



Issue

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June 2017

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PDNews

Monthly news from the PD world

Hi Members,

The first issue has so far been downloaded 89 times and the topic viewed 369 times.

We hope that we can continue to provide a useful source of information and news, in an informal and “easy read” format.

We would welcome suggestions for articles or submissions for publication, but please contact me [directly](#) so that any proposals can be co-ordinated and planned properly before spending time writing and researching and then finding others have done the same or similar.

Windows 10 S

“[Streamlined for security and superior performance](#)”

Microsoft [announced Windows 10 S](#) at an event in New York City on May 2, 2017. The biggest change to Windows 10 S is that it’s locked to only work with Windows Store apps. That means you’ll need to find apps in the Store to download and install them, and many desktop apps like Photoshop and Chrome simply aren’t in the Store yet.

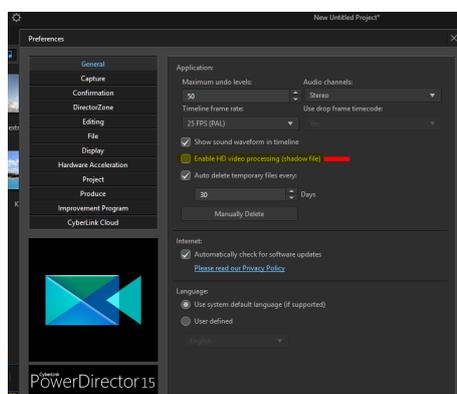
Shadow Edit Files

Sometimes a confusing topic. In a nutshell, if you have HD video files to work with—depending on the specifications of your system— your system may struggle to smoothly show all the edits that you apply. You can of course, work slowly and take your time, allowing your system to process and display the changes you make bit by bit, but PD does allow for another solution—shadow edit files.

These are “temporary duplicate files” generated at a lower resolution than the originals but which allow your system to process and display your edits quickly and smoothly. When you produce your video the original HD files are used and your careful edits are transposed to them and your final video is at the quality you specify.

The advantages are - you get a better editing experience, the disadvantage is the shadow files may take some time to be generated. If you try and edit whilst they are being generated, the results can be unpredictable, leading to many forum cries for help! So how do we know what is happening?

Firstly the activation of Shadow Edit files is done within Preferences :

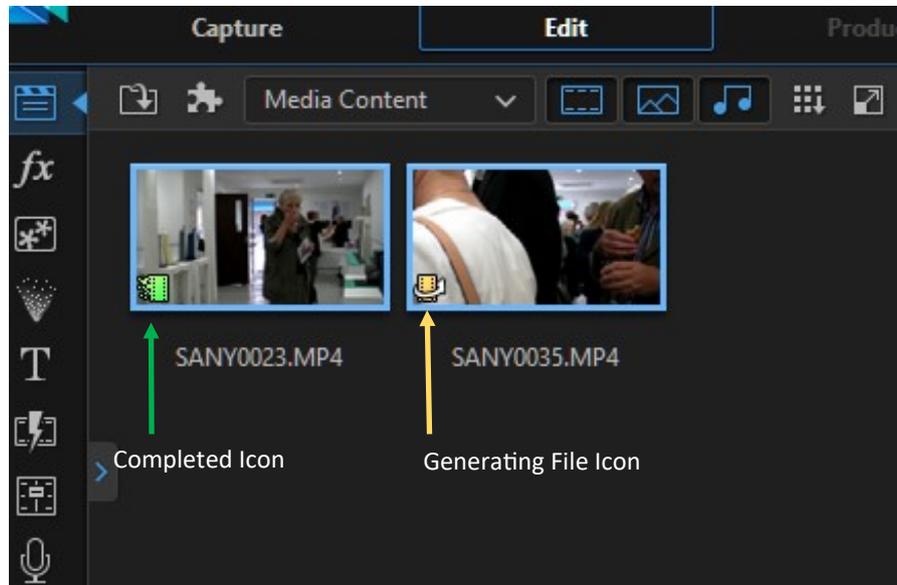


Cont.



