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Menu commands

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Menu commands

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Menu commands

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Palette menu

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Menu commands

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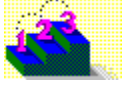


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Using DVP Capture (Contents)

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To use DVP Capture, a video capture board must be installed and configured in your system.

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File menu



New Project

File menu

See also...

Keyboard: Ctrl+N

Closes the current [project](#), prompting you to save changes if necessary, and clears the [timeline](#) to start a new project.



Step by step

[Starting a new project](#)

Commands

[Open Project](#)



Open Project

File menu

Keyboard: **Ctrl+O**

Toolbar:



Opens an existing DVP **project** file. Only one project file can be open at a time.

Option	Description
File Name	Lists files in the current DVP directory. Select or enter the name of a project file to open. Clicking OK opens the selected file.
List Files Of Type	Indicates .PRJ as the default file extension.
Directories	Displays the current directory and path. Change the directory by selecting a new path from the Directories box, which lists all directories available on the current drive. To change the drive, make a selection in the Drives box.
Drives	Lists the available drives. Selecting a different drive changes the contents of the Directories box.





Save Project

File menu



Keyboard: Ctrl+S

Saves the contents of the [timeline](#) and [Media Window](#) to the current [project](#) file. If the current project has never been named and saved, DVP opens the [Save Project As](#) dialog box.



Step by step
[Saving a project](#)



Save Project As

File menu



Saves the contents of the [timeline](#) and [Media Window](#) with a DVP [project](#) name you specify.

Option	Description
File Name	Specifies the name under which the project file will be saved. Clicking OK saves the file with the .PRJ extension.
List Files Of Type	Indicates .PRJ as the default file extension.
Directories	Displays the current directory and path. Change the directory by selecting a new path from the Directories box, which lists all directories available on the current drive. To change the drive, make a selection in the Drives box.
Drives	Lists the available drives. Selecting a different drive changes the contents of the Directories box.



Step by step
[Saving a project](#)



Import Media

File menu



Toolbar:



Imports any media file ([.AVI](#), [.BMP](#), [.DIB](#), [.FLC](#), [.FLI](#), [.GIF](#), [.PCX](#), [.TGA](#), [.TIF](#), or [.WAV](#) file) that you want to include in your project.

Option	Description
File Name	Lists all the files in the current default directory. Select or enter the names of media files you want to import. Drag to select more than one file, or press Ctrl and click the files you want to import. Clicking OK adds the selected file or files to the Media Window .
List Files Of Type	Indicates the default file extension.
Directories	Displays the current directory and path. Change the directory by selecting a new path from the Directories box, which lists all directories available on the current drive. To change the drive, make a selection in the Drives box.
Drives	Lists the available drives. Selecting a different drive changes the contents of the Directories box.
Preview	Previews the selected .AVI or .WAV media file. If you are previewing an .AVI file, click the Play button after clicking Preview.



Step by step
[Importing media](#)



Remove Media

File menu

Removes the selected [media file](#) from the [Media Window](#) and [timeline](#). If no media file is selected in the Media Window, the command is unavailable.







Media Statistics

File menu

Displays information about the [media file](#) selected in the [Media Window](#). If no media file is selected, the command is unavailable.

Note You can also double-click a media file in the Media Window to open the Media Statistics dialog box.

Option	Description
File	Indicates general file information. <ul style="list-style-type: none"> ◆ Name. File name and location. ◆ Media Type. Type of media file: Video, Audio, Video and Audio, or Image. ◆ Length. Number of frames in the media file. ◆ Frame Rate. Number of frames displayed each second when you play back a video, expressed in frames per second (fps). The more frames that appear per second, the better the quality of the video.
Video	Indicates video characteristics. <ul style="list-style-type: none"> ◆ Frame Size. Size of the frame in pixels. ◆ Compression. Method used to make the video data more compact, or compressed, so that it requires less space on a hard disk. ◆ Format. Bit depth of the video or image file.
Audio	Indicates audio characteristics. <ul style="list-style-type: none"> ◆ Type. Kind of waveform file (.WAV or .PCM). ◆ Frequency. Number of audio samples per second, expressed in hertz (Hz), in the audio file. The higher the frequency, the better the sound quality.
	Channels. Mono or Stereo. Mono plays the same audio through both speakers; Stereo plays the audio in two separate channels.
	Sample Size. Amount of data in each sample in the audio file: 8-bit, 16-bit, or 24-bit. Many desktop applications use 8-bit sampling; 16-bit sampling offers CD-quality sound.





Print To Screen

File menu

Hides DVP and plays the [.AVI](#) file selected in the [Media Window](#) on your computer screen. (This command doesn't play back other file formats.)

Option	Description
Output Size	Frame size at which the video plays: 100% plays the video at its original size; 200% plays the video at twice the original size; and Full Screen plays it at maximum size.
Loop Playback	Specifies that the video automatically plays again.
Blank Screen	Specifies the number of seconds the screen is blank between each repetition when Loop Playback is checked.
Start	Starts the video using options you set.





Scaling

File menu

Scales or crops the selected [media file](#) to fit the final [frame size](#) of your video. This command is only available when a media file is selected in the [Media Window](#).

Option	Description
Stretch Video To Output Size	By default, scales the selected media file to fit the final frame size of the video file you're building. If the aspect ratios between the selected media file and the final video file differ, DVP stretches the selected media file to fit the output dimensions.
Crop Video To Output Size	DVP includes the selected video in the final video file at its original frame size, rather than scaling it larger or smaller to fit the final frame size. If the frame size of the selected video is larger than the frame size of the final video, part of the video image is cropped.
Cropping	Expands the Scaling dialog box to display cropping controls, so you can determine how the selected video is cropped. Available only when Crop Video To Output Size is selected.
Drag Outline To Place Video	Specifies how the selected media file appears in the final video file. If the selected media file is smaller than the final video file, dragging the outline positions the file against a black background. If the selected media file is larger than the final video file, dragging the outline determines what portion of the image appears in the final video and what is cropped.
Current Position	Specifies the position, in pixels, of the upper-left corner of the selected media file in relation to the upper-left corner of the final video file. Enter new coordinates to change the position of the selected media file. These coordinates also reflect changes in position when you drag the outline.





Exit

File menu

Keyboard: Alt+F4

Closes DVP, prompting you to save changes to the current project file if necessary.



Edit menu



Undo

Edit menu

Keyboard: Ctrl+Z

Reverses the last edit you made on the [timeline](#). If the action cannot be undone, this command is unavailable.





Cut

Edit menu



Keyboard: Ctrl+X

Toolbar:



Removes the selected [clip](#) or [overlay](#) from the [timeline](#) and temporarily places it on the DVP [clipboard](#).

If a portion of a media file is selected on the timeline, only the selected portion is removed. The remaining portion either stays in place or moves to where the cut portion started, depending on the Cut/Paste option selected in the [Options](#) dialog box.

The media file or overlay that you cut remains on the DVP clipboard and can be pasted onto the timeline until you cut or copy another media effect or overlay.

Note DVP does not use the Windows Clipboard, so you cannot cut or copy anything to, or paste anything from, another Windows program.



Step by step
[Copying a clip](#)

Commands

[Copy](#)

[Duplicate](#)

[Paste](#)



Copy

Edit menu



Keyboard: Ctrl+C

Toolbar:



Copies the selected [clip](#) or [overlay](#) from the [Media Window](#) or [timeline](#) and temporarily places it on the DVP clipboard. If a portion of a clip is selected on the timeline, only the selected portion is copied. The clip or overlay that you copy remains on the DVP clipboard and can be pasted onto the timeline until you cut or copy another clip or effect.

Note DVP does not use the Windows Clipboard, so you cannot cut or copy anything to, or paste anything from, another Windows program.



Step by step
[Copying a clip](#)

Commands
[Cut](#)
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[Paste](#)



Paste

Edit menu



Keyboard: Ctrl+V

Toolbar:



Pastes a copy of a [clip](#) or [overlay](#) that you cut or copied onto the [timeline](#).

When you paste a clip into an area of the timeline already occupied by another clip, the clip you paste is either inserted into the existing one or overwrites it, depending on the Cut/Paste option selected in the [Options](#) dialog box.

Note DVP does not use the Windows Clipboard, so you cannot cut or copy anything to, or paste anything from, another Windows program.



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Duplicate

Edit menu



Duplicates a [clip](#) or [overlay](#) you cut or copied to the DVP [clipboard](#), and pastes one or more copies of it consecutively along the selected [timeline](#) track. Creates as many copies as you specify. The default is one.

This command is particularly useful for duplicating a bitmap across several frames.



Step by step
[Copying a clip](#)

Commands

[Copy](#)

[Cut](#)

[Paste](#)

View menu



Zoom In

View menu



Keyboard: Numpad +

Toolbar:



Magnifies the [timeline](#) to display fewer frames or a smaller portion of audio at one time.



Commands

[Display All Tracks](#)

[Display Current Track Only](#)

[Set Range](#)

[Zoom Out](#)



Zoom Out

View menu



Keyboard: Numpad -

Toolbar:



Reduces the view of the [timeline](#) to display more frames or a larger portion of audio at one time.



