Type” offers the following options. Not all products have options in every type, in which case they will have a dash.

**Masks:** Masks are used mainly by programs such as “Ultimate Spice Box” or effect “Pattern Fade”. The masks are monochrome 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 coloured and used to achieve variety in backgrounds for titling.

**Pattern monochromatic:** These are grey patterns (also called “textures”) are listed here. These can be coloured 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.

**Pattern polychromatic:** These are multi-coloured patterns that are used in the same way as the monochrome patterns.

**Images:** Images such as maps from the “Columbus” program, (if it is installed) or the background pictures for Arabesk), although they are intended to be used as journey progression, in the case of maps and 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 Macro System 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 Bogart 9 it is possible to further divide individual types by means of a "group" definition (see insert above). This division does not yet exist for many products, but will be expanded in the future. 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".



In the "Select Pattern" window, clicking the "Custom" button below the selection window changes the "Product" to Custom Images, the "Type" to Images and opens the "Custom Options" function, shown right. (Custom images are still images that can be imported, either from an external source or a frame from a scene.)




The custom options are:

- "Image from Scene" opens all the scenes in the scene bin of the current project where a scene can be selected. Clicking "OK" to the selected scene enables the frame of that scene to be chosen and then "OK" to place this frame as a still in the selected image store.
- "Import Image" opens the "Windows File Explorer" to enable an image to be imported from the file, USB key, CD/DVD, etc.
- "Remove Image" deletes the selected image in the image pool.



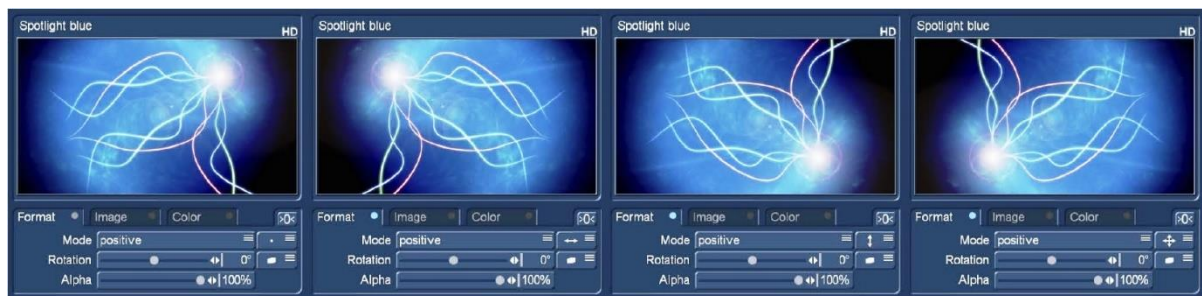
In addition, there are other improvements to the image pool. Selected images, masks or patterns can be changed in a variety of ways with the setting options on the right side of the menu "Select Pattern".

The image selection has three different tabs, "Format", "Image" and "Colour" which can be used to give the images a variety of different looks as described below. Each tab button has a grey dot, which changes to blue when changes are made to the default setting.

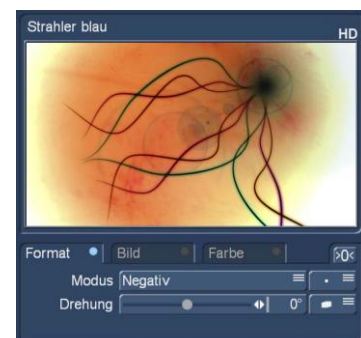
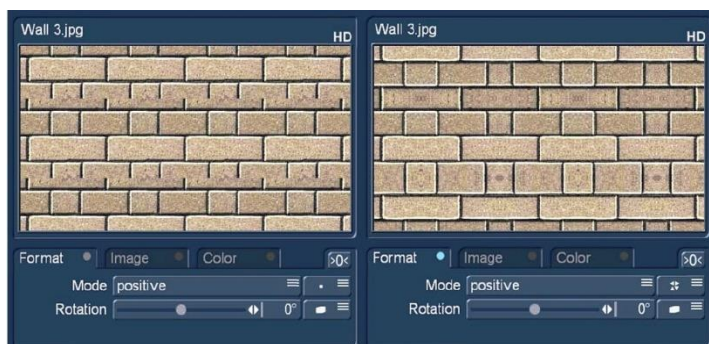
Clicking  the button resets the active setting back to the default image.

## Format

The "Format" button can mirror the image vertically, horizontally or in both ways at the same time.



In Bogart 9, there is another type of mirroring that may not necessarily be used for images, but rather for textures that are not entirely designed for the "endless tiles".

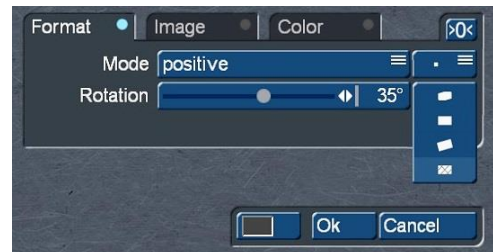


In the upper left picture you can see a texture where the tiles do not match, however using “every second image horizontal + vertical mirror” produces the image on the right side. This function becomes even more important when we use the “rotate” option. The mode of an image can also be changed from “Positive” to “Negative”, as with image above right side.

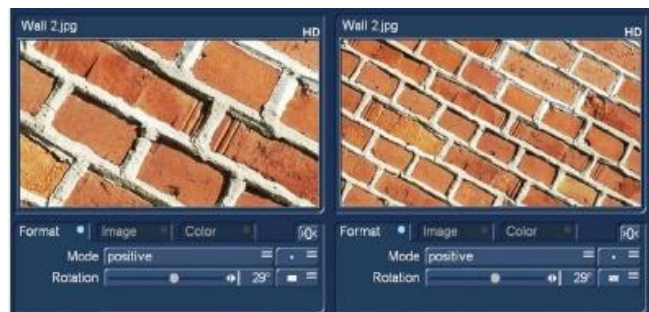
New in the version Bogart 9 is the ability to rotate a picture or a texture. The angle of rotation can be changed from -180 ° to + 180 °.

The “clip / fill / resize image” buttons, shown expanded in the insert right, produce the effects, shown in the insert below, when applied to the image with a rotation of +35deg.

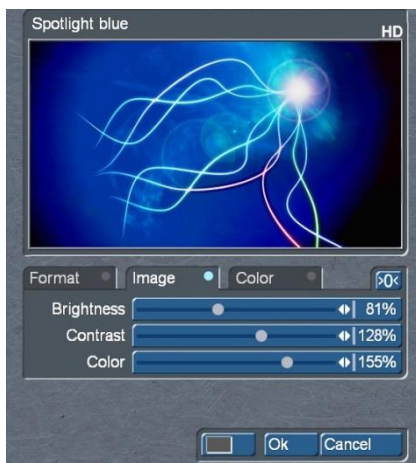
- 1 Rotates the image with the background black
- 2 Rotates the image but zooms in to fill the background.
- 3 Rotates the image but zooms out so that the full image is in the frame.
- 4 Rotates the image, but zooms in to show just the centre portion of the image



This function, insert right, is very useful for relatively small textures. You can use it if you want to rotate it and fill it in a format that is relatively close to zoom (left frame). With the fourth rotation option, Bogart tiles these rotated textures to allow much larger or more zoomed-out background images.



## Image



The “Image” tab is used to change the brightness, contrast, and colour saturation of the selected graphic.

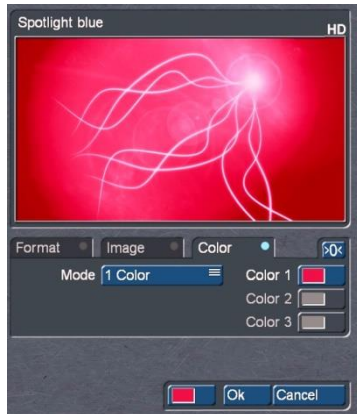
## Colour

The Colour tab allows you to colour or recolour the selected graphic, a photo, a scene image, a texture or a mask. Use colour to open a window with multiple colour options (see insert right).

Use “Mode” to select how many colours are to be used. This will then lead to the respective amount of palette buttons appearing.

The following describes the colouring options

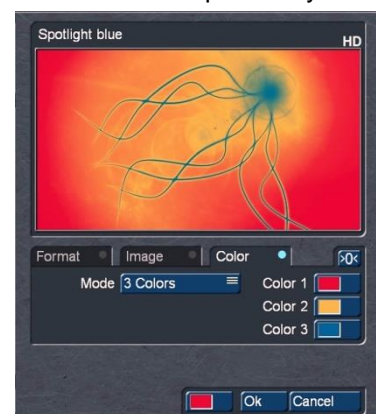
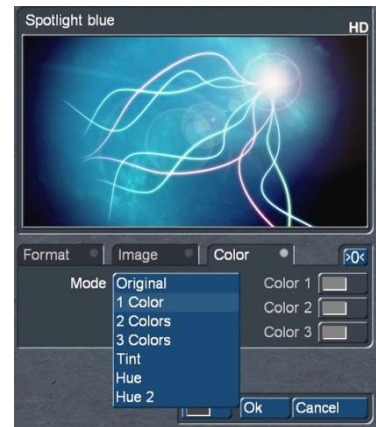
**Original:** There is no colouring and the image/pattern remains in its original colour or monochrome. Additionally, you can use this function to return to the original colour of the pattern.



**1 Colour:** The image to the left shows the original image above with 1 colour selected as red, with colours 2 and 3 blank and unavailable. The brightness is unaffected but all the coloured areas are changed to red, the darker the original colour the darker the red.

**2 Colours:** This gives a colour gradient with “Colour 1” replacing dark sections and “Colour 3” replacing the lighter areas. Between the two colours, all previously monochrome or dark tones are replaced by the respective colour with a soft gradient between.

**3 Colours:** The image right shows the 3 colour option in which the Colour 2 is also added, yellow in this example. Colour 1 covers the dark areas, colour 2 the mid tones and colour 3 the light areas. The result is a gradient from Colour 1 to Colour 2 and from there, to Colour 3.



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

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

**Hue 2:** This option functions in a similar way to “Hue”, and is therefore only available for coloured masks. However, in this case you can freely select the colour that is to be replaced by capturing it from the image. You can customize the settings for your mask still further by using the “Brightness”, “Contrast” and “Colour” 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 colour 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 colour. 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.

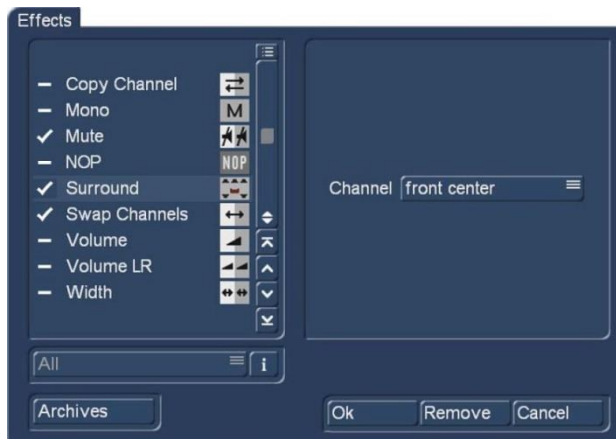
With “Mode” you can choose from eight different positive and negative inverses. To select a colour, you can access the colour box directly using the little colour box in the bottom left corner of the right-hand image pool area (on the left next to “OK”). If, for example, you click on the “Colour/Pattern”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

S

The pattern chosen, with its chosen settings (e.g. direction, colour), 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”, then 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.

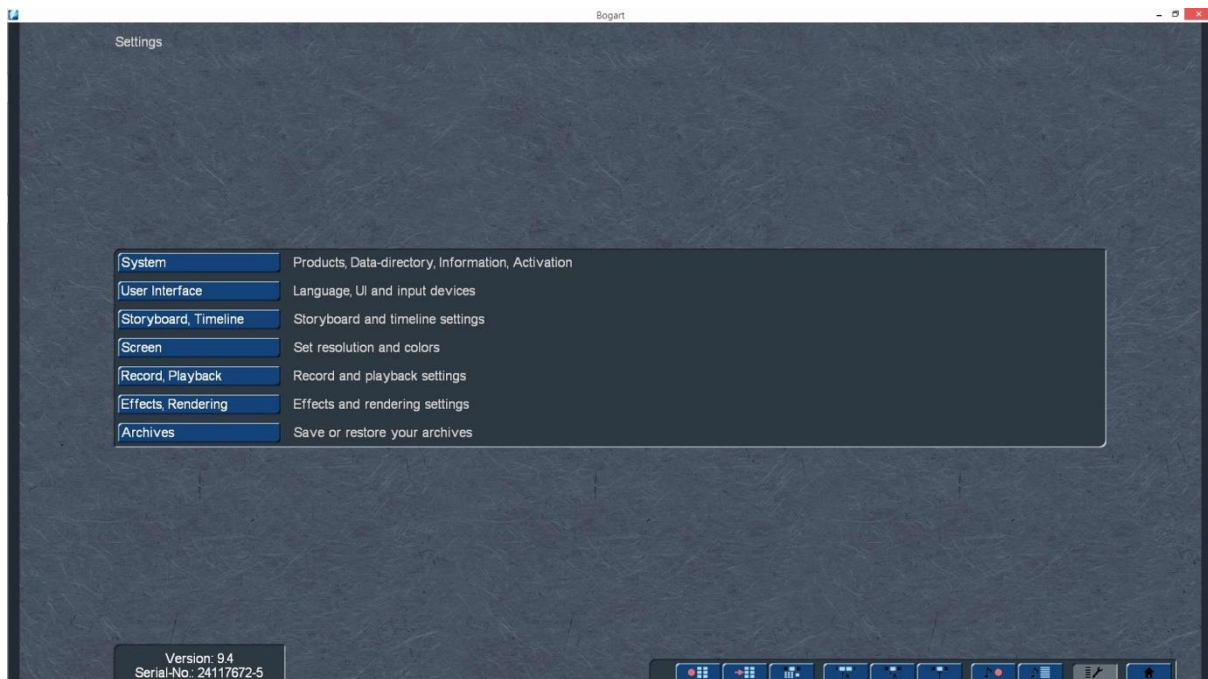
## 4 Reference

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 be this main menu.

## 4.1 Settings

From the main menu select “Settings” where there are a number of sub options for configuring the programs, etc.



### 4.1.1 System

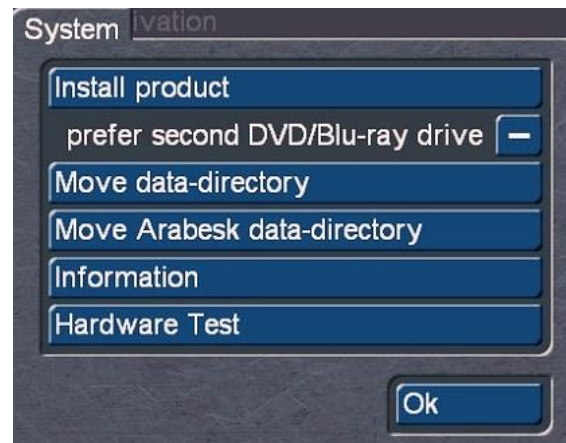
This menu is used to make general settings.

#### Install product

Clicking on the “Install product” button opens up a window, with a list of all products installed on the machine. Selecting a product (Program software) and then the “activate” button opens a window displaying the Product, Serial No and Licence No, which will initially be blank.

To activate the selected product enter the code number 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 2.1). 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.



The “i” button, lower right, displays additional information on the selected software.

The button displaying the USB symbol is used to import and store all the licence codes. Clicking the USB button opens a window with two options “Import” and “Export”.

When the codes have all been entered manually, plugging in a USB key, clicking the “USB” button and then the “Export” button, will store all the entered codes on the USB key. The codes will be in a file on the USB key named “licenses.txt”. If required the contents of this file can be printed.

Following a complete reinstall of the Operating System, inserting the USB key and clicking the “Import” button, select the “licenses.txt” file, which will automatically activate all the products. This is a time saving function, particularly if there are a large number of programs on the system.



### 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) onto which Bogart is installed. However, 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" an 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 only supported with the optional "Disk-Juggler" software.

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

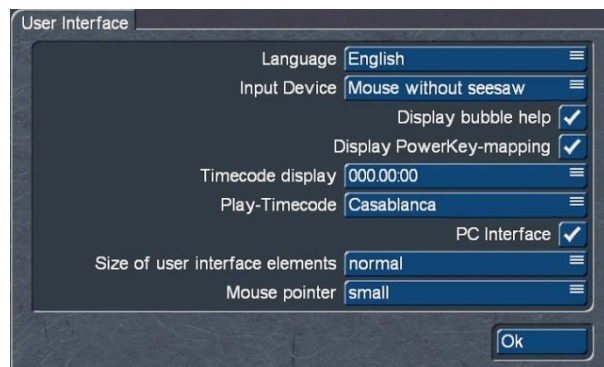


Clicking "Information" will show some useful information like the used Bogart Edition, free disk space and file directories or playback mode.

### 4.1.2 Operation - User Interface

Use "User Interface" 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".

**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. Leaving the screen pointer stationary resting upon the function symbol for about one second, 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.

**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).



**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:** this sets the size of the stamps, texts and user interface elements and is very much a personal choice. More options are available in some Bogart menus, which are described later in this manual.

small  
normal  
large  
very large

Additionally to the screen settings (see 4.1.4), the interface elements have four options “small”, “normal”, “large” and “very large”.

The inserts below are examples in a screen resolution of 1.920 x 1.080.



“Small”



“Normal”



“Large”



“Very Large”

As can be seen the fonts and stamps (scene images) are increasing in size, whilst the number of stamps visible are less. When setting “large” and “very large”, the images shrink in size in favour of buttons and knobs. On the other hand, readability becomes much easier, even when working in very high screen resolution.

**Mouse pointer:** The size of the mouse pointer can be set to “small”, “medium”, and “large”, regardless of the screen resolution and the size of the controls. The adjustable mouse pointer size is also useful for better usability.

### 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):** Switches between the Storyboard and Timeline display. The Timeline method gives 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 colours” are deactivated when the Mode is “Storyboard”.

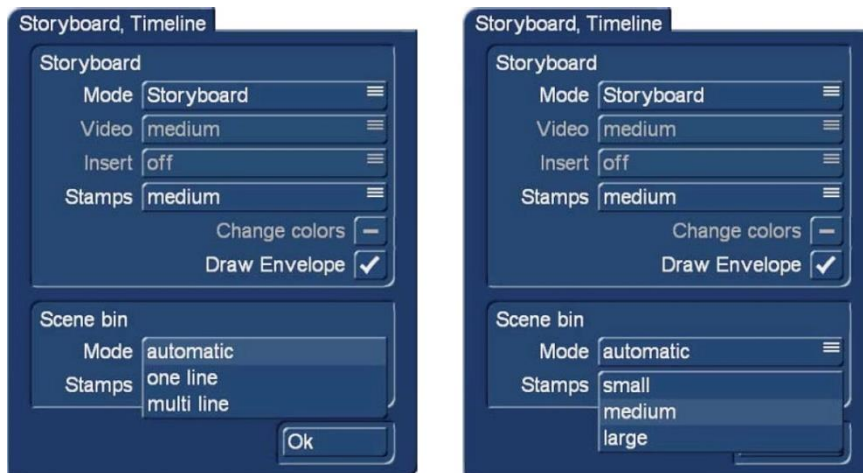
**Video (Image top centre):** You can display a text in the video track, using the name of a scene as identification. It is also possible to use a relevant image at the start and the end as representation of the scenes. If you opt for the image, you can also select a size (small, medium, large). The 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 not required.

**Stamps:** The size of the storyboard stamps can be set to “small”, “medium” or “large”. The trade-off is between more scenes visible, but less detail, against fewer scenes visible, with more detail.

**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. The size changes are for the scenes in the scene bin, the Storyboard display does not change.

### 4.1.4 Screen



**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 9 workspace (Image top centre).



**Note:** Bogart 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 artefacts 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 High End 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.

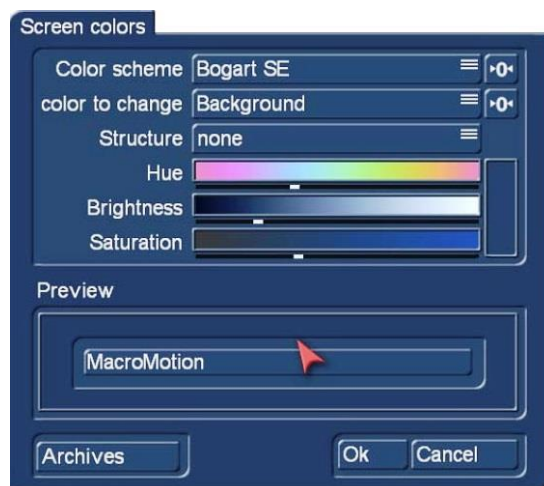
**Scalable:** you can scale the size of your window as desired.

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

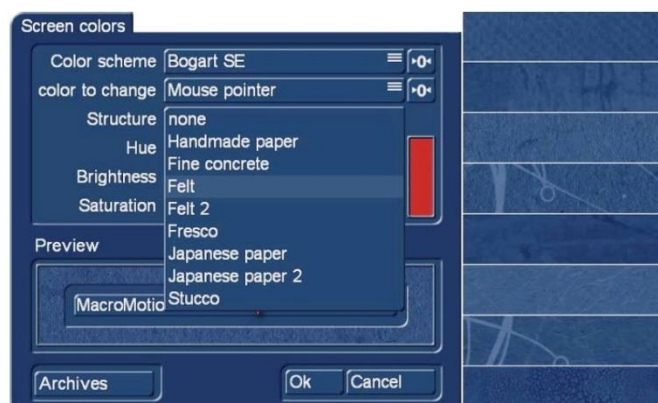
**Full Screen:** The video will play in a separate full-screen window. Switching between the two windows for Video and Bogart takes place via the Windows keyboard control.

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

### Change interface colours



The menu "Screen colours" enables the setting up of a personal looking Bogart interface, however, one of the delivered colour schemes can also be chosen.



**“Colour to change”** Using the colour button and sliders, sets the colour, brightness and saturation of the background, gadgets, text and the mouse pointer.

**“Structure”** Opens a window offering the choice of background patterns or no pattern



**Note:** When setting the background parameters, ensure the text is always visible against the background, even when pressing a button or selecting an item in a list.

Selecting a colour scheme or clicking the  button all settings are returned to default.

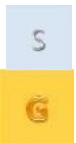
**Edit visible position and size** Some TV sets cut off the left, right, top or bottom edges of the image. In order to view all buttons and image areas when in full-screen mode, the position and size of the working window can be set by clicking on “Position” and “Size”. (top left is „0.0“).

**Video-Colorboost** This is used to increase the colour saturation of the scenes when working with Bogart. This gives you more vibrant colours 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 colour 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 editing machine, it has no effect when burning to DVD or Blu-ray. It may be necessary to use this setting to adjust the time difference between the sound and the image when playing the image and sound on different devices (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, do the following:

- If the sound is heard before the image, e.g. in case the sound of a door closing can be heard before it is seen, move the slider to the right (positive direction)
- If the image is seen before the sound is heard, compensate by moving the slider to the left (negative direction)

**Play mode:** Depending upon the hardware and software configuration the setting of the Play mode might give different results. By default “Auto” delivers the best results and allows smooth playback of your footage. However, the playback quality also depends on many factors like the setting of the PC and monitor/TV.

## 4.1.6 Effects, Rendering

Only the Gold Edition has the full functionality for this menu. This menu contains settings for the display of effect lists and effect rendering.

**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 wanting to do something else during longer rendering times, but do not want to miss the end of the rendering process.



If the sound after rendering is not required change “When” to “never”. Using “When” the minimum rendering time after which a sound signal should be played can be set from 10s to 10m.

“Max. Duration per sound” sets the duration the completion signal will be heard.

“Repetitions” enables the completion signal to be repeated from 0 to 9 times.

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.

**Edit favourites:** This setting is used to define personal effect favourites. Identifying and placing favourites in one menu make selection of these effects more accessible and therefore quicker to select.

From the right hand window of the menu, graphic right, select the effects list as required e.g. “transition effects”, “Image processing effects”, etc. All the effects in the selected category are displayed in the left upper pane of the window.

Click the dash-mark in front of effect names of the most favourite effects, to activate them.

Clicking the bar below the effects list opens the full effect menu. Selecting one of the top three options “All”, “Default” or “Optional” (effects of a particular product) further filters the list.



In the edit screen the favourite effects are shown in effect lists separately after clicking the button “Fav”.

Clicking “Clear selections on this list” will deactivate all selected items in the effects list. To deactivate the effects of all categories click “Clear selection on all lists”.

**Reset often used effects:** Additionally to the manually listed favourite effects, Bogart 9 also automatically lists all the frequently used effects. These effects are shown in effect lists separately by clicking the button “LRU”. You can reset the list by clicking “Reset often used effects”.



**Smart Rendering:** Smart Rendering is a function that enables effects to be automatically 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 work continues. Several renderings can be started that will be completed one after another, while work continues in other menus.

Smart rendering is activated by check marking the “Smart Rendering active” button.

To stop the smart rendering process, click the “Cancel Rendering” button.

Below this button the number of effects and their total time is displayed.

The button “Render last insert” has two options “last” and “first”.

“Last” adds each of the effect renderings to the end of the queue. That is as each effect is completed, it will be added to the end of the effects rendering queue so each is rendered in the order they were added to the queue.

“First” will add the effect rendering to the front of the queue as soon as it is completed. However, this cancels any rendering already taking place in the background, in favour of new effects being added.

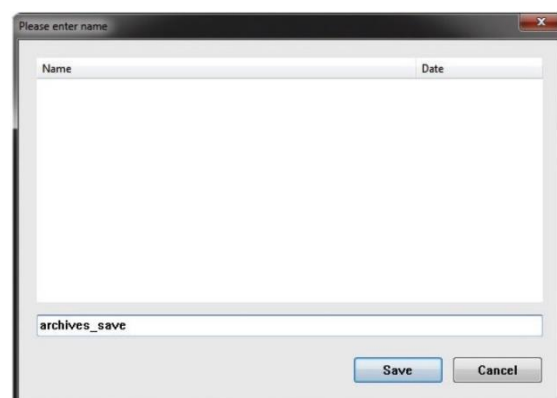
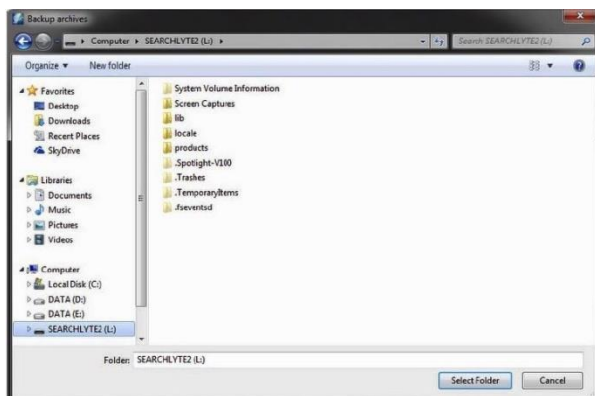
“OK” confirms all the effect rendering settings.



Access to the “Smart Rendering” menu can also be accessed by clicking the button (graphic left) at the top right of the edit screen. The three dots under the SR symbol are shown when Smart Rendering is active. Whilst rendering in the background, a small blinking “fx” symbol is visible.

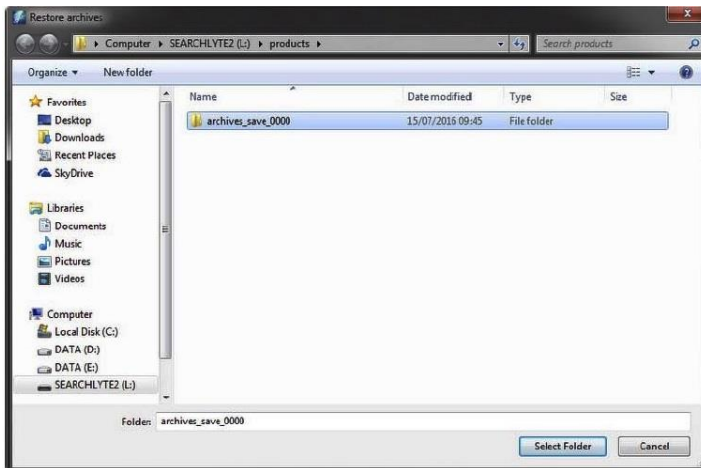
#### 4.1.7 Archive

The “Backup/Restore Archives” function enables the storage of saved data archives (colours, title texts, audio-effect combinations) to a separate medium and later restore back into the system. This allows the restoration of archives data after a full re-installation, or data can be transferred 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 destination folder on the hard disk or USB stick. Enter a name for the archive and click “Save”.



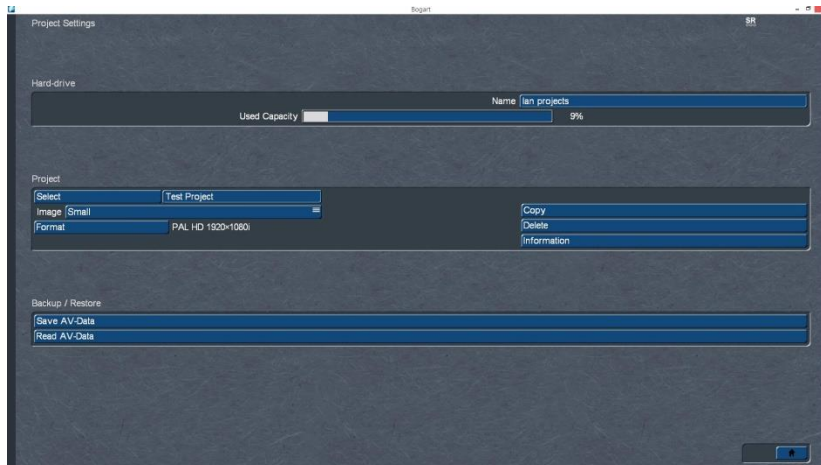
Click on the button “Restore” to load an earlier saved archive. Choose the desired file from the hard disk or USB stick and click “Load”.

**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 home symbol returns back to the Main menu. Clicking the right trackball button does the same.

## 4.2 Project Settings

Clicking “Project” from the main menu opens the “Project Settings” menu below. It will open on which ever project was last being used. This menu is where the project name, image size, format, etc. is initiated, in addition to information and back up of the project.



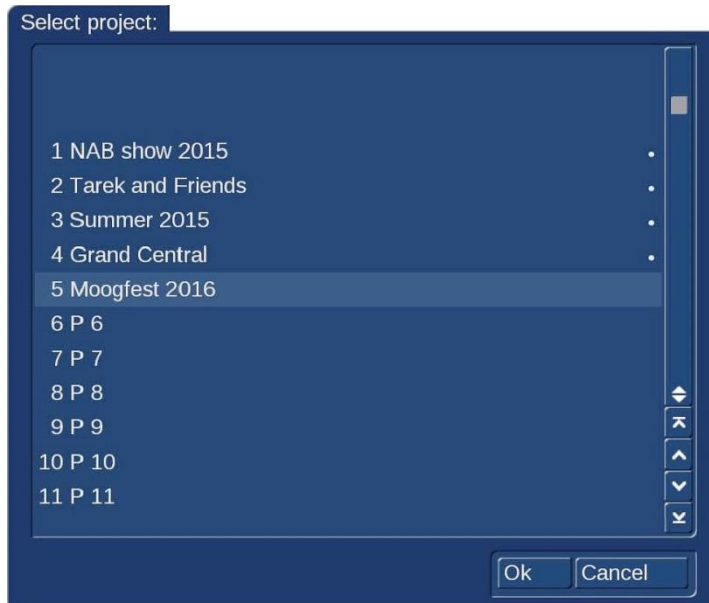
The button “Select” (Hard-drive) only appears when the optional software “Disk-Juggler” is activated. This allows projects to also be developed on any external hard drive.

**Name:** On the top line (of the “Hard-drive” section) is the “Name” button. Clicking on the name-field brings up the on-screen keyboard where the hard drive name can be added. 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:** This provides information on the total hard drive space used (the left bar) and available space (the unfilled area of the bar). The used percentage is shown right of the bar and is of the whole hard drive, including programs and systems.

**Select (project):** Clicking on the “Select” button in the (Project Settings) menu, brings up the (Select project) menu (below), in which several (up to 30) different projects can be selected. Projects that already contain scenes will normally have a name against the project number and are marked to the right of the project name with a small dot.



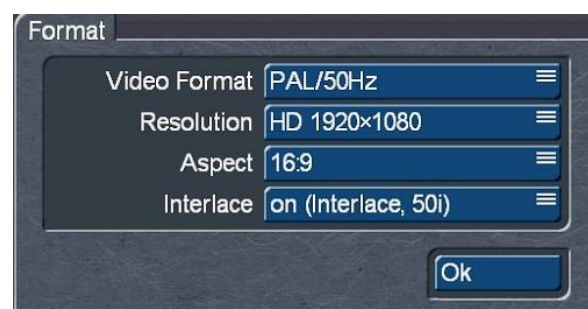
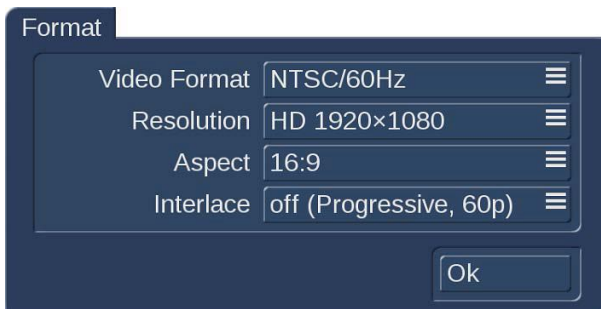
Clicking on a project (e.g. “P 7”) and clicking “OK” returns back to the (Project Settings) menu with the project selected displayed next to the selection button (e.g. “P 7”).

To give this project a name click on “P 7”, or whichever project was selected, this opens the keyboard to type in a 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:** Left clicking “Image” gives the option of Small, Normal, Large and Full. We advise to set this to “Full” for use with modern HDTV screens. The image size can be changed at any time in the current project. It only applies to the calculation of effects and titles.

**Format:** The “Format” button provides different format and resolution settings. The settings here should be the same format as the input material.



**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 lead to stuttering play back of some scenes. In addition, you can choose the typical “Film” mode with 24 Hz.

**S G Resolution:** This setting allows you to set the basic resolution of your project. This setting will usually be in resolution of your main 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 material with other resolutions, but this will be scaled to fit the given project format.