Shadow Edit Files cont.

When Enable HD Video Processing is checked, any HD video imported into the media library kicks off the generation of a corresponding shadow edit file. Whilst the file is being generated the media thumbnail displays a small gold “film” icon, with a swoosh arrow, in the bottom left hand corner. After successful generation, the gold icon changes to green and the processing arrow disappears.



Editing a clip during shadow file generation is problematical and can lead to all sorts of strange issues!!

So, if you and your system would benefit from Shadow Edit files, let them generate properly first—go and have a coffee, and then come back and start editing!

A couple of forum discussions are here :

http://forum.cyberlink.com/forum/posts/list/49583.page#post_box_260748

<http://forum.cyberlink.com/forum/posts/list/0/51146.page>

Log format recording

Popular drones have brought recording in Log Format—for dji drones known as dlog—to wider attention. Now folk wonder what it is and why is it necessary?

Very basically, normally, consumer video is recorded with a linear exposure profile. As long as the exposure and white balance are reasonably set, the output video should look OK on the average display.

But, as usual, this is a compromise. Ideally, because exposure values are not linear, the recording technology should also be non-linear. So in an 8 bit binary video file there are 256 possible exposure representations! In normal recording these representations are assigned values in a linear profile—very simply this means that shadows are actually under exposed and highlights are blown out—and they cannot easily be adjusted.

In log recording, the exposure representations are not linearly applied but are “curved” to adjust for the non-linear exposure “reality”. Raw output from log recording looks washed out and strange but, crucially has a better dynamic range and contains far more detail. So, the extra post production processing step is to colour grade to keep the detail and re-instate the natural look. Enter the LUT—Lookup Tables—which help “automate” the process of colouring. It’s a complex subject so here’s some further reading:

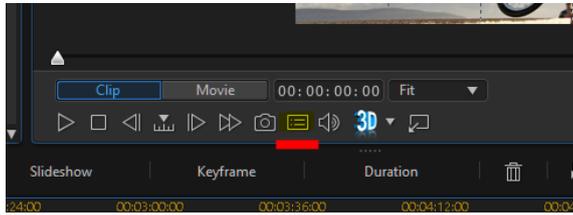
<https://www.bhphotovideo.com/explora/video/tips-and-solutions/understanding-log-format-recording>

<http://blog.abelcine.com/2011/01/06/an-introduction-to-log-and-its-uses/>

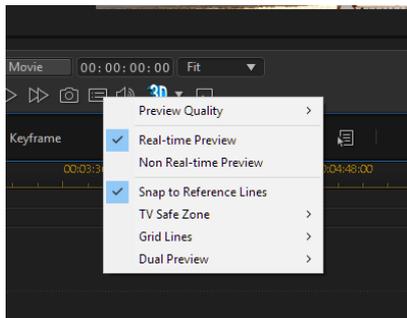


Snap to and grid lines

Under the main preview window are the player controls. The one we are interested in is the Preview/Display Options box.



Opening this box takes us to several options



Here Snap to Reference Lines is active.

This allows us to use the Grid Lines, the TV Safe Zone and the Preview Window Boundary as reference lines and our object will "snap to" these lines as appropriate. Activating this option provides a quick way to align objects using these markers.

Sometimes we do not want to use these reference markers and we want to place our objects "freehand" - in this case we must uncheck this option and then we can then drag and drop freely around the edit screen.

However, although we may not want objects to snap to a marker, we may want to be able to align objects on the screen.

If so, in the same options box, PD has a series of grid line matrices that we can choose - from 2x2 to 10x10 - which in effect divide up the screen into equal squares so that we can use these virtual squares as guides to align objects more exactly.

On occasion, even 10x10 squares are not accurate enough for really precise alignment, so what then?

One common trick that experienced editors use is to drop a grid line matrix, with a transparent background, onto a low track and use this for a very accurate placement of objects. Such a matrix is usually prepared in an image editor and lines can be drawn pixel perfect so that accurate object alignment is easily achieved.

ynotfish recently provided some examples [here](#).

