

Chapter Eight: ToasterEdit



Chapter Eight: ToasterEdit

In ToasterEdit you pull together video, audio, and effects into a complete project. The Storyboard helps you arrange your clips and effects and you can make fine adjustments on the Timeline. ToasterEdit gives you ultimate control over non-linear editing because you can move with ease between interfaces. And with unlimited undos, you can fuss as much as you want.



Figure 8.1. ToasterEdit with a view of the Storyboard and the Timeline

TOASTEREDIT INTERFACE

ToasterEdit gives you a split-screen environment where you can switch the panes between any combination of the Storyboard, Timeline or File Bin. You could set the Storyboard in the top pane and Timeline in the bottom pane; changes in one are immediately reflected in the other. You could show two timelines, where one is fully zoomed out to show the whole project, and you work up close on a section of the other.

8.2 VIDEO TOASTER [2]

To work with the split-screens, you select a tab to choose the interface that you want. For example, you may want the Storyboard and File Bin open when you begin a project, so you click their respective tabs. Then you can drag and drop clips and effects directly from the File Bin onto the Storyboard. Once you've chosen your clips, you can change the File Bin pane on the bottom to a Timeline view so that you can adjust your clips.



NOTE

The active pane becomes highlighted—that is, it appears brighter than the pane that you are not working in.

Maximize a Pane

To maximize one pane so that you see only one interface, double-click on the tab. When you maximize one pane, you hide the other. For example, if the Timeline sits in the bottom pane and you want to see more tracks, you double-click on the Timeline tab so it occupies the entire panel.

Double-click the divider bar to return it to its default position at the center of the panel.

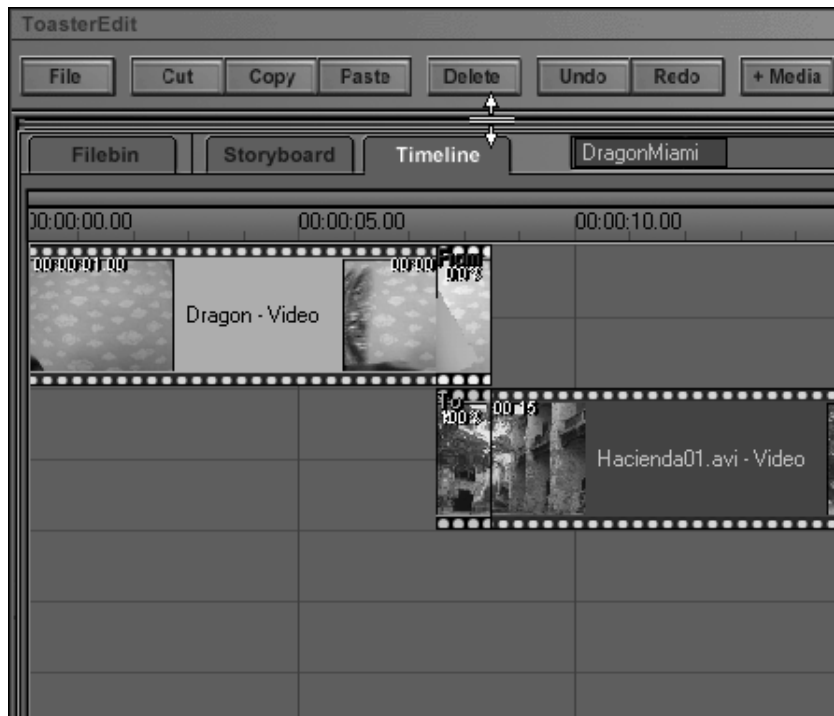


Figure 8.2. The Timeline pane maximized on the ToasterEdit panel

You can also drag the divider between the panes to maximize a pane, or increase its relative size. When you select the divider bar, the cursor changes to a double-sided arrow with a horizontal break. (See Figure 8.3 below.)



Figure 8.3. Double-sided arrow cursor that appears over the divider bar

Projects and Sub-projects

Each pane looks at a Project or Sub-Project. With the help of split screens, you can look at two different sub-projects within the same project: one sub-project in each pane.

A project path bar beside the tabs shows your current location in the project tree. For example, you have a project named MyProject with a sub-project called "Sub1," and you are embedded deeper in a sub-project called "Sub1a." In this case, the project path bar contains three buttons with the text: "MyProject," "Sub1," and "Sub1a". Clicking on "Sub1" brings you back out to that sub-project, and clicking on "MyProject" brings you all the way out to the main project.

Think of subprojects as folders within your project. Basically, sub-projects are croutons that contain another group of croutons, and the system works just like the directory tree in the File Bin. Sub-projects are discussed in more detail later in this chapter.

TOASTEREDIT FILE BIN

The File Bin stores your clips, effects, and files. The options for ToasterEdit's File Bin are similar to the options in the stand-alone File Bin. The Cut, Copy, and Paste actions work on the active tab in ToasterEdit. Therefore, if both tabs are File Bins, you can cut, copy and so on between the File Bins. You cannot apply these actions between the FileBin and Storyboard or Timeline, though. For example, you can cut and copy a file between two File Bin tabs, but not between a File Bin tab and a Storyboard tab.

8.4 VIDEO TOASTER [2]



Figure 8.4. ToasterEdit panel with the File Bin in the top pane

The **Back** and **Forward** navigation buttons let you move through directories, and the Hotlist gives you quick access to directories that you specify. For more information on the navigation buttons and the Hotlist, see Chapter Six: The File Bin.

You can drag and drop folders into ToasterEdit. ToasterEdit automatically loads a project of all of the files in alphabetical order. This is a great way to pull in sequences, like animations.

+Media Button

The **+Media** button launches a File Selector. So if you are immersed in your Storyboard and Timeline, you can access files through another route. Just click on the **+Media** button, and you can add files in the following ways:

- Drag and drop a file into your project.
- Double-click on a file to apply it.
- Multiple-select files (SHIFT+click to select a range, CTRL+click to select noncontiguous files) then hit **OK** to insert them into the project.

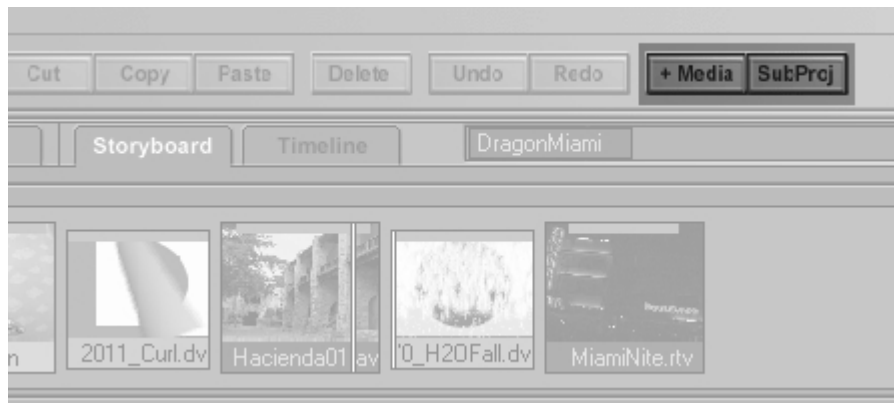


Figure 8.5. The +Media button launches a file requestor.

WORKING WITH TOASTEREDIT

When you open ToasterEdit, you may need to launch ToasterVision to see your project play. You can then hit the **Play** button at the base of ToasterEdit and watch your project unfold in the ToasterVision Monitor.

The first time you launch ToasterEdit, a default project is created. You can save this default project to any location by choosing **File > Save Entire Project...**

To save a ToasterEdit project

- 1 Click on the **File** button.
- 2 Choose **Save Entire Project**. A small File Bin appears.
- 3 Browse to the directory where you want to save your project, then enter a name in the **File Name** field and click the **OK** or hit the ENTER key.

The **File** button keeps a history of your five most recent projects. To open a recent project, you don't need to jump through all the hoops of browsing the File Bin—you just scroll down the list of recent projects and choose the one that you want.

To open a recent ToasterEdit project

- 1 Click on the **File** button.
- 2 Choose the project you want from the list of recent projects.

To open an older project

- 1 Click on the **File** Button.
- 2 Choose **Open Project**.

- 3 Browse to the folder where the project resides.
- 4 Click on the project icon and click on the **Open** button, or double-click on the project to load it automatically.

When you work with a project, the project name appears in the title bar of ToasterEdit. ToasterEdit remembers the last project you edited, or if no project has been specified, it creates a temporary project.

FILE BUTTON

As you can see from the preceding exercises, you access options for managing files for ToasterEdit through the **File** Button.

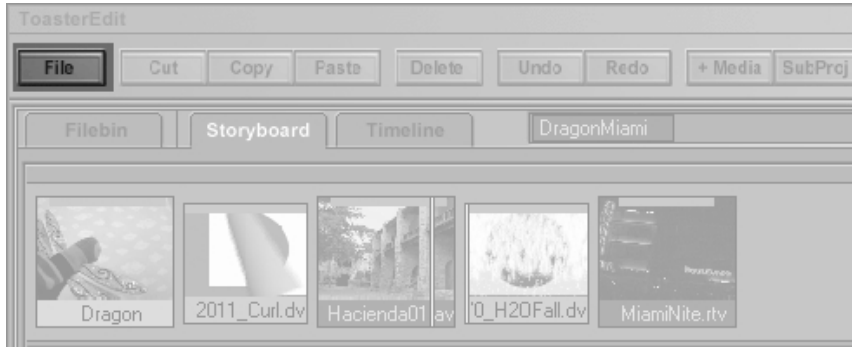


Figure 8.6 The File button sits at the left.

From the File Button you choose from options for **New Project**, **Open Project**, **Add Media**, **Render Project** and **Save** files. Most of these options are self-explanatory, however note that you have a few different **Save** options:

- **Save Entire Project:** Save a complete project with all of its files, transitions, and sub-projects.
- **Save Active Sub-Project:** Save a selected project or sub-project, which is displayed in the active pane.

COMMON ACTION BUTTONS

The action buttons are shared across the Storyboard Editor and the Timeline Editor.



Figure 8.7 Available buttons for common actions in ToasterEdit.