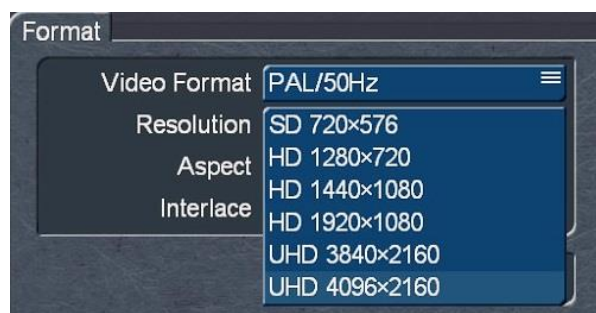
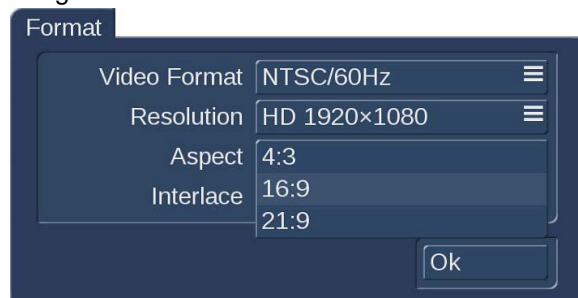


Image size	Pixels	Aspect ratio	When used
UHD 4096x2160	8.847.360	16:9	This resolution is commonly used by Ultra HD- (4K-) cameras.
UHD 3840x2160	8.294.400	16:9	This resolution is commonly used by Ultra HD- (4K-) cameras.
HD 1920x1080	2.073.600	16:9	This resolution is commonly used by AVCHD cameras, compliant 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) image



**Aspect:** This is where you indicate whether the 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 may create 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 returns to the menu “Project Settings” where you can see the format settings beside the button “Format”.

**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 favourite 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, first select the project to be copied, then click “Copy” and choose the elements of the project to be copied,

- Storyboard
- Scene bin
- Samples

Check marking all the options will be an exact replica of the project, but depending upon the purpose of the copy, it may be appropriate to just choose one option, e.g. just the storyboard.

Clicking “OK” will open a list of the empty projects available, click on one and click “OK” again to complete the copy.



**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 Settings page) opens a window with three options, “Delete Storyboard”, “Delete scenes” and “Delete samples”.

Any one, two or all three can be selected by clicking the boxes to the right from a dash to a checkmark. Click “OK” to complete the process

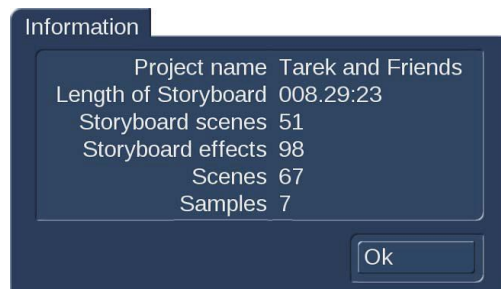
If selecting all three options, all the video, audio and effects within the currently active project are deleted.

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 colours and titles
- Effect modules, including those that have been installed later
- Installed fonts
- Other supplementary programs

Selecting only one or two functions, just deletes these options and the project remains active.

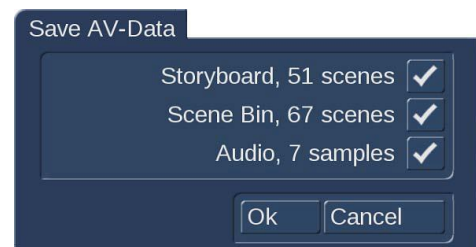


**Information:** The “Information” button gives information on project name, storyboard length, scenes and effects inserted into the storyboard, and on the total number of existing scenes and samples.



**Save AV-Data:** This is for exporting the “Storyboard”, the “Scene bin” and “Audio” to exchange the data with other systems.

Click on the box behind the three options to choose the required data for the export. Clicking on “OK” opens the Windows Open/Save dialog box where the destination and file name can be chosen. Click “Save” to start the export.



**Read AV-Data:** This is to import data again that was saved on 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 nor 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

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 or 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, clicking the right trackball/mouse button has the same effect as pressing the stop button in the small display. By alternately clicking the left and right trackball buttons, while the pointer is located over the recording symbol, unwanted material can be dropped from the recording, while recording is taking place. Alternatively when recording is complete proceed to the Edit screen to split the material, see "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.



The video control panel superimposed over the video includes this button, which will move the panel between the bottom and top edges of the screen. This is useful if the panel happens to be covering important parts of your material.



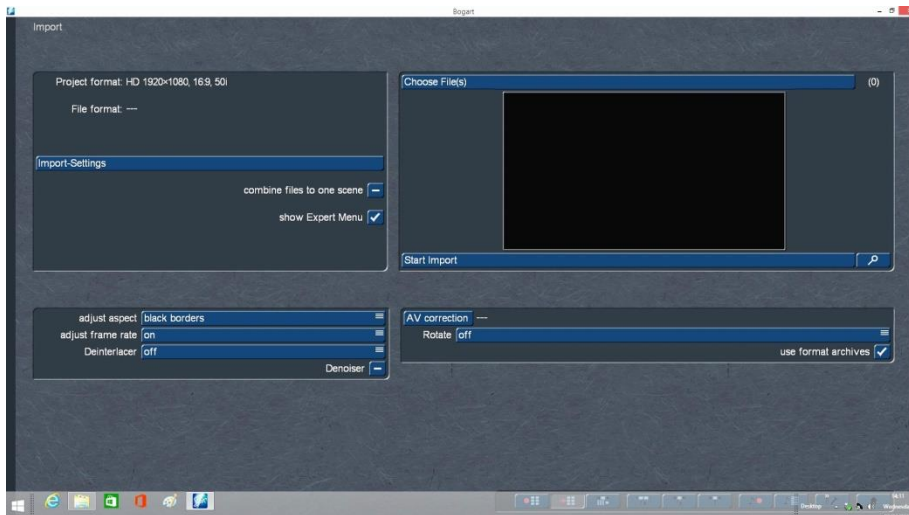
"DV control" is done with these five buttons. Direct control of the DV device can also be achieved through the i-Link interface, provided it is compatible, which some are not. If this is the case, the DV/HDV device can be started manually and should then input correctly. Seen from left to right, the 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 move directly to the Edit, Record/Edit and to the Main menu screens.



### 4.3.2 The import menu



Clicking on the “To Import” button opens the menu, left, in this graphic the expert menu is also activated.

The top left window shows the project format settings of the current project.



Clicking “Choose File(s)” in the upper right window opens the Windows explorer menu, where the folder and files for import can be located. After selecting one or more files, the system indicates, if the selected files do not match the resolution of the project settings.

Click “Start Import” below the preview window to start the import of the scenes. During the import a preview of the footage is shown. If the format of the footage does not match the project settings a message in yellow is displayed “Format mismatch, automatic adaptation”.

A message “slow scaling required, frame rate conversion”, is also displayed in the preview window.

Another option in the window is the button “combine files to one scene” which imports all selected files as one scene.

For the import and treatment of 360° video footage, you will find more detailed information in the Chapter “Export menu” (chap. 4.9).

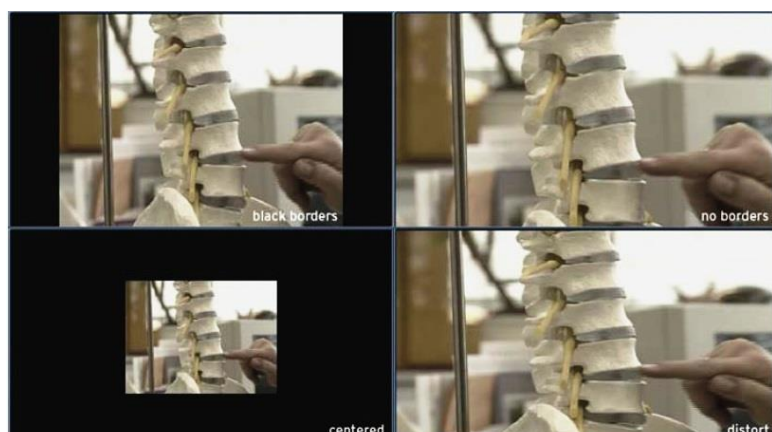


Clicking the “Import Settings” bar in the left upper window opens the menu left. This enables the IN and OUT points on the imported scenes to be shortened by up to 2s. The scene length for imported photos can also be set, up to a max of 30s.

The final option in this window is the “Show Expert Menu” button, which opens the two lower windows in the top left graphic of the Import window, above. These options are:-

- “Adjust aspect” has four options “black borders”, “no borders”, “centred” and “distort”.

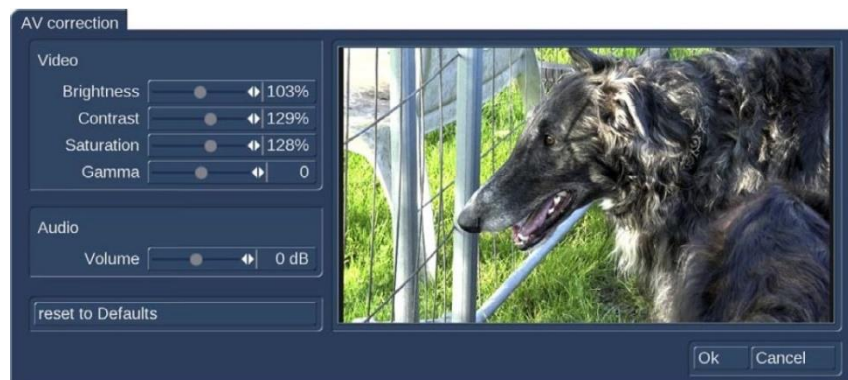
After selecting one of these options, the corresponding result is displayed in the preview window.



- “Adjust the frame rate” has the option of keeping the original frame rate, but this is only possible “without sound”.
- “De-interlacer” has three options “off”, “auto” and “on”, “off” is the default. If unsure as to the correct setting, select “Auto”



In the right hand lower window the “AV correction” button provides adjustments to the import material.



#### Video

The “Brightness”, “Contrast”, “Saturation” and “Gamma” can be adjusted.

#### Audio

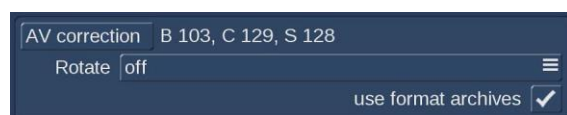
The volume can be corrected from (-20 to +20db).

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 same type. This is useful if you have a batch of scenes you want to import with the same settings.

The “Expert” menu has the option to rotate the import footage. “Rotate” offers the angles +90°, -90° and 180°. This option is particularly useful when importing footage that was shot in portrait.



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”.



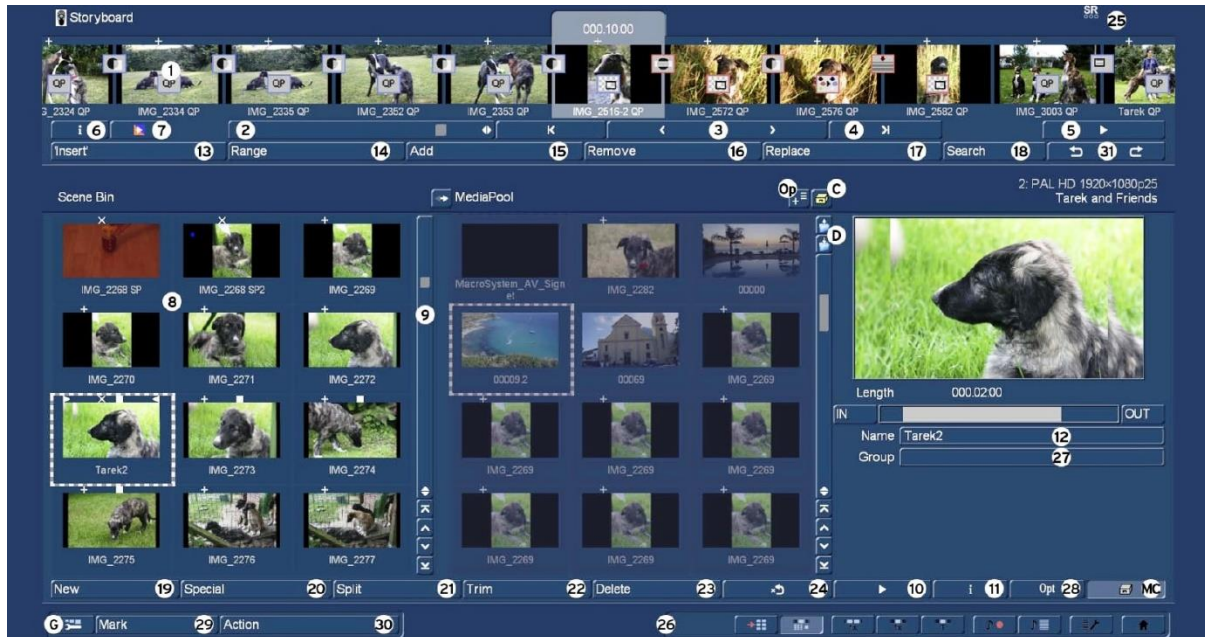
Click this button (bottom right of the preview window) for a full size preview during the import.

#### 4.3.2.1 Photo Import

The “Import” menu also allows the import of photos which can be found in the scene bin as still scenes in the same resolution as your project. The original resolution is stored as well, which is useful 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 it is the most important menu. The menu can be displayed in different ways. The display depends on the screen resolution and also depends on which method is being used, timeline or 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 easily implement editing principles. A single frame, the first view of a scene, ("thumbnail") is used to represent the scene.

**(2)** A glimpse at the storyboard allows you to grasp the whole story without having to review all of the material.

Scenes (surrounded by a dashed line) are selected from the scene bin and put into order on the storyboard, located in the upper section of the screen. In the storyboard the selected scene is in the centre. 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, with 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 centre, 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 in 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 moving through the scene bin using the left/right/up/down arrow keys (cursor) on a Power Key keyboard.



Placing the mouse pointer on a scene in the scene bin or storyboard for one second, information will be displayed with respect to this scene or the effect that has been applied to it, as shown in the graphic to the left.

In the scene bin you will also see if the scene has been shortened and if it has been used in the storyboard.





**Note:** This function is only available if the “Display bubble help” has been activated in the settings.

play  
trim  
delete  
mark  
action  
rename  
set group  
copy to clipboard  
info  
copy marked scenes to clipboard

Clicking 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 are no longer necessary. The functionality included in the menu is also available via buttons or options of the edit menu.

The menu enables play, trim or delete of 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, is a very effective method and can be further optimized by also making use of a Timeline display, especially for more professional use.



## Timeline Editing



The Timeline display can be used instead of 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. However, important information such as the length of the scene in relation to the entire Storyboard cannot be seen right away.

When viewing the project as a Timeline, scenes and effects are viewed 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 it enables scene lengths to be directly compared with each other.

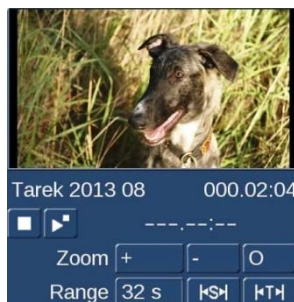
Effects and inserts are also shown as bars in the Timeline. In order to improve the overview, they are shown as separate bars – or tracks as we'll call them. Apart from the video track, there's a track for inserts, image processing effects, titles and transitions. Above the tracks, there is a time scale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

The Timeline can be activated via System "Settings" - "Storyboard, Timeline" - "Mode". Depending on the settings, 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 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 is the video track. All scenes are shown as a sequence of bars or tracks, which can be zoomed in varying factors. One option is to zoom so that the first and last frame of a scene is 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. Zooming out 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 colour and is not, unlike the Storyboard mode, positioned in the middle of the screen. In addition, the active scene, or the active insert part, has a bright line at the bottom.

Positioning an insert over a scene, finds 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 the 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 a transition is inserted, 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, a larger version of first frame of the currently used scene can be seen. Directly below the image, are 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 view 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 halves the size of the view.

**O:** This button switches the view to 20 scenes wide, but at a maximum of 10 minutes length of the 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 (full minutes only)

Entering a number without a letter will default to seconds



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.

In the effect menu the Timeline is displayed 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 the 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 in view. The scene currently displayed is highlighted. Should play back be stopped 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 colour) the corresponding scene. The scene will also be marked by a bright line that highlights the relationship between the effect and the scene. This is particularly useful when working with inserts. If working with an insert in the Storyboard and wish to apply a transition to it, the line will help 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**

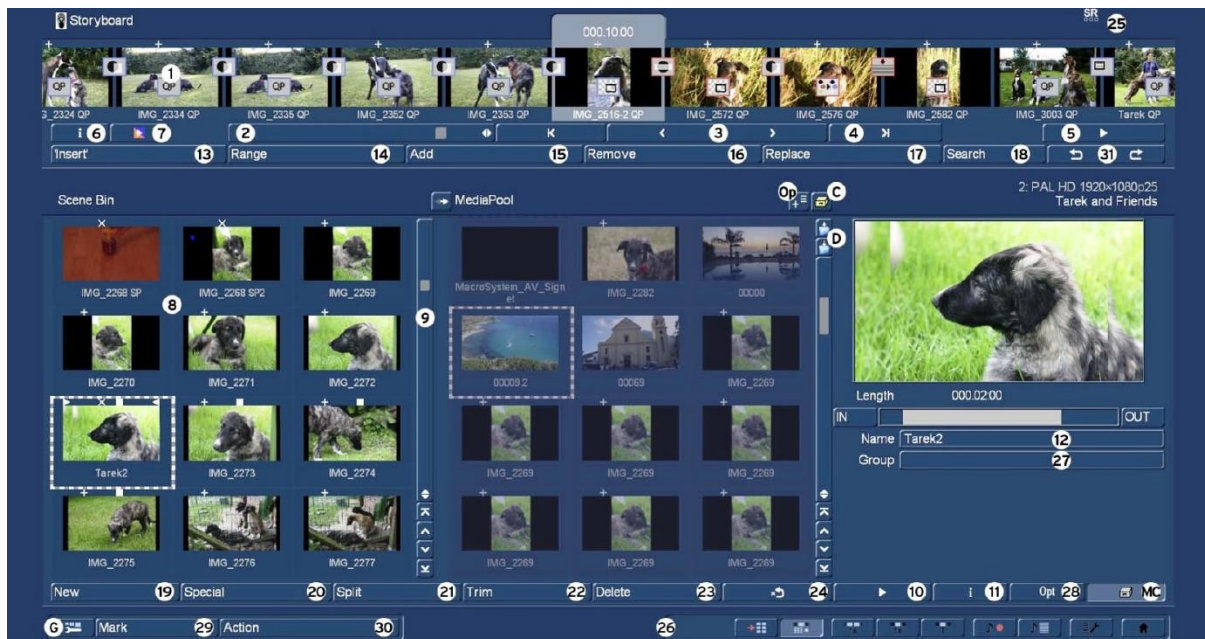
In the audio mix, the Timeline is constructed in the same way as in the other menus plus the audio tracks will be displayed.

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 Storyboard view. Across the entire area, the audio tracks show status bars, giving information (via its colour) 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 over modulated, it is red. Finally, un-rendered 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).



- (1) **Storyboard:** The active scene is always in the centre with its scene length shown above.
- (2) **Scroll bar:** To scroll through the Storyboard, click on the slider below the Storyboard and roll the trackball or move mouse to the right or to the left.
- (3) < and > clicking these buttons moves the story board backwards or forwards one scene at a time.
- (4) ⏮ and ⏭ clicking these buttons moves to the beginning or end of the storyboard.

(5) **Play Storyboard:** The play button, far right under the storyboard, plays the storyboard from the selected scene to the end of the storyboard. During play, the box, shown right, opens at the bottom of the screen, providing information and storyboard play controls.



The upper box shows the sound level for left and right audio tracks, the blue and yellow being within acceptable levels, but audio in the red is over modulated.



This button switches the play control panel between the bottom and top of the screen.



Clicking this button opens a window in the top left corner of the screen, showing the first frame of the currently playing scene, the scene name and a button which stops the storyboard play, with the currently playing scene now active in the storyboard.



Clicking this button again closes the additional information box. Using dual monitor mode, this information is automatically displayed on the playback monitor.

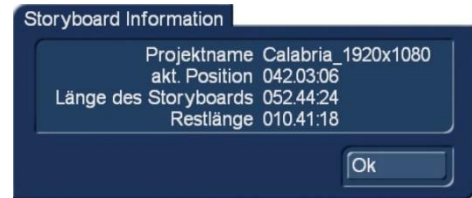
The storyboard counter shows the story board running time up to the current storyboard position. The stop button halts the storyboard play and returns back to the edit screen with the original start scene active.


The start button restarts the storyboard play from the storyboard active scene.

The pause button freezes the storyboard play at the current storyboard position.



**(6) Information:** Click on the button “i” to display information about the Storyboard. 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) is displayed.





**(7) Rendering:**  This button starts the rendering process of the complete storyboard, including effects and audio.

**(8) Scene bin:** Imported scenes, photos and material generated from “New”, “Special”, etc. are all displayed in the scene bin, which is in the lower half of the Editing 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 **(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, as follows.

- > The scene has been trimmed from the IN section.
- < The scene has been trimmed from the OUT section.
- X An effect has been added to the scene, it is blank scene, has been imported or contains rendered parts.
- + The scene is an imported picture, e.g. jpg.
- ^ The scene is also used in the Storyboard
- n The scene is marked
- p This is the current scene

In the upper right of the scene bin area the project number, project resolution setting and project name are displayed. When using a higher screen resolution, a larger view of the currently selected scene bin scene is also displayed.

**(9)** To the right of the scene bin is a vertical slider which is used to select the scenes to be displayed. Below the slider, buttons  and  are used to jump from the beginning to the end of the scene bin.

Buttons  and  move through the scene bin one scene at a time.

**(10) Play scene:** The play back button at the bottom of the scene bin plays the active scene in the storyboard.



**(11) Information:** Clicking on the “i” button displays a window showing information about the active scene in the scene bin. In the upper part of this window the “Timecode”, “Recording Date”, “Recording Time”, “Format” and “Group” is displayed. Clicking the “Enter/change comment” button, in the “Comment” box opens a keypad so that notes can be added to the “Comment box”.

**(12) Scene name:** Located below the large preview image is the name of the active scene in the scene bin. Clicking on this box opens the keypad so that the scene name can be changed as required.

**(13) Insert:** The “Insert” button, inserts the active scene in the scene bin onto the active scene in the storyboard.

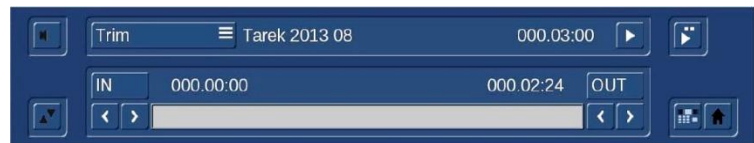
Insert editing is where the storyboard scene (background) is partially or completely covered with the insert scene(s) (foreground), but the audio is from the background scene throughout. The inserted scene cannot be longer than background scene, but can and is normally shorter.

*Example: A singer can be performing on stage and the video switches to the singer preparing for the show whilst the singers stage performance continues to be heard throughout.*

A music video is to be created. A complete recording of the singer performance is shot. Certain sections 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; therefore the original audio does not change, even though video scenes are changed.

Firstly activate the background scene in the storyboard and then the foreground scene in the scene bin.

The foreground scene is normally shorter than the background, but in any event cannot be longer than the background. Clicking the insert button opens the background scene at the first frame, with this insert menu (right) at the bottom of the screen.



This menu opens with the default option at "Trim", but clicking the "Trim" button gives further options as follows.

**"Position"** – This shows the first frame of the background scene, with the slider showing the insert in relation to part of the storyboard, with the start of the insert at the start of the background scene. The insert cannot be trimmed from this option, but can be repositioned on the background.

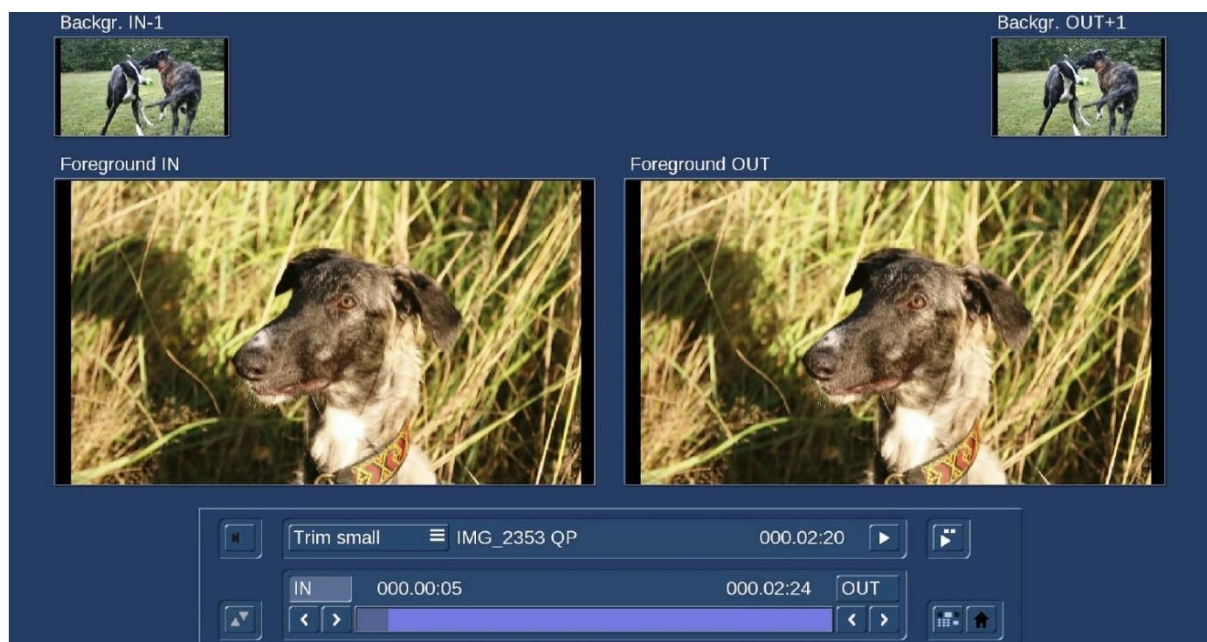
**"Trim"** – The insert scene can be trimmed, in / out using < > buttons or "IN" "OUT" buttons and the trackball / mouse.

This option shows the background scene, therefore adjusting the foreground in and out points to suit the background. This can be useful when inserting still images to suit the background.

**"Trim E"** – The insert scene can be trimmed in and out using the < > buttons or "IN" "OUT" buttons and the trackball / mouse.

This option shows the foreground scene, therefore adjusting the foreground in and out points of the insert.

**"Trim Small"** – Below is the screen view of this option, which shows both the background IN minus one frame and OUT plus one frame, at the top of the screen. This option enables the foreground to be trimmed to suit the background, whilst also viewing the IN/OUT effect in the foreground. This provides all the information about the insert length and its position in relation to the background.



**"Position Small"** – This is the same layout as the trim small, however, in this case the whole insert is being moved on the background scene, with the upper windows showing where the insert starts and finishes on the background.

To play the storyboard, click the play button on the right of the process selection box. The storyboard will be played from 2 seconds before the insert scene to 2 seconds after the insert scene.

To the right of the play button is a special play button which displays a split screen view, the left screen playing the background and the right screen the insert. Since the play starts a little before and after the insert, initially both screens start and finish with the background.

Playback can be paused, restarted and stopped at any time.

Exiting the insert positioning function to the main editing screen or main menu, the settings will be saved. The storyboard will now have,

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

Providing the background scene is sufficiently long, any number of insert scenes can be added. It is also not necessary to manually split the long recording of the background scene, since this is done automatically.

Inserts are indicated in the storyboard by a symbol of two overlapping rectangles in the upper part of the storyboard scene.

An insert can be removed from a background scene by selecting the insert scene in the storyboard and clicking the “Remove” button. Removing an insert automatically returns the background scene to its original state. Since it is only the insert that has been removed, the length of the storyboard does not change.

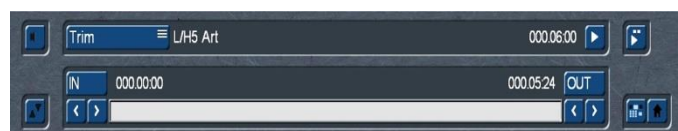
A transition effect can be applied between an insert and the background scene very similar to the usual process; however the difference is that the length of the storyboard does not change, otherwise it would affect the audio of the base scene. This means that a transition will apply totally to the insert and not the base scene. e.g. A base scene of 10s with an insert scene of 3s and a 1s transition added between the two, the insert will start the transition after 2s, not after 2.5s as in a normal transition.

Most transition effects can also be applied between neighbouring insert scenes that are placed next to each other. Whilst this will not affect the background scene and therefore the storyboard length, the insert scenes will be shortened similar to any other transition. This means the transitioned inserts will not cover the same amount of the background scene as they do individually.

In the Insert menu, the audio envelope can be faded in and out, using the speaker symbol. More detail is covered in Chapter 3.3.

**(14) Range:** The “Range” function can be helpful in fine tuning inserts and also viewing specific sections of long scenes.

**1. Inserts:** If required trimming can be modified without the need to remove the insert and reinsert again. The insert can also be repositioned.



First activate the insert in the storyboard and click the “range” button. This displays the background scene, with the menu above at the bottom of the screen. The button above showing “Trim” has five options.

“Trim”: The insert here shown as 6s long, can be trimmed both IN and OUT. The position of the IN / OUT points in relation to the background scene will be displayed during scrolling.

“Position”: The slider shows insert in relation to that section of the storyboard. The insert can be repositioned using the “Start” or “End” to suit the background.

“Trim E”: This displays the insert, which can be trimmed both IN and OUT, without reference to the background.

“Trim small”: This shows two views of the insert, the IN point on the left and OUT right. Above are two smaller views of the background IN left and OUT right. Trimming IN or OUT displays the new foreground trim view and also its corresponding background position.

“Position Small”: This shows two views of the background, IN left and OUT right. Above are two smaller views of the insert IN left and OUT right. This enables the insert to be re-positioned whilst seeing where this is on the background.

The option to hide or display the audio wave can be selected using the loudspeaker symbol (section 3.3 “Envelope and audio scrubbing”).

**2. Storyboard Scenes:** This function is helpful when long scenes have been added to the storyboard and require viewing at a certain point, without the need to view from the beginning of a long scene e.g. to view a transition effect from say 5 seconds from the end of the scene.

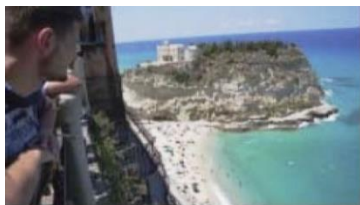
Activate the scene in the storyboard and click the “Range” button to open the menu, right. The slider starts at the first frame of the selected scene and finishes at the end of the storyboard.



**Setting a scene position:** Either click the play button and then the stop button at the required point on the scene / storyboard, or click “Position” and scroll to the required point. Fine tune the required point using the left/right arrows, if required, and then click “OK”. This returns to the Editing screen. If positioning has been scrolled beyond the original active scene, this scene will now be the active scene in the storyboard.

9  
NEW

The “Camera” button at the top right saves the scene image that is currently being displayed as a single image. Clicking the “Camera” button opens the Windows Explorer panel where the photo can be allocated a folder.



Calabria\_1920x1080@3201.jpg



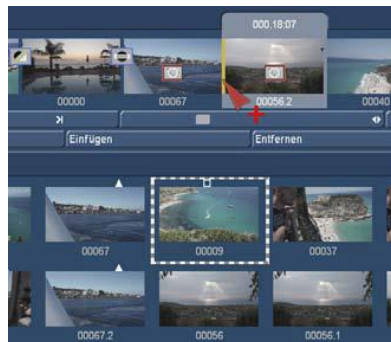
Calabria\_1920x1080@3323.jpg

The frames are saved as JPG files, the filename consists of the project name, an @ and the frame number in the project. In the example above, the 3,201 and the 3,323 image of the project were saved.

**(15) Adding Scenes to the Storyboard:** 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 be added to the storyboard by the drag and drop method. This technique allows a very fast workflow i.e. when rearranging scenes in the scene bin.



Move the trackball / mouse pointer over a scene in the scene bin, left click the trackball / mouse button and drag it to the required location in the storyboard.

When dragging a scene the mouse pointer shows a red + symbol. When the pointer is placed between the two target scenes in the storyboard a yellow line appears to show where the scene will be added. Release the left button to complete the action.

When moving a scene in the scene bin, left click the trackball / mouse button and drag it to the required location in the scene bin, again a yellow line will indicate where the scene will be positioned and again release the left button to complete the action.





Moving the mouse pointer directly over another scene in the storyboard, instead of between two scenes, the target scene is surrounded by a yellow border.



Releasing the left button whilst pointing over a scene will open an option menu. The options are 1 - to add the scene before the target scene, 2. – to replace the target scene or 3. - insert into the target scene. Click the left trackball button to confirm your choice.

If the “PC Interface” option is activated in the “User Interface” menu, scenes can also be added behind the active storyboard scene, by double clicking the required scene in the scene bin.



There is another way to add a scene into the storyboard. Since Bogart 8, we have been able to use the preview image on the right side of the scene bin to trim (T). Double-clicking this preview image also adds the scene into the storyboard scene.

Adding scenes to the storyboard are always placed after the currently selected storyboard scene. There is one exception, when the very first scene in the storyboard is the active scene a notice appears asking “Add where”. This notice also provides three choices - 1.In front - 2.Behind - 3.Cancel.

If audio tracks have been added to the storyboard that are not locked to the storyboard scene, after adding a new scene in front of the first scene, it will ask “move music tracks forward, too?” Answering “Yes” will move these audio tracks forwards to synchronise to its original scene, “No” will move the audio track back so it remains at the same time from the beginning of the storyboard as it did before the scene addition.

Once a scene has been added to the storyboard, the original in the scene bin can be deleted or trimmed without affecting the storyboard scene.

**(16) Remove Scenes from the Storyboard:** The function “Remove” deletes the scene highlighted in the centre of the storyboard. An “Insert” scene can also be deleted, to uncover the background scene. 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 enables the scene to be available for re-insertion without having to search the scene bin.

If multiple scenes have been marked in the storyboard, clicking the “Remove” button gives the option to remove “all marked” or the “active only”.



With Bogart 9, storyboard scenes can be moved to the scene bin using the mouse/trackball drag and drop process.