Resources like these are an essential tool for any editor to have and can save soooooo much time in the right circumstances.

Complementing these techniques, it's worth knowing that, in the PiP Designer window, Under Object Settings, the absolute position of a PiP object can be set. The X and Y co-ordinates can be manually entered (or you can move an existing PiP object to find out the co-ordinates and note them for later!). The XY values refer to the centre point of the PiP object, with 1.000;1.000 being the bottom right and 0.000;0.000 being the top left of the screen.



THE NEWBIE ROOM

The place to come if you are new to PowerDirector, video making and editing.

Visit here to pick up some new, and useful tips.

TAKING CONTROL OF THE TIMELINE

Your clips are in the time line, you are ready to create. Press *play* and you're away, right? Well, no actually, the timeline is controlled by many various buttons that will make life easier for the user providing you know they are there and what they do.

So let's have a look and see what's there.

Fig. 1

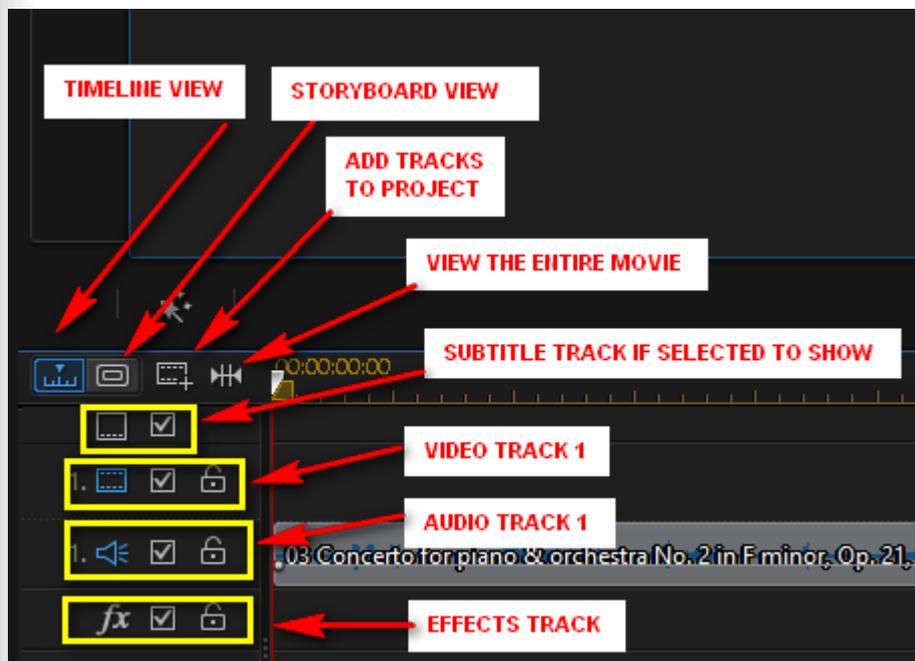


Fig. 1 shows the various timeline options.

TIMELINE VIEW

The timeline view allows the editor to view a project based on time. In this mode you can add video clips, transitions, effects, text and even subtitles, if required. With timeline view it is possible to make changes to the media such as splitting a clip to insert another clip or transition.

STORYBOARD VIEW

The Storyboard is a graphical display of all the clips on the timeline. It gives the editor an opportunity to gain an overview of the project, but editing is limited in this mode.



ADD TRACKS TO PROJECT

An editor can add video or audio tracks by selecting this icon. An opportunity is given to select where the required track is to be placed.

VIEW THE ENTIRE MOVIE

Selecting this option squeezes the complete length of the project into the viewable screen. Editing a long project becomes difficult in this view because video clips can become very narrow, and therefore it is difficult to identify the contents.

SUBTITLE TRACK & OTHER OPTIONS

This option allows the insertion of subtitles. If this icon is not available, right click where it shows in Fig1. The resulting menu offers many options to select and adjust the tracks.