Cut, Copy, Paste, and Delete

If you need to get rid of a clip or you want to duplicate a clip, use the buttons at the top of the panel. The **Cut** action copies an item while deleting it from its current location. **Copy** lets you copy an item and also keep the clip in its original location. **Paste** will paste the items that you cut or copied at the insertion point where you place your mouse. **Delete** will delete an item from the work area; no copy is made.



Note

These actions affect clips in Storyboard or Timeline mode, not on your hard drive. So if you delete a clip from the Storyboard or the Timeline, the clip is still available on your hard drive. However, if you delete a clip from the File Bin, you delete that clip on your hard drive, too.

You can cut, copy, paste, or delete from the Storyboard or the Timeline. To select multiple items, **SHIFT**+click to select a contiguous range of clips and effects; **CTRL**+click to select items non-contiguously.

In the Storyboard, you select the crouton or croutons that you want. You can select the croutons in a specific order and if you cut or copy them, they are pasted back in the order you chose; you make a mini-project out of the selected croutons that gets pasted together.

In the Timeline, when you select croutons, they are not affected by the order that you select them. Timeline croutons keep their positions relative to each other.

Paste works slightly differently depending on whether the active pane is a Timeline or a Storyboard. Pasting to the Timeline pastes elements at the current time marker. Pasting to the StoryBoard inserts the elements after the last selected crouton, or after the last crouton if no crouton is selected. The Paste Buffer is global, so you can copy/paste between projects. If the croutons are in the StoryBoard, a standard ripple operation occurs. If the croutons are in the Timeline, the project will ripple based on the setting you chose in the Global Preferences (see Chapter Three).

The **Delete** button clears all of the selected croutons from the project.

Undo and Redo

The **Undo** and **Redo** buttons let you rectify your mistakes, and more importantly, they let you experiment with your project. Click the **Undo** button if you move an item by mistake or if you just want to eliminate changes that you made. ToasterEdit gives you unlimited levels of undo, so you can hit **Undo** as many times as necessary to get to the state before your changes.

You can manually load a particular undo-redo stack to look at the state of the project at that time. You find the undo-redo stacks on the drive where you installed Video Toaster. Video Toaster stores the stacks under your user profile in VIDEOToASTER2/PLUGINS/TOASTER/USERDATA.

To load an undo-redo stack

- 1 Click on the File Bin tab in ToasterEdit.
- 2 Browse to the VIDEOToASTER2 folder.
- 3 Browse to PLUGINS/TOASTER/USERDATA and open the folder with your name on it. (Or browse to the location where you saved your file.)
- 4 Double-click on the ToasterEdit folder and there you find files with names such as ToasterEdit Untitled 000 (Undo, Redo). Select a file.



Note

When you save a project, ToasterEdit asks if you want to save the Undo History. When you save the Undo History, Video Toaster remembers everything you did in your project, and saves a small file on your hard drive. This means you can shut down Video Toaster, return the next day, and undo an action.

Redo will redo what you undid. So if you hit **Undo** and decide that you actually want to keep the change you erased, you can hit **Redo**. Note that Redo works only when you do not make new changes after you hit **Undo**. Undo and Redo were built for indecisive people like me who change actions about twenty times: “I like this effect. No, I don’t. Well maybe I do, or maybe not. Let’s see that again.” You understand.

VTR CONTROLS

The VTR control buttons at the base of the panel let you play, pause, stop, and launch the Capture panel for your project. You use these deck controls play back a project starting at the current time marker.



Figure 8.8. VTR controls at the base of the ToasterEdit panel

The **Play** button begins playback of the selection or the project from your current position. You can also play a selected clip by double-clicking on it. The **Pause** button will hold playback at the current frame. You can hit **Play** to continue playing, or hit stop. Double-click on the **Stop** button to change the current time to the beginning of the selected clip, or to the beginning of the project if nothing is selected.

The **Record** button brings up the Capture panel. When you capture a project or clip, ToasterEdit inserts a new crouton in the Storyboard and Timeline. In the Storyboard, the new crouton is inserted at the end of the current selection, or at the end of the project if there is no selection. In the Timeline, the new crouton is inserted at the current marker. For more information on Capture, see Chapter Four: Capture Panel.

EDIT BUTTON

Use the **Edit** button beside **Rec** to toggle the Edit Properties panel on or off for the selected clip. This feature is discussed in more detail later in the chapter.

TRANS OPTIONS

REWIND AND FAST FORWARD

The **Rew** and **FFwd** buttons let you scan quickly through your project. Double-click on **Rew** to scan to the beginning of the project and double-click on **FFwd** to scan to the end of the project.

SHUTTLE AND JOG

The **Trans** button beside the deck controls gives you transport controls—you can shuttle or jog through your project. **SHTL** lets you control the speed as you scan forward or backward through your clip. **JOG** lets you control the position as you scan through a clip. These options work with video and audio, so you will hear audio if it exists.



Figure 8.9. Shuttle and Jog options. The circles below the buttons are playback speeds.

The LEDs beneath the **Trans** controls are speed options for playback; each LED represents an incremental change in speed. The first three LEDs from the center play back in degrees of slow motion (quarter speed, half speed, and so on). The LED at the end plays back at double speed. Click the LEDs on the right side to play forward; click the LEDs on the left to play in reverse.

To playback a slow motion preview

- 1 Choose the second led to the right (under the **Jog** button).
- 2 Click on the right-facing arrow on the **Trans** button. Your preview will show the current clip playback at half speed.

SCRUBBING PLAYBACK

When you scrub a project, you hear the audio. If you press **SHIFT** and click on a play speed it jumps to that play speed in pause mode.

VTR OPTIONS AND MODES

Different modes in the VTR control area let you choose what you want to play and how you want to play it.



Figure 8.10. VTR options and timecode

TRACK

Track gives you yet another mode for working with ToasterEdit. With **Track** activated, you advance to the beginning of each clip automatically, rather than having to select a clip and double-click the **Stop** button to jump to the beginning.

When **Track** is active, the Edit line pans the Timeline as you scrub through clips when you use Timelines in both panes: a global Timeline and a local, or zoomed, Timeline. When you scrub the global Timeline, the local Timeline pans along if **Track** is active. Without **Track**, when you move the Edit line in the global view, the line does not move beyond the last crouton in the local view (but the timecode continues to run.)

You can select a clip in the Storyboard and the Timeline jumps to that clip in its layout when **Track** is active.

LOOPING

You can make the playback **Loop**, which tells ToasterEdit to play the project or selection continuously until you click the **Stop** button. You activate the Loop option by clicking on the Loop icon beside the timecode display.

TIMECODE

Click on the LED timecode display to switch between reverse timecode and normal timecode. The “-” sign in the editor shows that you are in reverse timecode mode. Reverse timecode is simply a countdown of time remaining in the project, just as normal timecode is time elapsed in the project.

Total and Remaining Timecode

Activate **Total** to display the timecode for the entire project. Activate **Remaining** to display the timecode remaining the selected clip. If you choose both, the **Remaining** timecode appears below the **Total** timecode.

COMPATIBLE FORMATS

In ToasterEdit, you can work with AVI, RTV, and Windows Media files and several other formats. Drag and drop any of these files into the Storyboard or Timeline. Any combination of formats will work; the clips in ToasterEdit do not need to be the same format for the entire project. Of course, you can always load saved projects, with the .lsd extension.

ToasterEdit gives you some tools for adjusting your files as well. You can correct the color, position your video, balance audio, mute audio, and change the volume.



NOTE

When you adjust the color for your projects, consider how you plan to distribute the final video. If the video will be used only on computers, then you may be safe using ToasterVision to preview. If you plan to view your video on a television monitor, be sure to preview your color correction on a television monitor.

**NOTE**

The list below shows some compatible formats that you can use in a ToasterEdit project.

Video:

.asf
 .avi
 .dv
 .mpeg
 .mpg
 .mpe
 .mpv
 .m1v
 .mp2
 .mpa
 .mpv2
 .mp2v
 .rtv
 .wm
 .wmv
 .wmx
 .wmp

Audio:

.au
 .snd
 .mp3
 .m3u
 .aif
 .aifc
 .aiff
 .wax
 .wma
 .wav

Still:

.bmp
 .jpeg
 .jpg
 .tga
 .gif
 .iff
 .tif
 .pcx
 .png

TOASTEREDIT CROUTONS

Croutons are large icons that represent your video and effects clips. You can drag croutons out of ToasterEdit and onto the desktop. You might do this when you don't need the crouton in the area you're working on, but you want to use it later. You can drag croutons into the File Bin, the Digital Disk Recorder, and onto the desktop—you save all information and preserve any changes that you made.



Figure 8.8. Left: Storyboard crouton. Right: Timeline crouton

Crouton previews use the actual render output for the element. For example, transition croutons can show the actual From and To clips with the transition applied at that point. Filters and effects will appear on top of every frame that they affect.

To work with your croutons in a project you need to arrange them in a sequence; you do most of that work in the Storyboard. Normally, you play some croutons as you work to gauge whether you have the order and pacing that you want.

Notice that you select ToasterEdit croutons independently—when you select a crouton in the Storyboard, you do not select it on the Timeline and vice versa. However, any changes you make to these selections update in both. For example, if you copy a crouton in the Storyboard, you also copy it on the Timeline, or if you change the in and out points, it updates in both. When you move into the Timeline to edit that crouton, you must manually select it, or you can double-click in the background of the Timeline to jump to the same crouton that is selected in the Storyboard.



NOTE

If you slide a clip out of range on the Timeline, ToasterEdit auto-creates a black frame in the Storyboard as a warning. You can delete that flash-frame of black in the Storyboard.

TOASTEREDIT AND DVEs

Inventive use of transitions between your clips can enliven your project. The default transition is, of course, a cut: when you place clips side by side, ToasterEdit automatically jumps to the next clip. The cut is also the transition that you'll use most frequently in a project; you don't want to overdo it with DVEs because too many DVEs can make your project look tacky.

If you drag one scene to overlap another in the Timeline, ToasterEdit automatically creates a crossfade at the overlapping section. You must load a DVE for any other transitions.



HINT

You can drop another transition (like a DVE) onto the crossfade; the new transition replaces the crossfade and inherits all of its properties, like length and in and out points.