Similar to the insert process a scene can be moved within the storyboard by using the drag and drop method. When dragging a scene the mouse pointer shows a red + symbol, as with the insert function above.

Drag and drop works, even if the drop location is outside the view range of the storyboard. Keeping the left mouse button held down, moving the mouse to the far left or right of the storyboard, the storyboard scrolls backwards or forwards. Once the new destination is reached, release the button to place the scene as required.

**(17) Replacing Storyboard Scenes:** Clicking “Replace”, the active scene in the centre of the storyboard will be replaced by the active scene in the scene bin. This can be a completely different scene, or the same scene with different a trim range. For example, if you find that a scene is too long and needs shorter trimmed version.



**Note:** If a scene in the scene bin has had an effect applied, it may now be a different length to that in the storyboard. Replacing may affect any added audio; therefore a message to this effect will be displayed.



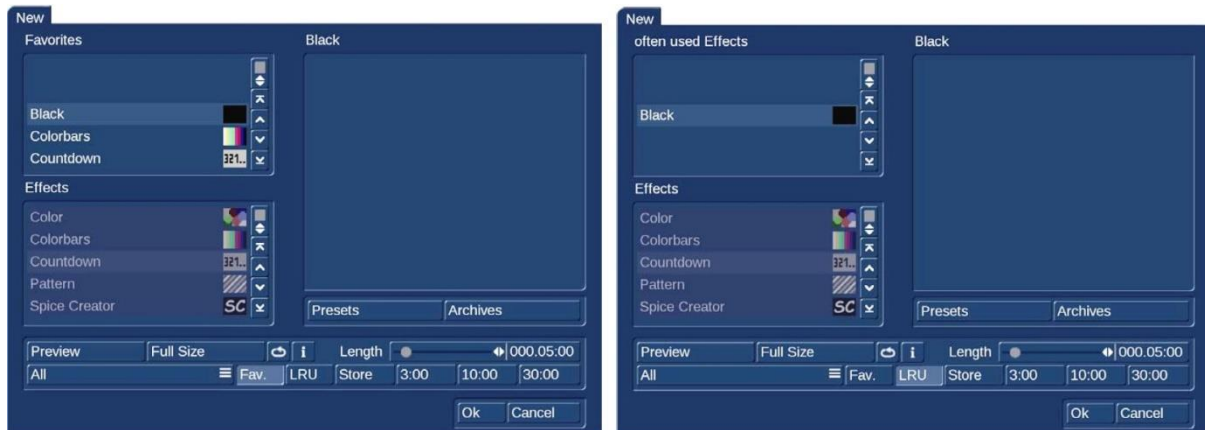
**Note:** *Trimming scenes in the Storyboard can be a lot easier with the optional Power Key keyboard and software.*

**(18) Search:** 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, before being returned to the storyboard. If a scene bin scene has been deleted, clicking “Search”, a message is displayed asking, “The scene was not found. Should it be restored?”. Clicking “Yes” will restore the scene into the scene bin. This function is still available after a restart.



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

**(19) New.** “New” will create a new scene in the scene bin. Clicking the “New” button opens a menu where various scene options can be selected to create a new scene. The menu also enables the length of the scene to be set, to a maximum length of 1 minute. These scenes range from black, multi coloured, colour bars, count down and selected patterns. Often used for titling or captions, these scenes can also be used for leaders or in conjunction with certain transitions.



Clicking “New” initially opens with the menu (above left).

To aid quicker selection the boxes (upper left) on the above menus show the “Favourites” and “Often used effects” (upper right), which are selected by clicking the “FAV” button or “LRU” buttons lower in the menu.

See also chapter 4.6.1 for setting up your favourite effects list.

The following new scenes are available in the standard version: Countdown, Colour bars, Colour, Pattern and Black. Further effects are available that can be obtained, either as full or demo versions with add-on programs.

A new scene can be generated by initially choosing an effect option, as follows

**Countdown:** Clicking on “Countdown” in the effects box opens the menu right. This option creates a number countdown, which for each second it shows a number counting backwards, with the following options.

- **Starting number** – is set by setting the “Length”, either from the “Store” or “Length” slider. A length of 10s counts backwards from 10.

- **Font** – sets the number style and size.

- **Style** – sets the text colour, boarder colour / size and shadow colour, etc.

- **Background** – a background for the countdown can be chosen from the “Select pattern” options in which many backgrounds are available e.g. “Arabesk Background” or a solid colour. The alpha setting needs to be 100% for a solid scene.



. **Background Scene** a scene from the current project can be selected as the background for countdown; however the “Alpha” setting in “Background” needs to be 0%, if just the background is to be seen. Alpha set to say 50% the background will be part pattern and part scene. If the background scene is shorter than the countdown, the background scene will repeat. If it is longer, only the required part will be shown.



Below the selection list there is a “Preview” button. On the right-hand side, is a slider to set the length of the countdown, 1 min is the maximum countdown.

Below the slider there are three pre-set buttons, so that frequently used countdown periods can be quickly chosen. These pre-sets default to 3s, 10s and 30s; however, these pre-sets can be changed as required by using the slider to change the preferred time period, clicking the “Store” button and then click the pre-set button to change it to the required pre-set time.

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

**Colour 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 colour bar test image several seconds before each video project.

**Colour:** This option creates a single-colour scene. Selecting this option opens the colour box so that any solid colour can be selected.

**Pattern:** Selecting this option and “Select pattern” opens options in which many backgrounds are available e.g. “Arabesk Background”, images/patterns from add-on programs e.g. BoarderX.

**Black:** This mode creates a black background, without the need to open the colour box.

Below the Effects window are a number of options.

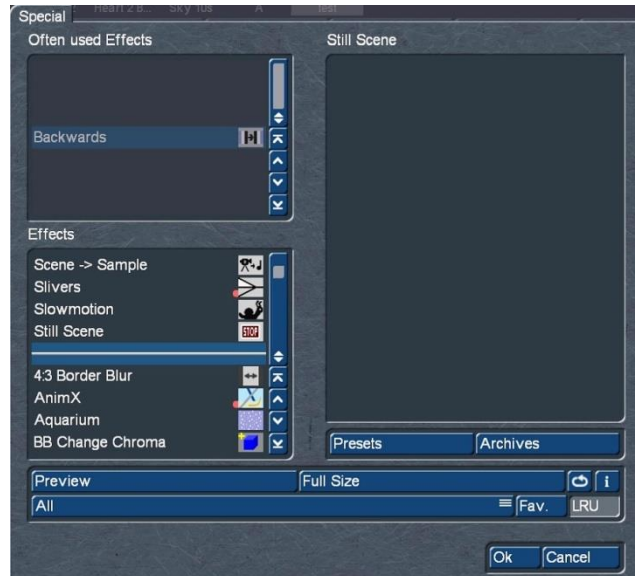
- “Preview” opens a window running the effect in real time and returns to the menu.
- “Full Size” opens the effect full screen, with a menu lower screen to select any frame view. Depending upon which effect is selected the right hand window will offer other options, e.g. “Select Pattern”, “Colour” etc.
- 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.

- “Length”, this slider sets the scene length of up to 1 minute. Below are three pre-set scene lengths, which can be customised by setting a time with the slider, clicking “Store” and then click one of the pre-set buttons to store the chosen time.
- The button below the “Preview”, when clicked has four options – “All” displays all the effect options, “Default” the options that come with the operating system, “Optional” only effects installed later and “Bonus”.
- “OK” creates a scene with the selected options and “Cancel” exits this menu and returns to the Editing screen without making any changes.

**(20) Special:** From the “Editing” menu clicking the “Special” button opens the “Special” menu shown right.

The lower left window lists all the effects that can be applied to scenes, in the scene bin. The upper section of the “Effects” window lists special effects and actions that are unique to this menu and those listed below the white line are all the effects that are also available in the storyboard imaging process menu. (See also section 4.7 Image Processing effects).

The reason for repeating the image processing effects in this menu is that multi-layering of effects can only be performed with scenes in the scene bin, not those in the storyboard. A single effect can be applied to a storyboard scene, but multiple effects are not directly possible in the storyboard.



Multi-layering is the term used for the process of adding a number of effects to the same scene. This is achieved by adding an effect e.g. “Deshaker”, to the original scene and making a new scene with this effect. This scene will have the same name as the original, but with a suffix SP. The SP scene can then be selected to add another effect e.g. “Control Image”, this will have a suffix SP2. This process can be repeated as many times as required.

The top left window lists either all the selected favourites effects or all the previously used effects, depending upon which button is activated, “Fav” or “LRU”, lower right of the menu. Often used effects are added to the Fav window each time they are applied to a scene. However, they can be removed by left clicking on the effect in the “Often used Effects” window, dragging to the “Effects” window and releasing the left button i.e. drag and drop. Similarly the drag and drop process can be used to add from the “Effects” window to the “Often used Effects” window.

Activating the “Fav” button will display all the “Favourite Effects”. These are not automatically added to this window, but are those chosen as required, using the drag and drop process, described above.

### Applying Effects to a Scene

1. Select the scene in the scene bin and then the click “Special” to open the Special menu, above. Select the required effect from the Effects or Favourites windows left. The effect name is displayed above the window on the right and if the effect has setting options, not all do, these will be displayed in the window below.
2. Make any changes to the effects as required (see below) and click “OK” to accept the changes. This will render any effect and add this new scene behind the original in the scene bin. This scene will have the same name as the original, with the suffix SP.

### “Special” options

“Presets” – Initially the effect options (2) above have default settings, however, however, when changing these options they will not automatically return to the default. This can be useful when wishing to apply this effect to a number of scenes, e.g. colour correction. Clicking the “Preset” button will return all these effect settings back to the default values.



“Archives” – The button opens a menu where the current settings can be saved and reloaded to use on other scenes.

“Preview” – Clicking this button will open a window and play the scene in real time, so that the result of effect changes can be viewed, prior to clicking “OK”.

“The button below “Preview” e.g. “All” – Displays all the installed and active effects. “Default” shows the effects, which come with the operating system and “Optional” shows only optional add-on effects, which have been installed afterwards with add-on programs.

“Full Size” - Opens the selected scene in full screen, with the effect menu screen, insert right. This enables the effect settings to be changed as required, with options for viewing the changes. Clicking the “Display” box opens the following.

“Original” – The original scene is displayed full screen, without the effect changes.

“Effect” – Displays the scene full screen, with the effects added.

“Orig + Effect” – Displays the scene full screen, the left half original and right with the added effect.

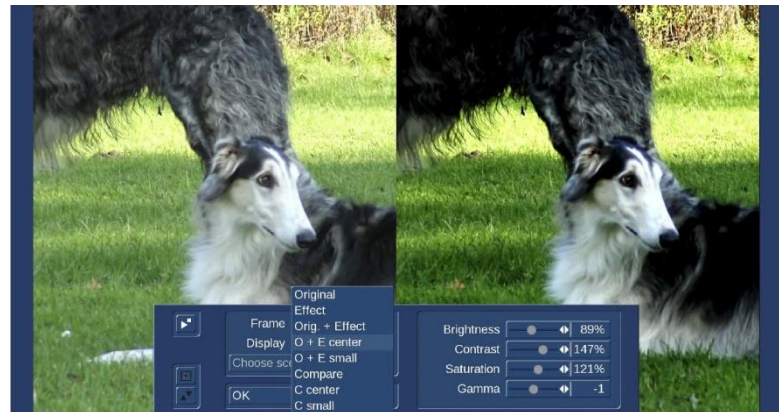
“O + E centre” – Displays the centre of the screen, the left half original and right with the effect. See insert right.

“O + E Small” – Displays two smaller scenes side by side, the original left and effect right.

“Compare” – Displays the left side of another scene, which can be chosen and the right side of the scene with the effect. This can be useful when trying to match effects in adjacent scenes e.g. colour saturation.

“C Centre” – As compare, but the centre of each screen.

“C Small” – As compare, but, with two smaller scenes side by side, the original left and effect right.



Finally click “OK”. A copy of the original scene, incorporating the effects will be placed in the scene bin immediately after the original scene. This scene will have the same name as the original with the suffix SP. This scene can now have further effects added, using the same steps as above. The new and subsequent scenes names will have the suffix SP 2, SP 3, etc.

### Special Effects Descriptions

The following image processing effects are those above the white line in the “Special” lower left window and can only be applied from the Edit menu. The effects below the white line are the same as those in the Image Processing, which are explained in chapter 4.7).

**Copy:** A scene can be copied as many times as required. It is instantaneous and does not require additional hard drive space. The copy appears in the scene bin next to the original, with the same name as the original, but with a suffix “C” (e.g. Vacation C).

Multiple scene copies can be useful for say trimming each to a different length; to test which best fits the storyboard. Superfluous copies can be later be deleted.

**Jitter:** Jitter adds a stroboscopic effect that can change the pace or give video an artistic look.

1. From “Special”, select “Jitter”, which opens a menu with just two settings.
2. “Still Time” freezes the video for the adjustable time setting e.g. 000:00:04. The result is a series of 4 frame stills throughout the scene, giving a stroboscopic effect to the scene.
3. “Type” is either half or full frame. Full frame produces a better picture quality and is recommended for scenes with little motion. Half frame is recommended for video with considerable movement.
4. “OK” renders the effect and places a scene with a suffix JI, behind the original scene bin scene.

The "Preview" is not available in this effect, clicking "Preview" briefly displays a red no entry type symbol.

The scene is the same duration as the original and the audio is unaffected, with lip sync, etc. maintained.

**Backward:** Clicking the button "Backward" creates a scene with the extension "BW" which has the same length as the original, but runs backward. There are no setting options in this effect. The audio is also run backward. You can mute the audio in the "Audio Mix" screen if you don't want to hear it.

**Still scene:** A still scene can be created from the first scene of any video scene in the scene bin, without noise lines.

1. Select the video scene required in the scene bin.
2. If the first scene is not the still you require, then trim the scene to the desired frame.
3. Select "Special" – "Still Scene" which opens the menu with two options in the right hand window.
4. "Length" sets the duration of the still scene, from 1 frame to 1 min.
5. "Type" gives the option of Full frame or Half Frame. Full frame is the better quality and is recommended for scenes with little or moderate movement. In extreme cases where there is say rapid pan movement and unwanted artefacts, "Half Frame may produce a better still quality.
6. "OK" renders the effect and places the still scene behind the original with a suffix of SC.

There is no audio with a generated still scene.

**Scene -> Sample:** This function copies the audio track, of the active scene bin scene, to the audio sample list of the audio menu. The new audio sample is given the same name as the video scene it was created from.

The "Preview" is not available in this effect, clicking "Preview" briefly displays a red no entry type symbol.

**Slow motion:** "Slow motion" creates a scene that is a copy of the original, but runs more slowly.

1. Select the video scene required in the scene bin.
2. Select "Special – "Slow motion", which opens just one option (Delay) in the right hand window.
3. Set the "Delay" to the required value. The options are 2 which creates a scene that runs at half speed to 10, which is 1/10<sup>th</sup> of the original speed. The corresponding scene lengths will be 2 x the original to 10 times the original.
4. "OK" renders the effect and places the new scene behind the original with a suffix of SM.

The "Preview" is not available in this effect, clicking "Preview" briefly displays a red no entry type symbol.

Audio is rendered as well, but the pitch will be lower than the original so it sounds distorted and slower.

Since Bogart SE plays the scene more slowly than the normal 50 images per second, slow motion set to the lower setting the quality is reasonable, but becomes increasingly jumpy with very slow motion. 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.

**Quick motion:** "Quick motion" works principally the same way as slow motion, but creates a new scene that runs faster than the original.

1. Select the video scene required in the scene bin.
2. Select "Special – "Quick motion", which opens just one option (Acceleration) in the right hand window.
3. Set the acceleration to the required value. The options are 2, which doubles the speed to 50.
4. "OK" renders the effect and places the new scene behind the original with a suffix of QM.

The "Preview" is not available in this effect, clicking "Preview" briefly displays a red no entry type symbol.

Uneven values are recommended in order to obtain full resolution.

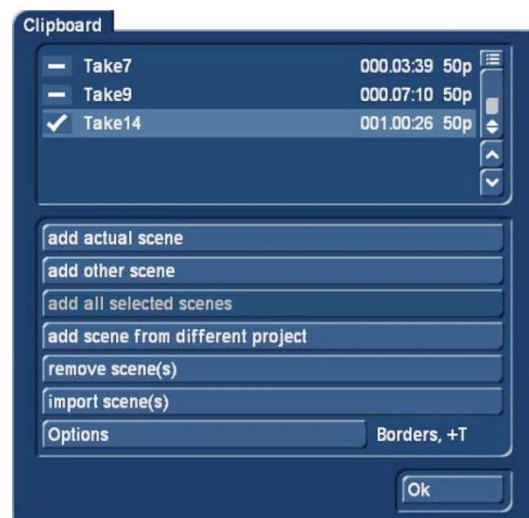
The length of the new scene will be the time of the original scene divided by the acceleration setting. Audio is rendered as well, but the pitch will be higher than the original so it sounds distorted and faster.

**Clipboard:** This is a function for temporary storage. Instead you might want to use the more convenient 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.

From the edit menu select “Special” – “Clipboard” – “Start clipboard” to open this menu, right.

The top part of the menu shows a list of all the scenes already in the Clipboard. This box will be empty the first time clipboard is used after quitting Bogart SE.

Scenes are available from the current or other projects and can be added to clipboard and then used in the current project.



The button with 3 lines, above the slider, opens a menu to “Select all” i.e. check mark or “Deselect all” uncheck.

#### Other functions:

**add actual scene:** Clicking this bar will add the active scene in the current project to the clipboard.

**add other scene:** Clicking this bar opens a larger view of the current project scene bin, called “Choose scene”. Select the scene required and click “OK”, which returns to the clipboard menu, with the new scene added in the upper window.

**add all selected scenes:** Clicking this bar will add all marked scenes in the current project scene bin to the clipboard. If there are no marked scenes, this option will be unavailable, i.e. greyed out.

**add scene from different project:** Clicking this bar opens a list of the 30 projects, choose a project and click “OK” which opens a large view of the selected project scene bin, called “Choose scene”. Select the scene required and click “OK”, which returns to the clipboard menu, with the new scene added in the upper window

**remove scene(s):** By check marking one or a number of scenes in the clipboard that are no longer required and then clicking “remove scene(s)” and clicking “OK”, will remove these scenes from the clipboard.

If there are no marked scenes, this option will be unavailable, i.e. greyed out.

**import scene(s):** Check mark scenes that are to be added to the current project scene bin and click “import scene(s)”. This opens a window announcing the number of imported scene(s) to the actual project, click “OK”. This returns back to the “Clipboard” menu. Click “OK” and “OK” again and the scene(s) will be added at the end of the scene bin.

If the added scene is already in the scene bin, the newly added scene will have a suffix 2.

**Options:** If DV material is being added to a HDV project, the option to import with “Borders” or “Distortion” can be selected.

Check marking “import trimmed sections” will import the full scene, dash marking will import the trimmed section only.

#### Power Key Options with Clipboard

If Power Key is installed and active, there are a number of operations that can make addition and import functions to the clipboard quicker.

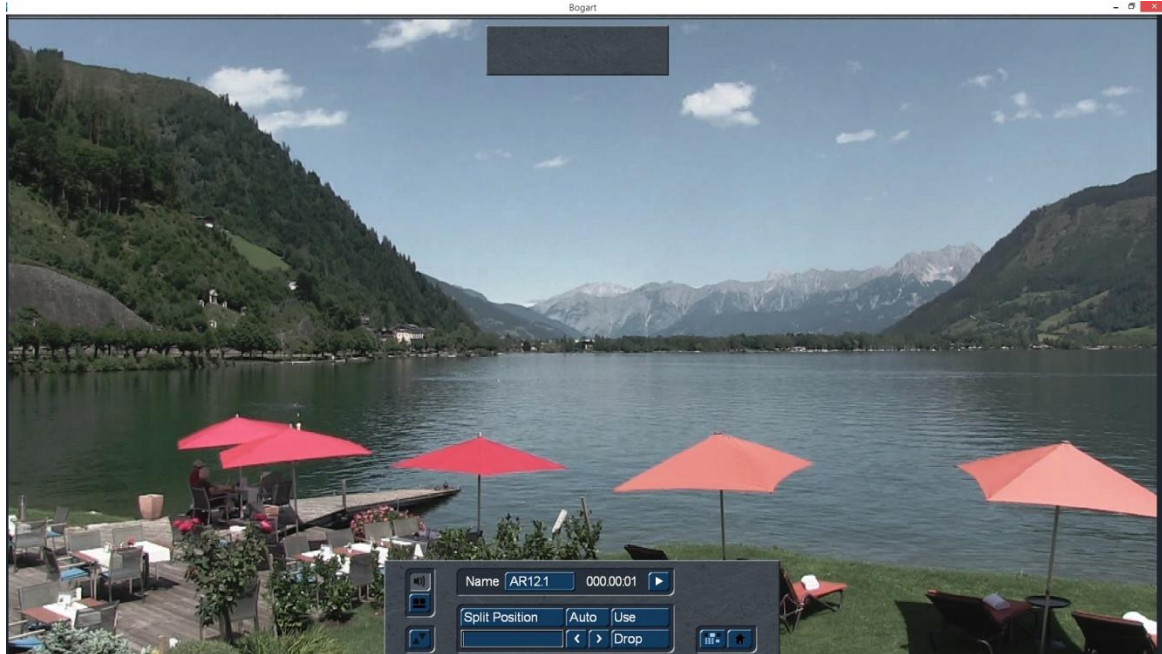
Keyboard key “b” adds the selected scene bin scene to the clipboard.

Keyboard keys “Ctrl+b” adds the selected scene bin scene to the clipboard and then activates the next scene.

## (21) Splitting:

Where the cam footage is downloaded as one continuous scene, to enable individual sections to be edited separately the continuous scene will require splitting into its editable sections. This splitting is not unlike the old film process, where the filming is all on one reel of film and is cut into its component editing sections.

Splitting is not obligatory, on rare occasions a long single take may be adequate for the storyboard. However, where say, out takes, trims, colour correction, transitions, audio correction etc. are necessary the longer single scene requires splitting first.



### Splitting Process

1. From the Editing screen Scene Bin, select the scene that requires splitting and click the “Split” button. This opens the first frame of the scene in full screen, with the split menu lower screen, as above. At the top of the menu is the scene name, with the current frame time and the scene play button further right.
2. If splitting includes cut selection by both audio and video, click the speaker button top left of the menu. The scene audio will now be heard during split scrolling, together with the audio wave form (audio scrub), displayed at the top of the screen.
3. To scroll to the first split point, click the “Split Position” button using the trackball/mouse. If the audio scrub is on, pausing the slider will loop play the last 2 seconds of this pause position.
4. Clicking the “Split Position” button will display the end frame of the split position.
5. If required use the < > arrows to fine tune the split position.
6. When the split point is correct, click the “Use” button to save the first split scene, this moves the process to the first frame of the remaining main scene and the slider to the beginning.
7. Repeat steps 3 to 6 until the very end of the original scene.

The current split scene can be viewed at any stage using the play button top right of the menu.

Bogart SE does not delete any video material during this procedure. Clicking “Use” at the end of the original scene returns back to the Editing screen, where all the scene splits are shown after the original scene and are named as the original with suffix .1, .2, etc.

If during the splitting process there is a section of video that is not required, the “Drop” button can be clicked, instead of “Use”. When returning back to the Editing screen, the section will not be included in the splits. This saves having to search and delete any unwanted sections from the scene bin.



If during the split process the return to Editing screen button is clicked, before the end of the original scene, it will return to the Editing screen, displaying all the used split scenes and the final un-split section having a suffix .Rem.

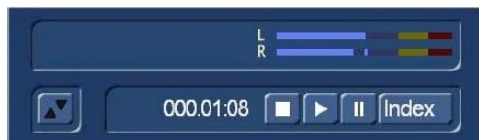
Clicking the centre right button of the split menu (the two squares above a line) switches to the screen view, shown right. This displays the current and next scene at the cut point, to enable fine tuning of the split position.



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



**Note:** Further splitting of “Rem” scenes is possible, but for better clarity you should rename the scene otherwise it will have names like “00042.Rem.Rem.Rem.Rem.Rem”.



Another method of splitting, which is not frame accurate, but can be useful if exact split points are not essential is as follows.

1. From the Editing menu click “Select”, which again opens the split menu.
2. Click the play button, which plays the scene, with the menu left, screen bottom.
3. Run the scene by clicking the start button and at each split point click the “Index” button.
4. When the scene reaches the end of play or if the stop button is clicked, a window opens offering the choice of “Add storyboard” and/or “Add to Scene Bin”.
5. Clicking “OK” opens another window stating the number of scenes created. Click “OK” and the scenes will be added to the Editing screen, as selected in step 4.

If during filming in DV/HDV/ AVCHD, the cam has been paused or cut, but the footage has been imported as a single scene, the single scene can be split at each of these cuts points, as follows.

1. From the Editing screen Scene Bin, select the scene that requires splitting and click the “Split” button, which opens as described above.
2. Click on the “Auto” button and the process will start checking for the cut points.
3. When checking is complete a window opens asking “Insert where” and offering the choice of “Add storyboard” and/or “Add to Scene Bin”. Check mark as appropriate.
4. Clicking “OK” opens another window stating the number of scenes created. Click “OK” and the scenes will be added to the Editing screen, as selected in step 3.

## (22) Trimming:

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.



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) Delete:** 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) Undo:** 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).*



### **(25) Smart Rendering:**

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.

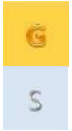


If the system is currently rendering an effect, you will see “fx” followed by a small dot flashing behind the “SR” symbol. Rendering multiple effects in the edit menu results in an additional dot for each additional effect being rendered. In the System Settings, you can determine if rendering should 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.



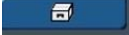
**Note:** The display allows a maximum of 10 dots. If there are more than 10 effects (which have to be rendered) inserted, you'll see three little dots, which means that further effects are waiting to be rendered. Some effects (i.e. “Still scene” from the menu “Special”) cannot be rendered in the background.

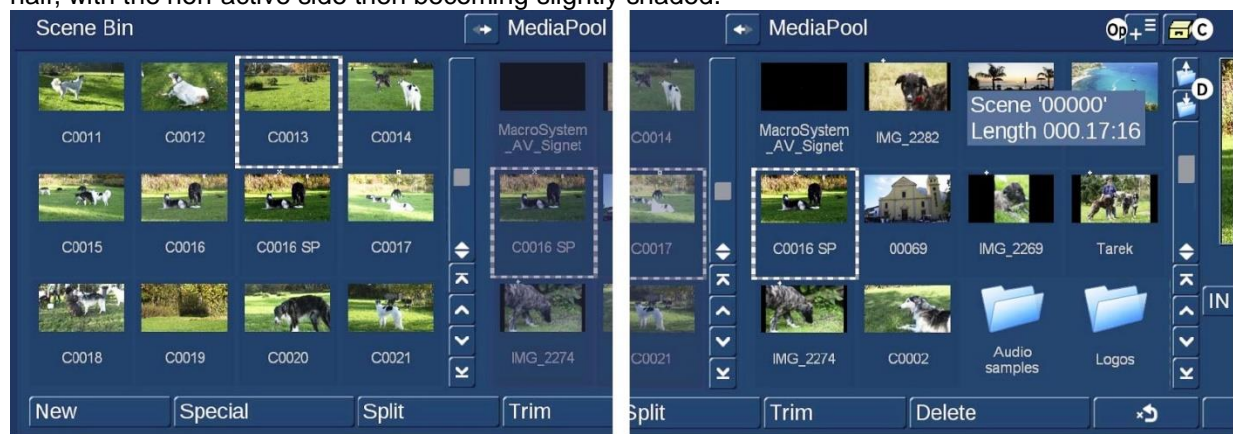


## (MP) Media Pool:

With Bogart 8 the “Media Pool” was introduced, which is an advanced version of the clipboard. In earlier versions of Bogart, the clipboard was used to exchange scenes between different projects. However, the clipboard is a temporary device in which the content is deleted upon quitting Bogart SE.

With the MP, often used scenes, photos and audio samples can be stored permanently, with access and management of the content available in any project.

Clicking the file drawer button  opens the “Media Pool”. This divides the scene bin into two parts; the left side is the scene bin and the right the Media Pool. Clicking in either will activate that half, with the non-active side then becoming slightly shaded.



## Managing the MP

### Adding Material

1. There are two methods of adding material to the media pool from the current scene bin, with either method the first step is to highlight the scene and either click the arrow button above left of the MP, which will be pointing left to right when the scene bin is active or drag and drop the scene from the scene bin to the media pool.
2. Click on the filing drawer symbol, above and right of the MP to open the menu right. Click on “Add element(s) from another project (temporary)”. This opens the “Select project” list, click on the required project – “OK” – select a scene from the project scene bin – “OK” and the scene will be in the MP, with the title in yellow, i.e. a temporary import. If the import is required permanently, reopening the file button and select “Make all temporary elements (yellow) permanent”.

Scenes and photos are stored in the Media Pool in their original resolution. Importing scenes from the current project are instantaneous when the format of the scene and the project are identical. If the MP scene is in a different resolution, it will need to be rendered to match the project.



**Tip:** To avoid quality loss MP material should always be in the highest possible resolution, down scaling is always preferable to up scaling.

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).

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

Importing an audio sample from the Media Pool into the scene bin, a black scene will be created in the same resolution as the project.

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. The upper section of this window displays the recording date, time and the format. The lower section calls up the keyboard by clicking on “Enter/change comment” where can be displayed in the lower box. Click “OK” to confirm the notes, which will be displayed in this information window.

### Adding MP material to the scene bin

There are two methods of adding material to the current scene bin from the media pool, with either method the first step is to highlight the scene and either click the arrow button above left of the MP, which will be pointing right to left when the MP is active or drag and drop the scene from the MP to the scene bin.



**Note:** When moving scenes from the scene bin to the MP or MP to the scene bin, they are not actually moved, but copied.

### Deleting Material

Any scene or folder can be removed by selecting the scene or folder in the MP and clicking the delete button below the MP. All temporary material, those with yellow titling, can be deleted by clicking the filing drawer symbol to open the above menu and clicking the “Delete all temporary elements (yellow) now” option.

### Options

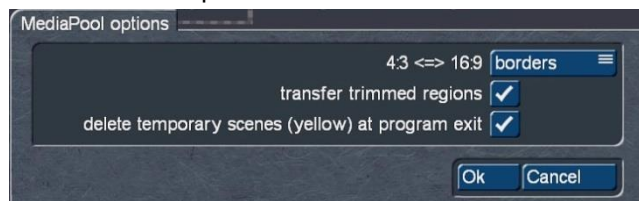
Clicking the button to the left of the filing drawer provides MP options. Folders and sub folders can be added to the MP by clicking the “create new folder” option. Folders are named automatically, but it is recommended that they be renamed appropriately, to keep track of the content. See also “Folder management” further down.

More details on temporary scenes can be found later in this chapter.

Additional options are available by clicking the “Options” button, which opens the menu right.

“4:3 <=> 16:9” can be set to “borders” to keep the aspect ratio with black boards when importing a 4:3 scene into a 16:9 project, or “distorted” to have no boarder, but with deformed width.

Importing material also has the options of “Transferring trimmed regions” and “Deleting temporary scenes at program exit”.

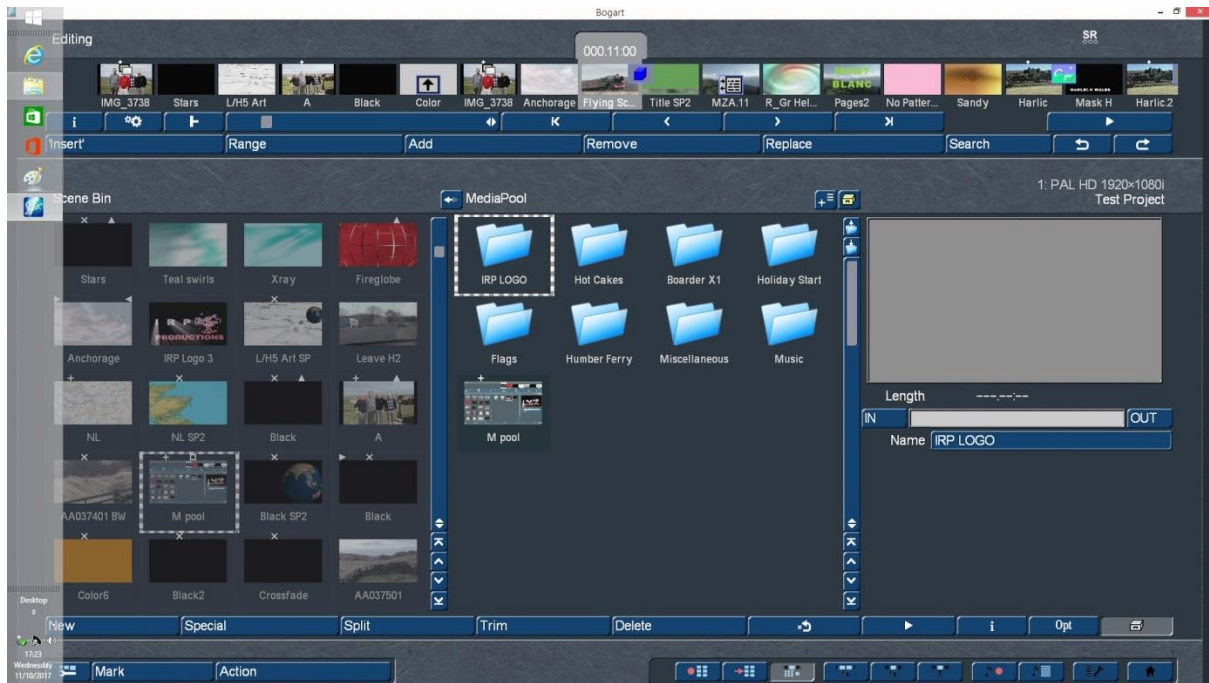


**Note:** With “transfer trimmed regions” activated, the complete scene including trimmed areas will be transferred. This allows the IN and OUT points to be trimmed in the new project if desired.

### Folder Management

Folders and sub folders can be created, see “Options” above.





To the right of the MP, above the slider, there are two folder symbols, one with an up arrow and one a down arrow. See the insert above. These are the navigation buttons for the MP files and folders. Selecting a folder and clicking the down arrow button navigates to the sub folder(s). Clicking the up arrow folder moves up one level, back to the primary folder(s).

Navigation of folders and files on the current page is by clicking on the required folder /file and left clicking. If there are more folders / files than can be seen on the window, the slider or buttons below will navigate to the desired level.