Commands

[Display All Tracks](#)

[Display Current Track Only](#)

[Set Range](#)

[Zoom In](#)



Set Range

View menu



Keyboard: Ctrl+R

Determines the start and end frames, and the total number of frames to display in a range on the [timeline](#). You can display the current range, or set a new range.

Option	Description
Start	First frame in the range to display.
End	Last frame in the range to display.
Total	Total number of frames to display.



Commands

Display All Tracks

Display Current Track Only

Zoom In

Zoom Out



Display All Tracks

View menu



Toolbar:



Displays all six tracks (Video A, Video B, Trans, Overlay, Audio A, Audio B) of the [timeline](#) simultaneously, so you can see how the media [clips](#) are arranged in relation to one another.



Commands

[Display Current Track Only](#)

[Set Range](#)

[Zoom In](#)

[Zoom Out](#)



Display Current Track Only

View menu



Toolbar:



Displays only the [timeline](#) track that currently contains the cursor, so you can work with the [clip](#) on that [track](#) more easily.



Commands[Display All Tracks](#)[Set Range](#)[Zoom In](#)[Zoom Out](#)



Timeline Options

View menu

Determines how DVP displays [thumbnail](#) views of video and audio frames on the [timeline](#). When you select Paint Video Frames or Paint Audio Frames, DVP displays each video frame and all of the sound wave, so you can more easily identify a section. When these options are unchecked, DVP displays only the first and last thumbnails in the currently visible range, so the timeline scrolls more quickly.

Option	Description
Paint Video Frames	Displays thumbnails of each video frame on the timeline. When unchecked, the timeline displays only the first and last thumbnails of the visible range.
Paint Audio Frames	Displays thumbnails of all the audio information on the timeline. When unchecked, the timeline contains placeholders instead of thumbnails.
Show As Frames	Displays frames as the unit of measure on the timeline tick bar .
Show As Time	Displays time as the unit of measure on the timeline tick bar.





Player Options

View menu



Displays either or both [Players](#), and sets the size at which each displays video, animation, and graphic [clips](#).

Option	Description
Visible	Makes the Player visible in the DVP window.
Zoom Size	Specifies whether the Player displays a media clip at its specified frame size, at 25% or 50% of its size, or at twice its size (up to a maximum size of 320 by 240 pixels). The Player window doesn't change size until you drag a media clip into it.
Play Video Using DVP Palette	Plays media clips in the Players using the DVP palette . This option eliminates potential palette shift when you use the Players, but does not affect the palette of the final video you build .
Play Clip Automatically	Plays a video or audio clip automatically when you drag it onto the Player window. When unchecked, you must click the Play button (or another navigational button) to preview the clip.



Step by step
[Playing a clip](#)

Effects



Filters

Effects menu



Applies one or more [filters](#) to the portion of your video on the [timeline](#).

Option	Description
Filters	Lists all available filters. Click a filter to select it.
Description	Describes the filter currently selected in the Filters list.
Add	Adds the selected filter to the Selected list.
Remove	Removes the selected filter from the Selected list.
Selected	Displays the filters that you've added from the Filters list. (Clicking OK then applies those filters.)
Options	Expands the Filters dialog box to display the Filter Options area and a preview window.
Preview	Previews the video with the filter options you set.



Concepts
[About filters](#)



Transitions

Effects menu



Displays the [transition effect](#) currently selected on the Trans track on the timeline. You can then change that transition to another transition, or, for some transitions, edit how the transition works. If no transition effect is selected, this command is unavailable.

Note When you overlap two media clips on the Video A and Video B tracks, DVP automatically creates a Dissolve transition.

Option	Description
Transitions	Lists all available transitions. Click a transition to select it.
Description	Describes the transition currently selected in the Transitions list.
Selected	Displays the selected transition. (Clicking OK then applies that transition.)
Options	Expands the Transitions dialog box to display the Transition Options area and a preview window.
Preview	Previews the video with the transition you set.



Concepts

[About transitions](#)



Audio Level

Effects menu

Changes the volume of the audio in the selected portion of an audio track.

Use this command to create cross-fades, such as when you want to fade background music during a voiceover.

Option	Description
Beginning Level	Sets the volume at the beginning of the selection. You can also drag the left point on the volume indicator to set the beginning volume level.
Ending Level	Sets the volume at the end of the selection. You can also drag the right point on the volume indicator to set the ending volume level.





Titling

Effects menu



Creates [titles](#) for your project, so you can include names, descriptions, and other text effects in your video files. If you select a range of frames on the tick bar or on any timeline track (except Overlay) before choosing this command, DVP opens the Titling dialog box directly. If you choose this command without specifying a range of frames, DVP first opens the [Title Frames](#) dialog box, so you can specify the frames your title covers.

Note When you create a title for a project, DVP places it on the Overlay track in the location you specify. If any other title or overlay occupies the same spot on the track, DVP replaces it with the new title. To add several overlays and titles in the same location, you must create multiple [builds](#).

Option	Description
Titles For Selected Frames	Lists the current titles.
Edit Title	Displays the area in which you enter a new title or edit a title selected in the Titles For Selected Frames box.
Start Frame	Shows the first frame in the range you selected on the timeline or specified in the Title Frames dialog box. Change the starting frame by entering a new frame number.
End Frame	Shows the last frame in the range you selected on the timeline or specified in the Title Frames dialog box. Change the ending frame by entering a new frame number.
Total Frames	Shows the range of frames that will contain a title (initially, the range of frames selected on the timeline). Change the range by entering a new number.
Path	Opens the Path dialog box, in which you specify options for moving, zooming, and rotating the title. This button is available when you select a title in the Titles For Selected Frames list.
Delete (button)	Removes selected text without placing a copy on the Windows Clipboard.
Color (button)	Opens the Color dialog box, in which you specify the text color.
Font (button)	Opens the Font dialog box, in which you select type specifications to apply to the type in a selected title.



Commands
Path (dialog box)



Title Frames (dialog box)

Effects menu/Titling

Specifies the range of frames that the [title](#) will cover in your video file. This dialog box opens only if you do not select a range of frames on the timeline before choosing the Titling command.

Option	Description
Start Of Title	Enter a frame number to specify where the title begins.
Length Of Title	Enter a frame number to specify the length of the title.





Path (dialog box)

Effects menu/Titling or Overlay/Path

Customizes the path a [title](#) or [overlay](#) follows when it appears in your video file. Use this dialog box to set options that move, zoom, and rotate the title or overlay.

Option	Description
Path (point)	Determines the path of the title or overlay. Specify how and where the title or overlay moves by clicking a series of points in the dialog box. If you add two or more points, the title or overlay moves smoothly from one point to the next. To produce the effect of moving a title or overlay on- or offscreen, position points outside the preview thumbnail. Note By default, a title or overlay is centered in the video frame.
Options	Expands the dialog box to display the path options area, where you set path characteristics, such as how a title or overlay moves, changes size, and rotates.
Points (buttons)	Adds a point to the path or removes a selected point from the path. Adds a point on top of the selected point; you then drag the new point to a different location to position it.
Add	Specifies whether points are added before or after the selected point.
Uniform Points	Distributes all points equally over time. If you add a new point or increase the time a selected point occupies, the timing of each point is adjusted so that the title or overlay still occupies the same amount of time. When unchecked, if you add a new point or increase the Get Here or Wait Here values, DVP removes an equal number of frames from the end of the title or overlay sequence. For details about Get Here and Wait Here, see below.
Set Object Rotation	Sets the rotation of the selected point. The title or overlay then rotates smoothly from one position to the next as it moves from one point to another point to which you've applied a different rotation.
Set Object Size	Sets the size of the title or overlay (in pixels) at the selected point on the path. The title or overlay then transforms smoothly from one size to the next as it moves from one point to another point to which you've applied a different size.
Get Here	Sets the number of frames between the previous point and the selected one. Increasing the number causes the title or overlay to move more slowly; decreasing the number causes it to move more quickly.
Wait Here	Sets the number of frames the title or overlay should remain at a point before moving on to the next. Enter the number of frames to wait.
Preview (buttons)	Steps backward or forward through the titling or overlay sequence. Click to move to the beginning or end of the title or overlay, step through one point at a time; or step through one frame at a time.
Video	Sets the video thumbnail to display as a dotted outline or as actual frames from the video. You set the display by selecting Preview Outline or Preview Image. Displaying an outline lets you review a title or overlay sequence more quickly, while displaying the video frames helps you coordinate the titling or overlay action with the action in the video.
Overlay	Sets the overlay thumbnail to display as the actual title or overlay, as a dotted outline, or as a point. You set the display by selecting Preview Image, Preview Outline, or Preview Point. Preview Image provides the most detail about how the title or overlay will appear in your video; Preview Outline shows the size, position, and rotation of the title or overlay; Preview Point indicates only the location of the title's or overlay's center.





Overlay Options

Effects menu



Sets how graphics and video files [overlay](#) sections of your video. To create an overlay, you place a bitmap, video, or animation clip on the Overlay track, then open this dialog box to set [keying](#) options.

Keying determines what portion of the overlay is transparent and what portion appears in the final video file. DVP includes controls for fine-tuning how graphics overlay your video, as well as options for previewing the effect of your settings and setting a path for the overlay to travel.