VIDEO, AUDIO & EFFECTS TRACKS

These tracks speak for themselves - Add video clips to the video track, and audio to the audio track. Effects can be added via the effects track or can be overlaid in a video clip.

One thing in common with all tracks is the padlock icon and the small square with tick or check mark within it. Clicking on the padlock icon will turn it yellow, the result being a locked track. Items on this track can no longer be edited or moved. Click on the icon again to unlock the track.

Clicking on the check/tick mark will hide the media on the track from view. To be able to view the track again, replace the check/tick

PART TWO - TIMELINE CONTROLS

Fig. 2



Below is a brief description of the above diagram:

TIMELINE RULER

Use the ruler to condense or expand the timeline. Hover the mouse on the ruler until a clock with arrows appears, click and drag as desired.



CLIP OR MOVIE MODE

Click the **Clip** button to play back only the clip that is selected in the timeline, or **Movie** to play the entire video production. When in Clip mode crosshairs and gridlines are available for easy placement of the clip.

CURRENT TIMER

The Current Timer informs the editor of the actual time reached by the timeline scrubber in the project. If Clip Mode is selected, the current time of the clip is shown. If in Movie Mode the time will be for the whole project.

The Current Timer is sometimes misunderstood and should be read in the following way. 00.00.00.00 = HH.MM.SS.Frames per second. N.B. If clips of 25fps are being viewed a new second will be counted every 25 frames - if the clip comprises 50 frames the timer will count a new second every 50 frames, and so on.

PLAY BUTTON

Clicking on the Play Button sets the scrubber in motion along the timeline.

STOP BUTTON

The Stop Button halts the scrubber as required by the editor.

PREVIOUS

Selecting this button sends the scrubber back one point as per Seek By selection (see Seek By below)

SEEK BY

Clicking on Seek By allows the editor to search in the following ways: By the frame, second, minute, scene, subtitle, chapter or segment. Clicking on the button opens the selection menu.

NEXT

Same as PREVIOUS but the scrubber moves forwards.

FAST FORWARD

Allows video to progress at greater than normal speed.

SNAPSHOT

Clicking on the small camera icon will take a still image of whatever view is seen in the preview window. The image is immediately transferred to the Media Library. In PREFERENCES - FILE the editor can opt to save a snapshot as a .BMP, JPG, GIF or .PNG.



PREVIEW QUALITY +

The Preview Quality dropdown menu offers many options for the viewing editor. Firstly, there is a PREVIEW QUALITY sub menu that offers the following options:

- Full HD Preview Resolution
- HD Preview resolution
- High Preview resolution
- Normal Preview Resolution
- Low Preview Resolution.

A point to note here is that Full HD and HD preview resolutions require a 64bit operating system. Also be aware, the higher the viewing mode the more power the PC will require. A struggling machine will often benefit from using a lower preview mode.

REALTIME/NON-REALTIME PREVIEW

Real time Preview allows the editor to view and edit at the frame rate selected for the project, whereas Non Real time mutes the audio and displays the video at a reduced speed. This option is useful when editing on machines with less power as video will play smoother allowing an easier edit.

On the same menu can be found options to

- SNAP TO REFERENCE LINES -
- enable a TV SAFE ZONE -
- enable GRID LINES in various arrangements, and finally an option to use
- DUEL PREVIEW windows.

VOLUME

Use this slider to adjust the volume that you hear through the speakers. This does not affect the volume of the project. If the volume is muted there will be a line through the speaker icon on the button.

3D

This button enables and disables 3D editing.

UNDOCK PREVIEW WINDOW

The Preview screen can be UNDOCKED and moved to any area of the viewing screen The undocked screen can also be viewed at FULL screen size. In Full Screen Mode editing is not an option.

Summary

The features described above all help in some way to allow an editor to create a movie of great quality. But Rome wasn't built in a day, it will take some time and effort to become proficient, the above are just some of the tools available for the user. The purpose of this article is not to teach their use, but to make new editors aware that they are there to be used. Try them, test them and don't be afraid of them. Providing you save your work using SAVE AS on a regular basis, you have nothing to fear.