Selecting one of the folders and clicking the down arrow symbol opens that folder, which may have sub folders and or files. Alternatively double-clicking a folder will also open the folder.

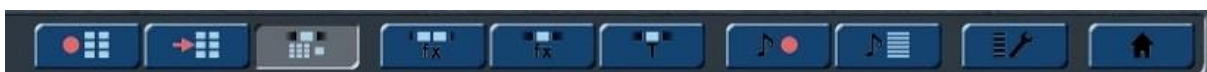


*To keep track of the content be careful with too many sub-folders. Appropriate naming of folders will help to find desired scenes and audio samples quickly.*

## (26) Menu buttons:

Bottom right there are ten menu buttons which are short cuts to editing functions as follows. When accessing via these short cuts, right clicking the trackball/mouse returns back to the editing menu.

1. To Record – Opens the menu for imputing digital video. e.g. AV / Firewire.
2. To Import – Opens a menu to import video files.
3. To Edit – Opens the editing screen, the grey button denotes this function is active.
4. To Transitions – Opens the transition screen.
5. To Image Processing – Opens the image processing screen.
6. To Titling – Opens the titling screen.
7. To Audio record and Editing – Opens the Record, edit screen.
8. To Audio Mix – Opens the Mix screen
9. To Settings – Opens the main settings menu.
10. To Main Menu – Returns to the macro Systems main menu.



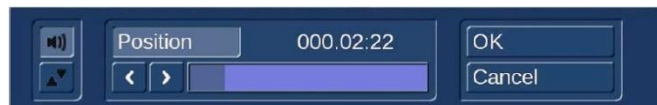
## (27) Grouping:

Underneath the scene names, a field with the group name (when activated in the settings) is displayed. An empty field means that there are no group affiliations. You can access the group info by pressing either “Opt” or the info button “i”. 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) Options:** The ‘Opt’ button gives further options that can be used to improve and optimize the scene arrangement in the scene bin. Other options include exporting scenes and pictures.

**Choosing reference image:** Sometimes the first frame of a scene is not the best in describing the scene content. In order to easily identify scenes it may be preferable to change the frame to one that better describes the scene content.

To change the frame click “Opt” - “Choose reference frame” and use the “Position” (as below) to scroll to the frame required. Click “OK” to complete.



**Note:** Changing the reference image of a scene in the scene bin does not apply to that same scene already in the storyboard.

**Set group name:** Placing scenes in groups can make it easier to locate when editing a specific video sequence. Examples might be to display just the scenes required for an interview or video scenes from a specific location.

### Adding a single scene to a group

- Adding to a new group select the scene in the scene bin - “Opt” - “Set group name” - “New” - enter a group name - “OK” - “OK”. This returns back to the Editing screen, main scene bin.
- Adding new scene to an existing group Select the scene in the scene bin - “Opt” - “Set group name” - select a group - “OK”, this adds the new scene to this group and returns to the Editing screen, main scene bin.

### Adding multiple scenes to a group

- Mark all the scenes in the scene bin for adding to a group.
- Click “Opt”, which opens a box (should this function be performed for the x marked scenes or the active only), click “all marked”.
- Select “New” and enter a name - “OK” or choose a group to add to if one exists - “OK”.
- The box (should this function be performed for the x marked scenes or the active only), click “all marked”.

### Group Selection

- From the main Editing screen select - “Opt” - “Group selection” - check mark the group(s) - “OK”.

The scene bin now shows only the scenes in the selected groups and “Filter Active” is displayed above the scene bin.

- To return to the total scene bin content click “Opt” - “Group selection” - “All”.

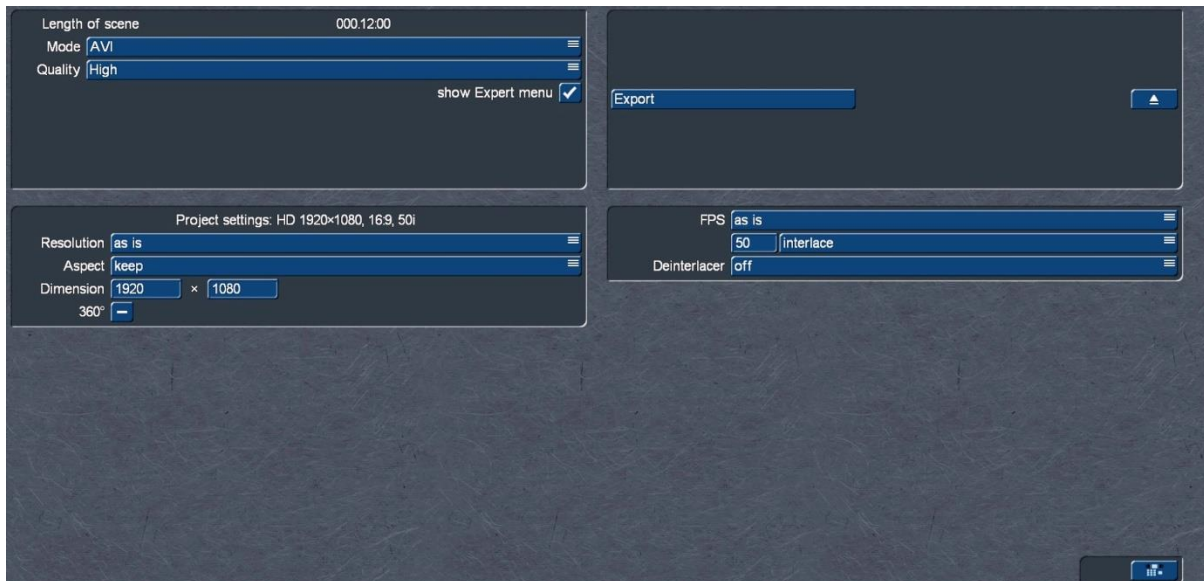
Clicking the “Stock” button displays the full list of groups in the Group selection window.



**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 a 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.



The upper left window is where the export mode and quality are set as below.

**Modes:** AVI – MPEG-2 – H.264(TS) – MP4 – M2TS (hardware accelerated) JPEG

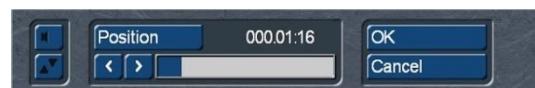
**Quality:** Low – Medium – High – Max.

A check mark in the “show Expert menu” opens the two lower windows, which are otherwise hidden.

- If you want to export more than one scene at once, first mark the desired scenes.
- Clicking “Export” in the right upper window opens the Windows File Explorer, where a destination folder can be selected e.g. A USB key or connected external drive.
- The button to the right opens the DVD drawer so the export can be written to a DVD as a file.
- When exporting to an external medium, make sure it is connected to the machine.
- Clicking “Select Folder” will write the export file to the selected destination. When there are a number of marked scenes, you can choose between “all marked” and “active scene only”.

**Export picture to file:** This enables a single frame of a scene to be exported as a still picture.

- First select the scene bin scene that is to be exported as a still.
- When exporting to an external medium, make sure it is connected to the machine.
- Clicking the “Export picture to file” button, opens the Windows File Explorer, where a destination folder can be selected e.g. A USB key or connected external drive.
- Click the “Select folder” button, which opens the first frame of the selected scene in full screen, with the menu, right.
- Click the “Position” button and scroll to the frame to be saved as a still and click “OK”. The still will be exported as a JPEG in the same resolution as the project.
- The “Cancel” button ends this menu without generating an image.



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



**New:** In Bogart 9 the so-called “trimming reserve” can be set in the options window between 0 and 30 seconds. The “trimming reserve” is used by the system to be able to “trim” out split scenes later. If you need something more “meat” after you split the front or back, for example, if the O-sound should start in before the image (see Recording/Editing Chapter 4.10.1 (20)), you can define here how much of the length of the footage before and after the split piece is available as a trim reserve. The range is

adjustable from 0 to 30 seconds, of course always depending on how long the original scene is. This trim reserve is set for the entire program. In the Audio Mix menu (section 4.10.2.4) you can find the same controller under “opt”.

**(29) & (30) Mark and Action:** Another way to organise the scene bin or the storyboard is using the two “Mark” and “Action” buttons at the bottom left of the screen, which are used in combination with each other. Additional to the grouping (27), this enables customised scene sorting requirements. It enables scenes to be selected, copied and moved as required.

- Select scene(s) in the scene bin and click “Mark” to tag the scene with a solid square symbol.
- A faster method if using a 4-button trackball / mouse is by positioning the pointer on the scene and clicking the small left trackball button. This avoids having to activate each scene separately.
- Alternatively the Power Key function (an optional add-on product) can be used to speed up the marking process. Use the keyboard left/right arrows to locate the scene and press key M.

Click the ‘Action’ button to open the menu to the right. This menu can also be opened by clicking on the right small trackball button. 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 original position.
- “Mark storyboard”: This marks all scenes in the Storyboard/Timeline.
- “Mark scene bin”: Marks all of the scenes in the scene bin. This is useful if large numbers of scenes are to be marked. Individual scene 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 several marked scenes in the scene bin are to be added to the storyboard, first activate the scene in the scene bin after which the new scenes are to be placed and click “Add”. This opens an option of “all marked” or “active scene only”, click as appropriate.



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.

Clicking “Delete” opens a menu asking “All marked” or “Active only”.

If accidentally deleting scene(s) the “Undo” (24) button will restore the last 10 deleted scenes again at the end of the scene bin. If more than 10 scenes were deleted they will be lost.

Scenes can also be marked in the storyboard, as well as 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 the last action made in Bogart e.g. adding a scene to the storyboard. The undo buffer is not limited so it can gradually erase all previous actions in Bogart. You can reverse the last “Undo” action by clicking the button “Redo”. 

Switching between “Import”, “Recording”, “Export” or “Record, Edit” menu does not affect 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).

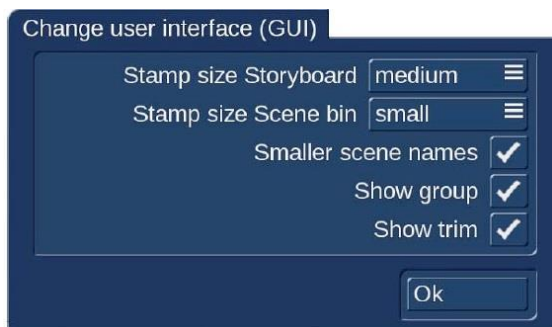


Setting up the Bogart user interface (GUI)

Bogart provides a couple of options to individualise the user interface. Setting up a high monitor resolution usually results in small texts and buttons which are difficult to see on the screen.

Click the  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” or “large”.

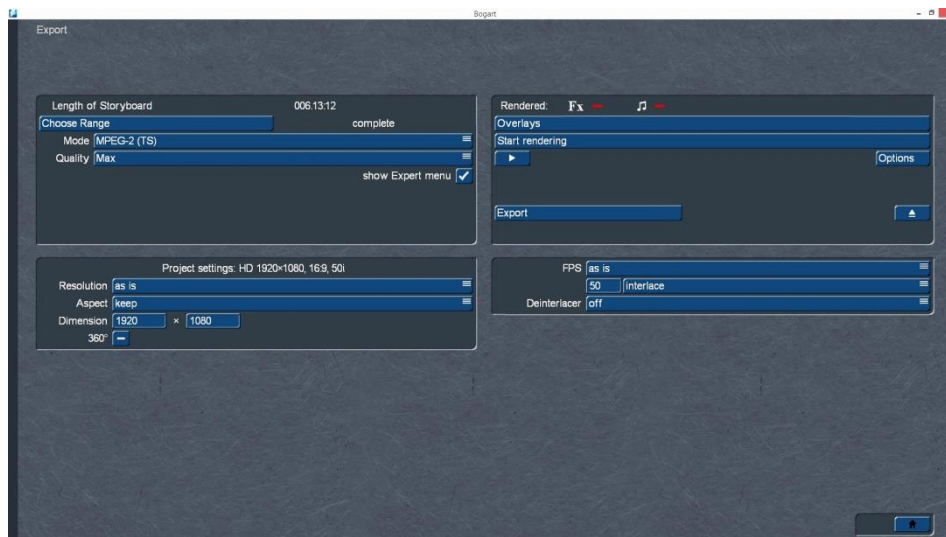


Additionally “Smaller scene names” can be activated which might be useful when working with longer scene names. Activating “Show group” will show the group name of a scene below the preview window. Scenes can be trimmed in the preview window when “Show trim” is activated.

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

## 4.5 Export

The storyboard can be exported at any time and saved as file on an internal /external hard drive or USB stick. From the main menu click the button “Export” to open the “Export” menu, below.



In upper left window at the top, the length of the storyboard is displayed.

The next button down is the “Choose Range” function. If only part of the story board is to be exported click this button to select the “IN” and “OUT” points.

The storyboard effects and audio must be rendered before it can be exported. The upper right window has a function “Rendered:” which indicates whether the video footage, effects and audio samples are “Created” (green check mark) or still “Un-rendered” (red dash). Even if all effects except one have been calculated, the display will show “Un-rendered”.



Click the button “Overlays” if a logo or the timecode is to be added to the film. Please note that when adding a graphic or timecode to the film, it will be added to the whole storyboard, it is not possible to choose a range. The following options are described below.

**Use graphic:** Check mark the graphic button which will render a graphic to the film. The last graphic will by default will be the one to be added. If no graphic is available, there will be a request to import one, using the “Import graphic” button.

**Keep aspect:** If this function is activated, the aspect ratio of the used graphic remains unchanged. If “Keep aspect” is disabled, clicking “Place graphic” enables the position, width and height to be specified.

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

**Place graphic:** Clicking this button opens a menu to enable the “Size” and “Position” of the graphic to be determined.

**Casablanca timecode:** When active (check mark), the timecode of the 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.

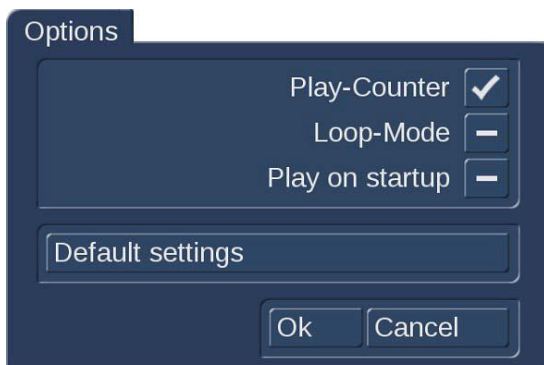
**Date and Time:** When active (check mark) the current date and time is displayed.

**Select font:** Selects the desired font for the timecode.

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

Click “OK” to start creating 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:** dash marking turns off the normally 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 start-up:** When 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.

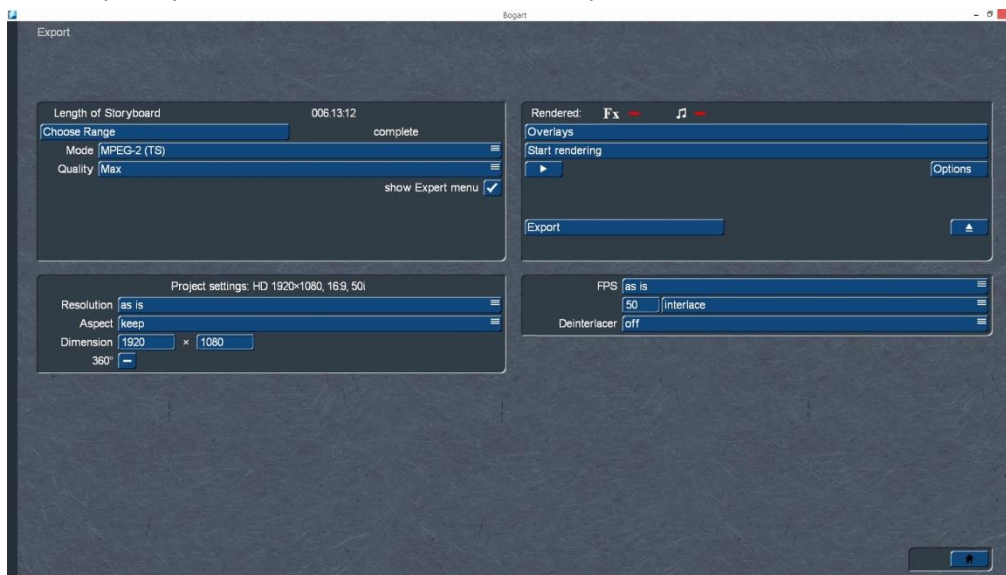
With the button “Quality” you can choose between “Low”, “Medium”, “High” and “Max” quality. With this setting you cannot only adjust the quality of your film, but also the size of the exported file. In example exporting a 2.5 minute clip with a resolution of 1.920 x 1.080 pixels will create a 200 MB 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 “show Expert menu” is activated, i.e. the two lower windows.



**Project settings:** Show the current project settings.

**Resolution:** Opens a sub menu to select a number of standard resolution formats and also clicking “other” enables the resolution to be freely selected. The chosen resolution is displayed in “Dimensions”.

**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”, “centred” or “distort”.

**FPS:** Enables the frame rate to be changed.

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



### 360° Video Export

With Bogart 9 the import, edit and export of video recorded with 360° video cameras is available.

General to 360° video cameras: While a very expensive camcorder was needed for the production of 360° videos about 2 years ago, such models are already available for low budget. They can even record 360° video movies in 4k resolution. Of course there are also more expensive and professional camera systems, but you can now go for relatively “small money” into the “adventure 360°-video”.

“Adventure” because the 360° video is providing astounding and seldom seen views that allow some entirely new approaches to video consumption.

Low-cost 360° cameras usually produce the all-round image with two lenses, each of which represent a “180° sphere”, i.e. right and left, up and down. With a little overlap (most cameras do not take 2 x 180°, but 2 x 206°), it is possible to put together from these two halves a picture that looks “all around” and at the same time “from the ceiling to the floor”.



Viewed as a flat, folded-out image, a 360° video looks strange, but special players allow you to literally look around while playing such a video, or looking up and down.

360° videos are now widely used (apartment tours, nature considerations, folk festivals) and also YouTube© offers a “360° video” section with corresponding player.

With Bogart we can import and edit 360° videos in full HD or UHD projects. You can cut them, add long-term effects and transition effects, title them and tone them up like a normal video. And in the end can export these movies with Bogart 9 and the 360° export option.



For the export, the video has to be adjusted accordingly so that the corresponding players can recognize the 360° format.

The reason is that a 360° video must be exactly twice as wide as high. Therefore, the format resolution of, for example, 1,920 x 1,080 pixels will not fit. Therefore, Bogart automatically adjusts the export settings if you activate “360°”.

Bogart is one of the few editing software packages that can easily edit 360° videos from recording to export!

## 4.6 Arabesk

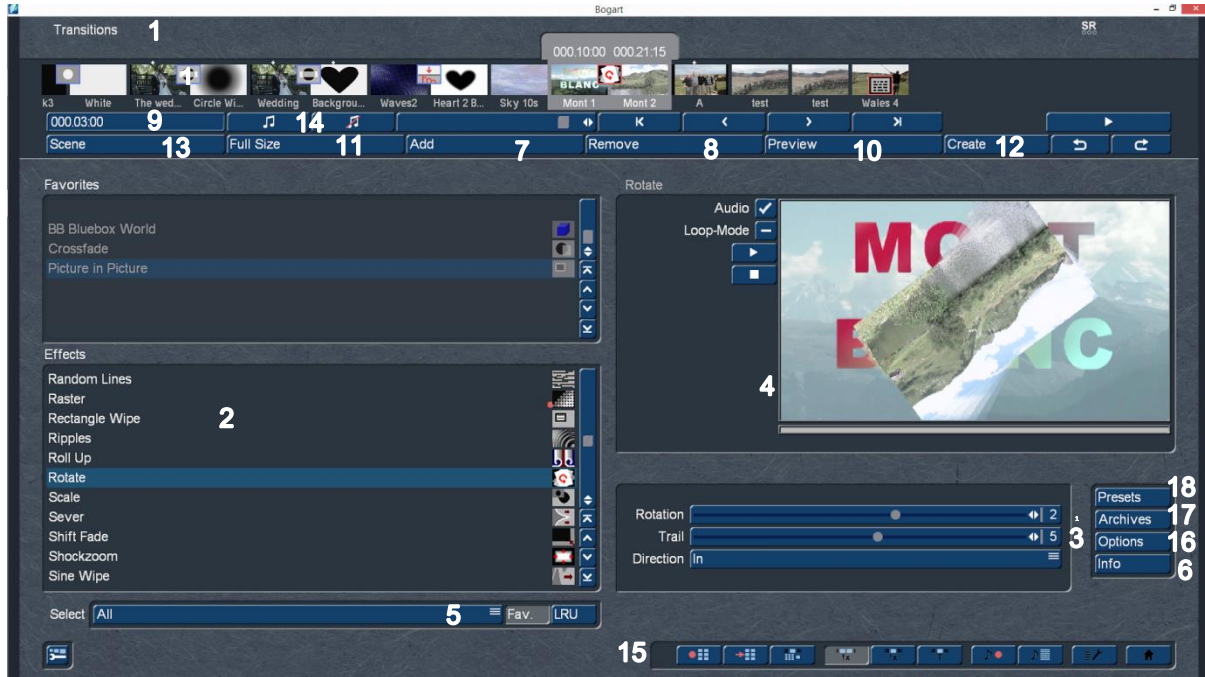
Arabesk is started from the main menu and is an additional operation software package, with a separate operating procedure.

This part of the software enables the project storyboard to be exported and burnt onto a DVD or Blu-ray disc, with menus added as required.

.



## 4.7 Transition effects



Scenes added to the storyboard will have hard cuts between the scenes. In some cases a transformation from the end of one scene to the start of the next will be required and therefore a transition effect can be inserted between the scenes.

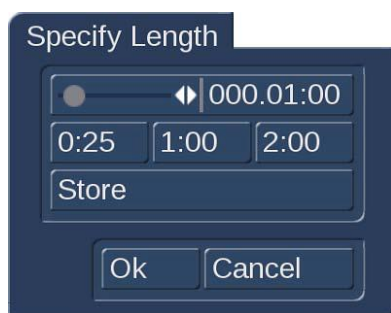
From the Editing screen select the first of the two scenes requiring a transition between them and click the “Transition” button, the fourth from the left on the lower right of the screen (15) on the above insert. At some point the transitions will need to be rendered, but in some cases this can be time consuming, so batch rendering later may be preferred to rendering individually after adding each effect. For this reason it is possible to preview the effect in a small window.

The following outlines the transition effect process.

- (1) The “Transitions” screen, shown above, displays the already familiar storyboard however; two scenes instead of one are highlighted in the centre of the storyboard. Another difference is the play button only plays the storyboard from 1s before the transition to 1s after the transition, not the whole storyboard. If an insert effect has not been added, 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) The desired transition effect can be selected in the “Effects” list by either clicking on the effect directly so that it is highlighted by the dark blue bar, or use the slider or arrow buttons. Clicking either the button “Fav.” or “LRU” will split the effects list. The upper window displays either the favourite or often used effects.
- (3) After selecting an effect additional settings can be applied for most effects, from the window below the preview window. In the above example these are the rotation, trail and direction of the effect, but others effect may include colours, sizes, particles, etc.
- (4) Real time Preview: After adding an effect into the storyboard, the effect will play back in this window each time the play button in clicked. The “Audio” can be activated as well. Additionally activating the Loop-Mode will play back the effect repeatedly. The stop button halts playback, with the preview window displaying the effect at the point of stopping.
- (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 favourite or often used effects in the list.

- (6) Clicking on the “i” button, displays 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 and may refer to the manual where applicable.
- (7) Use the “Add” button to apply the selected effect between the scenes in the storyboard. The effect symbol then appears between the two scenes with a red flag indicating it is un-rendered. The effect duration corresponds to the duration that was last used enabling the insert of many effects with the same duration between different scenes. If you select a new transition effect even though one is already inserted, then the new effect replaces the old, without having to click “Add” again. After adding an effect you can setup the options for this particular effect (3). There are some effects where there is no preview available
- (8) Clicking the “Remove” button removes the added effect from the storyboard.
- (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 defaults to 1 second (assuming that neither of the two scenes lasts less than 1 second). Clicking on this button displays the window below to enable the effect duration to be set.



There are three set buttons with default durations of 1/2s, 1s and 2s, which you can click directly. Alternatively use the slider to set the duration as required, the maximum time being the length of the shorter of the 2 scenes used.

The set buttons values can be changed, by setting a time with the slider, clicking the “Store” button and then clicking the button where the new value should be held.

An effect between two scenes in the storyboard shortens the total storyboard length by the running time of the transition effect. This is not the same for a transition in a storyboard inserted scene this does not shorten the length of the storyboard.

Transition effects cannot overlap, for example, if a scene is 5 seconds long then the total duration of the effect connecting this scene with the next scene cannot be longer than 5 seconds.

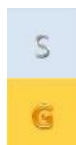
A transition effect between the storyboard and an insert scene cannot be longer than the inserted scene.

The audio between two storyboard scenes will be crossfaded. This means that the audio of the first scene fades out, whilst the audio of the next scene fades in.

The audio in an inserted scene transition is unaffected, since with inserts the background audio is the only audio.

- (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 (colour, direction, time, etc.), before finally creating the transition effect. The duration of the preview is an approximation 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 is the full functionality available for this menu.)



(12) Below the transition view in screen full size.



Upon opening this defaults to viewing the transition at midpoint (e.g. 1 second effect = image 12 or 2 second effect = image 24).

The video image is superimposed by an operating panel. In the right window are the effect options, however, not all transition effects have these options.

The left window has the following.

“Frame” This defaults to the transition mid-point, the slider can be used to view at any stage in the effect.

“Display” Clicking the “Display” button opens the following options

Original: Shows just the first of the two scenes without an effect.

Effect: This is the default view, which displays the transition at the frame selected e.g. 000.00:12

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 shows two miniature, but full screen views of the effect at the frame time setting. The left view is the first scene and the right is the effect view at the same time period. Obviously the fine detail is not as good as the full screen view, but it can be very useful for image processing effects, comparing the original and the effect scene with each other.

Compare: This halves the image, the right screen half showing the new scene and the left any scene chosen from the scene bin using the “Choose scene” button (below). The compare function can therefore be used to adapt the colour tone of the transition scene to an already present scene.

C centre: This is the same as “Compare”, but displaying just the centre portion of the scenes..

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 colours 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 there is a button which will play a small preview of the effect in real time.

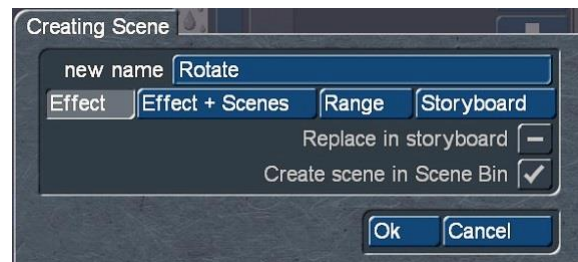
The button with two diagonal arrows moves the settings panel between the bottom and top of the screen, except in C small view, which is greyed out.

When satisfied with the settings, clicking "OK" returns back to the Transitions screen with all the setting changes confirmed. Clicking "Cancel" returns back to the Transitions screen without saving any changes.

If changes have been made, returning back to the Transition screen the effect in the storyboard will be in red and will require rendering using the "Create" button.



**(13)** The "Scene" function (which comes with the Gold Edition), clicking this button opens the menu right. "Create Scene" places a scene in the scene bin complete with any added effects. This is a function used in the multi layering technique, where further effects can be added to this new scene. In the Bronze Edition, this functionality is limited.



"Name": The name of the used transition effect appears next to "Name" by default. Clicking in the name button opens the keyboard, where a new name for the scene can be added.



"Effect": Selecting this option creates a scene of the set "Range".

"Effect + scene(s)": Creates a new scene including both the scenes and the effect. This also provides the option of placing the new scene in the bin and / or replacing the two scenes with the transition in the storyboard.

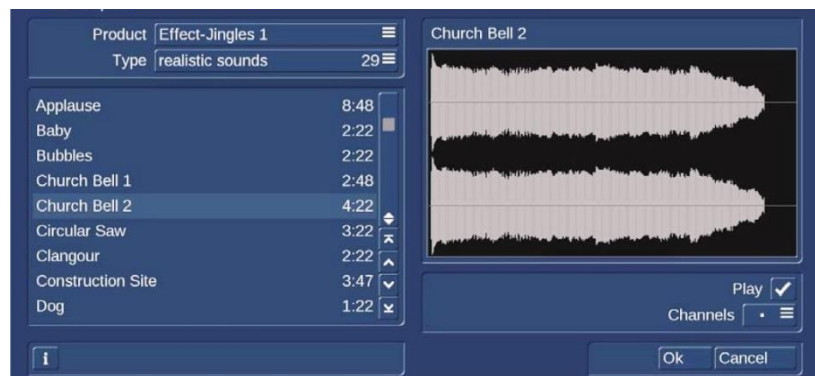
"Range": Selecting this option and clicking "OK" opens with the end of the first transition scene and a slider menu where the IN and OUT points can be set as required for a new scene bin scene. Clicking "OK" after setting these points renders the effect in the storyboard and places a scene with the defined range in the scene bin.

"Storyboard" Selecting this option works the same as the Range, but the scene bin scene will be the whole storyboard.

**Note:** Not all of these options are fully available with Silver and Bronze editions.

**(14)** After adding the transition   clicking the left of these two buttons opens the "Select Sample" menu, right.

A window opens up the "Audio Pool", containing a pre-selection of various effects on the left side, any of which can be selected. On the right, you see a graphic representation of the sound. The button "Product" shows the available products that contain sound effects. The button "Type" shows the sounds split into three groups:

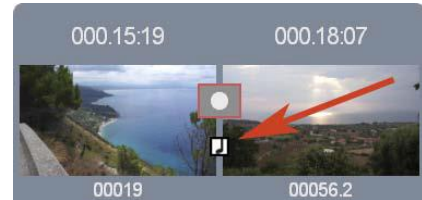




You can choose between the groups: “Sounds for Fades”, “Realistic Sounds” and “Synthetic Sounds”. The button ‘Play’ is used to play selected sound. The maximum playback time is five seconds, as too is the audio graphic.

The button “Channels”, above the OK button 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. to match a train video scene that 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 entering 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.

Selecting the crossed out Note symbol in the Transition screen, the sound effect will be 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.

**(16)** “Options” opens the menu right, enabling the properties of the transition effects audio to be defined during the fade.

“Soundfade” has two options, “constant” and “lowered”. “Run” has three options the “linear” setting lets the effect run at a uniform speed, if the effect does not have any other settings, “slow down” to have the effect slow down at the end of the effect and “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 to a selection where a transition can be added automatically from the current position in the storyboard. This function is particularly useful for slide shows or still sequences, but they can also help with normal video projects.



“Add automatically” accesses the menu, listing the installed transitions. Clicking the “All” button opens the option of selecting from all the effects “Default” those that come with the operating system, “Optional” those from the add-on programs or select from the individual add-on programs.

This menu is special in that it allows the selection of several effects by tick marking as required or by making multiple selections. These effects are then used later, in the storyboard.

As multiple effects can be selected, “Mode” provides the option of how the effects should be added in the storyboard, “Continuous” or “Random”.

“Continuous” adds each selected effect in turn to apply to the storyboard transitions and once the last effect is added, the system begins adding from the first effect in the list again. “Random” on the other hand does what it implies it adds the selected transition effects randomly to the Storyboard transitions. 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, different effect durations cannot be entered 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 making the selection and settings, click “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 will be overwritten. Confirm with Yes to add the effects.

**Remove automatically:** Once having applied the effects to the Storyboard, if necessary clicking the option “Remove automatically” and confirming with “Yes” removes all the added transition effects.



### **Tips/Notes:**

- *The transitions are always added or deleted from the current Storyboard position onwards.*
- *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, 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 installed with the Operating System.**

The following transition effects are part of the basic OS package. These are the transition effects that are shown when the “Select” is set to Default.

**Bars:** The first scene is replaced by the second in a series of stepped bars, with the following actions.

“Type”- “Move” the first scene is pushed off the screen by the second moving in.

“Over” the first scene is static as the second scene moves in over the top.

“Direction” – There are six choices – left/right – up/down – alternate bars moving up/down or left/right.

“Bars”- The number of bars can be set from 2 to 200.

“Transition time” – Unlimited up the length of the shortest scene. Recommend 0.5 to 2s

**Circle wipe:** “Mode” “In” The second scene grows in a circle from the centre to replace the first scene. “Mode” “Out” The first scene reduces size in a circle, revealing the second scene beneath.



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 transition time 0.5 to 2s.

**Colour fade:** The first scene fades out to a solid colour scene and then the colour scene fades out to reveal the second scene. Clicking the colour box opens the “Choose colour” pallet to select the scene colour. Recommended transition time 0.5 to 2s.

**Crossfade:** The first scene is faded 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. Recommended duration: 0.5 to 3.

**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.

**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.

**Gate:** This effect has a coloured box move in from each side or the top and bottom of the first scene (the movement sides  or top/bottom  is set in “Direction”) to completely cover the scene and then reverse direction, moving out of the picture and revealing the second scene.

**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 colour for the border: “None”(no border), “Soft” or “Colour”.

**Picture in picture:** This is not really a true transition effect. However, Bogart SE handles it as a transition effect because it involves two scenes simultaneously.

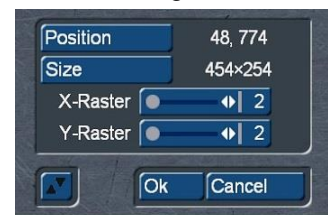
After adding the transition effect between the two scenes, the preview window (4) shows the first scene with the second as a stamp in the lower corner. The following describes the settings and options.

“Change Position, Size” – Opens with the first scene full screen, the second as a smaller dotted box and with the menu box, right positioned lower screen.

The “Position” and “Size” buttons are used to resize and position the second scene as required on the first scene. Clicking “OK” returns back to the Transitions screen.

“Shadow” places a grey shadow (direction fixed), the size of which is increased using the slider setting.

“Boarder” placed a boarder around the PIP scene, the size and colour defined using the slider and colour box respectively.



**Placeholder:** This is not a real, proper effect. This effect is used after a restore, when the project contains effects that have not yet been installed on the system that is being used. This can occur after a new installation or when transferring a project to a different system. The effects that are not available are not ignored; instead they are replaced by the exclamation mark. This reserves the space (if it is not replaced or erased) until the project is stored and used on the original device again, or until the extension software has been installed.