Option	Description
Key Color (Red, Green, Blue)	Displays the key color for the overlay. You specify the color you want by entering red, green, and blue (RGB) values, or by clicking a color area in the preview window.
Alpha	Shows the degree of the overlay's transparency. Adjust the Alpha value, then view the effects in the preview window.
Tolerance	Shows the acceptable deviance from the specified color that will be keyed. Tolerance allows colors within a specified range to key correctly. For solid backgrounds, such as those in a bitmap or animation, adjusting tolerance may not be necessary. For backgrounds that vary slightly in color, such as a live video that includes tints of a single color (as in shadow areas), adjust the Tolerance value, then view the effects in the preview window.
Preview	Displays the current frame in the overlay; by clicking the scroll bar buttons, you can proceed through the key frames one frame at a time.
Preview Tracks	Specifies which tracks are displayed in the preview window: the video tracks, the Overlay track, or both. To view the Overlay track keyed onto the video track, click Both.
Path	Opens the Path dialog box, in which you specify options for moving, zooming, and rotating the overlay.
Update	When clicked, displays the effects of the current settings in the preview window.



Commands
Path (dialog box)

Video



Preview

Video menu

Keyboard: Ctrl+P

Previews the current contents of all tracks on the [timeline](#).

Option	Description
Play button	Plays the video. When you click the Play button, it turns into a Pause button, which you can click to pause the video.
Scroll bar	Scrolls forward or backward through the frames of video.





Build

Video menu



Toolbar:



Compiles all the media clips you placed on the timeline into a video file that you can play or import into an online multimedia piece. The final video file includes any editing decisions you made as you laid out the video.

After you set options in this dialog box, click Build to start the build process. Depending on the size and complexity of the media files, the effects you've applied, and the options you've set, the build process may require a significant amount of time. DVP displays the build progress in a preview window.

Note Specify [compression](#) and [output format](#) options before you build your video file.

Option	Description
File Name box	Displays the name (up to eight characters) and location for the new video file. Enter the name and location of your video file. Or click Browse to find another location or an existing file that you want to overwrite.
Title	Adds a secondary title to your video and stores it in the .AVI file. DVP and other programs that work with .AVI files can display the title.
Description	Adds a description to the video file information, so you can note more details about that file than the eight-character name can convey. Useful when you're building similar versions of a video file. Appears in the Media Window if you import the video file back into DVP.
Compress All	Compresses all frames on the timeline, no matter what compression method has previously been applied. When unchecked, DVP only re-compresses frames that have changed. (Changes include edits such as resizing or cropping frames or applying filters and other special effects.) Note Compressing only changed frames helps speed compression and can improve image quality. However, if you make global changes to a video, such as changing the frame rate, you should check Compress All.
Warn On Data Rate Failure	Warns if the video you are building exceeds the compression data rate specified in the Video Compression dialog box . Use this option when you need to keep the data rate of the video file below the data rate the video playback system can support. For example, if your video will be played back from a CD-ROM drive, you should limit the data rate to one a typical CD-ROM can support.
Use Project Palette	Specifies that DVP uses the palette you generated, imported, or copied and pasted into the project file as the final video file palette. Creating and using a project palette to build the video file helps prevent palette shift in the video file.
Use Source Palette	Specifies that DVP builds the video file using the individual palettes associated with each frame or clip on the timeline. Choosing this option makes building the video faster, but may also produce palette shifts when you play it back.
Use Optimal Palette	Specifies that DVP creates an optimal palette for an 8-bit video file as it builds that file. To create this palette, DVP examines the colors in every frame on the timeline, which can slow down the build process considerably. However, this option helps prevent palette shift in the final video file.

Note Palette options (Use Project Palette, Use Source Palette, and Use Optimal Palette) are relevant only to 8-bit output video because video and graphics with [bit depths](#) greater than 8 bits do not use palettes. DVP ignores the palette options if you set the [Output Format](#) to a bit depth greater than 8 bits.



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Output Format

Video menu



Sets the final characteristics of your video file, including [frame size](#), [bit depth](#), and [frame rate](#). You set these characteristics before choosing the Build command to build the video file.

Option	Description
File Format	Sets the file format DVP uses to build the project file: .AVI (the default format), .WAV , or video-only .FLI or .FLC files. DVP can also build a series of bitmaps in .BMP , .DIB , .PCX , .TGA , .TIF , and .GIF formats.
Size	Sets the final video frame size in pixels. Common frame sizes for .AVI files are 160 by 120 pixels and 320 by 240 pixels. To change the frame size, enter new values for the width and height.
Bit Depth	Sets the bit depth of your video to 8 bit, 16 bit, or 24 bit. The higher the bit depth you choose, the more realistic the color but the larger the video file size.
Frame Rate	Sets the number of frames per second (fps) for your final video. Higher frame rates, up to 30 fps, provide smoother motion, but also result in larger video files. Lower frame rates, such as 8 fps, use less data but create jerky motion. .AVI files are often set to 15 fps, which provides a relatively smooth sense of motion.
Maintain Frame Numbers	Maintains the number of frames in each video sequence on the timeline, rather than adding or dropping frames to reconcile different frame rates. If, for example, you're building a video file to play at 20 frames per second, but the project contains a segment that plays at 10 frames per second, DVP will maintain the number of frames in that segment but build them to play twice as fast. Choose this option when you edit video files that have the same frame rates because DVP then never drops frames or adds additional frames. However, don't select this option when you use video files that contain audio and have different frame rates. Audio is time-dependent, so altering the speed at which the video frames display causes the video and audio to be out of sync. In this case, choose Synchronize Video instead.
Synchronize Video	Adds or drops video frames as necessary to reconcile different frame rates to the final frame rate. Choose to ensure that the audio remains synchronized at the new frame rate. You can also use this option to create slow-motion and fast-motion effects.
Pad Output Video For CD-ROM Playback	Creates a video file that's optimized to play efficiently from a CD-ROM. Check this option if your video file will be distributed on a CD-ROM.
Channels	Specifies Mono or Stereo. Mono plays the same audio through both speakers; Stereo plays the audio in two separate channels.
Sample Size	Specifies the amount of audio data to include in each sample. A 16-bit sample produces the best sound, but larger files.
Frequency	Specifies the frequency with which the sound is sampled per second. Higher sample rates produce better quality sound, but larger files.
Interleave Audio Every	Specifies how often to interleave audio information with frames of video. The default is every frame, which produces excellent results. You can experiment with different settings to ensure that

the mix of audio and video isn't choppy.

Note If you choose Pad Output Video For CD-ROM Playback, DVP automatically sets this option to 1 frame to give you the best results for CD-ROM playback. You cannot edit this setting unless you uncheck Pad Output Video For CD-ROM Playback.

Use Format From First
Video Input

Specifies that every video clip you place on the timeline uses the same frame rate, frame size, and compression rate as the first video clip you place on the timeline. When unchecked, each video clip you place on the timeline uses the default settings for these options (unless you specify new settings). The default settings are: 160 by 120 pixels (frame size), 15 fps (frame rate), and MS Video 1 (compression).



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Video Compression

Video menu



Specifies the compressor DVP uses to reduce the size of the final video file. Compressing video files involves making tradeoffs between final file size and playback quality. When you choose a compressor, you also set options that affect how the compressor works. For example, you may direct the compressor to favor making smaller files over preserving quality, or vice versa.

Option	Description
Compressor	Sets the compression/decompression routine used, called a codec. DVP includes several codecs, such as Microsoft Video 1, Cinepak, and Intel Indeo Video R3.2. If you have a video capture board, it may provide other codecs that also appear in this list.
Compression Quality	Specifies the video compression quality. On a relative scale of 0 (more compression, lower quality) to 100 (less compression, higher quality), you can control the tradeoff between quality and file size. Higher-quality video creates larger files and takes longer to compress.
Key Frame Every	Specifies how often key frames are included in the final video. In general, a choice of one key frame for every 15 frames provides a good balance between quality and performance.
Data Rate	Sets the data rate for the video file. As a rule, choose a data rate that corresponds to the data rate of the device that will play back the video file. Selecting the correct data rate ensures that the video file will play back well. Note CD-ROM drives have low data transfer rates that make them much slower than a typical hard disk; if you plan to play back your video from a CD-ROM drive, limit the data rate to that of the CD-ROM drive.
Configure	Displays additional configuration options for the selected compressor, if available.
About	Displays version and copyright information about the compression method selected in the Compressor box.
Preview	Previews the video after compressing it using the selected compression method.



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Play Last Built

Video menu

Toolbar:



Plays the most recently built video. This command is available only if you have built a video since you started the current session of DVP.





Audio Cross-Fade

Video menu



Automatically creates a transition between any two audio clips that overlap on the timeline, so the first audio clip fades out as the second one fades in. DVP creates this transition, called a cross-fade, when it builds the video file. When this command is unchecked, DVP mixes the end of the first audio clip with the beginning of the second audio clip at normal volume.



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Palette



Edit Palette

Palette menu



Opens PalEdit, a utility you can use to modify any color in an [8-bit palette](#); adjust the brightness, contrast, or tint of any color; or reduce the number of colors in the palette. When you close PalEdit, DVP prompts you to save or discard the changes you made to the project palette.

Available only if your project has a project palette. To create a project palette, you can create, import, or copy and paste a palette.

For more details on using PalEdit, refer to the PalEdit online Help system.