Figure 8.9. Overlapping two video clips to create an automatic crossfade

You load a DVE by browsing to the DVE folder; then you drag and drop the selected DVE into the Storyboard or the Timeline. A DVE is represented in ToasterEdit by a crouton, which you can move around in the Storyboard or the Timeline.

In the Timeline, the DVE overlaps the edges of the clips that it shifts between. You can drag the edge of the DVE to change its length. The DVE croutons use different colors that indicate transition *from* one clip and transition *to* the next clip.



Figure 8.10. Views of a DVE crouton in Storyboard and the Timeline

TOASTEREDIT STORYBOARD

On the Storyboard you arrange your croutons in the order that you want them to play. When you select multiple clips in the File Bin, and drag and drop them into the Storyboard, they appear in the order you selected them.



Figure 8.11. The ToasterEdit Storyboard

MOVING AROUND THE STORYBOARD

After you drop your files into the Storyboard, you may want to drag them around into a preliminary arrangement before you start to adjust them in the Timeline. The Storyboard lets you establish a basic order for your project.

To move Storyboard croutons

- 1 Grab the crouton and drag with your mouse. As you drag with the mouse, you see the crouton move in real-time on the storyboard.
- 2 Release the mouse button when you've moved the crouton to the desired position.

You can, of course, select and move more than one crouton at a time.

- SHIFT+click to select a group of consecutive croutons.
- CTRL+click to select a group of non-consecutive croutons.

When you've selected a group of croutons, you move them the same way as you move a single crouton, just drag the mouse and then release when you reach the new position. As usual, the croutons are placed in the order that you selected them.

STORYBOARD CROUTONS

The name of your file appears at the base of the Storyboard crouton in a colored bar; the bar color tells you the file type. Also, a slim bar at the top of the crouton gives you more information about the clip:

- Video and audio croutons are the same size; a blue bar at the base of the crouton holds the filename.



Figure 8.12. Left: A video-only crouton. Right: An audio/video crouton

- Video/audio files show a two-tone bar of blue and green at the top of the crouton. (The green bar becomes yellow if you use a split edit.)
- Video only files show a blue bar at the top of the crouton.
- Audio only files show a green bar at the top of the crouton.
- Still image croutons are the same size as video/audio; stills have no bar at the top—a bar at the base of the crouton holds the filename.
- DVE croutons are smaller; a green bar at the base of the crouton holds the filename.
- Overlay croutons are also smaller with a drop shadow; they can be any of the first four types used as an overlay on another crouton.



Figure 8.13. A DVE crouton on the Storyboard

You can change the color of the name bar if you want to color-code your clips. For example, you could color-code segments that are headshots, so that you can identify that type of video at a glance. This function works on croutons in both the Storyboard and the Timeline.

To color-code croutons

- 1 Open the Color Picker and choose a color swatch.
- 2 Drag and drop the swatch onto the crouton.

STORYBOARD CROUTONS AND IN/OUT POINTS

You edit your clips to customize them, and there are several approaches to editing in ToasterEdit. When you want precision editing, you'll use the Edit Properties panel, which is discussed later. But you can do some rough editing right in the Storyboard crouton itself without opening another panel.

Use the ALT key to change the in and out points for video or audio/video croutons. Use the CTRL key to adjust only audio for audio/video croutons. Combine these keys with the SHIFT key to perform a slip and slide operation, which moves the in and out points at the same time.

To preview the in and out points for a Storyboard crouton

- Hold the ALT key and roll over the crouton (don't click and drag). Roll to the left to see the in point, and roll to the right to see the out point.

To change in and out points for a Storyboard crouton

- 1 Click on the left side of the crouton. Hold the ALT key and drag to change the in point.

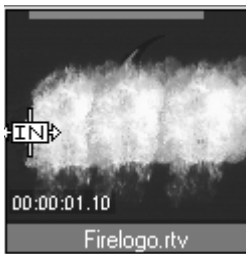


Figure 8.14. Change the in point of a Storyboard crouton

- 2 Click on the right side of the crouton. Hold the ALT key and drag to change the out point.



Figure 8.15. Change the out point of a Storyboard crouton

To adjust both in and out frames (slip and slide):

- 1 Click on the crouton.
- 2 Hold SHIFT+ALT and drag to perform slip and slide.

To adjust only audio (for crouton with audio and video)

- 1 Click on the left side of the crouton. Hold the CTRL key and drag to change the in point of the audio.
- 2 Click on the right side of the crouton. Hold the CTRL key and drag to change the out point of the audio.

To perform slip and slide on audio only

- 1 Click on the crouton.
- 2 Hold SHIFT+CTRL and drag to perform slip and slide.

STORYBOARD AND DVEs

You can insert a DVE into the Storyboard *while* the project plays, the Storyboard and the Timeline refresh to include the DVE, and when the project plays to that point, it plays the DVE.

- Drag a DVE to the Storyboard, drop it between two croutons, and your project makes room for the transition, without changing the total run time.

TOASTEREDIT TIMELINE

On the Timeline, time is represented in the SMPTE format of hours:minutes:seconds:frames. The Timeline, the Time Bar, and the tracks that hold your croutons make up the ToasterEdit Timeline. The Time Bar helps you view the Timeline globally or in segments.

TIMELINE TIME BAR

Use the Time Bar to view and edit a section of time. The Time Bar depicts major and minor time increments with timecode and tick marks. The yellow line, cursor, and yellow timecode indicate your current scrub position. If the current position is off to either side of the viewable area, the Time Bar displays a gray icon on that side, along with the yellow timecode.

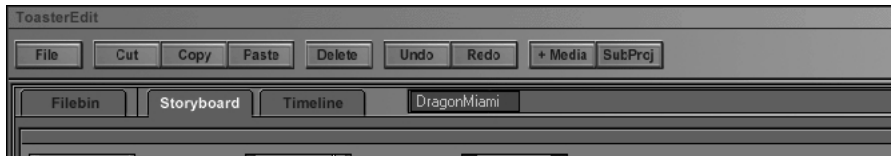


Figure 8.16. The Time Bar in the Timeline editor with the Edit line at 00:00:16:09.

To pan the Time Bar

- Click and drag to pan the project.
- Hold the CTRL key as you click and drag to pan slowly.

To zoom in and out of the Time Bar

- Right-click and drag to the left to zoom out. You can see a more global view of tracks in the Timeline.
- Right-click and drag to the right to zoom in. You can zoom in on a specific section of the Timeline.
- Hold the CTRL key as you right-click and drag to zoom slowly.



NOTE

Zooming is centered on the location of your mouse.

- Double-click to fit all selected tracks of the Timeline in the window. If no tracks are selected, you will fit the entire project in the window.
- SHIFT-click to set the current time marker.

TIMELINE LAYOUT

The Timeline layout relies on a system of tracks: Track 0 is the uppermost track and the remaining tracks are numbered downwards. The scroll bar to the right lets you scroll from Track 0 to the last track that contains a clip. Tracks are limited only by your system resources; you can load clips into the Timeline indefinitely.

The layout is broken up horizontally by the major time increments of the Time Bar. Note that all time before zero is shaded out. When you drag croutons, they snap to these major time increments. Right-clicking on the layout will bring up a context menu (discussed later).

- Click and drag to scrub the Current Time Position.
- Double-click to zoom into selected clips across both panes. (Hold CTRL or SHIFT to maintain selections.)

This is great way to select clips in the StoryBoard in the top pane, then zoom in on that section of the project in the Timeline in the bottom pane.



NOTE

If you do not hold the CTRL or SHIFT key when you zoom, everything is de-selected in the current pane.

EDIT LINE

To scrub through your entire project, grab the yellow arrow that sits at the top left of Timeline display—this is the Edit Line and it marks the position of your current time. See Figure 8.16 where the Edit Line sits at 00:00:16:09.

When you click on the Edit Line, the cursor changes to bi-directional arrows. You can scrub through the project and watch it on a ToasterVision monitor. Also, the timecode for your project runs beside the Edit Line, so you don't need to look down at the bottom of the panel.

To see your entire Timeline layout, double-click on the yellow triangle. You can then see the length of each clip in relation to each other.

TIMELINE CROUTONS

On the Timeline, your croutons are represented as bars that extend along a timeline. Those bars indicate the duration of each scene or effect in relation to the whole project.



Figure 8.17. A Timeline crouton with audio and video streams

The Timeline tracks give you a lot of information about what you are working with. Croutons display the following data:

- In and out points and timecode
- Hash marks for duplicated frames (in point is set before 0 or out point is set after maximum clip length)
- Color coding

- Clip name or alternate clip name (Edited in the Edit Properties panel or in the File Properties)
- Markers
- Active regions (these regions appear within a film strip)
- From and to labels for transitions

There is a crouton for each stream in an element: the video stream and the audio stream. For example, if you drag and drop an AVI that has both video and audio, two croutons are created in the Timeline. Deleting a crouton disables that given stream. Deleting the last crouton removes that entire element from the project (usually this means that if you delete the video when the audio is locked to the stream, then you delete both).

Crouton Height

Video streams are twice as tall as audio streams. You can squeeze or expand the height of the Timeline crouton; use the magnifying glass in the lower right corner of the Timeline.

Dragging Timeline Croutons

When you drag a crouton into the Timeline, it snaps to its track. When you drag a crouton to a new position in the Timeline, it snaps horizontally to a time increment, other croutons, and so on. To disable snapping, hold CTRL while you drag.

The following list identifies the areas on the Timeline that a crouton will snap to:

- Major time increments
- Adjacent crouton edges
- Markers (global and other clips); red markers appear around active panes
- Original positions
- First or last frame of a clip if the in or out points are set beyond



NOTE

When you drag multiple items, only the first item selected snaps. All other items maintain their relative positions to the first item.

Snap distances are held in the global preferences, so you can change the default distance. For more information about preferences, see Chapter Three: Toaster Interface.

Dragging Video and DVE Edges

You can drag the edges of croutons and they snap to adjacent items. However the action differs depending on whether the crouton is a video or a DVE.