The placeholder is also used with Disk-Juggler when a project on an external hard disk is being used on a different device. As long as only the placeholder is being shown, the effect will not change the scene when it is calculated. The effect settings field at the right contains a warning that this is not a proper effect.

**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.

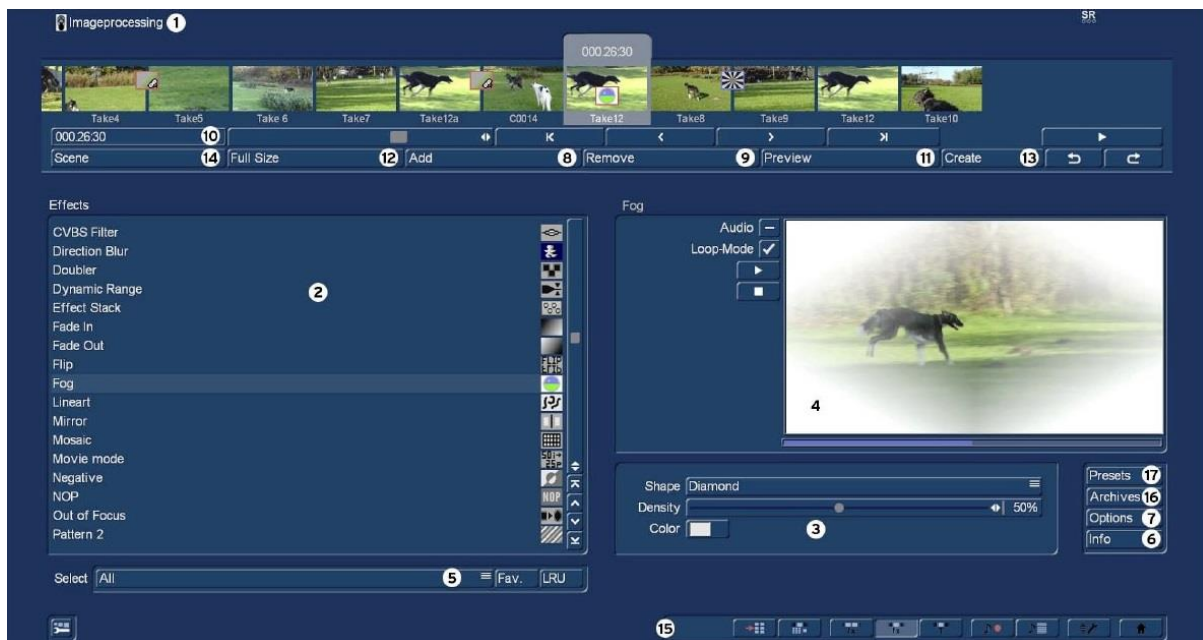
**Rectangle wipe:** This effect changes from one scene to another with a rectangle containing a scene and which becomes steadily larger or smaller. Below “Position/Size” sets the “Location” and “Size” of a rectangle where the sides increase or decrease in proportion to each other. A grid can also be 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 centre 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 previously in the background of the rectangle.

**Scale:** Under “Position / Size” you can set the “Position” 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”).

## 4.8 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 colour 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 part of an image, or an entire scene and in if necessary 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 by clicking the effect directly so that it is highlighted by a blue bar, using the slider or using the arrow buttons to navigate to the desired effect.

The top window displays the favourites or often used effects, depending upon which button is selected “Fav.” or “LRU”.

- (3) After selecting an effect, if it has further options they will be displayed in the window to the right of the effects list. There you can define the effect settings e.g. colours, position, intensity etc. depending upon the effect selected.
- (4) Real-time-Preview: After adding an effect to the storyboard, clicking the play button  the effect will play back in this window for one time. Activating “Audio” plays the storyboard audio as well. Additionally you can activate the Loop-Mode to play back the effect in a loop and clicking the stop button  stops playback.
- (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 effects which are in the system. “Default” shows the effects which are part of the operating system and “Optional” shows the effects which have been installed with add-on programs. Clicking on “FAV.” or “LRU” shows additionally your favourite or often used effects in the list.
- (6) Clicking on the “i” button, displays a window “Product information” displaying information about the image processing effect activated in the effect list. If it is an add-on effect, the product name, other effects with this program and reference to a manual will be displayed. If the effect is a default effect, Bogart SE followed by reference to the manual will be displayed.
- (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 effect to the active scene in the storyboard, located in the centre. The effect symbol appears in the scene outlined in red. If selecting 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 inserting an effect into the scene, the scene length is displayed in this button, which is also the maximum length of the effect. Clicking this button opens a menu, “Specify Range” offering four selection options. You can let the effect run “1 sec at beginning”, “1 sec at end”, over the “complete scene”, or over a specified “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 being that other effects are already in place. 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 if the effect is satisfactory 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 having inserted an Image Processing effect and completed the required settings, clicking “Full Size” brings 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, above, 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 choose using the “Choose scene” button (below) from the scene bin. The compare function can therefore be used to adapt the colour tone of your scene to an already present scene.

The following describe the “Display” options.

**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 shows two miniature, but full screen views of the effect at the frame time setting. The left view is the first scene and the right is the effect view at the same time period. Obviously the fine detail is not as good as the full screen view, but it can be very useful for image processing effects, comparing the original and the effect scene with each other.

**C centre:** 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 Colour Correction in order to adapt that scene’s colour 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.

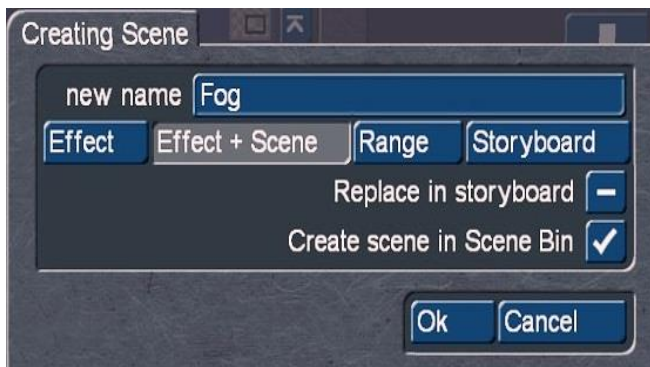


Tip: It is recommended to switch back and forth between the different modes while working on the effects. This way, you can experience the scene in its completeness.

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 colours 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.



To layer, that is over-lay several separate effects on a scene, first insert an effect into a scene and create it. Then make the scene with the inserted effect into a separate scene. This is achieved by clicking on the “Scene” button, so that a window, shown left, appears in which the range for the new scene is defined. By default the name of the used image processing effect appears next to “new name”, is by default the name for the new scene. Another name can be given if required by clicking and using the keyboard that appears.

Below the scene name there are four options “Effect”, “Effect + Scene”, “Range” and “Storyboard”.

**“Effect”** - If by specifying the range, the effect has only been applied to part of the scene, the created scene will just be the length of the effect part of that scene.

**“Effect + Scene”** – This will create a new scene to include the original scene plus the effect and will be the same length as the original. If the effect has only been applied to part of the scene the new scene will still be the total original, but include both the original and the effect section. In this option there is a choice of replacing the original scene in the storyboard with the new one or the scene bin. Replacing in the storyboard will enable another effect to be added if required.

**“Range”** – Selecting “Range” – “OK” opens the scene full size, with a slider covering the whole storyboard and a bar showing the scene in relation to the storyboard. By clicking the IN/OUT buttons and scrolling, the new scene can be extended to cover scenes before and after the current scene with the effect, e.g. say the IN was scrolled to cover the preceding scene and the OUT the following scene, then the new scene will be (preceding + effect scene + succeeding). Click “OK” to create this scene.

**“Storyboard”** – This is similar to Range, except it makes a new scene of the whole storyboard with the effect just on the active scene.

**G** 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, when using Range.

**Replace in storyboard:** After rendering the scene with the effect, the storyboard scene will be replaced by this new scene and the image processing effect symbol no longer on the scene. This scene is now no different from a normal scene and if required could have another effect applied, i.e. multi-layered.

**Render in scene bin:** This renders the scene and alternatively places it in the scene bin behind the currently active scene.



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

**Note:** Multi-layering can also be undertaken in the Editing menu, using the “Special” function. All image processing effects are listed there. The effect is not applied to the storyboard scene; instead a

copy with the effect added is placed in the scene bin behind the active scene. This scene has the same name as the original with a suffix SP. This process can be repeated at will with subsequent copies having a suffix SP2, etc. See 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.*

### Image processing effects detail

The following image processing effects are available in the standard package i.e. Default.

**Binarizer:** The scene is divided into two colours according to brightness. Clicking "Colour 0" opens the colour palate to select a colour that will replace the dark areas of the scene. "Colour 1" replaces the brighter areas. The "Threshold" of the transition from light to dark can be set from 0-100%. "Transition" between the two colours is 0-100% in order to prevent "edge shimmer".

**Colour Depth:** The number of colours 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 colour can appear in a video image. This allows fluid transitions. For each colour component (there are a total of three colour components) there are about 256 possible levels. This effect reduces the number of possible colour 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 colours.*

**Colour to Grey:** This effect converts a colour video to monochrome. If long segments, or perhaps even the entire video is to be changed to black-and-white, then when initially recording the material setting the colour saturation of the original video to 0% may save long calculation times.

**Control Colour:** This effect can correct / change the colours "Red", "Green", and "Blue" components in the scene. The colour can be set between 0-200%, where 100% is the normal colour.

**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 a 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 colour, which are normally separate, are mixed. This causes considerable loss in the video bandwidth, especially for colour. 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 coloured 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 to fade in the scene, e.g. at the beginning of the film. Select the desired colour with the “Colour” button which opens the colour pallet. The scene will start with the selected colour and fade to the normal scene throughout the scene length. This effect fades in only the footage, not the audio.

**Fade Out:** This effect is the reverse of the “Fade In”, the scene starts as normal and fades out to the selected colour over the scene duration.

**Flip:** This effect flips the scene. The effect has three settings, selected in “Direction”.

“Horizontal” – the scene right becomes the left i.e. an object moving right to left will now travel left to right.

“Vertical” – the scene is upside down.

“Horizontal + Vertical” – the scene is a mixture of both i.e. left to right and upside down.

**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:** The scene is split into two with one half normal a view and the other a mirror image. This can produce some very interesting effects, especially with objects moving across the scene.

There are four directions of mirroring, selected by “Type”

“Horizontal Left-Left” – The left half plays normal up to the centre and the mirrored plays on the right.

“Horizontal Right-Right” – The right half is normal up to the centre, with the mirrored on the left.

“Vertical Top-Top” – The top half is normal to the centre with the bottom a mirror of the top.

“Vertical Bottom-Bottom” – The bottom half is normal to the centre with the top a mirror of the bottom.

**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 applications. 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 + Colour". There is an interesting effect for example, if you invert the "Brightness". The video seems like a negative, but the colours 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 pattern is inserted into the scene and can be freely set in "Position" and "Size". 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 to external drives. 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 rectangle of freely adjustable "Size" and "Colour" can be positioned anywhere on the scene using "Position".



**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 chiselled in stone - a single grey 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 colours are ignored and new colours are created that are dependent on the brightness. Black is replaced by blue, grey 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).

The "Saturation" can be set from 0-100%. The higher the percentage, the more colour 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 colours.

**Spread:** This effect creates a shimmering image. This is achieved by distributing the pixels within a circle, which are set with "Step" ranging from 1-10.

**White balance:** In case recording has led to erroneous white balance resulting in white and grey surfaces that look wrong but the colour is OK, you can specify the location and size of a rectangle with the button "Reference Colour". Then the colour fault within the rectangle is averaged and the deviations in the entire image are cancelled out. Note that only light colour faults can be improved. You can turn a red surface into a grey one, but the effects on the rest of the image are extreme (colour distortion).

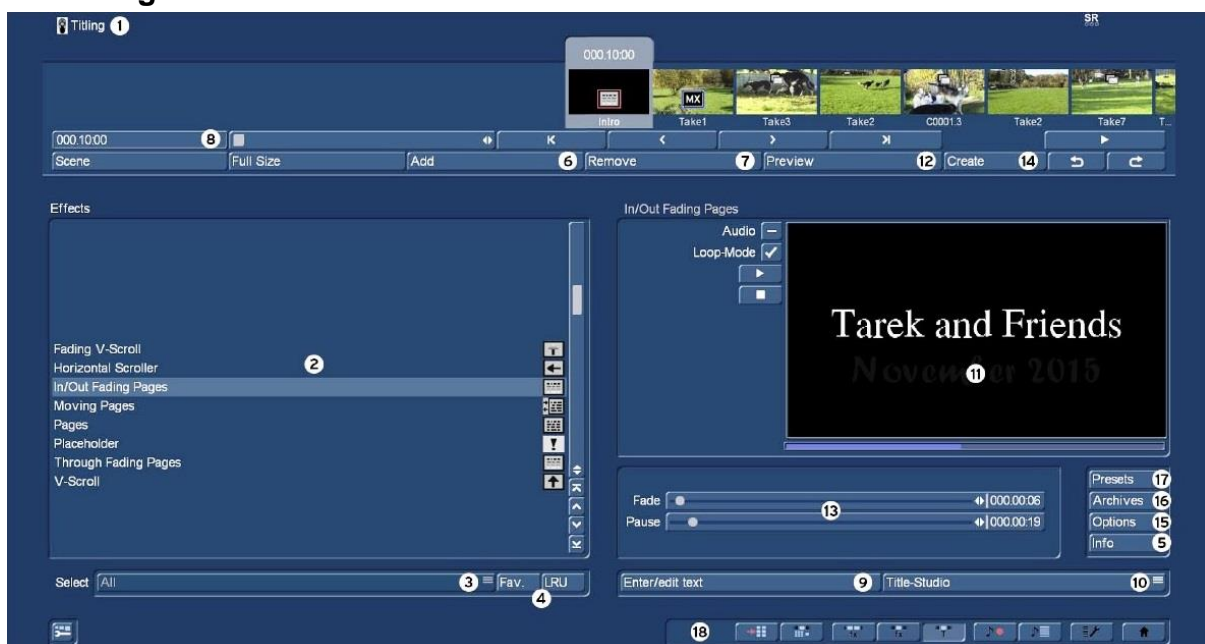
In order to identify this reference colour, you should use the slider at the bottom left to find an image that contains a white area. In the case that there is no colourless (white) surface in the image, it is possible to use a reference colour from another scene as the reference colour. To do this, 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 colour. The colour that has been chosen from the range will be shown in the colour 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



In principle Titling works very similar to the image processing function. However, instead of filtering, text is inserted onto the video scenes. Titling has two menus. The settings in the “Titling” menu correspond closely to those of the image processing effects menu.

- (1) The “Titling” screen displays the storyboard as shown above. Select the scene in the storyboard to which the title is to be added. Unlike the edit menu the play button does not play the remainder of the storyboard only the active scene in the storyboard.
- (2) This is the title section menu, where the desired tiling effect can be chosen from the list. Either a click on the title effect directly so that it is highlighted by the light blue bar, or use the slider or arrow buttons to move to the required effect.
- (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 i.e. effects from add-on programs.
- (4) Clicking on “FAV.” **G** (chapter 4.1.6) or “LRU” **S G** shows additionally your favourite or often used titling effects in the list.

(5) Clicking on the “Info” button, shows information about the titling effect activated in the title effect list. If it is an add-on effect, the window “product information” is shown, which offers a description of the title effect.

(6) The “Add” button places a red outlined symbol of the selected title effect in the active storyboard scene. If a new titling effect is selected even though there is already one in the scene, the new effect replaces the old, without having to click “Add” again. The length of the newly inserted title effect defaults to the length of the actual scene, but can be changed with the button located at the top-left, see (8).



(7) A click on the “Remove” button removes the added effect from the storyboard scene.

(8) After inserting a title effect the effect length is displayed in this button, which defaults to the length of the storyboard scene to which it has been added. Clicking this button opens the sub menu “Specify Range” which has four options:

“1s at Start” the title runs for 1s at the start of the scene.

“1s at End” the title runs for 1s at the end of the scene.

“Complete scene” the title runs for the full length of the scene, i.e. the default duration.

“Range” selecting this option and then “OK” opens the scene full screen. The menu has a button, top left, with two options “Trim” or “Position”

“Trim” – The IN point starts with the first frame of the scene and the OUT point at the full length of the scene. Clicking either, the title start and end can be scrolled in the storyboard, to any length (see Note below).

“Position” - The IN point starts with the first frame of the scene and the OUT point at the full length of the scene. Clicking either moves the title along the storyboard, but the title effect length does not change i.e. the title will be across more than one scene.

**Note** Some segments of the storyboard cannot be selected. The reason is that if other effects are added, overlapping between titling and image processing effects is not possible.

When having set the range, return to the “Titling” menu by clicking the titling symbol.

If having extended the effect to other scenes, then you will also see the effect symbol in these scenes.

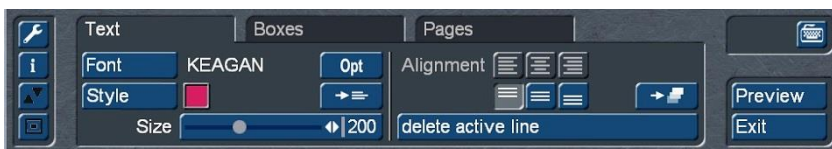
By choosing the option “complete scene” you can remove the selected effect from the other scenes. The range that you just set is displayed in this button.

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

(10) Previous OS versions the Title versions were listed in “Effects” window. With B4W V9 the Title version is listed in this bar, with the default being “Bogart 9 Titler”. This Titler is described further down in the document. Alternatives to the standard Titler are “Title-Studio 2” or “Vertigo Titler”. There are separate manuals for both of these options. Both these Title options can also be used in demo version.



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



Opening the “Titling” menu (9) you see the first frame of your video scene that contains the titling effect. On the scene the word

(COLOUR) will initially be displayed in the centre of the scene or the last entered text. The menu (left) is also displayed lower screen.

The quality of the text depends on the 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

Basically 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 be 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 on the scene. This effect is a good choice for longer texts.

The text entry is also entered into a box. In this panel, the text is scrolled upward when it is longer than the box can accommodate. This is not a problem since it is a rolling title. The text is scrolled while playing the scene, so it is completely in view. The box represents only the right and left text positioning within the scene, not the height. The resultant text will scroll over the entire scene height, starting from off screen bottom and scrolling off screen top. 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 of the screen. Text entry is unlimited to as many letters required for the text. Text entry is added 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 is not how the final result is presented; it is only for text entry. The final result will be in the form a ticker tape or multiple lined ticker tape, depending upon the options below..

There are two design options:

- Enter your text without line break (return / enter), the text is added in one line of scrolling text.
- If more than one scrolling line is required enter the text with a newline (return). All text lines run simultaneously in parallel, not consecutively.

Multiple boxes are supported here, but not multiple pages and no background images.

The Bogart 9 Titler is operated by three control options, which are divided into the groups “Text“, “Boxes“ and “Pages“ (see insert above). It is advisable to edit these three headings in turn.

The following describes a standard sequence of a titling and show all the possibilities the Bogart Titler offers.

On the left side of the menu you see the following system buttons.



This symbol opens the Titler settings menu, where the raster grid can be selected between 2 and 32 pixels. The default setting is off.



This opens an information window showing the current version of the Titler and if “demo” fonts or imported fonts are being used.



Flips the menu between the top and bottom of the screen.



Minimizes the Titler menu, to enable a complete view of the screen. Click again to open the menu.

#### 4.9.2 Text entry

Selecting “Enter/edit text” displays the first frame of the selected storyboard scene, with the text box central on the scene. At the vertical or horizontal edge of the window you may see – according to effect – a scroll bar, which can be used to scroll through the text box. If text boxes are already present in the video image, then you can use this menu to enter text, also with the help of an external keyboard.



Clicking the keyboard symbol opens the on screen keyboard; insert right, which is used to enter text in the text box as required. Text can be entered later, but entering at least some text first helps with orientation etc.



Each line of text can have its own settings, e.g. Font, Style, Size, etc. by clicking the keyboard return key, changing the settings and typing in the text.  
Formatting individual letters or words on the same line is not possible.

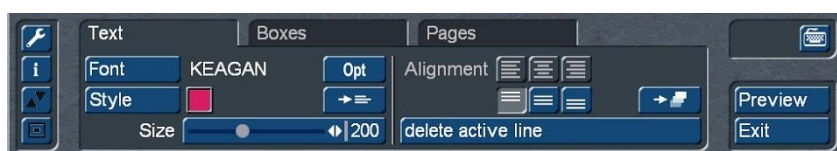
**Note:** If using an external keyboard, switching to the on screen keyboard is not necessary.



After entering a word or title, return back to the main Titling menu, using this button.



Line: Text alignment is set with these buttons left aligned, centre and right aligned.  
“Exit” Complete the title entry and returns back to the main Titling screen.



### 4.9.3 Font

**“Font”** The current font is shown to the right of this button, clicking the button opens the menu below, listing the installed fonts, any of which can be chosen with sizes of 10-500 points.



The font can be selected by clicking on its name or with the slider and up / down arrows. Next to the font name are symbols. Most of the fonts that come with the program are marked with a “A”. This means that they contain all the 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 panel shows a preview of the current font type and font size as applied to “MacroSystem”.

Beyond using pre-installed fonts, any TrueType font can be used 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 “OK” to delete them.

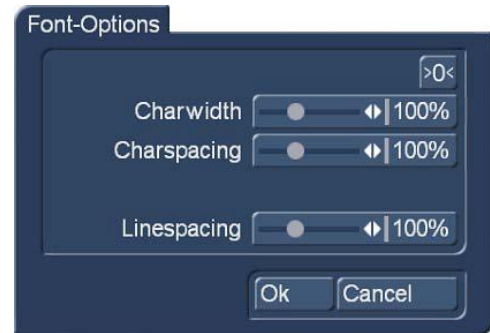
With “OK” or “Cancel” you leave the font selection.

**“Opt”:** this button to the right of the font selector opens the “Font-Options”, enabling the charwidth, charspacing and the linespacing to be chosen. The setting range is between 50 and 200%.



With this button, you set the settings back to the defaults (100%).

“Charwidth” widens the letters and punctuation marks in the selected text line. Click anywhere in the row to be changed and then use the slider to set the desired percentage. Depending on the percentage specified the letters become wider (> 100%) or narrower (< 100%). Individual words cannot be altered the settings apply to the entire row. Use “Charspacing” stretches or jams the row, but the width of each letter remains unchanged, so that the letters can also “slip into one another”. “Linespacing” allows the distance between the selected row and the line below it to be changed.



“OK” returns back to the text menu with the changes applied to the text.

#### 4.9.4 Style



“Style” opens the menu, (insert left). Top right is a window displaying the current font and style settings.

“Colour” opens the (Choose colour) menu to set the required text body colour and alpha. Alternatively “Pattern” enables a pattern to be selected for the text fill, also with alpha and other option settings.

“OK” returns to the style menu with the results displayed in the window.

**Note:** Selecting alpha, the text will be faded in the display window, dependent upon the percentage setting.

“Outline” the width of the text outline can be set from 0 to 6 and clicking the “Colour/Pattern” button works similar to

above. “OK” returns to the style menu with the results displayed in the window.

“Shadow” This window places a shadow from the text onto the background scene, the width settings being 0 to 20. The other settings of “Direction” - with 8 different choices, the “Colour” - any from the colour pallet and “Smooth” - with settings from 0 to 20, being a solid to blurred colour, are the three buttons below “Shadow”.



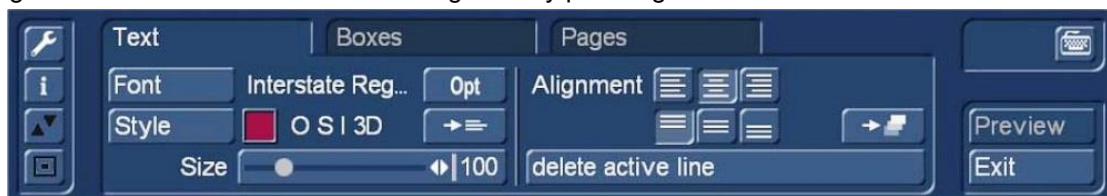
**Note:** The shadow settings are always for all lines of a box. If you want to combine rows with shadows and rows without shadows, you must work on different boxes. Further below.

Below the display window are two further option menus, the first “Italic” which can be activated by changing the dash to a check mark. The “Smooth” gives the text a slightly smeared look, when the box is check marked. Smooth may also help to weaken any unwanted artefacts resulting from video compression.

The second option is “3D”: The effect makes the letters look as if they have a certain thickness. The strength of the three-dimensional effect can be set with even values between 0 and 20 using the slider. If using higher values, ensure the character space is increased to around 120% so that the 3D effect does not interfere with the letters themselves. The “direction” can be set to eight different possibilities.

The structure of the 3D effect can be set using the “Colour/Pattern” button. It is recommended that a tone similar to the text colour, with brightness between this and the background colours is selected.

Below left, is 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 to confirm the changes or by pressing “Cancel”.



Once having returned to the text menu, an “O S I 3D” is indicated, which show that in the style editing an “O”utline, a “S”hadow, the property “I”talic and the “3D” design have been used.



Clicking this button changes the settings made in the selected text line to all the other lines in the current text box.

#### 4.9.5 Alignment

The horizontal text justification has three options left-aligned, cantered, and right-aligned, by clicking the appropriate “Alignment” box. . This setting can be set separately for each row within the same box.

The three boxes below the horizontal alignment are the settings for the alignment of the complete box, i.e. all rows, are located at the top, bottom or centre of the box.



This button the vertical alignment of the current setting is applied to all the page boxes.

Clicking on “Delete active line” deletes the currently selected line.

#### 4.9.6 Boxes



Clicking the “Boxes” tab opens the menu above. Initially the label “Box 1/1 is displayed on the upper left of the menu window. Above the menu, the text box is shown by a dotted line. To the right of the menu the left upper corner of the current box position is displayed (232,378 pixels) and below, the box size (1180x406 pixels), in the above example. The position is measured from the upper left corner of the screen, which is (0,0).

To position a text box click “Position” and use the trackball to move the box as required and click again to confirm. Alternatively, hover the mouse pointer over the top left corner of the box, until it displays the symbol four red spearheads in a circle, left click and move the top corner to the desired position and release the mouse button. During the positioning process the menu box is replaced with another, showing the text box position and size.

To size the text box click “Size”, to display the text box on the scene background, which will have the a red arrow pointing at the bottom left corner of the text box. Use the mouse to size the box and left click to confirm the setting. Alternatively, point the red arrow at any side of the text box until it changes to a double arrow, left click and hold the mouse button to resize. Release the mouse button to confirm. Clicking the upper and lower sides resizes the vertical dimension and clicking the sides the



horizontal dimension. Clicking the box lower or top right corner, the height and width can be changed simultaneously.



**Note:** When the size of the box is reduced, the font is initially framed, with further reduction the text does not shrink, but the box cuts it off (see picture right).



For the fast definition of the box size there are three buttons that create either a box with a minimum size (text is framed as closely as possible), with visible size (see the image above) or with maximum size the panel is as large as the screen or project settings, (no margin visible).

By default, in the final result, the boxes are transparent with just the text displayed on the video image. However, there is the possibility of placing the title on a visible box. The "Background" button opens the image pool and allows the loading of any graphic (including your own images) as a background for the box.



This button copies the background to all other boxes on the current page.

"Margin" defines the text free boarder; the range is from 0 to 25%, the default setting being 5%

"New" adds another text box the current page, this box is pre-set to the "visible size", is in the centre of the scene and is placed on top of any previously boxes. The properties, e.g. background, are those of the first box.

The active box is displayed above the "New" button e.g. Box 3/3 if the third of three boxes is active or Box 1/3 if the first of three boxes is active. The boxes can be activated using the right/left arrows, or alternatively left clicking a box will make it active. The active box will be indicated with a dashed line around its edges.

"Position" Clicking this button and scrolling the mouse/trackball, the active box can be repositioned as required. The top left corner box coordinates are shown in a display window, e.g. 1046, 436. Left clicking confirms the setting.

"Size" Clicking this button and scrolling the mouse/trackball, the size of the active box is adjusted as required. The size of the box is shown in the display window, e.g. 1536x864. Left clicking confirms the setting.



**Note:** 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.

"Delete" Clicking this button deletes the active text box and the previously inserted box becomes active.



**Note:** Please note that after calculation the text boxes are displayed in the same sequence as they were created.

"Text-Import" This button enables text written on a computer to be imported and placed in the active text box. Clicking the button opens the Windows file organiser where a folder containing text (e.g. a USB key) can be selected. After selecting the file and text, clicking "Open" imports the text. This can save time and has the advantage spell checking the text, etc. The system supports the standard text formats ASCII.



**Note:** Importing text, only the text is imported, not the settings such as font, size, colour, etc. The fonts, sizes, etc. that are set in the Titler are applied to the imported text.



**Tip:** If your word processor does not support this format, save your text as a „.txt“ file and load this file into the Windows „notepad“. This is the standard text editing program included with Windows.

From the editor, you can then export the text again, with the encoding „ANSI“. This text can then be imported into the Bogart 9 Titler in all cases.



**Note:** The Bogart 9 Titler may need a little longer, especially for longer texts, to do the import, or to display the text with all the properties you have defined. With a very large font with textured surface, edge, 3D effect, and blurred shadows, you have to be patient until a few hundred characters of text are on the screen.

#### 4.9.7 Pages

Clicking “Pages” opens the menu, right.



Whilst titles can have multiple boxes on one page, the scene can have multiple pages. The number of pages is displayed upper left of the menu and will initially be “Page 1/1”. After adding pages this display could be “Page 2/2” or “Page 1/3”, depending upon how many pages are added and which is the currently active page.

The newly added page will have one box with the same box background as the active box open, when clicking “add page” and also the same page background. The box will be in the centre of the page and in “visible size” on the new page.

Each page can be filled with one or more boxes as described above.

The pages are played on the scene in same order they have been selected (see chapter 4.9.1.1).



*Tip: Please note that all pages will share the effect time selected at the beginning. If 6s was specified as the title length then each page will be on the scene for 1s each.*

“Remove page” deletes the current page and will display the previous page on the screen. If there are no pages, other than the current page the “remove page” is not available i.e. greyed out. “Archive”



A click on “Archive” opens the menu left.

Before loading from the archive ensure the scene in the storyboard is active and the effect “Add” has been clicked.

“Load” Clicking this button opens a window displaying all previously saved title effects. Left click the title to be reloaded and click “Load”. This loads the title effect, including the box background onto the storyboard scene.

**Note:** If the effect has titling, with a box background and the box background is not wanted, after loading, click “Enter/edit text” – “Boxes” – “Background” – “Alpha” and set this to 0%.

“Save” Clicking this button opens the same list. In the name box enter a name for the effect to be saved and click “Save”.

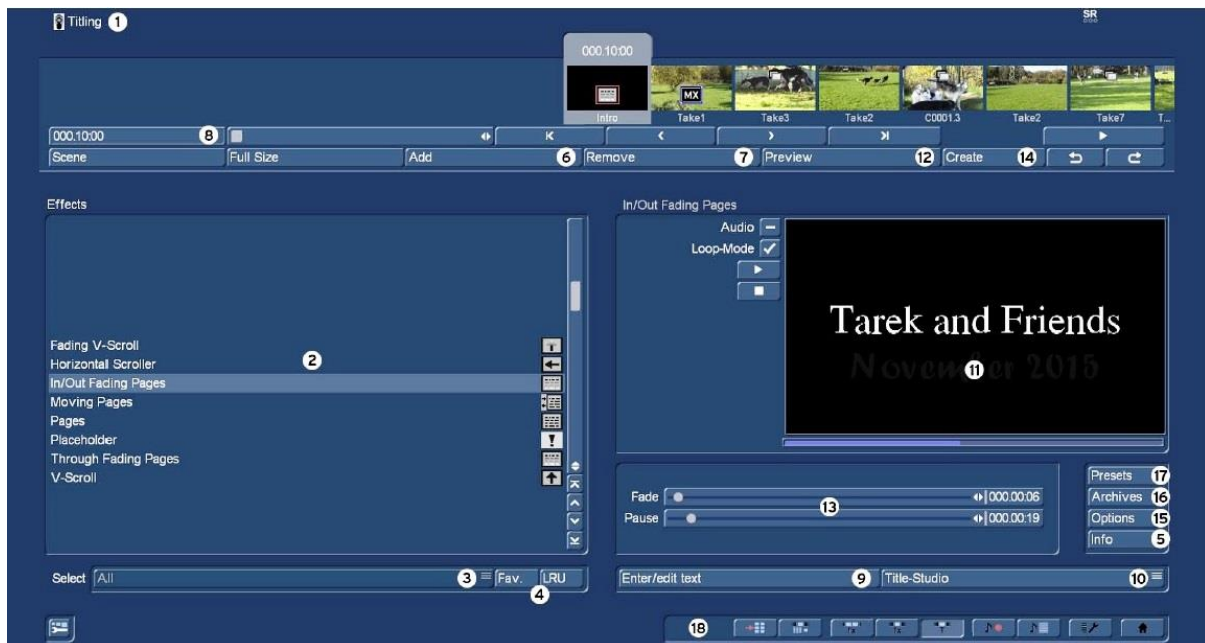
“Delete”, clicking this button again opens the same list, click on the title effect to be removed and click “Delete”

#### 4.9.8 Other titling menu buttons

“Preview” this button opens a preview window and runs the scene with the title effect, in real time. Click “Cancel” to stop the preview. If the effect has not been added to the scene in the storyboard, “Preview” is greyed out.

“Info” displays information on the selected title effect. It also displays how many pages are on the scene e.g. Page 1/3 with buttons to select the other page information. Click “OK” to exit the menu.

“Exit” returns back to the main Titling menu, below.



**(11)** Realtime-Preview: After adding an effect into the storyboard, the effect will play back in this window for one time, using the play button to the left of the window.  
 “Audio” when check marked the audio also plays with the video.  
 “Loop-Mode” The preview is played back repeatedly, until the stop button is clicked.

**(12)** “Preview” Clicking this button opens a small screen in which the video plus the effect runs. This can be useful for checking the effect, prior to creating. The running time of the preview correspond approximately to the time of the calculated effect. The preview may be a little “jittery” because it does not work at the normal frame rate.

**(13)** Depending upon which effect has be selected further options are displayed, these include movement times, fade in and out directions, pause times, etc.