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Create Palette

Palette menu



Creates an optimal [8-bit palette](#) using all of the frames placed on the timeline or a selection of frames you specify. You create an optimal color palette to prevent [palette shifts](#) in your 8-bit [.AVI](#) files.

After you specify which frames should be analyzed to create the palette, DVP displays the Palette Optimization Progress dialog box, so you can monitor the palette's creation. Once DVP generates the palette, that palette automatically becomes the project palette. However, it doesn't alter the media clips on the timeline until you build the final video file.

Option	Description
Whole Video	Uses all the clips on the timeline as the basis of an optimal 8-bit color palette.
Section	Uses a range of frames as the basis of an optimal 8-bit color palette. Enter the beginning and ending frame numbers of the range you want.



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Import Palette

Palette menu



Imports an [8-bit palette](#) into a project and automatically replaces any other project palette you created or copied and pasted. After you import a palette, you can edit it to work optimally with the video file you're building.

Option	Description
File Name	Select or enter the name of an available palette file to open.
List Files Of Type	Indicates .PAL as the default file extension.
Directories	Displays the current directory and path. Change the directory by selecting a new path from the Directories box, which lists all directories available on the current drive. To change the drive, make a selection in the Drives box.
Drives	Lists the available drives. Selecting a different drive changes the contents of the Directories box.



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Export Palette

Palette menu



Saves an [8-bit](#) project [palette](#) as an independent palette file with a .PAL extension. After you export an independent color palette, you can apply that palette to other 8-bit graphics and video files.

Available only if your project has a project palette. To create a project palette, you can create, import, or copy and paste a palette.

Option	Description
File Name	Sets a file name of up to eight characters. When you click OK, the file is saved with the .PAL extension.
List Files Of Type	Indicates .PAL as the default file extension.
Directories	Displays the current directory and path. Change the directory by selecting a new path from the Directories box, which lists all directories available on the current drive. To change the drive, make a selection in the Drives box.
Drives	Lists the available drives. Selecting a different drive changes the contents of the Directories box.



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Copy Palette From Project

Palette menu



Copies an [8-bit](#) project [palette](#) to the Windows Clipboard, so you can paste it into other programs such as PalEdit or Adobe Photoshop.

Available only if your project has a project palette. To create a project palette, you can create, import, or copy and paste a palette.



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Copy Palette From Selection

Palette menu



Copies an [8-bit palette](#) from a frame of video, so you can paste it into the project as the project palette. Offers a quick way to create and apply a single palette to simple video or animation files.

Available only if you select an 8-bit video frame, or a series of frames that share a common palette. You must paste it into the project to create the project palette.



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Paste Palette

Palette menu



Pastes the [8-bit palette](#) that you copied from a frame (or from a set of frames that share a palette) into the current project.

Available only if you've copied a palette from a selection.



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Tools



Capture Video

Tools menu

Opens [DVP Capture](#), which you use to capture video from a VCR, video camera, or videodisc player.

Important To open DVP Capture, you must have installed and configured a [video capture board](#) in your system.





Bitmap Editor

Tools menu

Opens BitEdit, a utility that you can use to edit bitmap graphics. For details on how to use BitEdit, refer to the BitEdit online Help system.





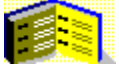
Options

Tools menu

Sets options for editing clips on the [timeline](#). The setting you choose appears on the Cut and Paste indicators on the bottom-left corner of the timeline.

Option	Description
Delete/Insert	Sets the following behavior when you cut or paste elements from the timeline: When you cut part of a clip from the timeline, moves the section of the clip that follows it over to occupy the same space with no gap. When you paste one clip on top of another, moves the clip underneath to follow the clip you pasted.
Erase/Overwrite	Sets the following behavior when you cut or paste elements from the timeline: When you cut a portion of a clip from the timeline, removes that portion without affecting the other segments. When you paste a clip on top of another clip, the clip underneath does not change position; and only the portion that extends beyond the end of the clip you paste will play.
Snap Cuts To End	Automatically snaps a clip dragged from the Media Window onto a timeline track to the end of the last clip on that track. Use this option to position clips quickly and accurately. Uncheck it when you need more control over positioning your clips on the timeline. (Any time you position a clip on the timeline, however, you can subsequently drag the clip to a new position, or cut and paste it.)





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analog audio

The audio signal that comes from an analog audio source such as an analog audio tape recorder; or sound from a videotape player, videodisc player, camera, or television tuner. Unlike digital audio, which represents the audio information as bits, analog audio is created by the characteristics of electrical signals transmitted through one or more wires. See also digital audio, videodisc.

analog video

The video signal that comes from an analog video source, such as a videotape player, videodisc player, camera, or television tuner. Unlike digital video, which represents the video information as patterns of bits, analog video is created by the characteristics of electrical signals transmitted through one or more wires. See also digital video, videodisc.

animation

A simulation of movement produced by displaying a series of successive images onscreen.

The two basic kinds of computer animation are frame and cast-based. Frame animation is created by designing a separate frame for each screen view, much like a separate individual frame of a filmstrip or videotape. Cast-based animation is created by individually designing all of the moving objects to be used through a series of frames; assigning each object its own character traits (such as position, pattern, size, and ink); then assembling a complete picture frame containing the individual objects. See also digital video.

anti-aliasing

When overlaying graphics or text, a method of blending the edges around the keyed areas. Also called smoothing.

aspect ratio

The relative width and height of a graphic or video window, without regard to its size. For example, a 2-inch by 4-inch graphic has the same aspect ratio as one that is 3 inches by 6 inches.

audio

Recorded sound, such as in a .WAV file, or the sound portion of an .AVI file.

AVI (Audio/Video Interleaved)

A format for storing digital video in a file that alternates blocks of visual and sound information. .AVI files are particularly suited for storing on CD-ROM, because their interleaved format lends itself to efficient retrieval with the techniques used on CD-ROM drives.

bit depth

The number of bits of color information stored for every video pixel. Standard values for video are 8-bit (up to 256 colors), 16-bit (up to 65,536 colors, also called high-color), and 24-bit (up to 16.7 million colors, called true-color).

bitmap

An image composed of pixels. Bitmaps are typically used to reproduce images that contain detail, shading, and color, such as photographs and film images. You can create bitmaps by using DVP Capture, using paint software, or scanning photographs or flat art.

BMP

The Windows and OS/2 bitmap file format. Identical to .DIB.

build

The process of creating a new video in DVP using the video, sound, bitmaps, and effects assembled on the timeline.

CD audio

Compact disc audio (sometimes called Red Book audio) is sound that is stored digitally (as a series of binary values) and converted to analog (continuous sound) within the CD-ROM drive, then played back via the audio cable. Because the CD-ROM, and not your computer, converts the data from digital to analog, it does not limit the other actions the CPU can simultaneously perform. To use CD audio, you must have a CD-ROM drive and a CD audio device driver installed through the Windows Control Panel.

CD-ROM

Compact disc read-only memory.

chroma-key

A type of keying in which the transparency of a particular area is dependent on a key color that you specify. Used to superimpose portions of one image onto another, such as the image of a television weather reporter superimposed on a weather map.

Cinepak

A compression method designed by SuperMac Technologies and included with DVP. Cinepak is a lossy compression method.

clip

A reference to a segment of any media source or file that includes a start point, end point, and name. Only the reference is stored in DVP. Defining a clip sets the starting and ending points in a media file or media device.

clip media

Electronic images, music, and video that you can use in your own productions. Commercial clip media is available from many sources, such as clip libraries and electronic bulletin boards, and comes on different media, such as floppy disk and CD-ROM.

clipboard

A temporary storage location where Windows places the item most recently cut or copied.

DVP also contains its own internal clipboard, which it uses for copying and pasting clips. DVP does not copy clips to or paste them from the Windows Clipboard.

DVP does copy and paste palettes using the Windows Clipboard.

codec

Abbreviation for compressor/decompressor. During the video capture, the codec you select compresses the video file, so that it will require less hard disk space to store and less processing power to play back. Then, when you play the captured video, the codec decompresses the file.

compression

The process of compacting video data so that it will require less space on a hard disk. Video compression methods are lossy in nature--greater compression comes at the expense of quality.

cross-fade

The transition between two overlapping audio segments in which the first one fades out as the second fades in.

data rate

A way of referring to the amount of digital information that a video file contains. The data rate depends on several factors: the number of frames per second (fps) in the video; the frame size; the video and audio formats; and the type of compression used. An uncompressed video with a high frame rate, relatively large frame size, and rich video and audio formats requires hardware capable of sustaining a high data rate to play back with acceptable quality. The appropriate data rate for a video depends on the capabilities of the delivery medium. In particular, CD-ROM drives support much lower data rates than disk drives do.

delete (segment)

When you delete a segment from the timeline, the succeeding portion of the clip moves over to occupy the position of the segment you deleted. (In comparison, when you erase a segment, the succeeding portion of the clip does not move, and instead a gap appears in the clip.) You can control whether DVP deletes or erases segments by choosing Options from the Tools menu.

device driver

A program that allows Windows 3.1 to communicate with a specific piece of multimedia hardware, such as a video capture board. Device drivers are installed through the Windows Control Panel. See also multimedia.

device-independent

Describes an image or video that can be displayed at any resolution.