To drag in and out points

- **Video.** Drag the edge of a video to change its in and out points. (Drag on the left side to change the in point and drag on the right side to change the out point.)
- **DVE.** SHIFT + drag the edge of a DVE to change its in and out points.

To change length

- **Video.** SHIFT + drag the edge of a video to change its length. (SHIFT-drag to left to shorten the video and shift-drag to the right to lengthen.)
- **DVE.** Drag the edge of a DVE to change its length.

When you drag a video or DVE, the global time appears in the VTR Control Area and the clip at that time displays on Program Out. You change the global position of a crouton when you drag a crouton in time. ALT-drag will perform a slip-and-slide style operation.

When croutons extend off the edge of the Timeline layout, they are “clipped” to the edge so that you can always see their names and previews. Clipped croutons have an arrow on the left or right to show that they extend in that direction.

DVEs and Masking

DVEs can be dragged onto another crouton to set the **From** and **To** position. Effects and overlays apply only to clips above them. (Effects are blue and overlays are purple.)

If a clip is not an overlay, it masks out areas on clips above it (on lower track numbers). This style lets the Timeline work like a compositor. Because visual elements may be masked out, some clips in the Timeline are never seen in final output. For example, if the middle region of a clip is masked out, only the beginning and end of the clip shows up in final output. Inactive regions in video appear as areas without film strips. The context menu offers a **Remove Inactive Regions** option that performs a razor and delete of areas that are inactive. The output is not affected at all, you see only the layout display change.

The areas of a clip that you can see in final output are called Active Regions. The Storyboard layout displays only active regions. Therefore, a clip that has one crouton in the Timeline may be represented by several croutons in the Storyboard.

**NOTE**

Audio elements are always active; they are never masked out

Multi-cam Style Edits

You make a multi-cam style edit by placing two or more clips on different tracks, but at the same time reference. Then you set transitions to jump between them. The transitions automatically create the *from* and *to* clip, maintaining sync between the clips. You can also use DVEs, dissolves, and cuts.

To make a multi-cam style edit

- 1 Place HACIENDA.AVI on Track 0.
- 2 Place MIAMINITE.AVI on Track 1. Adjust **Offset** as needed on the Edit Properties panel.
- 3 Browse to the DVE folder and choose two DVEs for transitions.
- 4 Place the transitions at different time intervals between Track 0 and Track 1.

EDIT PROPERTIES PANEL

The Edit Properties panel is a cutting room where you can tweak your clips: you can chop off unwanted footage or even hold the last frame for a few extra seconds. This is the area where you do color correction, positioning and compositing work, as well. The Edit Properties panel shows the selected clip, and the panel hides when you remove the selected clip from the project or no clip is selected. (You can change this hiding behavior in Preferences.) Click on the **Edit** button by the deck controls to launch this panel, or you can access it through the context menu.



Figure 8.18. The Edit button sits beside the deck controls

Naming Clips from the Edit Properties panel

You can change the Alias of the selected clip by clicking in the name area at the top of the panel. Just type in a new name and it becomes the alias for the clip. The name change affects the clip in ToasterEdit only, not on your system.



Figure 8.19. The Edit Properties panel with comment field

IN AND OUT POINTS

You shorten or lengthen your scenes by setting new in and out points. These in and out points are the frames where your clip begins and ends when you play it.

The left window of the Edit Properties panel shows the frame for the *In* point and the right window shows the frame for the *Out* point. The middle window shows your money shot, which is the frame that serves as the thumbnail in the crouton. You can easily change the money shot, too.

When you change the in and out points for a clip, the crouton visibly shortens or lengthens. Adjacent clips will now snap to the new frames in the Timeline. The **Duration** of the clip is also updated.

The **Play** button that sits above the money shot (icon view) lets you play the selected clip. The clip plays in ToasterVision, and it plays with any changes that you've made in the Edit Properties panel. The circular arrow beside the **Play** button lets you loop playback when you play the selected clip.

ADJUSTING IN AND OUT POINTS

You can adjust the in and out points three different ways: graphically, numerically or with a keyboard shortcut.

To adjust in and out points graphically

- 1 Click and hold on the in frame with the mouse button. A bidirectional arrow appears.
- 2a *Click and hold* on the right portion of the screen to increase length; click and hold on the left to decrease length. When you *click and hold*, the frames move at a default speed.

or

- 2b *Drag* the arrow to the right to increase length or *drag* the arrow to the left to decrease the length. When you drag the arrow, you control the speed at which you move through frames.

You can also click repeatedly on the clip to advance the in or out point one frame at a time.



NOTE

Hold the CTRL key to adjust only audio in croutons with audio/video.



NOTE

Right-click and drag on the window to zoom in on the audio stream.

Follow the same procedure to adjust the out point.

To adjust in and out points numerically

- 1 Click in the timecode reference beneath the in frame.
- 2 Use the keyboard to enter the timecode where you want the clip to begin.

Follow the same procedure to adjust the out point and the money shot.

Money Shot

By default the money will always use the center frame between your in and out points to represent your icon. When you adjust the money shot (icon view), you simply change which frame represents the clip. You scrub through the frames in the clip until you find the one you want.



NOTE

When you change the position of the money shot, it will no longer automatically center.

RIPPLE MODE

Ripple Mode offers four modes: **Storyboard Ripple**, **Timeline Ripple**, **No Ripple** or **Auto**. Depending on the mode, Ripple automatically updates the relationship between your clips when you adjust in and out points. Ripple Mode is set to **Auto** by default, which means it uses **Storyboard Ripple** when you work on the Storyboard and **Timeline Ripple** when you work on the Timeline. You can change the mode by right-clicking on the panel and choosing another option from the menu.

In **No Ripple** mode, nothing happens to crouton relationships when you adjust in and out points. Tracks may overlap with other tracks.

In **Timeline Ripple**, all clips beyond the selected clip ripple by the adjusted amount when you change the out point of the selected clip. So, if you decrease the length of the clip by two seconds, all clips after the modified clip on the Timeline will move two seconds down. Ripple doesn't affect the duration of the other clips, just where they occur on the Timeline.

Storyboard Ripple works as though you removed the clip, made your adjustments and then inserted the clip again using the rules of Storyboard operations.

GENERAL OPTIONS

A few general options sit below the in and out windows. These options are available with any stream that you choose, so they are always visible to you on the panel.



Figure 8.20. The general options on the Edit Properties panel

Offset

The **Offset** field lets you enter the amount of time that offsets the clip from adjacent clips in the Project. Often, you leave this setting at zero so that one clip moves straight to the next. When you do set an **Offset**, the Timeline crouton uses hashmarks to represent the offset frames. The Storyboard inserts a black crouton.

By default, **Offset** refers to the clips around it. **Offset** uses the first active stream of an audio/video clip, which is always the video stream, as the reference. If you disable the video stream, you can apply **Offset** to the audio stream. You would do this, though, only if you had syncing problems between the audio and video. Of course, if you have an independent audio clip, you can offset that audio clip in relation to the clips around it. The **R** button lets you set Offset back to zero.

Speed

Use the **Speed** field to manipulate the runtime of your video so that it plays faster or slower. Values below 100% will give you a slower playback and values above 100% will give you faster playback. To force your entire video to play in slow motion, you might enter a speed of 75%. The **R** button lets you reset the clip to the default speed.

When you change the **Speed**, you also change the **Duration** of the video. For example, if you enter a faster **Speed**, you make the video shorter.

Duration

The **Duration** field tells you how long your video clip is and lets you change the out point in real-time. When you drag Duration or type a value with a length beyond the actual length of the clip, the preview window shows a red band as a warning. You hold the last frame of the video when you extend it past its actual length; you do not stretch the entire clip. To stretch the clip, use Speed.

Clip Start Time

The **Clip Start Time** tells you the timecode where your selected clip starts in the overall project. If you move your clip this time will update. (Compare this start time to the time displayed when you move the Edit line to the first frame of your selected clip.)

Lock A/V Streams

Lock A/V Streams is a toggle control that you can use to separate or synchronize the audio and video streams of an audio/video crouton. By default the control is **ON**, so the streams are locked. When the streams are locked, any changes you make to the crouton—moving, trimming, deleting, and so on—affect both streams. When you unlock the streams, you can make changes to the streams independently. For example, you can move an unlocked audio stream independently from its associated video stream. If the clip is not an a/v clip, this feature is disabled.

Overlay

You activate the **Overlay** option when you want to overlay one video on top of another. You can also overlay audio on a clip as well. This feature is discussed later in the chapter. **Overlay** is set to **OFF** by default.

Reverse

The **Reverse** option lets you run the selected clip in reverse. The feature is set to **OFF** by default.

EDIT STREAMS

At the top of the Edit Properties panel, the **Stream** drop menu offers options for tweaking the selected clip. **Stream** is set to **All** by default, which will show you both audio and video options when available.

The Video categories under **Stream** give you color correction, positioning and compositing controls. You can alter the look of your video, where it sits on the screen, and set up footage for keying.

Comments

The **Comments** option lets you add notes to your file. Enter notes in the blank field, and when you access **Comments** for your crouton again you can view your notes.

Motion Builder

The Motion Builder stream lets you apply different kinds of motion to images and video. You can pan the image, make it a Picture-in-Picture element, and zoom in and out of the image.