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

**(15)** Options: Click this button to setup the properties of the titling effects. This is where the speed of the effect running is defines. “Run” has settings “Linear”, lets the effect run at a uniform speed, if the effect does not have any other settings. “Slow down” the effect slows down at the end of the effect. “Speed up” the effect speeds up at the end of the effect.

**(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: Resets the effect to its default settings.

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

#### 4.9.9 Bogart 9 Title effects in detail

Title effects can be selected in the effect list. This list contains several effect options, many of which have additional attributes as follows.

**Moving pages:** The text is scrolled into and off the text box. The movement time can be set from 0 to 12s, with the IN / OUT directions each having 8 different directions of travel.

**Fading V-Scroll:** The text scrolls from the bottom to the top through the scene box. The scroll speed

is governed by the scene length and the number of text lines. Since the whole of the text travels from the bottom to the top, one line of text will travel slower than ten lines. Therefore when using this effect, the choice of scene length needs to be considered, to ensure the text to travels at a readable pace.

The one setting in this effect is the fade height, which is the rate of fade as the text enters and leaves the screen. The "Fading Height" ranges from 10 to 200 pixels from the bottom and top of the page.

**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 onto the screen from the right to off again left. The text can be freely positioned anywhere between the top and bottom of the screen. The whole of the text enters and leaves the screen and therefore the speed is governed by the length of the scene and the number of letters in the text. When using this effect, the choice of scene length needs to be considered, to ensure the text to travels at a readable pace.

**V-Scroll:** The text scrolls from the bottom to the top through the scene box. The scroll speed is governed by the scene length and the number of text lines. Since the whole of the text travels from the bottom to the top, one line of text will travel slower than ten lines. Therefore when using this effect, the choice of scene length needs to be considered, to ensure the text to travels at a readable pace.

**Pages:** All document pages are displayed in sequence. Display is done without fading and pauses. The display time is dependent upon the scene duration and the number of pages.

**Place holder:** This is not a real, proper effect, it is only used by the system if external hard drives are used. 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:** This is similar to (Pages) except text pages are crossfaded one after another in sequence. The speed can be set from 0-12 in "Fade".

## 4.10 Audio

As a general rule audio mixing should not begin until the video editing has been completed, including Effects and Titling. Video editing after audio mixing can undo much of the added sound track editing. For example adding transition effects not only changes the original video audio, but also any added 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 the audio samples, e.g. cutting the length to suite the video or other audio samples, trimming out adjacent CD tracks, etc.
4. Special processing of the audio sample or a part of it (e.g. interchanging of stereo tracks)
5. Adding audio samples to the storyboard
6. Balancing the volume of the original audio and added audio e.g. voice over, background music etc. and adjustment to audio fade.
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 Audio Record, Edit



The Audio “Record, Edit” menu, seen above, is accessed from any of the main menus, by clicking the button with a red dot and a music note, seen below, or from the system main menu. This menu is



used to record audio and process audio samples as the following describes.

**(1)** Top left is the volume level indicator and below the volume control slider. When recording, in order to obtain the optimum sound quality, the volume should be as high as possible, but avoiding over modulation.

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

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

**(3)** Following the import of audio samples, they will be listed in the audio bin. Below the list, “Sort” has three options for how they should be displayed, as follows

**Original:** Lists the sound recordings in the order in which they have been added to the audio bin.

**By name:** The sound recordings are listed alphabetically in ascending order.

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

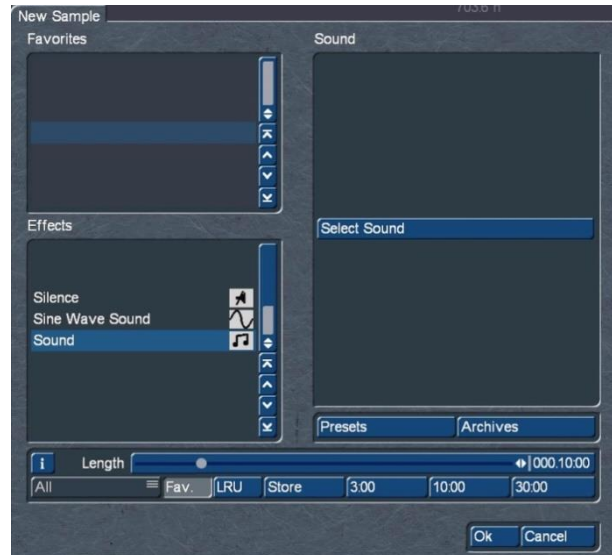
The audio samples recorded are automatically assigned a label (A 1, A 2, etc.) in the audio list, and their length displayed. If you have added an audio sample to one of the sound tracks of the Audio-Mix menu, it is marked with a small white dot next to the length.

(4) “New Sample” creates various audio options that can be added to the project sound bin. Clicking the “New Sample” button opens a menu with three sound options, Silence, Sine Wave Sound and Sound.

Some effects have multiple sub options, e.g. the effect “Sound” shown in the right hand window, has a button “Select Sound”.

Clicking the “Select Sound” button opens another menu; see below, with options as follows. The effect “Sound” also allows you to transform sound effects from the audio pool (see chapter 4.6.13) and thus use them for the audio mix.

“Type” has at least 3 options, depending upon the ad-on software programs installed. Within each type, e.g. “Synthetic sounds” there are sound effects, such as “Noise1”, shown below which can be added to the project as required.



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.

“Silence” creates a completely silent audio sample. This is not exactly an audio sample as such, but is used to control another audio sample for the duration of the silence (see Audio-Mix – indirect volume control). The length of the salience sample has an adjustable period of up to 1min.

“Sine Wave Sound” creates a tone with a frequency of(440 Hz or 1 kHz) and a variable volume from (-20 to 0 dB). Soft crackling may be audible at the beginning and/or end of the sinusoidal tone. This cannot be eliminated entirely during play back.

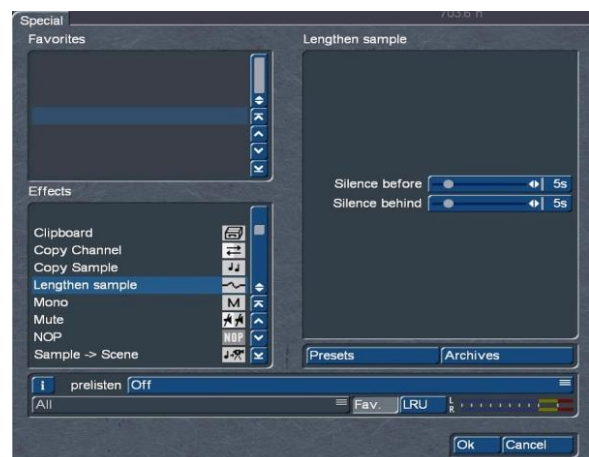
The samples created in this fashion are added to the sample list.

Clicking “FAV.” displays chosen favourite effects or “LRU” often used effects (see also chapter 4.6.1 for setting up your favourite effects list).

(5) “Special” can be used to apply a number of special effects to an audio sample, many of which are only available or worthwhile with stereo samples.

These functions create a copy of the original which includes the audio effect selected, but the original is also maintained.

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:** The “Mode” has two options of changing 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 of the selected audio sample from -20 to +20dB.

**Volume LR:** This function adjusts the two channels (left and right) of an audio sample separately. The range is from -20 to +20dB.

**Mono:** Mono switches the stereo audio 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 or the right-hand channel or both as desired. The ‘---’ option deactivates the function so that the audio track is only muted for a specific period of time and therefore the effect does not require removing.

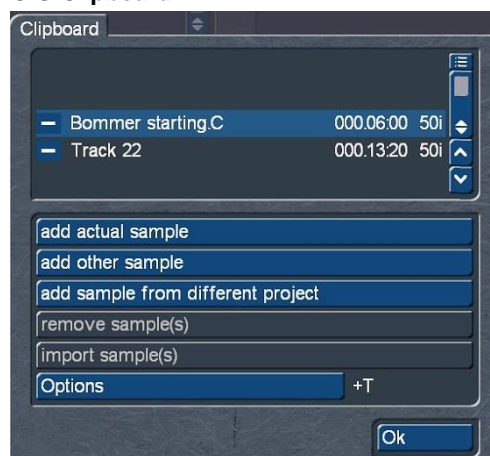
**Surround:** The surround effect is used in conjunction with a surround receiver or amplifier to assign the sound of an audio sample to a certain channel, i.e. to a certain loudspeaker. It can be used to create interesting acoustic impressions, in particular during audio mixing with commentaries. On 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 can also be applied:

**Sample -> Scene:** This button creates a black background scene with the audio of the scene and places it in the scene bin. This scene can then be added to the storyboard and other scenes inserted. This function can greatly simplify audio-based editing, e.g. a video of a singer can be switched to a view of the audience whilst retaining the singer audio. It can also be used when cutting to the beat.

**Copy sample:** Clicking on the Copy Sample button creates an identical copy of the selected sample in the audio samples list. The copy appears in the samples list below the original and with the same name, but a suffix C (e.g. A1.C). This function is useful when using both the original material and a modified version.

**Lengthen Sample:** This function extends the selected audio sample by adding silence. This might be useful when the sample is too short to apply a fade in or fade out. Use the sliders “Silence before” and “Silence behind” to extend the sample up to 30 seconds before and/or behind the sample.

## S G Clipboard



This is a temporary function which enables audio samples from various sources to be added to a sample list and used in the currently active project. Any samples will be deleted from the list when the Bogart program is closed.

The top of the screen has a list of all samples found in the Clipboard. This list will be empty the first time it is activated.

The following describes the lower window buttons.

**add actual sample:** The sample currently selected is added to the Clipboard.

**add other sample:** Adds another sample from the currently active project.

**add sample from different project:** Adds another sample from any other project. Initially the “Select Project” is displayed and after selecting a project and clicking “OK”, a “Select sample” list of that project is available. If there are no audio samples in the audio bin of that project, the select sample box will be blank.

**remove sample(s):** This option is only available if at least one sample is selected 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. The audio scenes can then be split in the same way as video scenes.

The name of the audio sample is displayed at the top right. The name is followed



by .001 or .002 etc. The keyboard can be called up to rename the audio sample, if required.

Clicking on the “Split Position” button and scrolling the mouse/trackball scrolls to the desired point in the audio sample, clicking again and then clicking “Use” to save the split section or “Drop” if it is not required. Alternatively use the left right arrows to move to the desired split point, before Use/Drop. Repeat the process to the end of the sample.

The top window shows the audio wave form of the sample and below the split position button the position in relation to the sample.

Clicking “OK” returns to the audio sample bin with all the saved split samples in the bin.

(Chapter 3.3 “Sound envelope & audio scrubbing”, only with activated Gold Edition **G**), 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. You will then find the numbered pieces in the sample list after the split is finished.



The split audio pieces can be directly added into the Storyboard in the Edit screen. Firstly activate the “Insert as scenes in storyboard” by check marking the 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)** The “Delete” button deletes the selected audio sample in the samples window **(3)**.

**(9)** Click on the Undo button to return a deleted 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, their titles are displayed in the list of sound clips.

**(10)** The name of the audio sample selected in the sample list is displayed automatically in the name field, below the Delete button. The sample name can be changed by clicking the name box **(10)**, which opens the keyboard, etc.

**(11)** The text field, right of the name, 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 button “Assign Group Name”. This menu is also activated when you click on the “Opt” button. The “opt” menu is explained in item (20).

**(12)** These are the Stop/Play functions for the audio sample highlighted in the audio list.

**(13)** Click this button to record live audio 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)** First insert a CD into the DVD/CD drive of the machine.

Next click button **(15)** to open the menu “CD Import” and click “Display Contents” to show all the CD tracks.

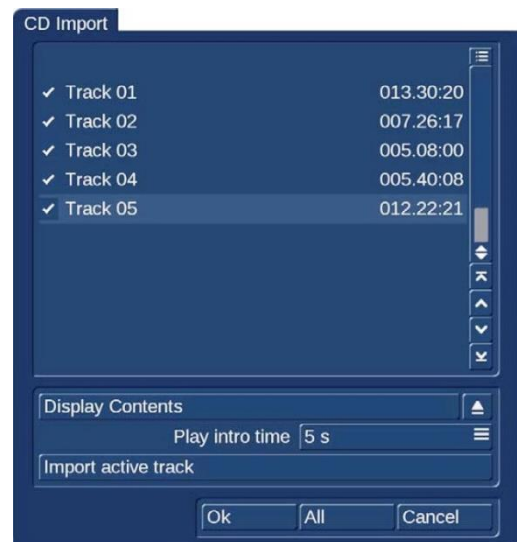
To hear the beginning of the tracks as they are selected click the button “Play into time” and select as required, the options are (Off-5s-10s-20s.)

To import a single track, highlight the track in the import window and click “Import active track” or “OK” and the track will be in the audio samples window.

To import multiple tracks, check mark all the tracks required and click “OK”.

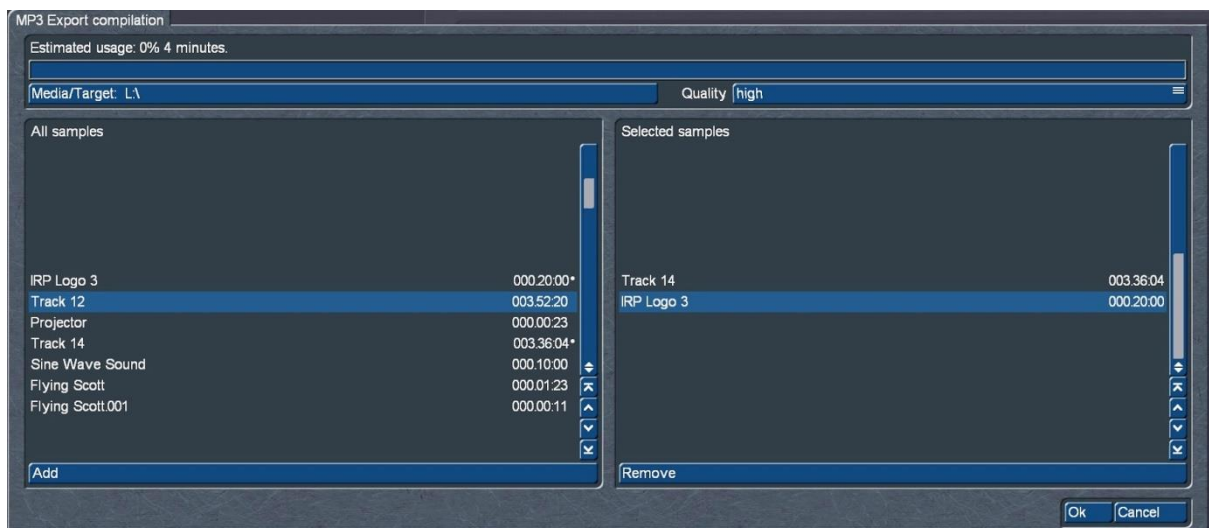
To import the full contents of the CD, either check mark all the tracks and click “OK” or click the “All” button.

Cancelling the operation during the import function will stop the import, but all those already transferred will be in the samples window.



**(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.



The following are the steps required to export the audio samples.

1. First select a destination for the export, by clicking on the “Media/Target:” bar. This opens the Windows File Explorer, click on a folder, in this example a USB key Removable Disk (L:) and click the “Select Folder” button. This returns to the “MP3 Export compilation” menu above.

2. From the “All samples” window select an audio sample and click the “Add” button, which will add this sample to the “Selected samples” window. Repeat this step for as many samples required for export to this destination.

3. To remove a selected sample, highlight the sample and click “Remove”.

4. Set the audio quality for the export samples by clicking “Quality” and then the appropriate option “high”, “medium” or “low”.

A window will open showing the download process and when finished another will advise that export has been completed successfully, click “OK” to complete.

It is not possible to export directly to CD. To do this, first export the selected samples as MP3 files to the hard disk and burn a CD with the appropriate burning software.

## (18) Media Pool

As with the “Edit” menu, the “Media Pool” can be accessed from the audio “Record, Edit” menu.

Clicking the drawer symbol divides the audio bin into two sections, the left being the audio bin and right the media Pool. Clicking either of these bins makes that bin the active section. The none active section becomes slightly shaded.

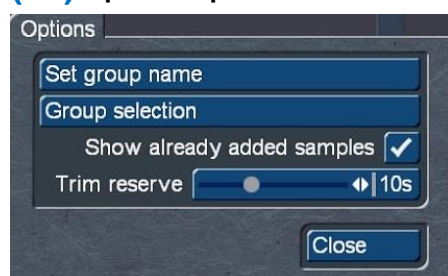
To copy an audio sample from the media pool to the audio bin first activate the sample and then either click the left pointing arrow above the bin or drag and drop the active sample to the audio sample bin. Although the media pool sample may be a video scene, it will only be the audio of that scene that is added to the bin, but it will have the same name.

To copy an audio sample from the audio sample bin is the same process, however the identifier will have a music note symbol to denote it is audio and not a video scene.

The handling of the Media Pool folders and sub-folders (blue icons above the MP slider) is the same as in the “Edit” menu. Similarly the controls (19) for importing temporary files and their handling are exactly the same, both as described in Chapter 4.4.1.

Similar to the “Edit” menu, you can listen to the Media Pool content and delete it. However, you cannot apply “Trim”, “Split”, “Special” or “New Sample”.

## (20) Opt: Group



Any sound recording can be assigned to a group. This offers a more structured listing of entries and therefore easier to locate.

1. To setup a new group identify a sample or samples and check mark those requiring a common group.
2. Click the buttons “Opt” – “Set group name” - “New”, which opens the keyboard and type in a name for the group - “OK” - “OK”.
3. A notice opens asking (Should this function be performed for the marked samples or the active only). Click as

appropriate. This returns back to the “Record, Edit” screen.

The name of the active sound recording is also displayed lower left of the Record, Edit screen (10), with the name of an assigned group displayed to the right, if applicable.

With some projects there could be a large number of groups and therefore to help identification the reordering of groups may be beneficial. To further assist access groups The “Archive” function will further limit the visible choice of groups. With the “Stock” button, all the existing group names of the project will be listed.

To locate a specific group(s), from the “Record, Edit” screen click “Opt” – “Group selection”, check mark the group or groups required and click “OK”. This returns back to the “Record, Edit” screen, where all the samples from the selected groups are displayed in the sample bin.

To display all the samples in the project, click “Opt” – “Group selection” - “All”. This returns back to “Record, Edit” screen and all the project audio samples are displayed again.

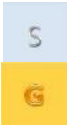
If not all samples are listed, look at the top edge of the menu.

To the right “Filter active” note will be displayed, make sure to check for this if you feel that some clips are “missing”.

To delete a group (not the audio samples, just the grouping) click “Opt” – “Group selection”, check mark all the groups to be ungrouped and click “Delete”- “OK”. Whilst this has ungrouped the audio samples, activating a sample that was previously grouped will still have the group name in the lower



left box **(10)**. To remove this group name click on the button to open the “Set group name” window and select “---” then “OK” and the group name is removed.



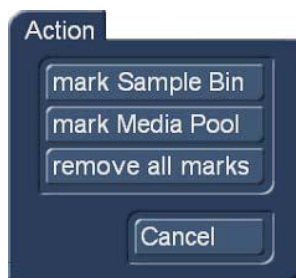
The organisation of the audio bin can be further uncluttered by hiding any clips that are already added to the storyboard. Select “Opt” and remove the check mark in the “Show added scenes” function. Any added scenes (all scenes marked with a small white dot above the stamp) will be shown in the scene 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.



The previously mentioned trimming reserve (“Edit” menu, Chap.4.4. (28)) is also adjustable here. It is identical to the trim reserve in the “options” of the “edit” menu.

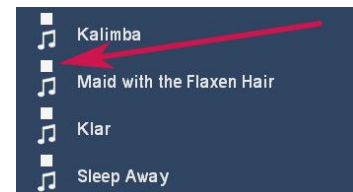
**(21)** Click “Mark” to tag the current audio sample in the sample list. The sample is tagged with a filled square. You can mark samples faster by clicking in front of the desired samples direct in the sample list.

**(22)** The “Action” switch allows a fast multiple selection of various audio clips.



With “mark Sample Bin”, all items listed in the tray are marked with a check mark and can then be “used” together.

”Mark Media Pool” selects all samples in the Media Pool (see picture right). The samples are marked with a square above the note symbol and can then all be copied together to the sample bin, for example.

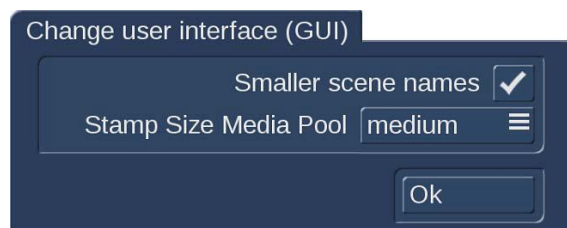


“Remove all marks” deletes all markers.

**(23)** This opens a menu “Change 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”.

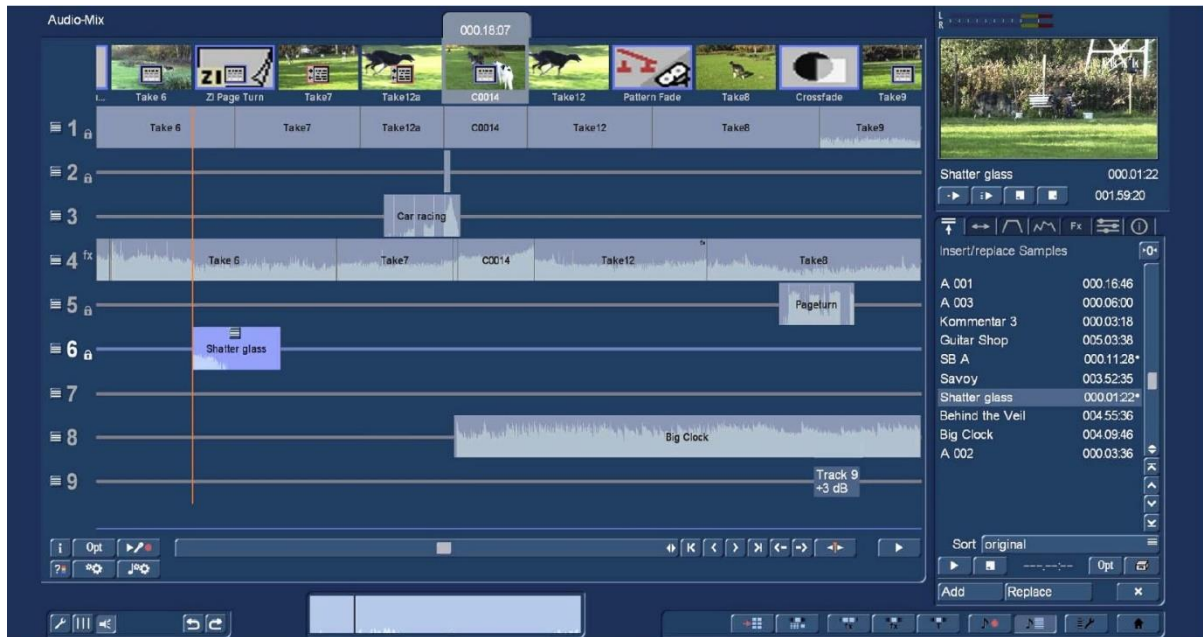


**(24)** Click on one of the menu symbols to access the menus Recording, Import, Edit, Transition effects, Image Processing effects, Titling, Audio Record, Audio mix, Settings or Main menu directly from this menu.



### 4.10.2 Audio-Mix

The audio mix function is where audio background sound / music, audio effects, voiceovers, audio balancing and volume control is undertaken.



#### 4.10.2.1 Premixing audio

Premixing audio is an alternative to editing audio conventionally i.e. to complete the storyboard and then move to audio editing.

Providing the storyboard has at least one scene an audio sample can be inserted into the audio mix and then continue editing the storyboard in a manner that fits this audio sample. Premixing requires the sample to be added to a sound track set to "unlocked" i.e. it stays with the video scene if further scenes are added in front.

**Note:** Locked means that the audio is locked to the beginning of the storyboard and unlocked it stays with the scene to which it has been assigned.

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, the sound sample will automatically lengthen with the storyboard. This means that, in this example, scenes could be inserted and the music that was previously shortened will automatically be made longer again, until the end of the music is eventually reached. Should the storyboard now be shortened, the song will once again automatically be shortened at the end. This way, audio can be pre-mixed to a storyboard and then the storyboard modified as required. 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.

Some functions are unavailable without the activated Silver or Gold Edition.

The audio mix menu depends on the method that has been chosen, i.e. storyboard or timeline view.

After entering the audio mix screen switching between "Storyboard" and "Timeline" views is undertaken by clicking the "User interface settings" button, bottom left of the "Mix" screen and selecting the "View" option.

The storyboard with the scenes and video effects which have been added are 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 sound tracks are represented by horizontal bands. 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:

By default audio samples from the original sound track 1, the commentary track 2 and the effect tracks 5 and 6 are locked to the scene(s) in which they have been placed. Where later changes are made to scenes before or after the audio sample, the sample will remain synchronized to that scene. 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 3 and 4 are not bound (unlocked) to a scene; instead, they retain their position in relation to the starting point of the storyboard. Therefore audio samples that are not critical to a particular scene e.g. background music can be placed in the in these unlocked audio tracks.

Tracks such as commentary or sound effects are best placed in a locked track so they remain attached to a specific scene.

However, all the tracks can be redefined from their default setting as required, (See insert above right).



Bogart 9 has up to 9 audio tracks each of which can be set to "locked", bound to the scene, or "unlocked", will move if scenes are added in front of the audio sample.



The process of audio mixing can be described as follows:

1. Adding audio samples to a sound track.

2. Positioning and trimming audio samples.

3. Creating and checking audio.

4. Correcting sound volume. Bogart 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 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 would be like using a sledgehammer to crack a nut.
- If an audio sample is to be lowered 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 an 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 of 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 colour control bar immediately beneath the storyboard should no longer contain any yellow components.

### 4.10.3 Screen elements in the storyboard view

The screen below is the Audio-Mix menu with the storyboard view:



The following describes the “system elements”. The Tab function (4) is covered later section 4.10.4.

(1) The storyboard operation is the same as other menus, the slider enabling fast movement through the storyboard.

The < > buttons move through the storyboard one scene at a time.

The [K] [X] buttons move directly to the first and last scene of the storyboard respectively.

These <-> buttons move from audio sample to audio sample 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, or when a sample is very short and thin, making it difficult to select with the mouse pointer. Also 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) The audio status bar, above the scene selection slider, shows the range of the original video scenes in which the audio has not been created (yellow) or has been completely created (blue). Over-modulation is indicated in red. Over-modulation is indicated as soon as the audio level is clipped. Such clipped audio should be reduced until it is no longer clipping. Very often adjusting the volume level in one of the samples or the original audio by -1db will be sufficient.

(3) By selecting a soundtrack number or by clicking on the track, the respective audio track is “active”, the number of the track turns white and the clips in the track are lightened (picture below). Leaving the mouse pointer over the track for a longer period will display the track number and the volume level of the track.



The actions taken will affect all audio samples in this track.

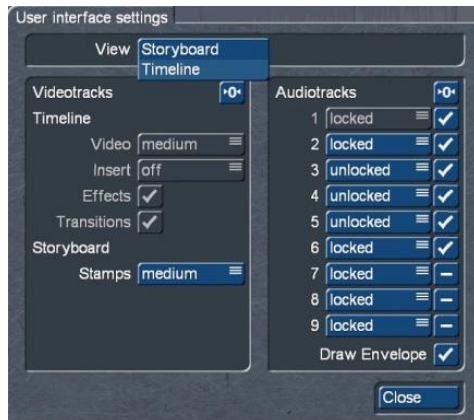
Hovering the mouse pointer over a sample displays information about the sample and the track number.



(4) Upper right of the Audio Mix menu are various tabs which provide quick access to various functions, which are explained later in this section.

(5) “User interface settings”.

Click this button  to open the “User interface settings” menu shown below.



“View” enables a choice between storyboard or timeline views (see chapter (4.10.2.4)).

On the right are up to 9 audio tracks which can be made available in the Mix menu with a check mark or deselected with a dash. Tracks deselected in this menu will not be displayed in the Mix menu and the check marked tracks will be evenly spaced below the storyboard.

If later in the audio editing, additional tracks are needed, they can be reselected as required.

This menu also defines if tracks are “locked” or “unlocked”. A locked track binds the audio sample to the scene under which it is placed. If later additional scenes are added or

deleted from the storyboard the audio sample also moves with that scene.

Samples in an unlocked track remain in the same position from the beginning of the storyboard i.e. a sample placed at a start time of 5m:20s will remain at that start time, even if additional scenes are added or deleted from the storyboard.



Locked tracks are shown with this padlock; unlocked tracks are just plain numbers.



**Note:** In earlier operating versions it was recommended that music should be placed on unlocked tracks, since music was often a feature of the whole film. However, it is now recommended that music in the majority of cases accompanies a specific scene and therefore placed into locked tracks.

On the left side of the menu the “Timeline” options are inactive, since the view is set to “Storyboard”. In this view the storyboard scenes can be displayed in small, medium or large stamps as preferred.

(6) Clicking this button displays yellow guide lines down from each storyboard scene. They represent the starting point of a scene and facilitate the overview when arranging the various clips in the different tracks.

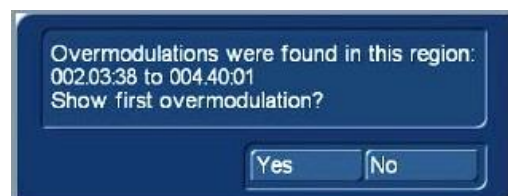
(7) This switch is used to turn audio scrubbing on or off. Turning the scrubbing on, the envelope of the currently active waveform is displayed in widow (8). The effects are described in the “Range” tab.

(9) The “Undo” and “Redo” buttons undo the last action and cancel the undo respectively.

(10) The info button displays the project name, the start time of the active scene, the length of the storyboard and the duration to the end of storyboard from the end of the active scene.



(11)  This button checks the complete project for





audio over modulation and displays the results. The system asks if you want to display the first over modulation.

The Mix screen moves to the over modulated area with the over modulation section displayed in the audio status bar (2) in red.

Corrections to reduce the volume levels can now be undertaken see (18).



**Note:** It is advisable to carry out the test and correction at the end of the audio-mixing, since any subsequent insertion of audio clips can cause new over modulations.

(12) The “Opt” button opens the menu, right. It is unlikely with 9 audio tracks available, but if all were used and another sample needed to be added then this option would enable this undertaking by merging tracks into one audio sample and thereby creating spare tracks again.

The “Range” has three options for merging, “active sample”, “visible range”, or “entire storyboard”.

This creates a new sample (name: Mix) that will be inserted directly into a track selected (if “Replace in storyboard” has been check marked. The individual audio samples are deleted.

If the option “Create sample” has been check marked (either alone or at the same time as “Replace in storyboard”), the merged sample also appears in the audio bin.



“Merge now” completes the action but “Undo” will reverse if required.

If required the video original sound track can be copied and placed in one of the additional tracks. This enables audio mixing that is not available when it is in Track 1. For example if a transition where the original audio was to be faded in before the video picture, this is not possible due to the neighbouring scenes, but can be achieved when in another audio track.

As with the merging of tracks, the time period can be set to the “active sample”, “visible range”, or “entire storyboard”. The target sound track can be set and also if the original audio should be muted or not.

“Copy now” completes the operation immediately, but the settings made here also apply to the “quick copy” possible under the “Range” tab, described later.

(13) Render storyboard: Use this button to render the entire storyboard, both video and audio.

(14) Render storyboard audio: renders just the storyboard audio.




(15) Clicking the Record button causes the storyboard (starting from the current scene) to play. At the same time additional audio can be imputed. For example, the microphone input or the USB microphone can be used to add a commentary on the video. During audio recording, you will see the control panel that overlays the video material at the bottom of the screen.

The recorded comment is automatically inserted into track 2 (formerly comment track) as long as there is enough space or until the available space is filled. At the same time, the recorded sample appears in the audio bin.

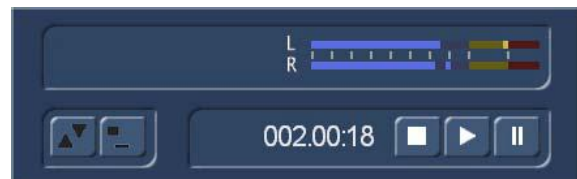



9  
NEW

**(16)** The position marker, shown above as an orange vertical line, is initially positioned at the start of any selected audio sample. After pressing the play button **(17)** the storyboard plays exactly from this point.

Clicking the “Move play marker” button  opens the storyboard at the point where this marker is positioned, with a menu that enables the storyboard to be scrolled to any frame within the storyboard. Once positioned, clicking the menu “OK” button, returns back to the “Mix” screen, with the position marker at the point selected. The position marker can be moved to any other part of the storyboard, even in the middle of a long scene, after selection using the “Position control” (4.4.14). The position marker is much more important in the “Mix preview window” (20)-(23).

**(17)** The play button to the right of the storyboard’s scroll bar **(1)** allows playing the storyboard from “position marker” point. The other tracks that run at the same time are also played. During playback, a control panel is displayed (right) so that the audio levels and any over modulations can be seen. Audio moving into the red area is over modulated.



**(18)**  The sound track options button opens the options paned (right) to enable the following properties or values to be applied to the whole of the selected track.

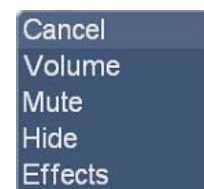
“Volume” – opens the “Mixer” menu where the track volume can be defined.




“Mute” - “Mute” does just that, the track is muted, indicated by the crossed track number. “Unmute” will return “volume” to the track.

“Hide” - hides the track completely, it can be activated again in the settings **(5)** if required.

“Effects” - opens the “Effects” tab (4.10.4.5) where audio effects can be applied to the whole track.



(19)  After clicking and activating any sound sample, this symbol which is displayed on the sample, opens the menu (right). These properties and actions can be applied to the audio sample as follows.



“Cancel” – closes the menu.

“Move free” – the audio sample disappears, to be replaced with a red pointer with an audio wave symbol. Moving the mouse cursor horizontally on the sound track, the corresponding image on the storyboard appears in the preview window, upper right. Left clicking the mouse will place the audio sample in the audio track at this point in the storyboard.

“Trim / move (with panel)” opens the trim and move menu with the “Trim small” option. The audio sample can be trimmed or moved in the storyboard as required.



This button returns back to the Audio Mix menu

“Volume”, “Correction”, and “Fade” opens the “Fade” tab (Chap. 4.10.4.3), where the settings for the volume and the fade in and out point of a sample can be changed.