DIB (device-independent bitmap)

A Windows and OS/2 bitmap format. Identical to .BMP.

digital audio

Audio that is converted into a digital format by a process called digitizing and stored as a file (usually a .WAV file) on a hard disk, CD-ROM, or floppy disk. See also analog audio.

digital video

Video that is converted into a digital format by a process called digitizing and stored as a file on a hard disk, CD-ROM, or floppy disk. See also animation.

digitize

To convert analog audio and video into digital audio and video that can be manipulated on a computer.

display device

The combination of video card and video driver that determines a system's color capability. For example, an 8-bit video card used with the appropriate video driver can display 256 colors at a time.

dithered

Describes a color that appears onscreen as a mixture of different solid colors.

drag

In DVP, you move clips around by dragging them. You drag a clip by positioning the pointer over the clip or selected segment, pressing and holding down the left mouse button, and moving the mouse. As you do, the pointer arrow changes to a drag pointer. When the drag pointer is positioned where you want to place the clip or segment, you release the mouse button.

DVI

A hardware-dependent compression technique used with ActionMedia hardware.

DVP

Asymetrix Digital Video Producer.

DVP Capture

The utility that comes with Asymetrix Digital Video Producer that you use to digitize video from a source such as a VCR or videodisc. A capture board must be installed on your system for DVP Capture to work.

edit points

The in and out points representing the segment of a source clip to be used in a production.

8-bit color

Describes an image or video that can contain up to 256 colors.

erase (segment)

When you erase a segment, the succeeding portion of the clip does not move, and a gap appears in the clip. (By comparison, when you delete a segment from the timeline, the succeeding portion of the clip moves over to occupy the position of the segment you deleted.) You can control whether DVP deletes or erases segments by choosing Options from the Tools menu.

filter

A technique used to alter the appearance of an image on a single track, such as by changing its colors or applying a special effect. You apply a filter to a video by selecting a video on the timeline and choosing Filters from the Effects menu. Filters differ from transition effects because you apply filters to a single track, while transitions are applied any time two video tracks overlap.

FLI/FLC

An animation file format used by Autodesk Animator (and other programs) that is supported by DVP.

font

The complete set of characters for one typeface, size, and style, such as Courier 12-point italic.

fps (frames per second)

The number of complete images in one second of video, expressed as its frame rate. Digital video on the desktop can support a maximum frame rate of 15 fps without the need for a video capture board; with a video capture board, frame rates of up to 30 fps are possible. (A video with a frame rate below 15 fps may appear jerky when played; television is broadcast at 30 fps; movies run at 24 fps.)

frame

A single image within a video file. Like a conventional video, a video file contains a sequence of frames that, when played back, gives the appearance of motion.

frame rate

The number of frames that occur in a video during a second of playback time, expressed in frames per second (fps). The higher the frame rate of a video, the better the quality.

frame size

The dimensions of a digital video image, usually expressed in pixels.

frequency

The number of samples per second in a sound or video file. The higher the frequency, the better the quality of the video or sound.

GIF

A compressed image format that can contain up to 256 colors. GIF format is widely used for images on commercial electronic bulletin board services (BBS).

high-color

A video or bitmap that is in 16-bit or 24-bit format. A high-color image or video does not require color palettes as an 8-bit image or video does.

image

A still picture in the form of a bitmap.

in point

The point in a source clip where a segment begins. You specify an in point by using the editing controls in a Player.

Indeo

A lossy video compression standard designed by Intel.

JPEG (Joint Photographic Experts Group)

A lossy compression standard used for 24-bit color and 8-bit grayscale bitmaps.

key

To add a background color to an overlay, which is then made transparent so that the underlying video shows through. Keying is used, for example, to create titles on an overlay; the key color becomes transparent, allowing the video to appear behind the titles.

key color

In the process of keying, the background color used for transparency in the foreground image. The key color becomes transparent when the video is built, allowing areas on underlying video tracks to show through, such as when you add a title overlay.

key frame

A complete video frame that contains all information about the image in the video. (By comparison, non-key frames typically contain only data about areas of the frame that have changed compared to the previous frame.)

keying

The process of displaying a background image through certain colors of a foreground image, such as the image of a meteorologist in the foreground superimposed on a weather map. The meteorologist is actually in front of a single-color background panel, the color of which is then keyed to be transparent.

Kodak Photo CD

A compact disc that contains photos. To use Photo CD images, your CD-ROM drive must be capable of playing Photo CDs.

lossless

Refers to a compression method that does not remove information from the video or image being compressed. The image quality is not affected by lossless compression methods, but file size reduction may not be as great as that achieved by lossy methods. Microsoft RLE is a lossless compression method. Compare lossy.

lossy

Refers to a compression method that permanently removes information from the video or image being compressed. Although the image quality is decreased, the results may be imperceptible to your audience, and the file size may be greatly reduced. Cinepak and Intel Indeo are examples of lossy compression methods. Compare lossless.

marking

The process of defining edit points on a source clip.

MCI (Media Control Interface)

A Windows standard set of commands that can be used to control media devices. Used for communication with external devices such as VCRs and videodisc players.

media device

Hardware that controls a source of multimedia. For example, a CD-ROM drive can play CD audio, and a sound board can play MIDI and wave audio.

media device channel

A hardware device used to play a sound. Only one sound of a specified media type can play at a time through the channel, because only one sound at a time can access the necessary hardware. If you have a sound card with a MIDI port, you can play a MIDI and a wave audio file simultaneously, but you cannot play two MIDI files or two wave audio files simultaneously.

media file

Any wave audio, MIDI, animation, bitmap, or digital video file that can be used within Asymetrix Digital Video Producer.

media source

Any media--including files, CD audio, videodiscs, videotape, or embedded wave audio or MIDI resources--from which you can create clips.

MIDI

Musical Instrument Digital Interface. MIDI devices are the standard way to connect synthesizers, keyboards, and other musical instruments to computers to create synthesized sound. MIDI is not actual sound, but a series of commands sent to the synthesizer. You must have a Media Control Interface (MCI)-compatible sound card installed to play MIDI files.

MPEG (Motion Picture Experts Group)

A video compression standard that does not require, but benefits greatly from, built-in support provided by some video capture board manufacturers. MPEG is also used for compressing interactive television video. Refer to your video capture board documentation to determine if it supports this standard.

multimedia

Any combination of sound, graphics, digital video, animation, and analog video played on a computer.

nonlinear editing

Editing video using many video clips that can be manipulated and arranged independently and in combination, as in DVP.

NTSC (National Television Standards Committee)

Acronym for a video standard used in the U.S., Canada, Mexico, Japan, and Central and Latin America. The NTSC standard has a vertical resolution of 525 lines and 30 frames per second.

optimize

To create an 8-bit color palette based on the most frequently used colors in a range of video frames. You can optimize a palette as you convert 24-bit or 16-bit video to 8-bit video to prevent palette shifts when the 8-bit video is subsequently played back.

optimization

A procedure that determines the most frequently used colors in a range of video frames and creates the best possible 256-color palette for a particular image or video clip, which you can then apply.

out point

The point in a source clip where a segment ends.

overlay

An image, digital video, analog video, or title that appears in front of the other images in your video. In DVP, overlay clips appear on the Overlay track. See also digital video, videodisc.

PAL (Phase Alternation by Line)

A video standard used in Western Europe (except France), Africa, the Middle East, and Brazil. The PAL standard has a vertical resolution of 625 lines and 25 frames per second.

palette

A predefined set of colors that is stored with a 256-color bitmap or video, or that you store in a palette file (extension .PAL). Palettes are for use with 256-color display devices; most often, you use them to create a common set of colors throughout a video and avoid palette shifts. You can create, save, load, and apply palettes to videos that you create in DVP.

palette shift

A brief flashing that occurs as you switch from one image to another (for example, by opening an image file or playing a video clip) while using an 8-bit video display system. Windows switches color palettes so that the new image displays on your screen correctly. As it does, a brief flashing may occur, and the images and other portions of your screen may momentarily appear with the wrong colors. Although Windows quickly adjusts the screen to the new palette, the palette shift can be distracting to a viewer.

PCX

A Windows-compatible bitmap format used by many bitmap editing programs that may contain 1, 4, 8, or 24 bits. Also called Paintbrush format.

pixel

Short for picture element. A dot of color in a video or still image. Combined, pixels of varying colors or shades create an image.

play

To activate a clip. You play a clip by dragging it into a Player window and clicking the Play button (unless Play Clip Automatically is checked in the Player Options dialog box).

project

A collection of source clips and effects arranged on the timeline and used by DVP to build new videos.

QuickTime

A video file format originally used on Apple Macintosh computers and now available under Windows. To use a QuickTime movie with DVP, you must first convert it to .AVI format.

RLE (Run-Length Encoding)

A type of 8-bit compression typically used with animation files and some bitmaps. It best provides compression for media that have relatively uniform color.

sample

The process of digitizing analog audio and video into computer information. Also called capturing.

scale

Frame sequence, expressed either as absolute frame numbers or in time code.

scanning

The process of creating a digital version of a graphic that you can manipulate on your computer.

SECAM

Acronym for a video standard (Sequentielle Couleur Avec Mémoire) used in France, Eastern Europe, Russia, and parts of Africa. The SECAM standard has a vertical resolution of 625 lines and 25 frames per second.

segment

In DVP, a series of sequential frames extracted from one media clip.

smoothing

When overlaying graphics or text, a method of blending the edges around the keyed areas. Also called anti-aliasing.

sound

A CD audio, MIDI, or wave audio clip that can be played in a DVP project.