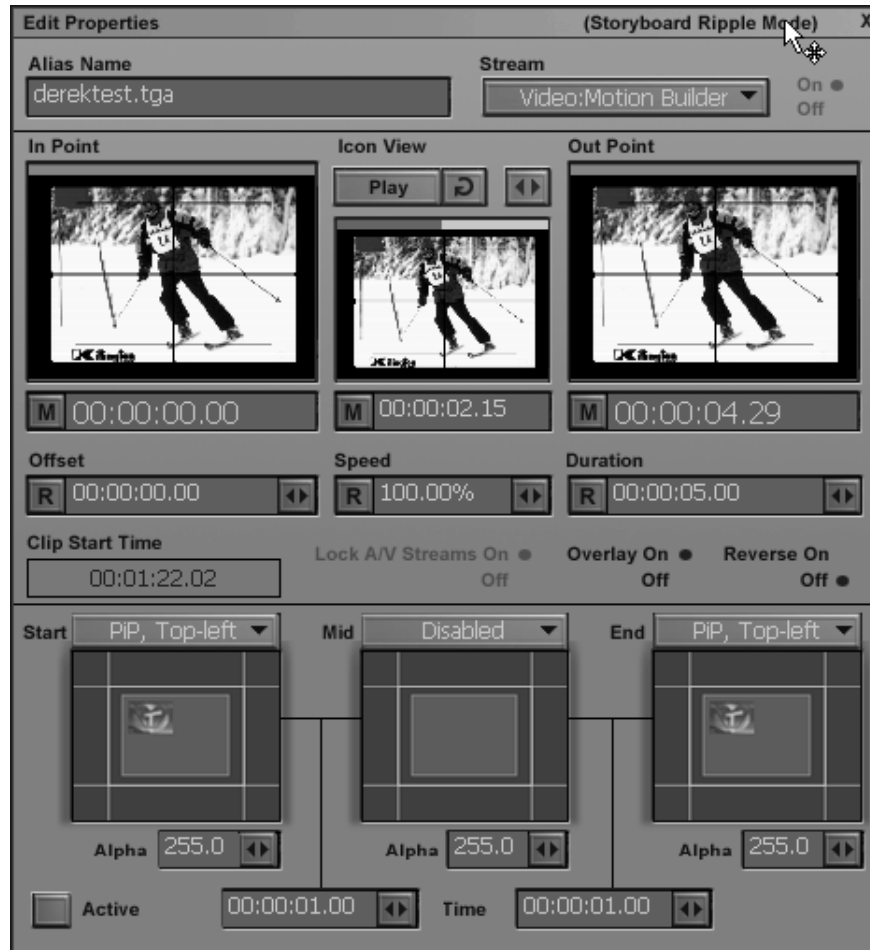


Figure 8.21. The Motion Builder controls on the Edit Properties panel.

You control the Motion Builder action by choosing settings for the **Start**, **Mid** and **End** menus. As you might expect, Start defines how the motion begins, Mid defines the middle, and End defines the last frame, or the final result of your motion. The preview window below each menu shows you the position associated with your settings. The menus offer the following options:

- Default Positions
- Panning Motions: move an image across the screen
- Picture-in-Picture: place a small version of the image in the selected position
- Zoomed-Out Positions: zoom out from a selected area of the image
- Cropped Positions: truncate the image from the selected position
- Zoomed-In Positions: zoom in on a selected area of the image

The options below each category represent directions and positions on the screen—Top-left means the top left quarter of the screen, Right means the right half of the screen, and so on. You can combine the motion options to enhance the activity. The following settings for zooming and panning give you a few examples:

To pan an image from left to right

- Set Start to **Panning Motions > Left**, leave Mid at **Disabled**, and set End to **Panning Motions > Right**.

To zoom out of an image

- Set Start to **Zoomed-In** and End to **Zoomed-Out > Center**.

To zoom out as you pan

- Set Start to **Panning Motions > Left** and End to **Zoomed-Out > Right-Center**.

To pan a zoomed image

- Set Start to **Zoomed-In > Left** and End to **Zoomed-In > Right**.

To pan and hold an image

- Set Start to **Panning Motions > Left**, Mid to **Default Positions > Default** and End to **Default Positions > Default**.

To zoom in, hold, then pan the image

- Set Start to **Zoomed-In > Left**, Mid to **Default Positions > Default** and End to **Panning Motions > Left**.



Figure 8.22. Some of the menu options for Start, Mid and End.

You can also set the position for Start, Mid, and End in the preview windows: hold the mouse as you drag your cursor around the grid. The text in the menu changes as you change position; it updates to identify the category and position you've chosen. Also the symbol for the different categories and positions changes. For example, the crop options are represented by a green dot or bar, while the zoom options use a yellow bar or a default image.

The **Alpha** field below each preview window lets you apply an alpha value to each position. So you could add a degree of transparency to the image as it moves. The default value is 255, which applies no transparency. A value of 0 makes the image completely transparent.



HINT

If you set **Alpha** to 0 for Start and End, then you can fade in and out. You must have an option set for Mid.

The **Time** fields define how quickly the **Start** and **End** actions happen around the **Mid** action. For example, if the image is set to run for ten seconds, and you set the start and end **Time** to 1.00, then the Start action takes one second to build to the Mid action, the Mid action holds for eight seconds, then the last second is devoted to the End action.

Click on the **Active** button to update your changes as you make them. Then when you play the clip, you will see your new settings.

Color Correction

Color correction gives you the ability to fine tune or exploit the colors in your video in real-time. That is, you can adjust a clip as it plays and you see the changes immediately.

- **Brightness** alters the lightness or darkness of the image.
- **Contrast** adjusts the levels of gray: fewer gray levels mean less detail in the picture.
- **U Gain** and **V Gain** alter the saturation of only the blue/yellow or red/green portions, respectively, of the video.
- **U Offset** and **V Offset** shift the image toward blue or yellow or red or green, respectively.
- **Y Gamma** combines brightness and contrast into one control; it affects the luminance of the image at the same time that it affects detail.
- **Saturation** affects the intensity of all colors.

The options above the Color Correction controls let you **Disable** your settings, **Invert** the settings, affect only **Luma** or only **Chroma**. You might use **Disable** if you wanted to toggle between your original video and the changes you made. **Invert** is a quick way to apply opposite settings. For example if you set U Offset to 4.0, activating Invert makes the setting -4.0.

You can get more detail about color correction in Chapter Eighteen: Processing Amplifier. However in the Edit Properties panel, you can make your color changes keyframeable (discussed later). For example, you could make the opening frames grayscale by reducing the Saturation and gradually fade up to full color.



Figure 8.23. The color correction controls on the Edit Properties panel.

Compositing

The compositing controls let you perform chroma and luma keying. The preferred video for chroma keying is video that contains blue screen or green screen footage, so that you can key out the blue or green background. For luma keying, you usually work with video that has a solid black or white background—often this is video with titles or graphics. You key out the black or white background so that the titles or graphics remain.



Figure 8.24. The Edit Properties panel with Compositing controls

**WARNING**

When you pick a color for keying, the color is based on the original video. So be sure not to perform any color correction on video that you plan to use for keying. If you change the colors in the video, keying will not work.

To use Chroma Key in ToasterEdit

- 1 Load a video file with green screen footage into the Storyboard. For this example use the DOGCU2.RTV footage in the CONTENT drawer.
- 2 Choose the DOGCU2 crouton and click on the **Edit** button. From the **Stream** menu, choose **Compositing**.
- 3 Set **Tolerance** and **Smooth** to 0.0.
- 4 Choose the **Chroma** button to activate chroma keying. If the green color is not chosen already, click on the **Color** tile, which launches a Color Picker and use the eyedropper tool to choose the green background from a ToasterVision monitor

**NOTE**

Do not select your color from the Edit panel windows because you may get less accurate color.

- 5 Adjust **Tolerance** so that the dog is visible and you key out only the green background. Adjust **Smooth** as necessary to get rid of any green halo.
- 6 Turn **Overlay On**. (This control is below the Out Point window.)

After you perform keying on your video, you overlay it on another video that has the background that you want.

**HINT**

Set negative values for Tolerance to get some interesting effects.

To add the keyed video to the background video in ToasterEdit

- 1 In the Storyboard editor, choose the keyed DOGCU2 video.
- 2 Hold the o key on the keyboard as you drag and drop the keyed video onto the background video. The crouton for the background video now shows the dog over the background.

The **Shadow** option lets you choose any color and apply a shadow to the visible part of the keyed image. ToasterEdit duplicates the shape of the key image and applies your chosen color to the shape. Then you use **X Offset** and **Y Offset** to offset the shadow from the image, horizontally and vertically.

Use **Non Overlay Background** to replace your solid background with a different solid color. When you choose this option, the background is no longer transparent, so you wouldn't use the video clip as an overlay. **Non Overlay Background** simply gives you the option to change the background color. You must key out the original background color first (as described previously) and then choose the Non Overlay Background. You can also use this option to create a clip of a solid background color.

The **Global Alpha** control determines the opacity of the visible portion of the keyed video. In most cases, you want the visible area to be completely opaque, so that you don't see any of the background video through it when you use it as an overlay. You can also use **Global Alpha** to make an entire video partially transparent; the clip does not have to be a keyed video.

When you want some transparency, you decrease the control and then you can see through the video. A value of 255 will keep the video completely opaque and a value of 0 will make the video completely transparent.

Positioning

The positioning option lets you take a video and size and place it, so you could have a small version of a video running in the corner. You use this option with overlay to get a picture-in-picture effect.



Figure 8.25. The Edit Properties panel with Positioning controls

You set up your video position by using a combination of the fields beside the positioning graph and adjusting the graph itself.

To size and position video

- I Choose the video clip that you want to position and click on the **Edit** button. From the Stream menu, select **Positioning**.

- 2 Place the cursor on the left edge of the graph; the cursor changes to a double-sided arrow.
- 3 Drag the box that represents the video to the middle of the screen. As you drag, the box becomes a semi-transparent white. Release the mouse button.
- 4 Place the cursor at the bottom edge of the graph and drag up to the middle.
- 5 Place the cursor over the video and it becomes a four-sided arrow; drag the video to the upper right corner of the graph.

Now, you may want to fine-tune the position. The **Position X** and **Position Y** fields let you supply numeric entries for the position of the video in relation to the screen. These entries represent pixel coordinates based on the center of the video. **Position X** is where you place the horizontal axis and **Position Y** is where you set the vertical axis. With **Position** you adjust the video's placement on the screen.

The **Size** fields let you change the dimensions of the video in pixels. You can see in the graph that the video is represented by a rectangle: **Size X** represents the horizontal side and **Size Y** is the vertical side.

Resolution controls the size of the actual picture within the rectangle. You can change the resolution to change the size of the video within the new size. If you want the video smaller than the original, you increase the resolution and if you want the video larger, then you decrease resolution. Remember that the video is still restricted by the dimensions you set.

Pan controls the focal point of the video. If you pan to the left, then you focus on whatever sits on the left side of the image. You use **Pan** to set the focus on a preferred area of the video.