“Envelope” opens the “Envelope” menu of the sample (Chap. 4.10.4.4).

“Effects” opens the effect selector for applying an effect to the audio sample (Chap. 4.10.4.5).



“Create sample” creates a new sample from the samples used in the audio-mix. It is possible to define the “Range” of the newly produced sample and has the choice between the length of the “active sample”, the “active scene” i.e. the above cantered, the “active sample + scenes” or a freely selectable area “select”.

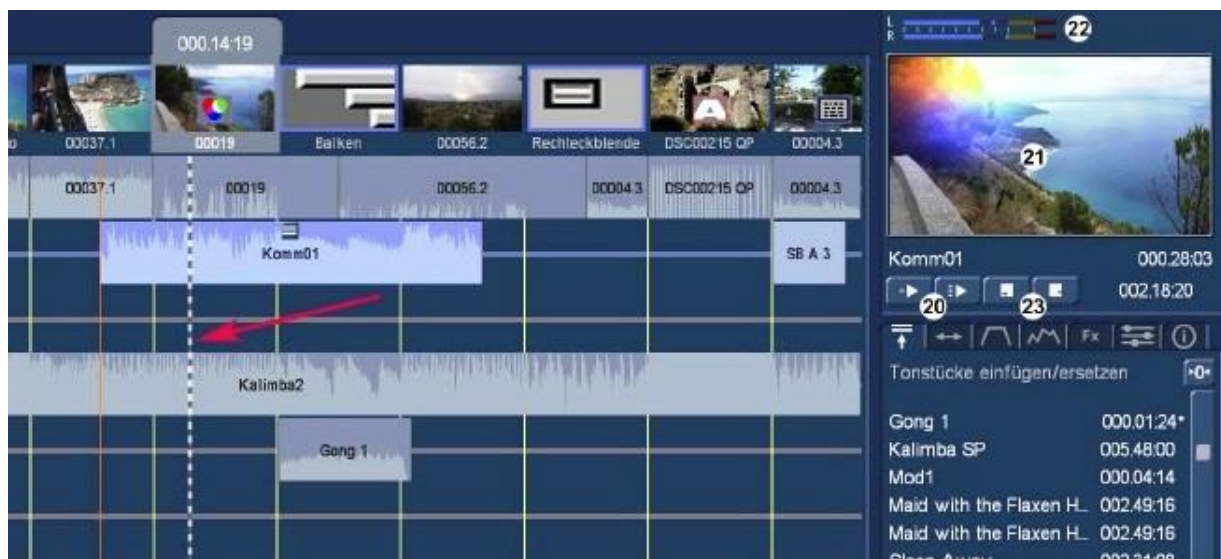
Secondly, it is possible to determine whether the video sound is to be integrated into the new sample.

Thirdly, there is an option to “replace sample(s) in track” and to define the track it is to be placed, with “insert in track”.



There is an option to also have the new audio sample placed in the audio bin and renamed if required.

The last of the sample options is “Play sample only”. However, as will be seen later, this can be done more effectively in another place.


Completely new is the option to play the new recording in the small preview window (21). The play buttons are below the small preview window, the details are covered in (20) & (23).




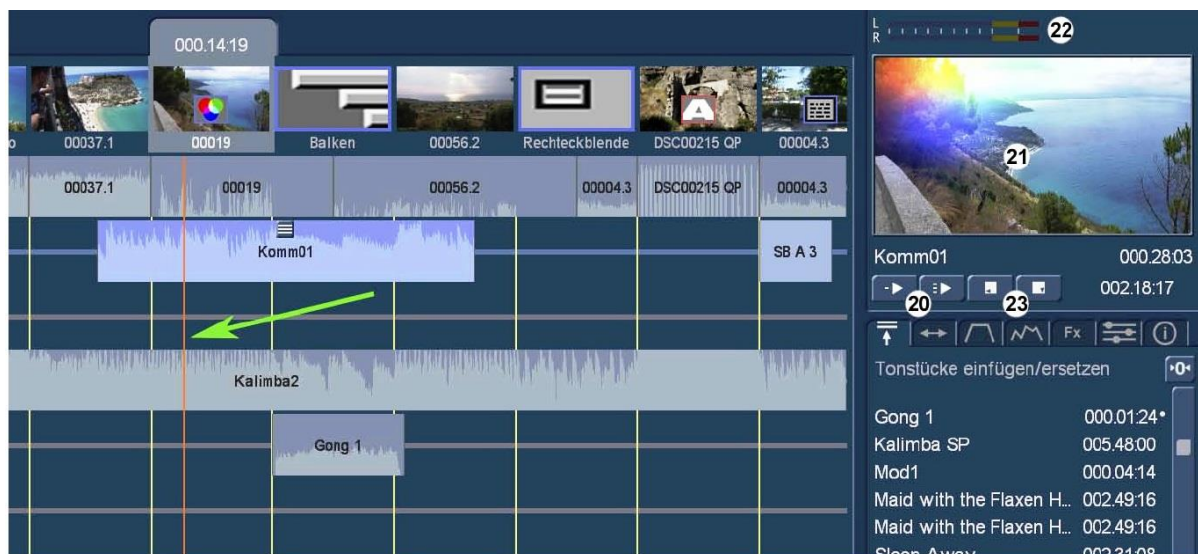
In the insert picture above the orange marker is the start point for playing the storyboard in window (21) and the dotted vertical line, marked with an arrow, moves as the video plays to indicate the current storyboard position.

(20) The button  plays the video in window (21) from the orange marker, with the audio of the active audio sample. The button  plays the video with all the audio samples.

(22) The audio level meter shows the real time volume, with the red section indicating over modulation.

(23)  This button stops the preview play and the orange marker returns to its start position.

This  button stops the preview play and the orange marker moves to the point where the play was stopped. See insert picture below.



This has the advantage of being able to stop the play, make corrections and play again, without having to play from the beginning of the scene.



Working with this preview window and the associated tabs is far quicker than the previously, which involved switching between different full view screens, although this option is available, with button (17). Similarly all the other Bogart menus are available with the quick jump buttons (24).

#### 4.10.4 The audio “Tabs” functions

On the right, below the audio mix preview function is the tab functions, mentioned at the start of section 4.10.3. These tabs access the menus “Insert/Replace”, “Range”, “Fade”, “Envelope”, “Effects”, “Mixer” and “Info”, without switching to the working screen or opening new windows.

This type of menu arrangement enables a faster, more effective and a less confusing way of working than in previous Bogart versions.

##### 4.10.4.1 The Tab “Insert/Replace”



(1) The first tab opens the “Insert/replace Samples” function.

(2) The default opens with the audio samples listed in the project audio bin, shown in the left hand insert above. The insert right is the list of audio samples in the Media Pool, displayed when the button (11) is activated. (Detail on this option is covered further down).

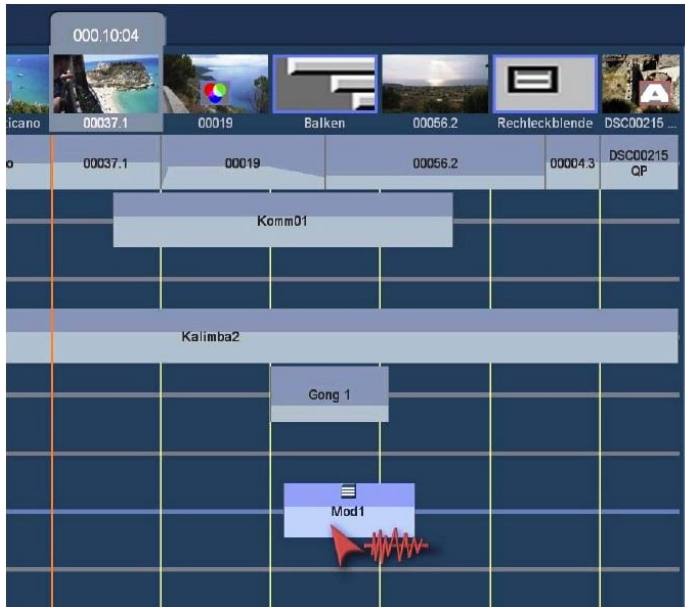
(3) “Sort” gives choices of how the audio sample list is displayed “original”, “by name” or “by length”.

(4) The selected audio sample can be played.

(5) Play back is stopped.

(6) The “Opt” button opens a menu to arrange the audio samples in groups and to give them group names, similar to the “edit” menu, see chapter 4.10.1.20.

(7) “Add” inserts the selected audio sample into the audio-mix of the activated audio track under the central selected scene.




After dropping the audio sample in the audio track, if required, the sample can be repositioned.

Click and hold the left mouse button over the sample and move the mouse left or right. The mouse pointer with the audio graphic appears (see insert picture left) and the sample can be repositioned. At the same time, the video image appears in the preview window, under which the sample starts after releasing the mouse button.

This process can be very accurate, negating the need for further “fine-tuning”.

(8) Replaces the activated sound sample with the one selected in the list.

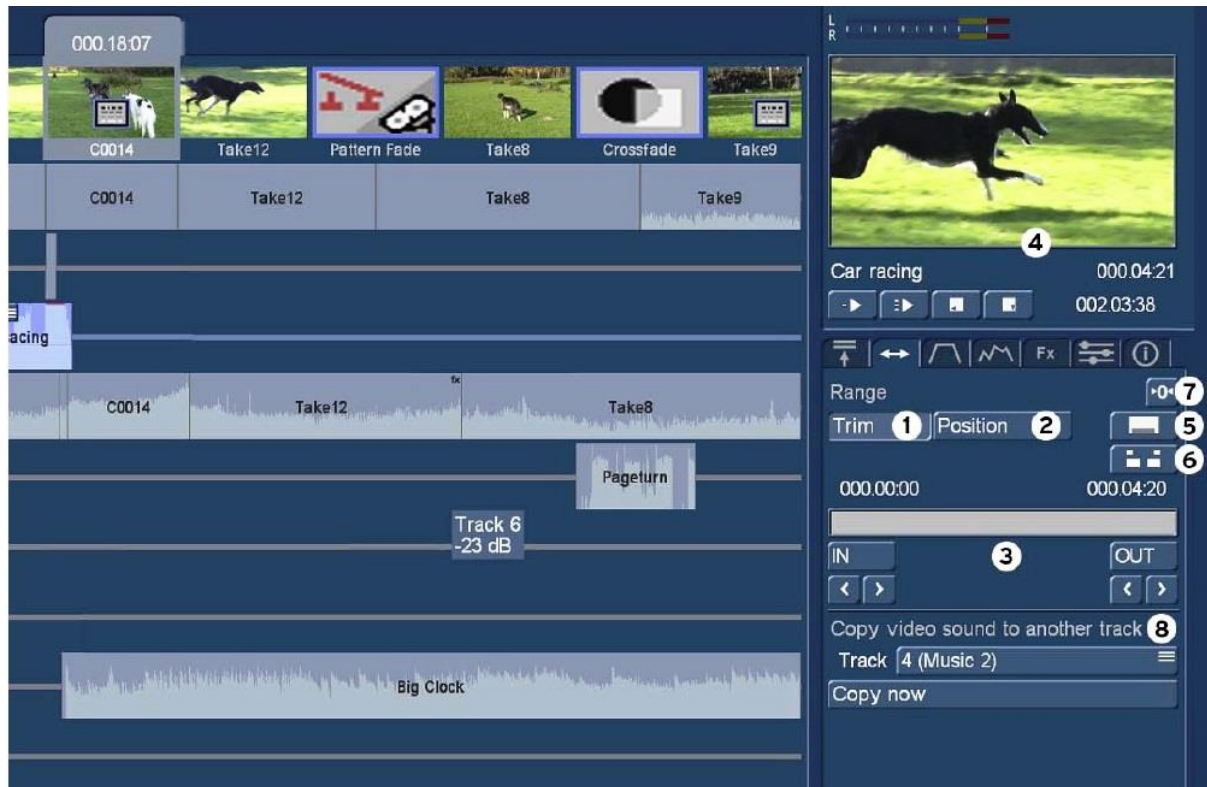
(9)  Removes the activated sample from the audio track.

(10)  This is the reset button which returns the settings back to the default position, where applicable.

(11) This button switches between the project audio bin, the left hand of the two inserts, page 105 above and the Media Pool, displayed on the right.

The Media pool works very similar to the (MP) in chapter 4.4 Editing Section, in that all the folders and sub folders of the MP can be accessed. This means that not only the stored audio samples are available, but the sound tracks of any video scenes can be added to the audio mix.

#### 4.10.4.2 The Tab “Range”

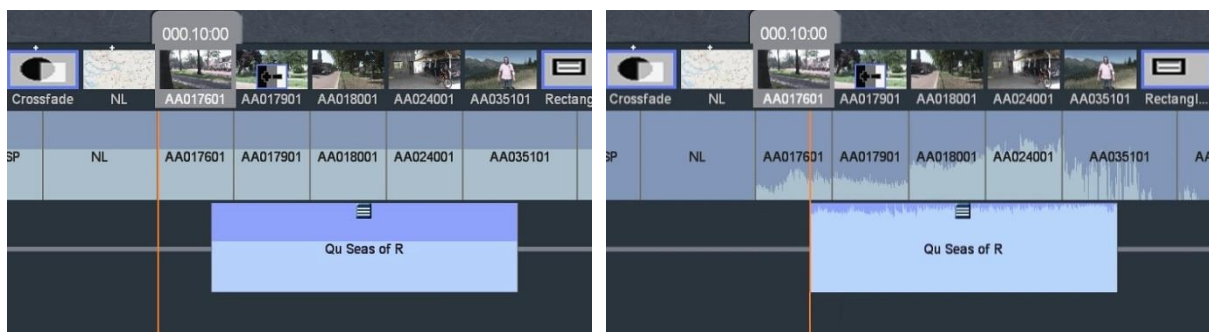


The “Range” tab is the second button with the double arrow and has the following functions.

**(1) & (2)** These buttons are for trimming and positioning the selected sound sample. These work in conjunction with **(3)**. With “Trim” clicking the IN and OUT and scrolling the mouse, trims the sample, whilst in “Position” the audio sample can be placed using either the “Start” or “End” of the sample. The arrows below are for fine tuning of the trimming or positioning. Left clicking sets the new adjustment.



**(4)** Below the preview window the name of the active sample is displayed left, the length right and below the position in the storyboard. In trim the window displays the video IN or OUT views as appropriate and in Position the view at the start of the sample.

Below, an example of the Mix screen during the trimming process.



Initially the selected audio sample the orange marker will be positioned at the front of the sample. During the trimming process the sample will move forwards whilst the marker remains in the original position, as can be seen in the picture above, left. Left clicking the mouse the marker moves to the new position, above right picture.

The position process works the same.

(5)  This button returns to the standard method of trimming and this  to Trim small.

(6) Similarly in position mode the above buttons switch to the standard method of trimming and position small, respectively.

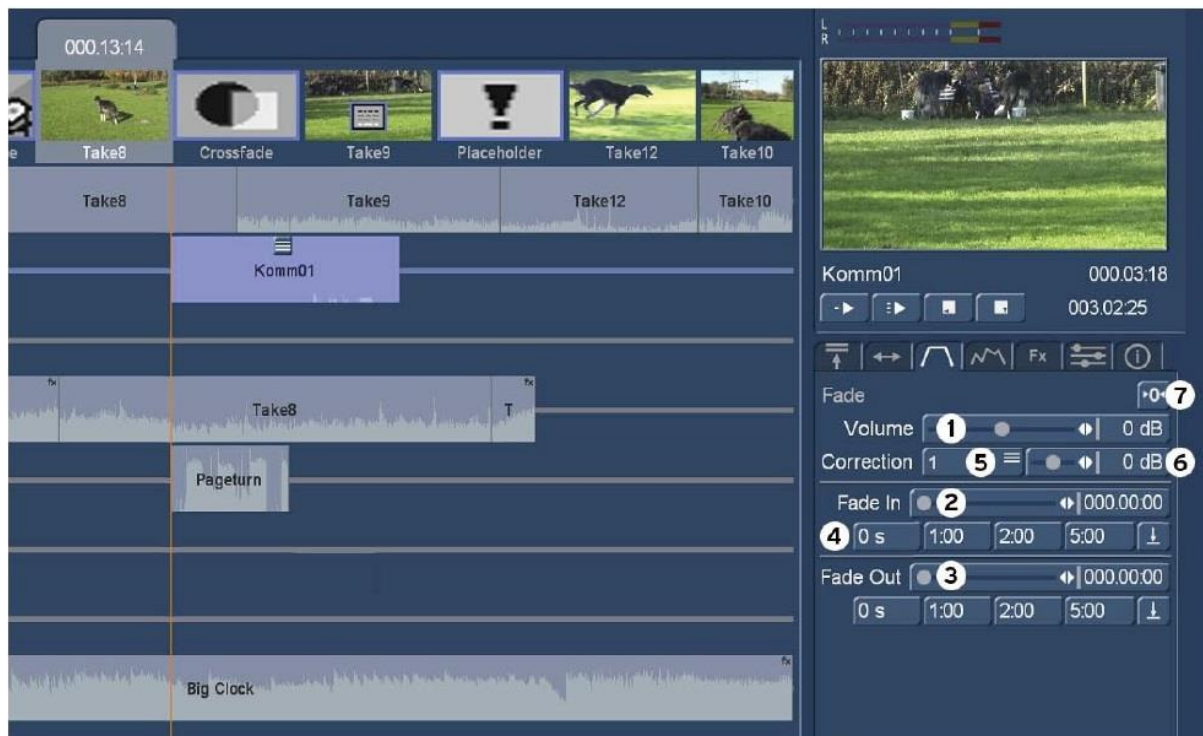


**Note:** The “reset” button (7) will return the selected and possibly trimmed sample to the original length. However, an accidental operation can be corrected with “undo”.

(8) The “Copy video sound to another track” switches the original video audio to another selected track.

Select the audio of the scene to be copied, which is in track 1, under “Copy video sound to another track”, select the destination track and click “Copy now”. The scene audio is now in the selected track and the original is blank.

#### 4.10.4.3 The Tab “Fade”



The “Fade” tab is the third button and has the following functions.

(1) The volume of the selected audio sample can be adjusted from -30db to +30db, but is initially set to 0db.




Above the envelope shows an audio sample with three volume settings. The first has been adjusted to -23db, the centre 0db and the third to +23db. In this example the first is too low and the third over modulated.

(2) & (3) These are the audio “Fade in” and “Fade out” slide controllers for the active sound sample. They are adjustable from 0 to 30s.

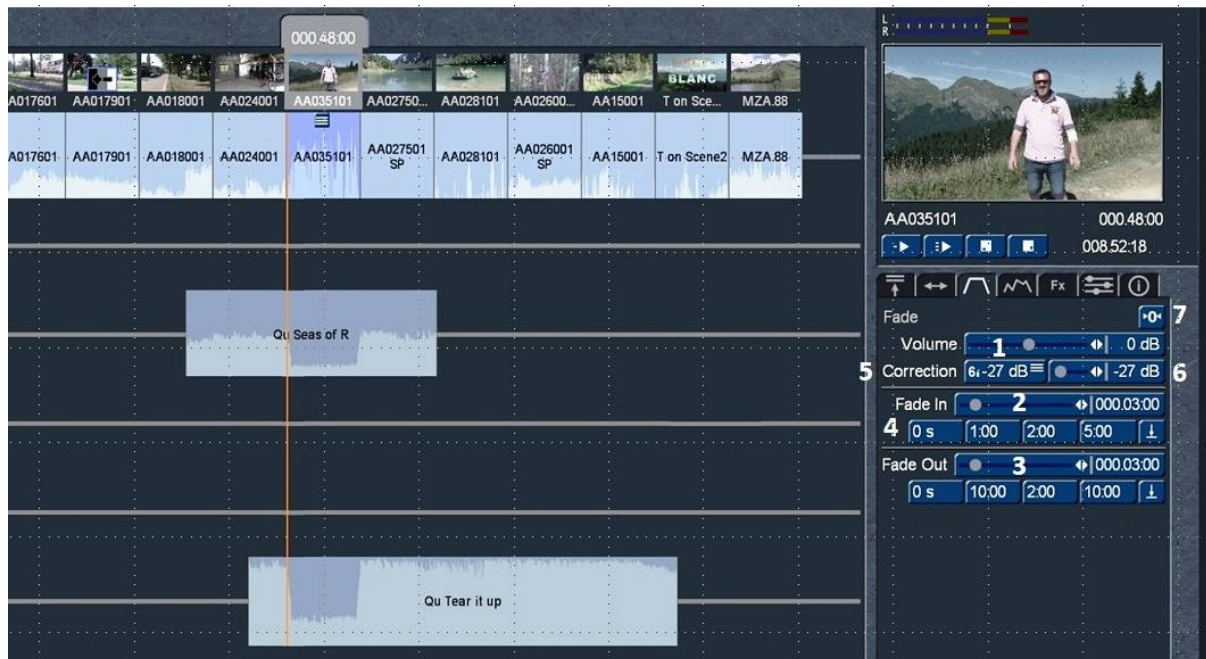


The above envelope shows three in/out fades at 0s, 2s and 5s



(4) There are three pre-set fade buttons 0, 1, 2, & 5s. However, if required these pre-sets can be customised as follows. Select an audio sample, set the required fade time with the slider, click the  button and then the tab to which the fade time should be stored.

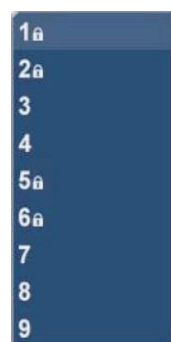
(5) & (6) these buttons are used for changing the audio levels of individual audio tracks in specific sections. For example, a storyboard has a number of audio tracks added, music etc. At one section a voice over requires the other audio samples to be reduced in volume so the voice over can be heard clearly.



In the above insert, the scene audio AA035101 is where an audio volume correction is required, so that the person speaking can be heard above any added audio samples, e.g. music.  
Example: for the duration of the commentary AA035101 the other samples require volume reduction.

This process works for a sample in any of the tracks e.g. a voice over sample placed in track 2.

**Note:** when using a voice over sample, ensure the sample has some silence at the beginning and end to allow for fade in and out.



First select the commentary audio sample AA035101 track 1, in this example. Next using the correction button (5), select the first audio sample that requires to be decreased in volume, i.e. track 3 and use the slider (6) to change the volume as appropriate. A reduction of volume can be seen in the track 3 audio sample, for the duration of the commentary, however at this stage it will be a hard cut audio change. To correct this abrupt audio change, next select "Fade in" (2) and use the slider to add a fade in period. Repeat again for fade out (3).

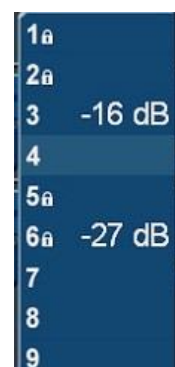
This process can be repeated for any other audio samples, track 6 in this example.

If other elements such as "Pageturn" are inserted during a commentary are too loud, they also can be corrected with this process.

If the correction option is again selected, it shows which tracks have been corrected and by how much.

If a sample is deleted, the correction for that track returns to 0db.

If another sample is added to the same track that falls within the commentary period then this sample will also be reduced in volume for the period of the commentary.



(7) With the commentary audio sample selected, clicking the reset button resets all the sample audio levels back to pre-set values.

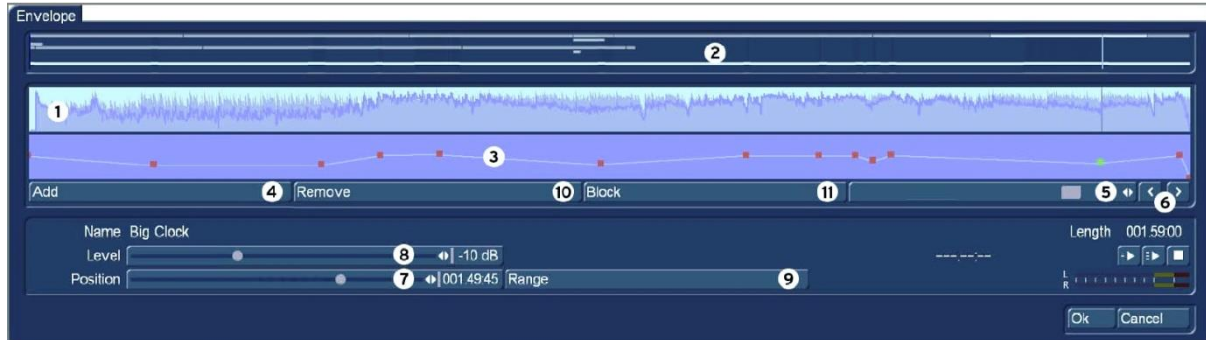
#### 4.10.4.4 The Tab “Envelope”



The audio envelope of a sample is edited with the so-called “rubber band function” via the “envelope” tab, which contains only the one button “Envelope”.

If an audio passage is to be raised or lowered within a clip, for example to eliminate a short loud noise, the envelope is the

appropriate tool. Click on the desired sample so that it is blue and then select the “Envelope” button to open the audio envelope, below.



This is the so called envelope view of the active sound sample. The length of the envelope always corresponds to the length of the selected sample.

(1) This wave form is the graphic representation of the selected audio sample.

(2) To aid orientation, this area displays all the audio samples that are within the same range as the active sample. The active sample is the full length of the envelope and brighter than the other samples.

(3) This is the Rubber Band function of the selected audio sample, which initially will have just two, points, one at each end of the line. The line is initially straight and is used to raise or lower the volume of the selected sample as follows.

First create points within the sample that will be used to raise or lower the volume by inserting points, either by a left click in the level line at the desired location, or by clicking on the “Add” button (4) below the level view.

Now activate one of the newly added points by either clicking it directly, or by using the slide bar (5) or the single step arrows (6). The colour of the active point changes from red to green. Then the exact positioning can be done as follows.

- Positioning using the line view (3).

Click the enabled (green) point, its colour changes from green to blue. Then drag the point horizontally to the desired time position in the level view. To raise or lower the volume, move the point up (louder) or down (quieter). The dB value of the point will be displayed on the “Level” bar (8). Click the point again, which turns back to green and the position is confirmed.

**Note** that the first and last points in the level view cannot be moved horizontally; they are the audio start and finish points, which can only be increased or decreased in volume.

- Positioning using the Sliders

Click and hold the slider button (7) move left or right to the desired position and release the mouse button. Click and hold the slider button (8) right to raise the volume or to the left to decrease the volume and release the mouse button.

- Positioning using the video background

This method is particularly useful if looking to locate and reduce nuisance short audio disturbances, say a loud cough during a speech, that need to be reduced in volume. It will require the audio scrub to be active, by clicking the scrub button upper left in the menu below.

**Note:** This type of correction is often achieved by using four points. The first and fourth are the anchors which will be placed immediately prior and after the disturbance and will remain unchanged in volume level. Points two and three are lowered in volume, producing the so called bath tub effect.

To determine the position of a point based on its location within the video, click “Range” (9), which opens the video at the frame of the selected line point of the envelope and the menu as can be seen in insert picture below.



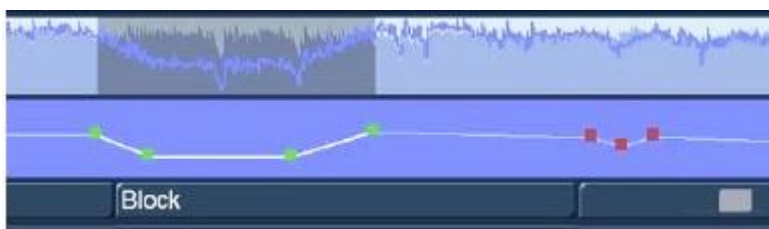
The point can be positioned by clicking “Position” and scrolling the mouse left or right or by using the left/right arrows which move one frame at a time.

Once positioned click “OK” to confirm the point positioning and return to the envelope view.

If this point needs to be changed in volume, use slider (8) to raise the volume between -30db and +30dB.

Next insert the second point by clicking the “Add” button (4) and repeat the positioning and volume level process.

A number of adjacent points can be grouped together by selecting the first point, clicking the “Block” button (11) and then the last point of the group. This group can then be positioned and changed in volume as a group.



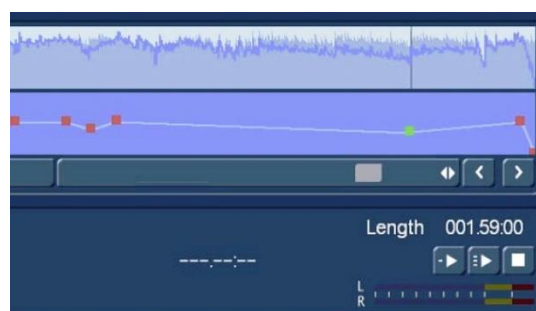
To ungroup a selected set of points just simply select another point on the line.

The “Remove” button (10) removes the currently selected edit point or a selected group from the envelope view.

In the Envelope view there are two buttons that play the audio from the selected point on the envelope line.

The left play button only plays the currently edited sample, i.e. the one shown in the envelope.

The right play button plays all the audio tracks, so that the overall sound can be assessed.





When playing, a black and white dotted line moves in the wave form (1) showing the current position of the playback audio.

The button to the right is the stop button for audio playback.

To the left of the play button, the play time from the active point is displayed in minutes: seconds: single frames.

The current playback volume is shown in the level meter.

The play can be cancelled at any time using the stop button.

Clicking “OK” closes the envelope editing, complete with the changes.

Please note the following points:

- The insertion of a fade in an envelope sample is also possible, the envelope is adjusted accordingly.
- The indirect volume control on an envelope sample by “correction” from another sample is also possible. However, a recalculation must be made.
- Audio effects can be inserted into envelope clips.
- The envelope is preserved if you have moved a clip.

#### 4.10.4.5 The Tab “Effects”

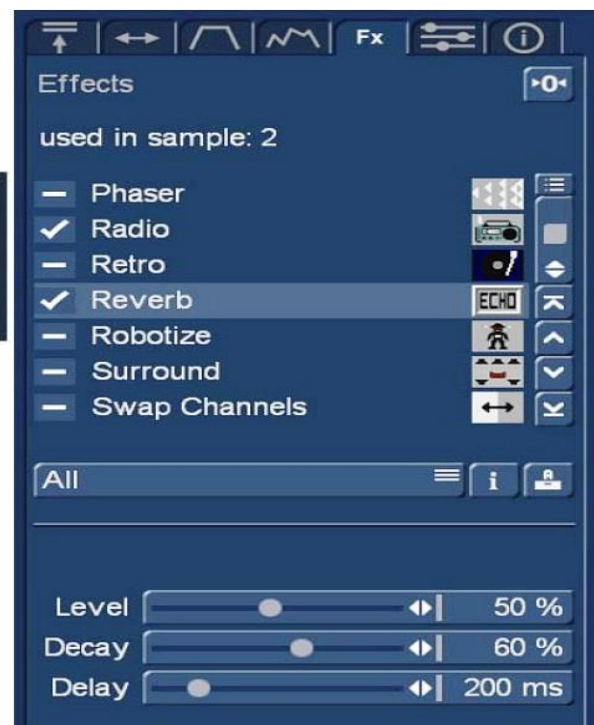
The next tab in the series is the “Effects” which can be applied either to the selected sample or the selected track.

**Audio Sample:** Select the audio sample to open the Effects menu shown right. From the menu check mark the audio effect, or effects to be applied to the sample. An “fx” will be seen in the top right corner of the audio sample, as shown in the insert right. Apply the settings required to the effect from the sliders at the bottom of the menu.



To hear the added effect, render the storyboard audio using the “render storyboard audio” button and then the play button. Repeat this process for any further effects required.

Above the list of effects in the menu, the “used in sample:” will indicate the number of effects added, two in this example.




**Audio Track:** Select the audio track to open the menu left. From the menu check mark the audio effect, or effects to be applied to the whole audio track. An “fx” will be seen in the top right corner of the audio sample, as shown in the insert right. Apply the settings required to the effect from the sliders at the bottom of the menu.



An “fx” will be seen against the track, as shown in the insert above. Apply the settings required to the effect from the sliders at the bottom of the menu.



To hear the added effect, render the storyboard audio  using the “render storyboard audio” button and then the play button. Repeat this process for any further effects required.

Above the list of effects in the menu, the “used in track:” will indicate the track number and the number of effects added, 4, in this example

The audio effects are divided into several categories, which can be selected separately for better clarity.

**All:** All effects are displayed.

**Default:** Only the effects contained in the Bogart 9 software are displayed.

**Optional:** Only the effects from all additional software packages are displayed.

**Favourites:** Only the effects specified in the favourites setting (Chap. 4.1.6) are displayed.

**[Effects pack]:** Only the effects from the respective effect package are displayed.

The standard effects available here are described in detail in chapter 4.10.1. (5).



Under “Info” you can get information about the selected effect.



Under “Archive”, effect combinations can be saved with sub-settings and also reloaded.



With the “reset” button known from the other menus you reset all settings.

#### 4.10.4.6 The Tab “Mixer”



The “Mixer” tab allows a total mix of the storyboard. The active track is indicated by an asterisk in front of the track.

The values set in the mixer therefore refer to the complete track and not to individual clips.

Effects or corrections of individual audio samples or tracks added before or after are not affected by any settings in the mixer and all of the settings are aggregated.

In this respect, the mixer provides global settings rather than the fine tuning.

For example, if all the original audio or all the music is generally to be slightly lower or the comments are to be set slightly louder, this is done with the mixer more quickly than with the manipulation of individual clips.

#### 4.10.4.7 The Tab “Info”

The “Info” tab gives information about the selected sample and the currently selected soundtrack, to include names, volume, lengths and the effects used.