TGA (Targa)

A bitmap format developed by Truevision. TGA is a standard format, but not as widely used as .BMP, .PCX, or .TIF formats. TGA files may be saved as uncompressed or compressed (run-length encoded).

thumbnail

A small image representing a video or other media clip, displayed as a placeholder on the DVP timeline, in the Media Window, or in a preview window (when a video is stopped).

TIF (or TIFF, Tagged Image File Format)

A platform-independent bitmap format standard created by Aldus. TIFF is used widely, but many variations of it exist, including different versions that may use any of six different compression methods (no-compression, Huffman, Pack Bits, LZW, Fax Group 3, and Fax Group 4).

time code

A method of representing time. HH:MM:SS:FF displays hours, minutes, seconds, and frames, respectively. Time code (as opposed to frame number) is available with professional video decks; you use time code with DVP Capture to capture one or more specific sequences from a source video, based on their exact chronological positions in the source video.

title

Text that is added to a video, such as credits. In DVP, you can add titles to videos and control how they move, rotate, and zoom.

track

An area of the DVP window where you drag and drop a clip. You arrange clips (video, image, sound, transition, and overlay) on tracks to create your video.

transition effect

A special effect, such as a wipe, that creates a smooth shift from the end of one video clip to the beginning of another.

VCR

Video Cassette Recorder.

video

A series of images that occur over time, and that may contain sound. In DVP, you create your video by combining other videos, bitmaps, and sound.

video capture

The process of digitizing audio and video into computer information. You can use DVP Capture to capture video files from a source such as a VCR, video camera, or videodisc, and then save the captured video as an .AVI file. Also called sampling.

video capture board

A specialized piece of hardware that allows your computer to digitize video from a source such as a VCR, a video camera, or a videodisc.

Video for Windows

A file format and specification for storing video and audio in Windows. The file format used is Audio/Video Interleaved (.AVI), a format that automatically synchronizes audio and video information.

videodisc

A read-only optical disc used to store analog video images and associated audio information, which you can use in a DVP video. See also multimedia.

VISCA

A protocol developed by Sony Corporation for controlling VCR machines from the computer, for precise and easy capture and editing.

visual media clip

A clip created from an animation, digital video, analog video, Photo CD image, or bitmap.

voiceover

Sound, such as narration, that you add to a video during the production process rather than while recording the video.

WAV (wave audio)

A digital audio format for sound that is stored as a file on a hard disk, CD-ROM, or floppy disk.

waveform

A representation of sound in which the volume of an individual sample is displayed, showing the peaks and lulls in volume over time.

zoom

To increase or decrease the size of a title or overlay. In DVP, you create zoom effects using the Path dialog box.



Learning Asymetrix Digital Video Producer

This section provides an overview of how to create a video using Asymetrix Digital Video Producer (DVP).

Although projects differ, creating a video follows a typical sequence described below.

To create a video:

- 1 [Select media files and add them to the project.](#)
- 2 [Preview and mark a clip.](#)
- 3 [Place media on the timeline.](#)
- 4 [Add special effects.](#)
- 5 [Adjust color palettes.](#)
- 6 [Preview the video.](#)
- 7 [Build the video.](#)
- 8 [Save your project.](#)



Selecting media files and adding them to the project

Learning DVP



After starting DVP, you begin a [project](#) by locating and importing [media files](#). You can import [video](#), [audio](#), [animation](#), or [bitmap](#) files in a number of file formats.

When you import video, you can



select existing files that are stored on a hard disk or [CD-ROM](#).



use [DVP Capture](#) or another capture tool to capture video from a [VCR](#), [videodisc](#), or other source, then import the captured video into your project.

You import media files using the [Import Media](#) command on the File menu. When you import a media file, DVP adds the file to the [Media Window](#). Although a file in the Media Window is associated with your project, it doesn't become part of your video until you drag it onto the [timeline](#).

For step-by-step procedures, click the See Also button at the top of this topic.



Commands

[Import Media](#)

Step by step

[Adding a clip to the timeline](#)

[Importing media](#)

[Starting a new project](#)



Previewing and marking a clip

Learning DVP



You can view or listen to a [clip](#) and [mark](#) the segment that you want to use in your video. You do this by [dragging](#) a clip from the [Media Window](#) into either of the two [Players](#). You can then preview the clip (whether it's a [video](#), [animation](#), [bitmap](#), or [audio](#) clip), and mark the beginning and ending points of the segment you want to use in your video.

For step-by-step procedures, click the See Also button at the top of this topic.



Step by step

[Adding a clip to the timeline](#)

[Marking a clip section](#)

[Playing a clip](#)



Placing media on the timeline

Learning DVP



After you've used the [Player](#) to [mark](#) the clip [segment](#) that you want to use in your video, you're ready to place the marked segment on the [timeline](#). You [drag](#) the segment from the Player to the timeline, after which you can move, copy, duplicate, and delete it. You can also add [transitions](#) and [filters](#); [titles](#) and graphical overlays; and other [video](#), [audio](#), [animation](#), and [bitmap](#) files.

For step-by-step procedures, click the See Also button at the top of this topic.



Step by step

[Adding a clip to the timeline](#)

[Marking a clip section](#)

[Modifying a transition](#)

[Moving a clip on the timeline](#)

[Previewing a video](#)



Adding special effects

Learning DVP



After you place a media [clip](#) on the [timeline](#), you can modify it. You can apply one or more [filters](#) to a single video track to create simple video effects, such as fade-ins and fade-outs, or more specialized effects, such as color inversion or ripples.

You can also determine how your video moves from one clip to the next by modifying the [transition](#) between them. For example, you can choose whether or not to [cross-fade](#) audio as one clip ends and the next begins. Or you can choose from a list of video transition effects (many of which you can customize) to control how one video clip ends and the next begins.

Finally, you can easily add [titles](#) and other [overlays](#), and specify [key](#) colors. You can also control how titles and other overlays move, zoom, or rotate in the video.

For step-by-step procedures, click the See Also button at the top of this topic.



Step by step

[Adding a clip to the timeline](#)

[Adding and editing titles](#)

[Modifying a transition](#)

[Removing a transition effect](#)



Adjusting color palettes

Learning DVP



Getting acceptable color quality can be a challenge when you're working with [8-bit](#) video files, which are commonly used in desktop presentations. If an 8-bit video file uses several different color palettes, the video displays [palette shifts](#) as it plays.

DVP can help you avoid these palette shifts and create smooth, professional videos. You can create a single palette that is optimized for the colors in your video; you can also edit the optimized palette to include the background colors of the presentation or multimedia title in which your video will play. Finally, you can save an optimized palette to use in other videos.

Note Although you typically create and apply palettes after importing and arranging media [clips](#) on the [timeline](#), it's a good idea to plan for color before you start creating a video. In general, if your final video will be played back on an 8-bit monitor, you should try to limit color changes within the original video. Alternatively, you can avoid color palette problems by using black-and-white videos or simpler animations.

For step-by-step procedures, click the See Also button at the top of this topic.



Step by step[Copying a palette](#)[Creating an optimal palette](#)[Editing a palette](#)[Exporting a palette](#)[Importing a palette](#)



Previewing the video

Learning DVP



As you create your video, you can check your progress frequently without actually [building](#) a version of your video (which can be time-consuming). Instead, you can preview the contents of the [timeline](#), including [transitions](#), [filters](#), [titles](#), [keying](#), [audio](#), and [palettes](#) that you've applied.

Note Previewing the contents of the timeline is different from viewing a single media clip in a [Player](#). You preview the contents of the timeline in the Preview window, where DVP plays each media clip and effect simultaneously; as a result, playback is slower than it is in the final video. In contrast, you view (and [mark](#)) single media clips in a Player, where you can step through them frame by frame or play them in real time.

For step-by-step procedures, click the See Also button at the top of this topic.



Step by step

[Building a video](#)

[Previewing a video](#)



Building the video

Learning DVP



When your [project](#) is arranged the way you want it on the DVP [timeline](#), the challenge is to [build](#) an [.AVI](#) file that meets both your technical and aesthetic requirements. (You can also build a final file in other formats, such as a series of bitmaps or an audio file.)

At this stage, you must decide how to balance quality and economy. In general, the larger the [frame size](#), [frame rate](#), and [bit depth](#) you choose for the [.AVI](#) file, the higher the quality of the video. On the other hand, the higher the quality of the video, the more hard disk space you need to store it, and the more RAM and computer processing speed you need to play it properly. If your audience's equipment cannot handle high-quality video playback, then you may get better results by producing video files of moderate quality.

The following questions can help identify the decisions you must make before you build a file:



How many colors do you want to display: Will your video be [8-bit](#), or better?



What size and visual quality do you require?



How clear and crisp must the audio sound? Does the audio only include a voiceover, or does it include music that requires higher-quality reproduction?



How much information will the playback equipment be able to handle? In particular, will the video be played back from a [CD-ROM](#) (which is slower than a hard disk, and therefore can't handle as much information)?



What are the file size limitations for your video?

Note In addition to frame size, frame rate, and bit depth, other build settings you choose affect the final quality and size of your video files. These settings include the quality of the [audio](#), the type of [compression](#), the [data rate](#), the number of [key frames](#), and others.