On the right side of the Positioning panel, you have two more controls: **Bypass** and **Quality**. **Bypass** lets you toggle off the settings that you've made, so you can see the original position and size of your item. You can also use **Bypass** to see the original aspect ratio of a stretched image. **Quality** sets the amount of system resources you want to devote to the panel (it does not affect the quality of the video itself.) You may change this setting when you scale or move images. For example you might set **Quality** to **High** if you want to maintain the detail in a scaled image, or to avoid jerky movement for an item that changes position. **High** uses more system resources, which may slow down performance; **Low** uses less system resources.

Use keyboard combinations with the mouse to make graphical changes to items in the positioning preview area:

- SHIFT+drag from the edges to scale the video while maintaining the position
- CTRL+drag from the edges to crop the video
- SHIFT+drag from the center to pan the video
- CTRL+drag from the center to move and crop the video
- ALT+drag to scale around the center of the video instead of around the corners.

After you set up the new position for the video, you place it on top of another video and the two clips run together.

To overlay the positioned video

- 1 In the Storyboard editor, choose the crouton for positioned video.
- 2 Hold the o key on the keyboard as you drag and drop the crouton onto another video. The crouton for the background video now shows the positioned video.

KEYFRAMING

Keyframing throws even more versatility into the ToasterEdit mix—you can change the color, position, volume, and other elements *over time*. So rather than one blanket effect across a video clip, you can make changes from frame-to-frame.


You use the Edit Properties panel along with the Timeline editor to add keyframes. Here is a simple example of keyframing that fades the video from black and white up to slightly saturated color.

To set keyframes in ToasterEdit


- 1 Add a video clip to the Timeline and select that new clip. Scrub several frames into the clip.
- 2 Choose the **Edit** button to open the Edit Properties panel. Then, from the Stream menu, choose **Color Correction**.
- 3 Hit the **Keyframe All** button and set the **Saturation** control to 0.0. This sets a keyframe at the current frame, and makes it a grayscale image. The illuminated name indicates that there is a keyframe at that point in time.
- 4 On the Timeline, drag the Edit line near the end of the clip and turn the **Saturation** control up to 2.0. This makes the frame a little oversaturated.

Now, when you play the clip, the frames at your selected times gradually shift from grayscale into color and through to exaggerated coloring.

Nearly all of the variables in the Edit Properties panel are keyframeable, but that doesn't mean that you must keyframe them. If you make a change before you choose **Keyframe All**, or the animated variable button, you apply a blanket effect across the entire video.

The animated variable button  appears beside controls that can be keyframed. When you activate this button, it illuminates to indicate that the feature is animated, which means that when you make changes, ToasterEdit will create a keyframe. So, in the exercise above, instead of hitting the **Keyframe All** button, you could just activate the animated variable button beside the **Saturation** control. In the next exercise, you keyframe the position of the video.

To set keyframes for position

- 1 Select the clip from the previous exercise and choose a frame near the beginning.
- 2 Right-click and choose **Show Edit panel** from the menu. Then, from the Stream menu, choose **Positioning**.
- 3 Click the  buttons beside **Position X** and **Position Y**.
- 4 Resize the video in the graph by dragging its sides, top and bottom. Then grab the middle of the video and drag it to the top left corner of the graph.
- 5 On the Timeline, drag the Edit line to a middle frame in the clip. On the Edit Properties panel, drag the video to the top right corner.
- 6 On the Timeline, drag the Edit line to the last frame in the clip. On the Edit Properties panel, drag the video to the bottom right corner.


Now, when you play the clip, the video moves from the top left to the top right and down.

Manually Setting Keyframes

You can set keyframes without animating the selected variable. That is, you can set keyframes without **Keyframe All** or the animated variable button. You click on the variable's name, such as **Saturation**, and make your change. Then move to the next frame where you want a keyframe, click on the variable's name and make another change.

Usually you use **Keyframe All** when you will be animating several variables, and when you want to set a keyframe at your current position. If you do not use Keyframe All, or the animated variable button, then when you set a manual keyframe, you risk applying your setting to the entire clip. You usually set keyframes manually when you want to ramp the value for a single variable from beginning to end. For example, if you wanted to slowly increase the volume of your video, you manually keyframe the audio settings at the beginning of the clip and at the end.

Keyframe Search

The arrow buttons  beside **Keyframe All** are search buttons. Click on an arrow to jump to the next keyframe: click the right-facing arrow to jump forward and the left-facing arrow to jump backward. These buttons work only when you've actually set keyframes, otherwise nothing happens when you click on them.

Delete Keyframes

Use the keyframe search buttons to help you find and delete keyframes. You must scan for each keyframe and click on the illuminated name of the variable to delete the keyframe.

Copying Keyframes

You can use the options in the context menu to copy your keyframes from one clip to another. (You can also use this method to copy the in and out points and other properties of one clip to another clip.)

To copy keyframes

- 1 Set your keyframes for the source clip, then choose Hold from the context menu to take a snapshot of the configuration.
- 2 Select the destination clip where you want to copy your keyframes and choose Restore from the context menu.

DVEs and the Edit Properties Panel

The Edit Properties panel lets you tweak DVEs, however it looks slightly different from the controls for video. For DVEs, the in and out points are represented as percentages instead of timecode. Therefore, when you change these points, you change how much of the affect occurs. Be careful with this procedure because it's possible to make strangely abrupt transitions.

Remember, you can use the **Reverse** option to play a DVE in reverse.



Figure 8.26. The Edit Properties panel with a DVE loaded

AUDIO IN TOASTEREDIT

Drag and drop your audio clips just as you do video clips, then you can drag the clip around in the Storyboard to position it. If you place the audio at the beginning of a project, it plays along with any video clips that follow: audio plays over clips that follow it in the Storyboard. Place it at the end and you don't hear sound until the end.

The Timeline shows the duration of the audio clip and the waveform it creates. You can easily shorten an audio clip by dragging its edge in the Timeline. But to tweak the clip and add effects like fade in and fade out, you need to work in the Edit Properties panel.

AUDIO EDIT PROPERTIES PANEL

You can fine tune your audio clip in the Audio Edit Properties panel. Click on the audio crouton (in the Storyboard or the Timeline) and then select the **Edit** button. You can also right-click on the crouton and choose **Show Edit Panel**.

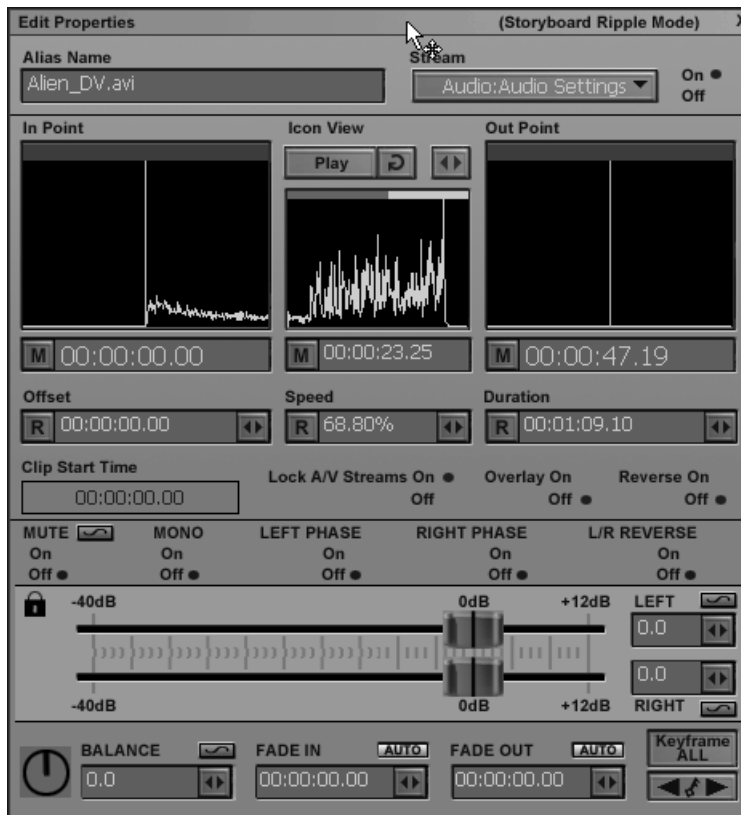


Figure 8.27. The Edit Properties panel with audio controls

Toggle switches let you mute the audio, change audio to mono, activate left and right phase, and reverse the audio. The lock beside the volume controls lets you lock the two channels together so that you can control both at the same time. When the channels are unlocked, you adjust each control separately.

Fading Audio

Often all you want is to fade the in and out for audio. Use the **Fade** control to specify the amount of time to fade up from silence and to fade out to silence.

The **Auto** buttons above the **Fade In/Out** fields use the timing from a transition or DVE to fade audio in and out. **Auto** is activated by default. You can also manually set **Fade In/Out**.

To fade audio in and out

- 1 Add the audio/video clip, select it and click the Edit button to launch the Edit Properties panel
- 2 Enter 00:00:2:00 in the Fade In field so that ToasterEdit will fade in audio over two seconds.
- 3 Enter 00:00:5:00 in the Fade Out field to fade out the audio over five seconds.

Keyframing Audio

You can keyframe the **Mute**, **Volume** and **Balance** variables so that they happen over time. Frequently, you will keyframe the audio volume. For example, you might keyframe the volume to lower audio during a voice over.

To keyframe audio volume

- 1 Add an audio/video clip to the Timeline and select the clip.
- 2 Hit the **Stop** button to force ToasterEdit to jump to the first frame of the new clip.
- 3 Choose the **Edit** button to open the Edit Properties panel. Then, from the Stream menu, choose **Audio Settings**.
- 4 Hit the **KeyFrame All** button and slider the volume control to the left to lower the volume.
- 5 On the Timeline, drag the Edit line to a middle frame in the clip and slide the volume control to the right to raise the volume.

VIDEO 101: SWEETENING

In addition to making sure there are no problems with the sound, you may want to enhance it. In television, this process is called sweetening. In sweetening, you blend music, sound effects, or narration with the production or dialogue track.

The first step in the sweetening process is to put the production sound track on multiple tracks, add sound effects such as door slams and telephone rings not included during production or editing. You synchronize the sounds by examining the timecode in the video to determine where a sound should appear on the main sound track.