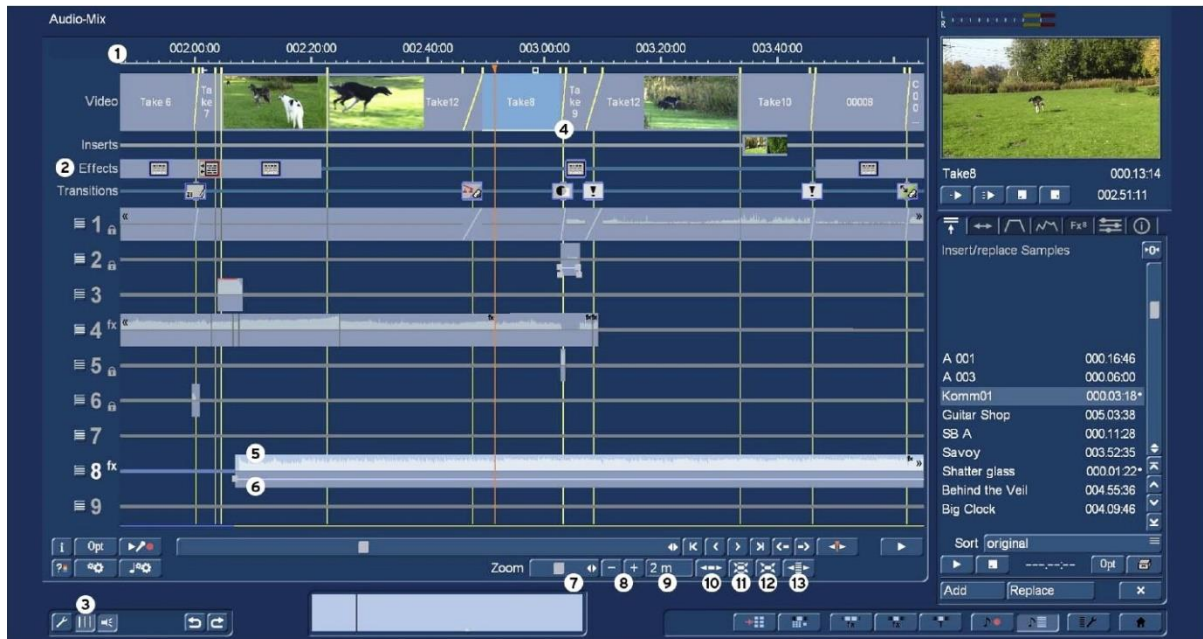
Selecting the keyboard allows the names to be changed, which can improve identification, especially following a number of audio adjustments and audio changes.



### 4.10.5 Screen elements in the timeline view



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. Therefore, only those that are different are described in this section.

The main difference between the timeline and the storyboard view in the audio-mix is that the timeline length of the scenes is proportional to their real time length. However, a scene in the storyboard view is always the same size, whether it is 5s or 50s long. Therefore a 50s scene in the timeline view will be 10 times as long as the 5s scene.

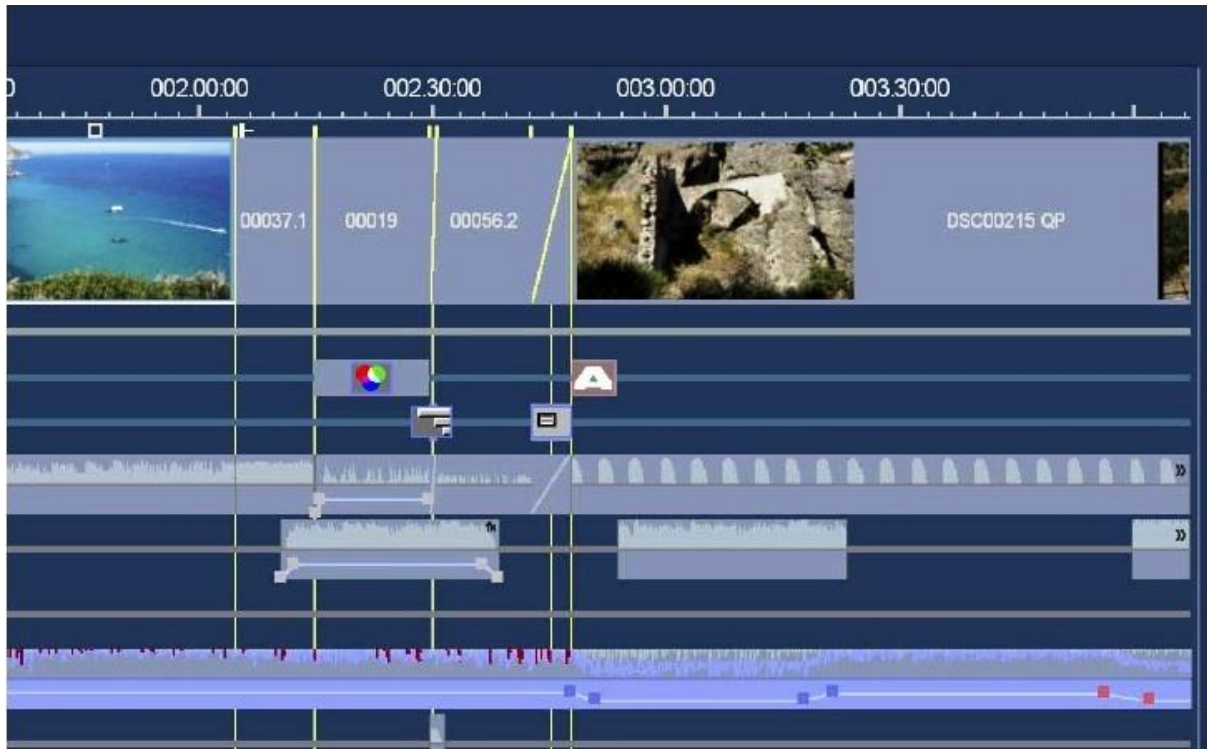
(1) Therefore the “Timeline” will be in seconds and minutes and therefore it is know exactly where the scene is in the storyboard.

(2) The three lines below the storyboard show, proportional to the real time length, “Inserts”, “Effects” and Transitions.

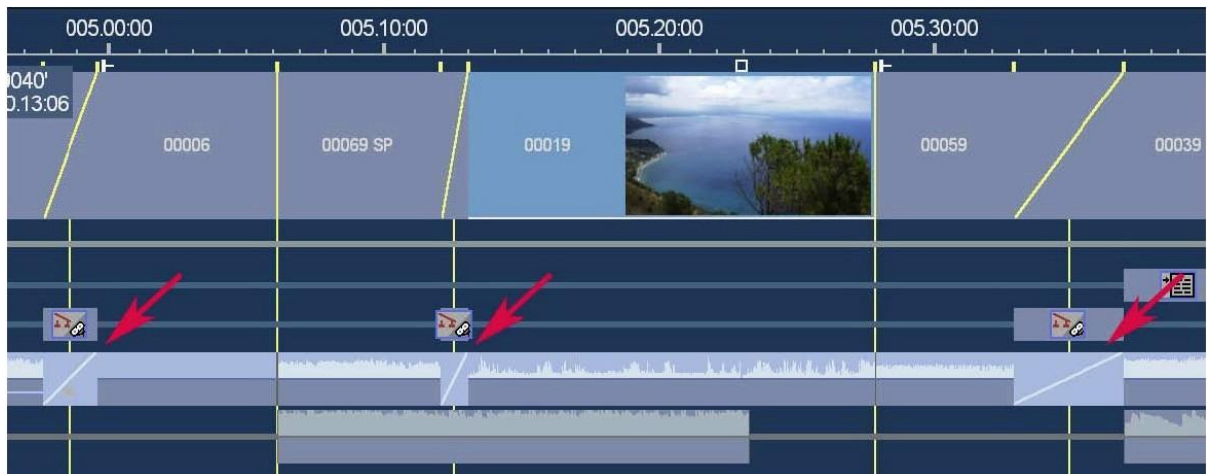
(3) This button, lower left with three vertical lines, extends the yellow guide lines at the start of each scene (4) down through the audio tracks. This provides an overview for positioning the audio samples in the up to 8 additional tracks below the storyboard audio track.

(5) The audio samples added to the individual tracks are displayed showing the audio scrub view in the upper half, which represents the sound volume and in the lower half (6) the envelope view.

Clicking the mouse in the envelope of a sample opens the Envelope tab (Chap. 4.10.4.4), shown below. This enables the envelope sound levels to be edited without having to change screens or menus. In the timeline view, the tab structure is also noticeable with a plus in the overview and possible working speed.



A transition in the timeline view looks different, in that the transition is represented by a diagonal line the base of which is the transition time length.

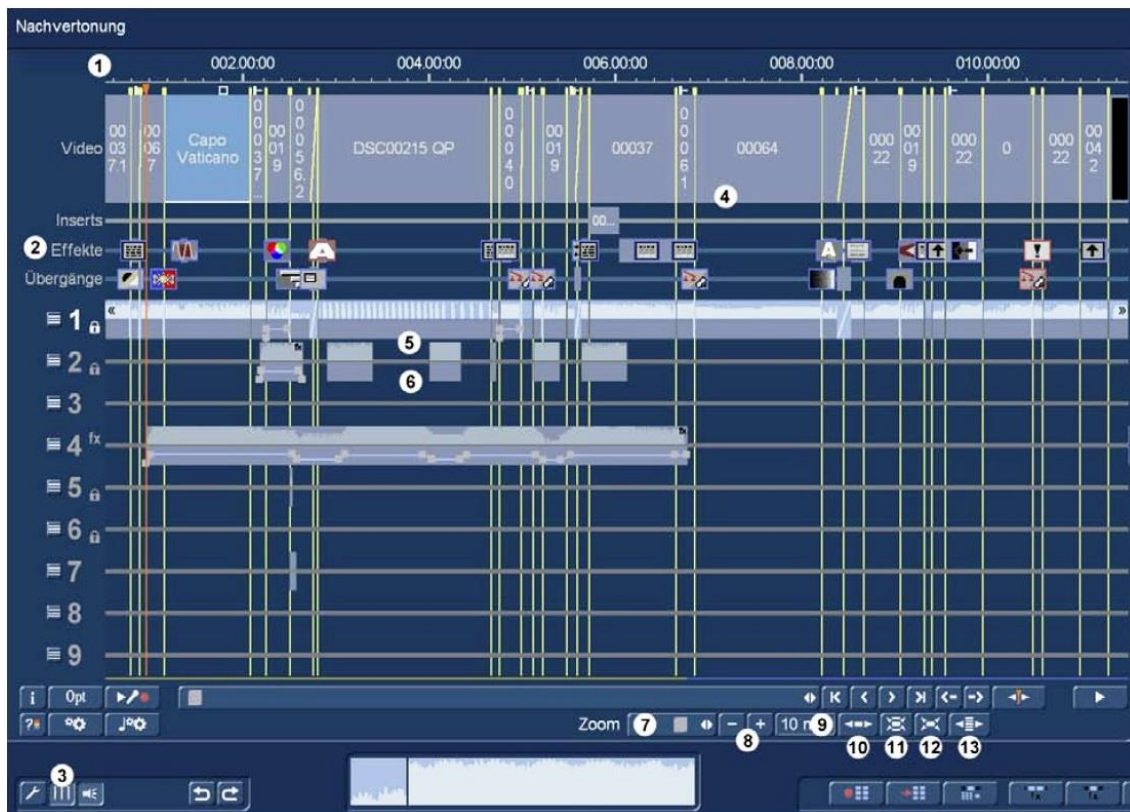


The display of the envelope can be switched off in the settings.

The audio mix with the addition of samples, fades, effects etc. takes place in the timeline display just like in the storyboard display via the tab menus.

The appearance of the timeline and the individual clips can be defined in more detail as follows:

(7) This slider lengthens or shortens the time line to enable more or less of the storyboard to be seen. The above insert shows a zoom of 1m, which is usually the normal setting for a high resolution screen. The insert below shows a 10m setting.



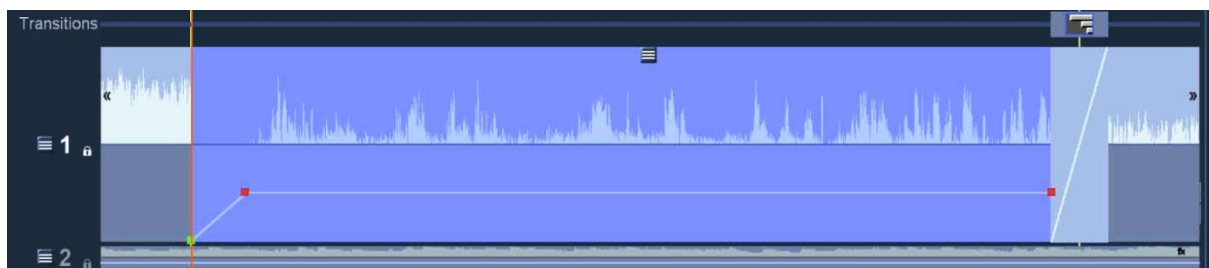
This view is good for viewing the overall audio arrangement, but is not practical for detailed working.

(8) An alternative to the slider zoom setting is the buttons “+” and “-”.

(9) Shows the current zoom level.

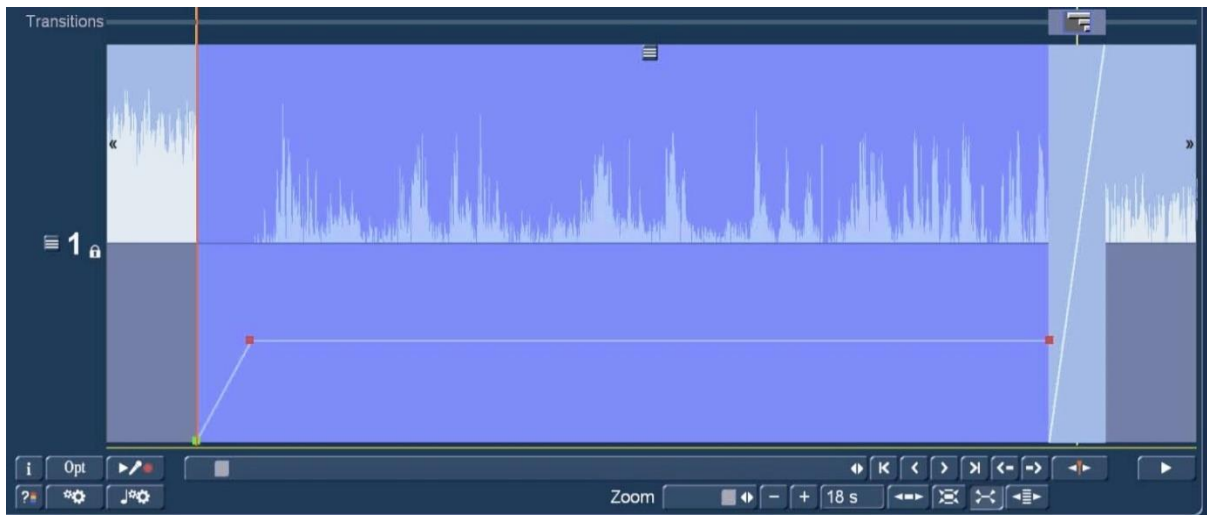



(10) This is the “show active sample and adjacent ones” which zooms in so the active sample is almost the full width of the screen and displays the samples immediately above and below if there are any. The active sample will be a lighter colour, see above.



(11) The “maximise zoom” button zooms the selected sample to maximum. The button then changes to “restore zoom” and when clicked returns to the previous view.





(12)  This button “maximize zoom, temporary hid other tracks”, does what it says. Also this button switches back to the previous view with “Restore zoom”.

(13) The last button in this series  “Overview” switches to a 5m view.

Whilst the new Audio-Mix menu requires some additional training and familiarisation, it will lead to faster working than previous mixer programs.

#### 4.11 Quit

This button exits Bogart. When quitting Bogart, the project will be stored automatically, so that after turning on the machine later you can continue your project where you left off.



## **Bogart 10**

### **Addendum to Bogart 9 manual**

for Windows

**MACROSYSTEM**

## Legal Information

The information in this document is subject to change without notice and does not represent a commitment on the part of MacroMotion GmbH. No part of this manual may be copied, reproduced or otherwise transmitted, in any form, for any purpose, without prior express written permission by MacroMotion GmbH. All product and company names are trademarks of their respective owners.

We recommend that you carefully read the information in this manual, in order to avoid operator errors.

We have taken great care in developing and testing this program. Since it is currently not possible to guarantee error-free operation under all circumstances and at all times, we can unfortunately not entirely exclude that some errors may have crept in. Hence, MacroMotion GmbH and its distributors do not guarantee a problem-free or completely error-free operation of the product.

With respect to any warranty, liability and damage claims, the provisions of the terms and conditions of MacroMotion GmbH shall apply.

We cannot accept any liability for loss of data/time or any consequential damages that may occur as a result, particularly since we have no influence over correct software installation and operation by the customer. MacroMotion GmbH and its dealers therefore cannot be held liable for any defects or unintentional damage in connection with the installation or use of the program Bogart 9.

Claims for damages and compensation, regardless of the legal basis, in particular due to breach of duties in connection with obligation or tortuous acts are therefore excluded. This shall not apply in the case of mandatory liability, e.g. under the German Product Liability Act (Produkthaftungsgesetz), in the case of intent, gross negligence, injury of life, body or health, or breach of essential contractual obligations. Damage compensation entitlement for breach of essential contractual obligations is, however, limited to the foreseeable damage typical of the contract, unless there is willful intent or gross negligence or in case of injury to life, body or health. The provisions above do not imply a change of the burden of proof to the detriment of the purchaser.

Neither MacroMotion GmbH nor its dealers are responsible for any damages resulting either directly or indirectly through the use of the software or the operating instructions. This applies in particular to loss of profits and compensation for expenses. Any implied guarantee is excluded, including guarantee of suitability of the software or operating instructions for a particular purpose.

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

## Bogart 10 Addendum

Thank you for purchasing the Bogart 10 software update! In addition to the large Bogart 9 manual, this addendum will describe all additional functions and features. Please use the Bogart 9 manual as a reference on the basic usage.

A brief overview of the new functions, sorted by section (details can be found on the following pages).

### SETTINGS:

- The automatic loop playback with the envelope activated (in trimming / splitting, etc.) can now be deactivated (Settings / User Interface). (Editions Silver and Gold)
- If you have not set a manual window resolution for Bogart, the resolution is now automatically set to 'high' instead of 'medium'

### PROJECT:

- Progressive projects are now "standard", and now available even in the inexpensive Bogart Bronze Edition.
- If you wish to import a video file and do not know the format of the file, there is now a "Set format from file" button in the project settings menu. Once the button is pressed, the Windows Explorer is launched. There the video file is selected and the project format is set. Then you can proceed to the Import Menu to capture the footage. (Gold Edition)

### IMPORT:

- The arrangement of the controls in the import menu has been structured more clearly.
- When importing, you can directly assign a group name for all imported scenes. (Gold Edition)
- When importing, you can directly assign a name for the scenes to be imported, which are then named and numbered appropriately (for example, hotel = hotel.1, hotel.2, etc.). (Gold Edition).
- The import of 50 / 60p material into a 50 / 60i project now produces more fluid movements.
- When importing interlaced material into a progressive project without an active expert menu, the De-interlacer is now always activated.
- If you import into an empty project and scenes do not match the current settings, the project format and file format are now specified in detail.

### EDIT:

- The additional "Storyboard PLUS" display combines the easy-to-use storyboard mode with the clarity of a timeline-based effect display.
- In the Storyboard "Plus" display the effect tracks can be individually switched on / off with the coloured symbols above.
- By clicking on an effect in the Storyboard "Plus" track, you can switch directly to the effect range or the effect settings.
- Position marker also in the Edit menu (with Storyboard Plus display) for playback from any storyboard position.
- The Edit menu (with active Storyboard PLUS) has now the ability to play the storyboard inside the small preview window on the right.
- The play marker in the Storyboard Plus display can be moved to the exact position, using the key combination Alt +/-.
- The effect menu buttons on the navigation bar now have a coloured marker, matching the Storyboard "Plus" display.
- Title effects can now be applied over long-term effects and these can be used simultaneously in a scene.
- The Split menu also provides an "extended" view that makes cutting long scenes much easier, clearer and more convenient.
- Inserts in the storyboard are now displayed with background and insert scenes thumbnails. An additional frame around the insert picture and an icon above the scene provide good visibility.
- Trimming in the Edit Menu Preview window can now also be done with audio. (Gold Edition)
- The project can now be changed directly in the Edit menu by clicking on the project name on the right, above the preview image.



- In full-screen playback, the play menu can now be hidden and restored by clicking in the video. (Bogart Windows only)
- The 4-image display in the trim menu now uses the space better and offers correspondingly larger images. (Editions Silver and Gold).
- For playback in the Edit menu, you can now set a 'lead time' with 'Opt', so that hard cuts can be checked quickly.
- In the Edit menu, there is now a "Search" button in scene bin, which will find the selected scene in the storyboard.
- In the Edit menu, several scenes can now be selected and renamed at once.
- In the trimming menu, the duration of the "In point + out point playback" can be set to 1-10 seconds.

## **EFFECTS:**

- In all the effect menus, there is now a "gear" button, which renders all effects in the currently visible range. (Editions Silver and Gold).
- The length of effects can now be changed directly by clicking on the corresponding effect icon in the storyboard.
- Range / 'Storyboard' in the image processing / titling menu does not spare out any transition effects and use the whole scene.
- If the endless preview is switched off, the position of the preview still image can be set freely with a slider. (Gold Edition)

## **AUDIOMIX:**

- The Audio Mix now offers a storyboard "PLUS" mode, which combines the advantages of the simple storyboard view with the advantages of a zoom able timeline.
- In the Audio Mix, the position of the play marker can now be switched to "Manual" (small needle in the lower left). This no longer automatically jumps to audio clips when changes are made.
- The volume correction for audio clips can now be made via the tab 'Mixer' (sound track active = Mixer for entire audio track, audio clip active = Correction for other tracks).
- The over modulation test in the Audio Mix can now be applied to the visible area or the complete storyboard. (Editions Silver and Gold)
- In the Audio Mix, the sound mixer settings for corrections of track 1-9 can be transferred to other audio clips using "Memory-Save" (MS) and "Memory-Recall" (MR). (also with PowerKey)

## **VARIOUS:**

- Settings / System can now be used to query system information, which is then saved on the desktop. (If requested by the technical support)

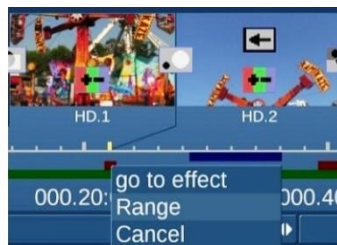
With Bogart 10 the design of all work areas is revolutionized. So far, editing programs use either a simple "Storyboard" mode, which is easy to use - or a "Timeline" mode, which allows a better overview, but especially in short scenes it is often difficult to recognize the scene thumbnails. The new Bogart 10 Storyboard "Plus" design combines the advantages of both editing ways and offers big and clear storyboard images + a timeline with many powerful features.



Below the storyboard, the timeline (1) shows the length and position of all scenes and effects in the correct ratio. Lengths of transitions and effects that are only in parts of scenes or extend over several scenes are visible in the timeline at a glance as coloured bars.

The transition, image effects and title-effect menus are now provided with a coloured marker on the top left, which corresponds to the assignment in the timeline, and also facilitates the correct selection of switches in the lower navigation bar. With three coloured buttons above the storyboard "Plus" (2), the display of transitions, image effects and title effects in the timeline can be quickly faded in and out. The remaining are then displayed enlarged accordingly.

Experienced Bogart users will have noticed in the picture (3), that now all title and image composing effects can be used on scenes simultaneously. Title effects are always rendered over a possible image composing effect.



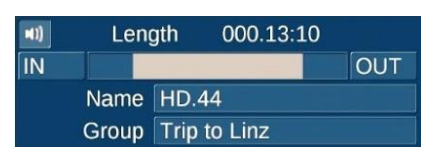
If you want to change the time or position of an effect, or change its settings, just click on its coloured bar in the timeline (hovering will show the effect name and length). You can go to the effect settings or directly change the time range of the effect.

So you can make many changes from the Edit menu without having to change menus permanently. A real time saver!



Time can also be saved now, because you do not have to play long scenes many times from the beginning to check them or are looking for a specific part. With Bogart 10 just move the mouse cursor over the timeline and the images of the respective position are automatically displayed in the preview window. Clicking in the timeline, a red play marker can be placed anywhere and playback is either possible

in full-screen mode, or in the small preview window of the Edit and Audio Mix menus. For this purpose, correspondingly new playback switches are available. Play from the play marker in full screen, play from the beginning of the marked scene in full screen, and playback from the play marker in the small window.



As a further novelty of the v10, there is now also a search button in the scene bin, which finds the selected scene in the storyboard.



And for the control of hard cuts, you can now set a pre-roll time in the Edit / Options menu (Play lead time).

For example, it is now possible always to start playback x seconds before the actual beginning of the selected storyboard scene, in order to check the connecting cut.

Also in the options menu there is a new selection to switch between "Standard" split and the brand new "Advanced" split. If you like working with the splitting function, you will love this new feature after a short familiarization.



The "Advanced" Split menu always displays two images. The last frame of the selected cutting point and the first frame of the next scene. Manoeuvring within one big recorded scene is very easy. The new menu offers the option of driving through the entire scene by clicking in the graphical time bar or by using the position slider bar. Especially for long passages a significant speed advantage.

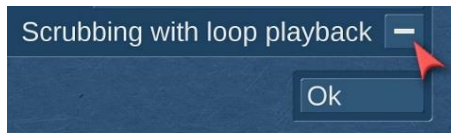
With Use / Drop the corresponding points are marked and these marks can also be subsequently changed at any time via a switch (1) or drag any cutting mark directly in the graphic bar. If desired the cut parts can be transferred to the scene bin, or not, as separated single scenes, with or without trim reserve, or as one joined scene without the dropped parts.

no  
separate  
joined  
separate without trim reserve

You can also choose whether the cut parts shall be added into the Storyboard (or not) as separate or just one joined scene. Bogart will remember all the cutting decisions you made and if you have overlooked something, you can simply delete the wrong scenes in the bin, enter the advanced trim menu again, make changes and hit Split scene again.

no  
separate  
joined

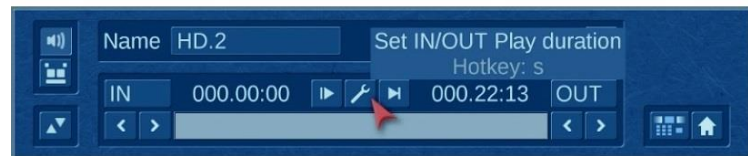




By the way, in trim, split and other parts of Bogart, where the automatic playback in endless mode (that begins when the audio envelope is turned on and you stop moving the mouse, while searching for an "In" or "Out" point) this sometimes annoying function can also be disabled in Bogart 10. You will

find this inside Settings / User Interface.

In trimming mode itself, the display of the 4-window mode has been revised. This now shows much larger pictures and so spares the eyes. As a further innovation, the playback duration time for the "In" + "Out" points is now adjustable.



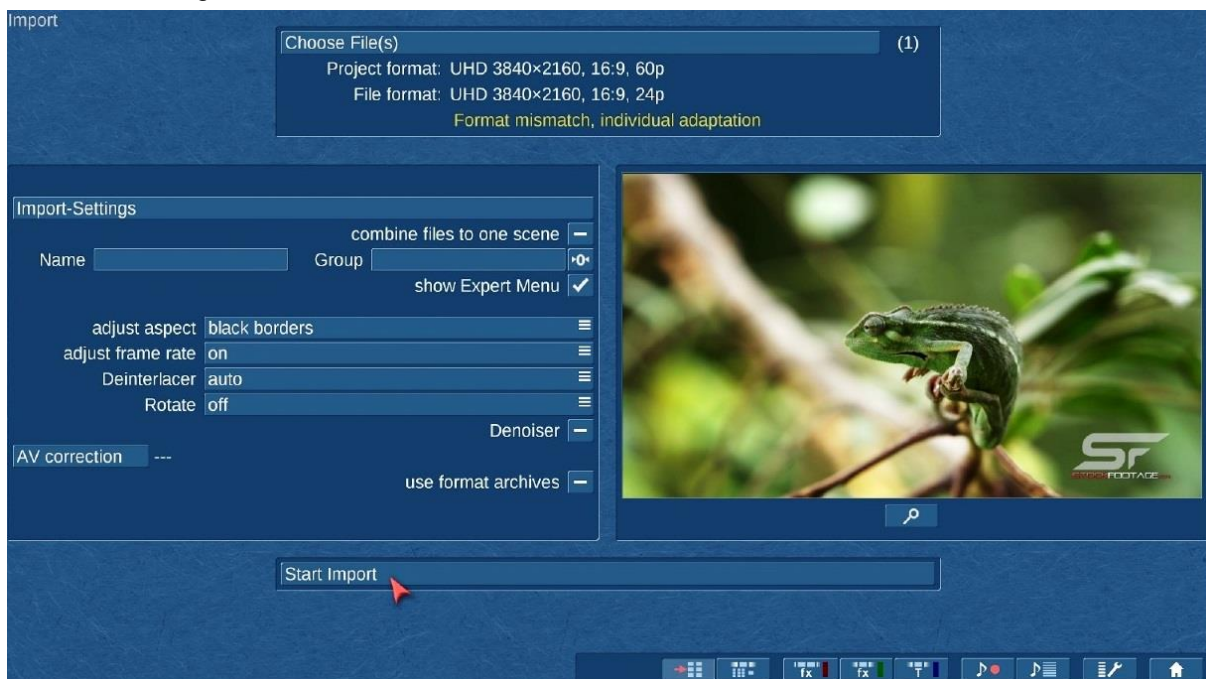
A big help to find insert scenes is their new representation in the storyboard.

Previously these were only marked with a small icon and hardly anyone could have an idea, what part of the scene they were covering. Not very suitable for a fast workflow.

Now in Bogart 10, the background scene and the small insert image will be displayed simultaneously. So you don't have to guess that's in the background any more.

An additionally gradient frame around the small scene and an icon above the scene now helps to detect insert scenes much better.

Also on the wish list of Bogart fans was to make the import menu workflow clearer. This has been realized with Bogart 10:



You can now work your way simply from top to bottom, which facilitates the workflow. Doing this, you will also find nice new features:

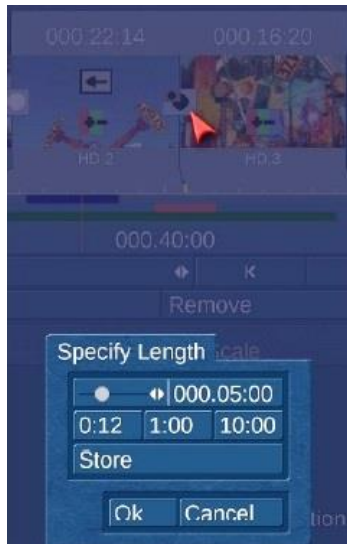


You can now assign a "Name" and a "Group" directly in the Import menu. For example, all "Pool" scenes shall be numbered from 100 upwards and will be Pool.100, Pool.101, Pool.102 etc.



Also the scenes in this example will get the group setting "Hotel". In the Edit menu, filtering to specific groups will improve in big, complex projects.

In the effect menus, which also benefit from the clearer Storyboard "Plus" design, there are three new Bogart 10 features:



Until now, if you had to change the "Effect Time", it was necessary to move the mouse to the far left edge of the screen to click on the effect time. Now you just have to click on the current scene, right in the middle of the effect area to opens its range / length setting.

Also the preview (especially of image composing- or text effects) of certain positions within a scene got enhanced. If the Loop-Mode playback feature is turned off, you can use the new "Position" slider to see the effect in the small preview window.

The third feature is a button to render the visible range within the effect menus. Now when title and image composing effects can be used together, a nice function to render both effects without waiting for the whole storyboard rendering.



For the Audio-Mix menu, the new Storyboard "Plus" presentation variant (which is available in addition to the normal storyboard and the timeline mode), is also a really big benefit. Usage is a combination of both modes, described in the Bogart 9 reference manual.



Especially here, the combination of storyboard thumbnails and zoom-enabled audio timeline in the "plus" view is a big advantage.

You can clearly see the scene thumbs and the exact time reference of original audio and any audio clips. For beginning with the Audio-Mix in Bogart 10, it is recommended to turn on the scene raster at the bottom left (1) and gain an overview of the displayed area when entering the Audio-Mix by using the zoom slider smoothly.

Also on the bottom left there is a "needle" (2). With it, you can switch the red play marker to manual mode. In manual mode, the red play marker always stays at the set position – while in automatic mode (needle not pressed) it will jump to any clicked audio sample.

No matter if: inserting / deleting / moving / trimming scenes, the play marker always remains in its place in manual mode and is also synchronized with the edit menu in this mode.

To adjust it, simply click anywhere in the timeline above the tracks, or hold down the Alt key and press +/- on the main keypad to move it precisely forward/backward. If you bought and licensed a Shuttle TT Jog-wheel, holding down Alt turning the wheel of the Shuttle-TT also works great. Elegantly having fast forward and reverse within Bogart SE never was easier.

Due to the direct editing of audio envelopes, the dubbing in the Audio-Mix menu can now be done much faster and thus easily.

Quick handling is also supported by an enhancement for the "Mixer" tab. This will have two functions from now on.

If you click on a soundtrack (in an empty area) the Mixer is in the "Soundtrack" mode and regulates (like in Bogart 9) the volume levels of all audio tracks. But if you click on an audio sample, the mixer changes to the "Correction" mode. This function corresponds to the previous "Correction" in the "Fade" tab, whereby the constant switching of the correction track before you can perform a volume change is omitted. Now, all corrections are visible and done in one mixer window.



For a long time on the wish-list was the option to copy the "Correction" settings from one audio sample to any other. Using an audio "comment" sample to reduce the original audio and reduce other tracks with music and/or special audio effects and being able to transfer one setting to every other added recording is now possible with Bogart 10.

Find the buttons MS (Memory-Store) and MR (Memory-Recall) in the Mixer tab. Those buttons sound familiar? You will find those also on most calculators to store a value and recall them later. "MS" will store the correction of track 1-9 and selecting any other audio sample you can recall those settings 1:1 with "MR".



The last new button to mention in the Audio-Mix menu is the test for over modulation.

Earlier this function used to check the whole storyboard from the beginning to the end and offered the jump to the first over-modulated section.

With a growing storyboard, this operation could really take some time and many users ignored this important feature.



Now, a new button is available to check only the visible range of the Audio-Mix. So now a very quick check is possible whenever a section has been finished. Since only the visible range is tested, this function will not jump anywhere, but only inform you and display a red button if the current range has a problem. Correct it and check again until the over-modulation is gone, before continuing with the next scenes.

Those additional features of Bogart 10 will speed up the workflow in the Audio-Mix menu, even it may take a while when getting used to the new design and functions. Users who never worked with Bogart or other editing software before have a benefit. Learning something completely new is faster than changing a common handling. But be sure that you will get used to it.

**Note:** This supplement to the Bogart 9 manual is not an official publication of MacroMotion GmbH. This was the result of beta testing by S.H.I.E.L.D. Agency e.U. and described features may differ from the final software version. Errors and mistakes are therefore reserved.