For step-by-step procedures, click the See Also button at the top of this topic.



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Saving your project

Learning DVP



You should save often throughout the process of creating your project file, as you do for any important computer work. When you save your project file, you save the links between it and any media files you've imported since the last time you saved. Then, if you move those media files between sessions of working on a project file, DVP will prompt you to locate the files. Saving also preserves all of the editing work you do on the timeline.

Saving often helps you avoid losing work in the event that a system failure or other problem occurs, and preserves the current project for you to use as the basis for creating different versions of your video in the future.

For step-by-step procedures, click the See Also button at the top of this topic.



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[Saving a project](#)



Video and sound concepts

Click a topic below for more information.

[About color palettes](#)

[About filters](#)

[About frame rate](#)

[About frame size](#)

[About media file formats](#)

[About sound](#)

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About color palettes

Concepts



If you create a video in DVP to play back on an [8-bit](#) (256-color) display device, such as a standard SVGA video system, you'll get the best color results if you learn how to work with [palettes](#). In DVP, you use color palettes for two reasons:



To reduce the thousands or millions of colors in your project's [images](#) and [video](#) clips to the 256 colors available for playing back the output video at the best quality possible.



To prevent [palette shifts](#) when you use your video in a presentation that has its own palette.

You need to create and manage palettes only for 8-bit graphics, including [bitmaps](#), [animations](#), and videos created with RLE compression or Microsoft Video 1 compression. A [high-color](#) video does not require color palettes, because it can display all possible colors at once.

In a video, each segment might require a different palette in order to display correctly; the resulting palette shifts during playback are distracting. To avoid palette shift, you can create an [optimized](#) palette that combines the dominant colors of all segments of the video.

8-bit images contain a palette of the 236 most common colors in that image (256 colors minus 20 colors reserved by Windows), which Windows uses to determine which 236 colors to use when displaying the image. If the palette is optimized correctly, the image displays at the best quality possible within the limits of the display device.

Note If you're creating video sequences for 8-bit systems, use an 8-bit video format. If you play high-color video sequences on an 8-bit display device, Windows [dithers](#) colors, which reduces the speed and quality of the display.

DVP uses its own palette when displaying images in the [Media Window](#), on the [timeline](#), or in a video paused in a [Player](#). When you play a video clip in a Player, DVP switches to that video's palette. When playback is complete or paused, DVP switches back to its own palette. The DVP palette is stored in the DVP.PAL file. If you delete this file, DVP uses a grayscale palette in its place.

If you want to avoid switching palettes, check Play Video Using DVP Palette in the [Player Options](#) dialog box, which maps video playback to the DVP palette.



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About filters

Concepts



DVP provides several **filters**, which you can apply to a video track one at a time or in combination.

Filter	Description	Options
Fade To Black	Fades selected video to black, or fades video from black to image.	Out To Black In From Black
Fade To White	Fades selected video to white, or fades video from white to image.	Out To White In From White
Black And White	Changes selected video from color to black and white.	None
Color Inversion	Changes selected video's RGB values to their opposite values.	Red Channel Green Channel Blue Channel
Ripples	Warps selected video so it ripples like water.	Number Of Waves Wavelength
Color Balance	Adjusts selected video's RGB values.	Red Green Blue
Brightness And Contrast	Adjusts selected video's brightness and contrast.	Brightness, Contrast
Tile	Replicates selected video in a tile pattern.	Vertically <i>n</i> Times Horizontally <i>n</i> Times
Blur	Blurs selected video.	Adjust Blur
Sharpen	Improves clarity of selected video.	Adjust Sharpening
Emboss	Dims color in selected video and traces object's edges in black, for a sculpted look.	None
Chalk Drawing	Dims color in selected video and traces object's edges with a feathered line, for an outlined look.	None
Snow	Adds noise to selected video to simulate television interference.	Adjust color and intensity of snow.
Flip	Flips selected video horizontally and/or vertically.	Vertical, Horizontal, or Horizontal And Vertical
Fade To Snow	Fades selected video to noise.	Fade Direction And Style



Commands

[Filters](#)



About frame rate

Concepts



Frame rate indicates the number of frames that occur in a video during one second of playback time, expressed in frames per second (fps). The higher the frame rate of a video, the better the quality.

An [AVI](#) file typically plays at 15 or 30 fps. The higher frame rate of 30 fps (approximately the frame rate of NTSC-broadcast television) provides smoother motion, but also results in a much larger video file and requires a video board to run smoothly. A frame rate lower than 15 fps results in a smaller video file but can appear rough or jerky when played back.

When DVP builds the new video file, it uses the frame rate specified in the Frames/Sec box in the [Output Format](#) dialog box, typically 15 fps. If you use a clip with a different frame rate--such as a clip at 20 fps--DVP must adjust the clips to compensate for the change in frame rate.

For example, if the frame rate you want is 20 fps, but you add 5 seconds from a 10 fps video clip, you actually add 50 video frames to the new video. However, at the new frame rate of 20 fps, the 50 frames result in only 2.5 seconds of video.

Mixing frame rates can cause problems with the audio portion of the final video file because audio is measured in time, not frames. In the previous example, you added 2.5 seconds of video. However, you are inserting a full 5 seconds of audio into the new video, so audio and video from the source clip will no longer be synchronized.

To maintain video/audio synchronization while mixing frame rates, select Synchronize Video in the Output Format dialog box. This option causes video frames to be dropped or added as needed to maintain the full 5 seconds of video at the new frame rate. This option can also be used to create slow-motion and fast-motion effects.

If it is more important to maintain the exact number of frames, even if they result in a longer or shorter video, select Maintain Frame Numbers.



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About frame size

Concepts



A video's frame size refers to the dimensions of the area onscreen where a video is displayed. Frame size is expressed in X (horizontal dimension) and Y (vertical dimension) values in [pixels](#).

In DVP, you select the frame size in the [Output Format](#) dialog box. Selecting a frame size depends on the amount of space available for storage and the capabilities of the system used to play it back. Many [.AVI](#) files are created at a frame size of 160 by 120 pixels. Although larger frame sizes may look better, they also require more disk space and a faster machine on which to play back. For example, a 320-by-240-pixel video requires four times the disk space, and may play back with jerky motion, compared to the same video displayed at 160 by 120 pixels.



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About media file formats

Concepts



You can store images, audio, and video in a number of formats. Each of these types also has a number of attributes, such as [compression](#), [data rate](#), and [frame size](#).

DVP can import and build the following file formats:



For video files: [audio/video interleaved \(.AVI\)](#) format



For audio-only files: [wave audio \(.WAV\)](#) format



For animation files: [.FLI](#) and [.FLC](#) formats



For still images: [.BMP](#), [.DIB](#), [.GIF](#), [.PCX](#), [.TIF](#), and [.TGA](#) formats

Tip To view the format information about a media clip, double-click the thumbnail image in the Media Window. Or select the clip, then choose [Media Statistics](#) from the File menu.



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About sound

Concepts



An integral part of every video is the soundtrack or audio. To use audio in DVP effectively, you need to understand these concepts:



Channels The number of output devices (such as speakers) to which sound can be directed. Mono plays the same audio through both channels, while stereo has two separate channels. Typically on the computer, stereo is only used for high-fidelity music applications.



Sample size The amount of data in each [sample](#) of audio. Most desktop applications use 8-bit sampling; 16-bit sampling is equivalent to CD-quality sound.



Sample rate The number of audio samples per second, expressed in kilohertz (kHz). The higher the sample rate, the better the sound quality (and the more space required). DVP works with audio files sampled at 11.025kHz, 22.05kHz, and 44.1kHz.

Higher-quality audio is not always your best choice. For example, an audio track that is 44.1kHz, 16-bit stereo requires 16 times the space of the same audio sampled at 11.025kHz, 8-bit mono. Because the amount of data in an audio stream can drastically reduce the playback performance of the video, you should always use the lowest acceptable quality for audio. Use the following general rules to begin with, but always test to be sure you achieve the quality you want:



For sound effects, choose 11.025kHz 8-bit mono.



For voiceovers, choose 22.05kHz 8-bit mono.



For music, choose 44.1kHz 8-bit stereo.



Commands[Audio Cross-Fade](#)[Audio Level](#)**Concepts**[Sound tips](#)



Sound tips

Concepts



Selecting what your audience will hear, and how they hear it, is critical to the quality of your video. When adding sound to your video, keep the following tips in mind:



Recording sound If you record your own sound, always make sure your audio track is loud enough by positioning your microphone as close as possible to the sound source. You might find that an external microphone with a long cord helps you get professional-quality sound. When recording a soundtrack to edit, keep in mind that the quality of audio recording on a hi-fi camcorder is probably better than any nonprofessional recording equipment you may own.



Adding narration If your video is not self-explanatory, a [voiceover](#) can be an important tool for clarification. When using narration, remember to fade down music or any other sound during narration segments. With DVP, you can easily add narration by dropping it on the unused audio track. If necessary, you can fade the other audio track to accommodate the narration.



Adding music Select music based on the mood, tempo, and energy you want to convey. You can add music from any audio source (provided that you have secured copyright permission as necessary), including libraries of stock music on CD-ROM.