Controls for balance and fading are found at the bottom of the Edit Properties panel for Audio Settings. You can keyframe the **Balance** control, which lets you send the audio signal to the right or left channel.

LAYERING AUDIO

Often you want layers of audio in your project; you want background music, sound effects, and dialogue attached to the same scenes. Just as with video clips, the layers of audio files you can create are limited only by your system resources. Remember that you can overlay audio on another clip, the same way that you overlay video (discussed later).

SUBPROJECTS

The **Subproj** button creates a project within your project. This is a great way to organize bulky projects into manageable segments. When you create a subproject, ToasterEdit collects the scenes and transitions under one crouton. You can also make subprojects within subprojects.

To create a subproject

- 1 Select the clips that you want.
- 2 Click the **Subproj** button. The Storyboard makes one SubProject crouton, and the Timeline creates a separate segment.

SUBPROJECTS IN THE STORYBOARD

In Storyboard view, your subprojects appear as separate croutons with a + (plus) in the corner. When you expand the subprojects, the + changes to a - (minus).

To expand a subproject

- Click on the + in the corner of the crouton to expand the subproject and see the scenes that it contains.

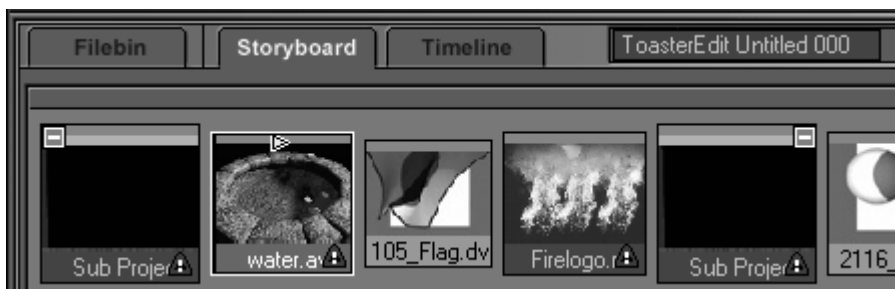


Figure 8.28. Subproject crouton expanded.

To collapse a subproject,

- Click on the - (minus) in the corner to hide scenes and display only the subproject crouton.



Figure 8.29. Subproject collapsed into single crouton

When you expand the subproject, you can still see the rest of your project, except the croutons for your subprojects scenes are smaller. This can get confusing, so you have the option of drilling into the subproject. When you drill, you move down to a view that shows only the scenes in the subproject. The Path display beside the ToasterEdit tabs shows you where you are in the project tree. Drilling is the same as moving around a file directory; think of each subproject as folder within a folder.

To drill into a subproject

1 Select the subproject icon.

2a Right-click on the icon and choose **Drill into SubProject**.

or

2b SHIFT + double-click on the icon.



Figure 8.30. Drill to see only the croutons in the subproject

To get out of the SubProject only view, click on the name of the Project in the Path display. ToasterEdit will back out of the SubProject and display the icons of the entire project (the subproject icons will be collapsed when you do this, so you will not see their individual scenes).

SUBPROJECTS IN THE TIMELINE

In Timeline view, your subprojects appear as a solid bar. You can move this bar around, but you must drill into the subproject to work on specific scenes. The process to drill into a subproject on the Timeline is the same as for the Storyboard.

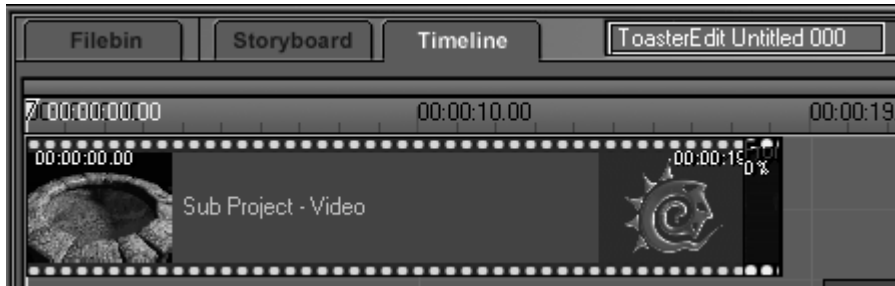


Figure 8.31. View of a SubProject in the Timeline

CONTEXT MENU

The context menu gives you access to several common actions: cut, copy, delete, and play. You can also create a subproject and open the Edit Properties panel.



Figure 8.32. Context menu for ToasterEdit croutons

INHERIT

Use the **Inherit** option in the context menu to apply changes that you made on one crouton to a completely different crouton. For example, you can change the in/out points and the contrast for one clip and give those settings to another.

Inherit lets you make place-holder clips for scenes that you have not shot yet. You set the timing, position, or other options on the placeholder clip and continue editing. When the replacement shot is ready, you just drag and drop it (holding the i key) on the placeholder to inherit the placeholder's settings.

To inherit settings from a crouton

- 1 Select the crouton that you want to inherit from.
- 2 Right-click and choose **Copy**.
- 3 Select the crouton to inherit to.
- 3 Right-click and choose **Paste Into (inherit)**.

To inherit settings from a crouton (keyboard shortcut)

- 1 Select the unaltered crouton.
- 2 Hold the i key as you drag and drop it onto the crouton with the your settings.

OVERLAY

The **Overlay** option creates a subproject to drop onto a crouton. The point of this action is to keep an effect local to the crouton, so it always stays with it. For example, you have croutons of a speaker and a sign-language interpreter translating the speech. You can take a crouton of a sign language interpreter and position it to sit in the upper-left. You would then make the interpreter crouton an overlay on the crouton of the speaker. Because the interpreter crouton is an overlay, ToasterEdit knows to make changes and move these two croutons together. Because the interpreter crouton is also a sub-project, you can drill into it to make changes.

To overlay a crouton

- 1 Select the crouton that you want to overlay.
- 2 Make the changes that you want in the Edit Properties panel
- 3 Activate the Overlay option on the Edit Properties panel, then close the panel.

- 3 Hold the o key as your drag and drop the overlay crouton onto another crouton.

You can also use the context menu to paste the overlay as a subproject.

To add an overlay from the context menu

- 1 Select the crouton that you want to overlay.
- 2 Make the changes that you want in the Edit Properties panel
- 3 Activate the Overlay option on the Edit Properties panel, then close the panel.
- 4 Right-click on the adjusted icon and choose **Copy**.
- 5 Select the crouton that you want to place the overlay in.
- 6 Right-click and choose **Paste Into (Subproject as overlay)**.

INTO SUB-PROJECT

The **Into Sub-Project** option lets you paste croutons into a subproject. So if you wanted to include certain clips in a current subproject, you can use this option. When you choose a crouton, any adjustments that you've made will stay with the crouton when you paste it into the subproject.

To paste into a subproject

- 1 Select a crouton or croutons.
- 2 Right-click and choose **Copy**.
- 3 Select the sub-project.
- 4 Right-click and choose **Paste Into (Into Subproject)**.

RAZOR AT EDIT LINE

When you work on the Timeline, you have a few more options in the context menu. The **Razor at Edit Line** option lets you chop off part of a crouton. When you do this, ToasterEdit creates two separate croutons: the first crouton ends where you used the razor and the second crouton begins there.

To chop a crouton

- 1 Select the crouton that you want to chop.
- 2 Drag the Edit Line to the frame where you want the first crouton to end and the new crouton to begin.

- 3 Right-click and choose **Razor at Edit Line**. ToasterEdit chops off the crouton at the Edit Line.

The **Razor at Edit Line** option and some careful work with the deck controls give you a way to make stills. You can take any crouton and choose a frame within it that you want to isolate. Note, however, that when you create a single-frame crouton from interlaced video, you do not have any defielding options.

To create a single-frame crouton

- 1 Make a copy of the crouton that contains the frame you want to use as a still.
- 2 Drag the Edit Line to the frame that you want as your still.
- 3 Right-click and choose **Razor at Edit Line**. ToasterEdit chops off the crouton at the Edit Line to create a new crouton.
- 4 Choose the **Jog** option on the deck controls and barely move the **Trns** arrows to the right so you move one frame. The Timecode display should increase by only one.
- 5 Right-click and choose **Razor at Edit Line**. ToasterEdit chops off the crouton at the Edit line.
- 6 On the Storyboard, you can see the three new croutons that you created. Delete the first and the last crouton; the middle crouton is your still image crouton. Because you made a copy of the original crouton, you still have that version with all of its information.

In the Edit Properties panel for the still crouton, when you change the duration of the crouton you hold the image instead of applying slow motion. When you change the duration, you add new frames, but those frames are duplicates of the still. You can always perform color correction, keying and adjust the position, even on a single-frame crouton.

An easier way to create a single frame from a crouton is to use the HoldStill Effect, which is found in the Effects folder (Effects are *not* DVEs). When you use HoldStill, it defields (deinterlaces) the image; You can change this option on the Edit Properties panel.

- 1 Choose the crouton that has the frame you want to use
- 2 Open the Edit Properties panel and drag the in point to the frame that you want to hold.
- 3 Click on the File Bin tab and browse to VideoToaster/Effects.
- 4 Drag the HoldStill icon onto the adjusted crouton.

REMOVE INACTIVE AREAS

The context menu for the Timeline also gives you the option to **Remove Inactive Areas**. Inactive areas appear without the film strip that surrounds active areas on the Timeline. When you remove these inactive areas, you affect only the output from ToasterEdit, you do not affect the clip on your hard drive. You remove the inactive areas to clean up the layout, so that the Timeline is not cluttered with scenes that you don't plan to use.

RENDER OPTIONS

The context menu contains a menu item for rendering. You can render an entire project, a sub project, or individual clips to a file. When you choose the **Render** option from the menu, ToasterEdit launches a Render panel. Rendering basically takes a snapshot of your project and creates a video with your current settings.

You can change the project as you render, but the render will not update your changes. This behavior is practical because you can make multiple renders of the same project with slight variations for each render. You can also render a project and exit ToasterEdit.



Figure 8.33. Render panel for ToasterEdit

CODECS AND RESOLUTION

When you save the project, the panel defaults to the AVI format, but you can also render to DV, RTV, and WMV (streaming files). The options for **Video Codecs** are the same options that you find on the Capture panel, and you can get more information about these codecs in Chapter Four: Capture. The same is true for the **Resolution** and **Audio Codec** menus.

The fields beside the Video Codec and Resolution menus let you manually enter values for the video FPS and the video resolution. Normally, you should use the default values as they appear when you choose an option from the menu.

RENDER NAME AND LOCATION

You must name the project and choose a location to save it in order to render it. You click on the **C** button beside the name field to launch a File Bin. From the File Bin, you can browse to the drive and directory where you want to save the rendered project. After you choose the drive and directory, you enter a name in the File Bin name entry and close that panel.

RENDER STREAMS

Beside the **Name** field are options for the streams that you want to render in the project. You can activate or deactivate **Video**, **Audio**, and **Alpha**. So, you can render a project with Video only, Audio only or as Alpha only, or you can render the project with any combination of these options. If you choose **Alpha** only, you render a file that uses a key shape, so part of the image is completely transparent and the other part is completely opaque. You essentially render an silhouette with all of its movement but with no details. You need to render **Video** and **Alpha** if you want to keep video details.

RENDER DIRECTION AND SPEED

ToasterEdit also lets you render in reverse, and faster or slower than normal. The **Reverse** toggle button lets you render your clips backwards. The **Speed** field lets you enter a percentage for playback—a percentage over 100%, such as 125%, will render faster than normal playback and a percentage below 100% , such as 75%, will render in slow motion. Click the **R** button beside the **Speed** field to reset to the default speed.

Remember that you do not need to render the entire project. You can always select certain clips and render only those clips. When you choose to render a project, or a selection of clips, ToasterEdit lets you continue to edit the project as you render. You can also exit ToasterEdit, and the file will keep rendering.

RENDER FROM THE FILE BIN

Also note, that you can render from the File Bin without ever opening ToasterEdit. You open the File Bin, select the clips that you want to render, right-click to open the context menu and choose **Render**. The Render panel launches and you choose your options as explained above.

Another way to render from the File Bin is to render a project file. You right-click on a video project file and choose **Convert/Render Selection**. Of course, you must create a project in ToasterEdit so that you have a project file to use. The projects you create for ToasterEdit are stored in the ToasterEdit folder within PLUGINS/TOASTER/USERDATA/YOURNAME, where YourName is a folder that represents your profile. You can always store them to another directory when you save the project.

TASK: TOASTEREDIT

This project creates a task that uses a variety of elements: audio and video files, DVEs, CG titles. The purpose of the task is to get you familiar with ToasterEdit and several of its available options.

PRELIMINARIES

- 1 Set up a camera and capture audio and video of a spokesperson. For this example make a script about the highlights of Video Toaster [2] and the benefits of alien technology. The footage should be one minute long.
- 2 Create two CG titles: one that reads “Video Toaster [2] Unleashed” and one with bullet points of highlights from the script. The pages should use a black background and light, bright text. Save the pages.
- 3 Launch ToasterEdit and click the Storyboard tab for the top pane and the File Bin tab for the bottom pane. Browse to the directory for your video files in the File Bin.
- 4 Drag and drop the spokesperson file you just captured and the CG pages you created.
- 5 In the File Bin, browse to VIDEOTOASTER/CONTENT. Drag and drop FIRELOGO.AVI.
- 6 Also grab two DVEs (we recommend 2011_CURL and ALIENHAND) and a music file.
- 7 After you drop your files in, click on the zoom control in the upper right of the Storyboard and drag down to zoom out of the Storyboard. Now you can see all of the croutons.
- 8 Open ToasterVision so you can see your project when you want to scrub or play it.
- 9 Click on the **File** button and choose **Save Project**. Name it ALIEN.

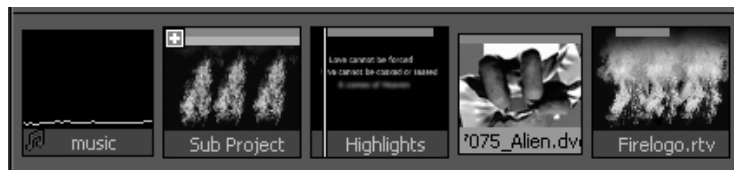
MOVE AND MAKE A SUBPROJECT ON THE STORYBOARD

- 1 Continue from the previous task. Let’s put these croutons in order.
- 2 CTRL-click to select the croutons in this order:

- music file
 - FIRELOGO.AVI
 - CG “Video Toaster [2] Unleashed”
 - 2011_CURL DVE
 - spokesperson
 - CG highlights page
 - ALIENHAND DVE
- 3 Drag the selected croutons and when you release the mouse button, the croutons update to the order that you selected them.



- 4 Select FIRELOGO.AVI. Place the cursor over the left edge, and SHIFT+drag to make the in point a frame with all fire after the Aura logo. Place the cursor over the right edge and SHIFT+drag to make the out point a frame with all fire after the Video Toaster logo (or adjust the in and out point on the Edit Properties panel.)
- 5 Hold CTRL as you drag to make a copy of FIRELOGO. Place the copy at the end of the project (after ALIENHAND).
- 6 Select the first FIRELOGO.AVI, the CG “Video Toaster [2] Unleashed,” 2011_CURL, and the spokesperson. Click **SubProj** and those croutons are tucked away into a Subproject crouton.



WORK ON THE TIMELINE

- 1 Continue from the previous task.
- 2 Click on the Timeline Tab for the bottom pane. You should see your croutons as bars. (They may line up one after another or sit on different tracks depending on the Preference you have set. By default they will line up one after another.)

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- 3 Right-click on the Time Bar and drag left to zoom in on the Timeline so you can see more of the project. Click and drag to pan to the beginning where the Subproject crouton sits.
- 4 Right-click on the Subproject crouton and choose **Drill Into Subproject**. You should see the FIRELOGO, the CG, the CURL DVE, and the spokesperson.
- 5 Select the CG crouton and drag so that it overlaps the edge of FIRELOGO by several frames. This makes an automatic crossfade.



LUMA KEY AND POSITION IN THE EDIT PROPERTIES PANEL

- 1 Continue from the previous task.
- 2 Select the CG crouton and CTRL+drag to make a copy of it. Then select the CG copy and SHIFT+drag the edge of the crouton to the right to lengthen it; make it almost as long as the spokesperson crouton.
- 3 Click the **Edit** button to launch the Edit Properties panel. There, choose **Compositing** from the Stream menu.



- 4 Activate **Luma Key** and right-click on the color tile to choose the black background with the eyedropper, so you can key it out.
- 5 Below the Duration field, turn **Overlay On**.



- 6 Now, choose the **Motion Builder** stream.
- 7 Click the **Keyframe All** button, then use the Edit line on the time bar scrub about two seconds into the spokesperson crouton.
- 8 Back in Motion Builder, choose **PIP > Top-right** for both Start and End. Click the **Active** button at the bottom of the panel.



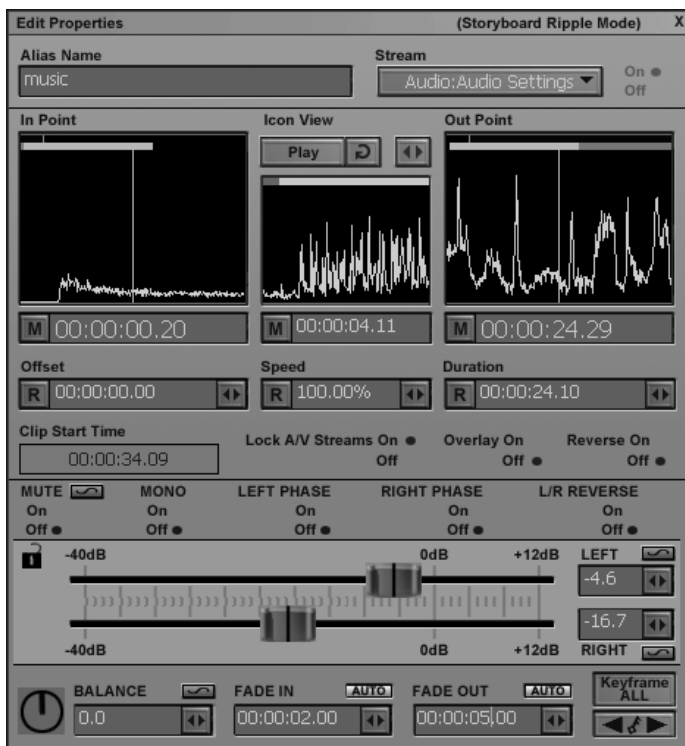
- 9 Close the Edit Properties panel. Hold the o key as you drag the long CG crouton over the spokesperson crouton to make it an overlay.

TWEAK THE AUDIO

- 1 Continue from the previous task.
- 2 To get out of the Subproject, click on the name ALIEN in front of Subproject in the name field at the top of the pane.



- 3 Select your music file and click the **E** button to open the Edit Properties panel. It should show only audio settings.
- 4 Use the in point and out point to adjust the audio to a segment that equals the length of the entire project. (Find the total time for the project by dragging the Edit line to the end of the last crouton in the project, which should be FIRELOGO.)
- 5 After you adjust the audio length, enter 00:00:2:00 in the **Fade In** field so that ToasterEdit will fade in audio over two seconds.
- 6 Enter 00:00:5:00 in the **Fade Out** field to fade out the audio over five seconds.



- 7 In the Timeline, use the Edit line to scrub to a position a few frames before the spokes person starts talking.
- 8 Hit the **Keyframe All** button and slide the volume control to the left to lower the volume of the music.
- 9 On the Timeline, drag the Edit line to the frame where the spokesperson stops talking. On the Edit Properties panel, slide the volume control to the right to raise the volume.

FINISH AND PLAY

- 1 Continue from the previous task.
- 2 Close the Edit Properties panel, and click the **Stop** button at the bottom of the panel to jump to the beginning of the project.
- 3 Click the **Record** button to launch the Capture panel and make any desired settings there. Hit **Record** on the Capture panel.
- 4 Hit **Play** in ToasterEdit. When the project is recorded, ToasterEdit inserts a new crouton at the end of the project.