Remember to fade music in and out to avoid any abrupt blast of sound. If you need to add both narration and music to an original soundtrack, add the narration first, then build the video. Afterward, load the new video, place it on the Video A and Audio A tracks, and then add music to the Audio B track.



Matching video and audio Videos look most professional when a video cuts from one scene to another with the rhythm of the sound. Make your cut when the tempo of the music changes, or when the narrator pauses. In DVP, you can use the waveform graphs on the audio tracks to locate these changes and pauses.



Using sound with transitions Audio from one scene can lead into the next, producing a smoother transition. Creating this type of smooth transition is called transparent editing. For example, from one scene you can continue the audio track of a conversation for a couple of seconds into the next scene, so the audience sees the beginning of the second scene while hearing the end of the conversation.



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About transitions

Concepts



When two video tracks overlap, DVP automatically adds the default transition, a Dissolve. You can change the default transition by applying one of the transitions below.

Transition	Description	Options
Dissolve	First video fades into second video.	None
Wipe	Second video gradually covers first video.	Wipe Direction
Iris	Second video opens up inside first video, gradually covering it.	Iris Shape
Clock	Second video sweeps over first video in clockwise direction.	None
Slide In	Second video slides onscreen over first video.	Slide In Direction
Slide Out	First video slides offscreen, revealing second video.	Slide Out Direction
Band Slide In	Bands of second video slide onscreen, covering first video.	Vertical or Horizontal Number Of Bands
Band Slide Out	Bands of first video slide offscreen, revealing second video.	Vertical or Horizontal Number Of Bands
Barn Doors	First video splits and slides open to reveal second video.	Vertical or Horizontal Open or Closed
Blinds	Bands of second video gradually cover first video.	Vertical or Horizontal Number Of Blinds
Push	Second video pushes first video offscreen.	Push Direction
Blocks	Blocks of second video appear, covering first video.	Grid Remove Blocks
Fizzle	First video dissolves pixel by pixel to reveal second video.	None
Blizzard	First video blows offscreen pixel by pixel to reveal second video.	None
Soft Wipe	Second video gradually covers first video using a softer edge than a Wipe.	None



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Compression tips

Concepts



Video compression modifies a video file to decrease its size.

Video sequences are compressed and decompressed by special routines called [codecs](#). You use the compressor portion of a codec when you create a video; when you play back the video, the codec decompresses the video so it can be displayed on your computer system.

You can choose from among several types of compression when you create a video in DVP. The one you choose depends on the quality you need (meaning both how the video should appear and how smoothly it should play); file size limitations; and the time required for compression and playback. You may have to experiment to determine which compression method works best for your video.

Note Avoid applying multiple compression methods to a video sequence. Most methods result in some loss of quality, and the loss is compounded if multiple techniques are applied. When experimenting with compression settings, save the original uncompressed version of your video sequence.

If you have a [video capture board](#), you may have other compressor drivers than the codecs provided with DVP. For details, refer to your video capture board documentation.

DVP includes these codecs:



[Microsoft Video 1](#)



[Cinepak Codec by SuperMatch](#)



[Intel Indeo Video R3.2](#)



[Intel Indeo Video Raw](#)



[Microsoft RLE](#)



[Full Frames \(uncompressed\)](#)



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Microsoft Video 1

Combines good playback quality with relatively quick compression time. If you use the 8-bit format, you can specify which palette to use in the video sequence, providing better control over the palette colors than compression methods using an automatic dithering technique. This method does not support 24-bit color.

Cinepak Codec by SuperMatch

Provides excellent compression for video sequences delivered on CD-ROM. Cinepak provides good image and motion quality at CD-ROM data-transfer rates. The video sequence is stored using the 24-bit color format, which preserves much of the original video's color information. When playing on 8-bit displays, Cinepak uses dithering to transfer the 24-bit color values to an 8-bit palette format. Cinepak uses an asymmetrical compression technique, one that takes much longer during compression than during playback.

Intel Indeo Video R3.2

Provides high-quality video for delivery on CD-ROM and other systems. Indeo uses an asymmetrical compression technique and stores the video in a 24-bit color format. When played on 8-bit video display devices, the codec dithers the 24-bit color to an 8-bit format. Intel recommends using a key-frame interval of 4.

Intel Indeo Video Raw

Creates smaller video files by separating the color information differently rather than by compressing the file. Available on any video capture board that uses the I750 compressor chip, such as the Intel Smart Video Recorder or Creative Labs Video Blaster RT300. Offers you a viable way to reduce file sizes during video capture and then apply more significant compression later in your video production process.

Microsoft RLE

Provides compression best used for computer-generated animation, bitmaps, and media that have relatively uniform color. The quality suffers and file size increases with more complex video scenes, such as live video that you're capturing directly from a video camera. You can use this method only when producing 8-bit video sequences.

Full Frames (uncompressed)

Saves each frame in the video as an uncompressed bitmap. If the sequence was already compressed, the bitmaps will show any distortions introduced during compression. While it can save some time to do rough-cut editing in this format, and only compress after the final cut, DVP's drivers minimize recompression.



Importing media

Step by step

Importing media into a project is the first step in editing a video. DVP imports only information about the location of the media file on your hard disk or CD-ROM; the file itself is not moved, copied, or altered.

To import a media clip:

- 1 Click the Import Media button on the toolbar. Or choose [Import Media](#) from the File menu.
- 2 Select one or more media files to import. (Press Ctrl as you click to select more than one file.)
- 3 Select a file type from List Files Of Type.

If you want to preview an .AVI or .WAV file before importing it, click Preview after selecting the file, then click the Play button that appears. To preview additional media files, continue to select files and click the Play button.

- 4 Click OK.

The file or files you selected appear in the Media Window.

Note To import a media file, the file extension must correspond to the driver installed on your system. File extensions for each installed driver are shown in the [Import Media](#) dialog box.





Saving a project

Step by step



When you save a project, you save information about the arrangement of media [clips](#), [transitions](#), [filters](#), and [titles](#) on the timeline, as well as information about the location of the associated media files on your hard disk or CD-ROM.

Saving a project does not create or save your video; to do that, you must [build your video](#).

To save a project:



Choose [Save Project](#) from the File menu.

If the project has never been saved, the Save Project dialog box opens, in which you name the project. By default, DVP adds the .PRJ file extension.

You can also save a new version of an existing project. For example, you may want to create multiple versions of a single video.

To save a new version of an existing project:



Choose [Save Project As](#) from the File menu.

The Save Project dialog box opens, in which you type a new name for the project. By default, DVP adds the .PRJ file extension.



Step by step
[Building a video](#)



Starting a new project

Step by step



Starting DVP automatically opens a new [project](#), into which you can import media files for viewing and editing. You can also start a new project after working on an existing one. However, only one project can be open at a time.

To start a new project:



Choose [New Project](#) from the File menu.

DVP opens a new project file and clears the [timeline](#) of all existing clips and effects. If you have not saved changes you made to an existing project, DVP prompts you to save them before clearing the timeline. Media from the previous project remain in the [Media Window](#) of the new project. You can then import additional files, or remove files.



Step by step
[Importing media](#)

Commands
[Import Media](#)
[Open Project](#)



Adding a clip to the timeline

Step by step



You add a clip to the [timeline](#) by [dragging](#) it either from a [Player](#) or from the [Media Window](#).

To add a clip to the timeline:



Drag the clip from a Player or from the Media Window to the position on the [tick bar](#) where you want it to begin.

DVP adds the media file to the timeline on the appropriate track (video, audio, or overlay) at the position of the cursor. For video files that contain sound, DVP adds the video portion of the file to a video track, and the sound portion to an audio track.

Note If Snap Cuts To End is checked in the [Options](#) dialog box, DVP adds the video to the end, not at the cursor.

If you drag a clip from a Player in which you've marked [edit points](#), DVP adds only the marked segment to the timeline. Otherwise, DVP adds the entire clip to the timeline.

You can also drag a clip directly from the Media Window to the track on which you want it to appear. However, if you add a video clip containing audio to an audio track, only the audio portion is added.



Step by step

[Moving a clip on the timeline](#)



Moving a clip on the timeline

Step by step



You can move a [clip](#) on the [timeline](#) by [dragging](#) it from one position to another, or by cutting and pasting it. When you cut a clip, DVP places a copy on the DVP [clipboard](#), so you can subsequently paste it as many times as you want. You can also move a section of a clip.

To move a clip by dragging:



Click the clip to select it, then drag it to a new location. DVP moves the clip to start at your new insertion point.

To move a clip by cutting and pasting:

- 1 Click the clip to select it.
- 2 Click the Cut button on the toolbar. Or choose [Cut](#) from the Edit menu (Ctrl+X).
- 3 Click where you want to position the clip on the timeline.

You can move a clip to either video track, either audio track, or to the Overlay track. However, if you add a video clip to an audio track, only the audio track actually gets added (if the video clip has an audio track).

- 4 Click the Paste button on the toolbar, or choose Paste from the Edit menu (Ctrl+V).

To move a section of a clip:

- 1 Make sure the entire clip is not selected.
- 2 Press Ctrl and drag along the clip to select only the section you want to move.
- 3 Continue pressing Ctrl as you drag the section to a new position on the current or a different track.

When you move a section of a clip, the section is either [deleted](#) or [erased](#) from the original clip, depending on the Cut/Paste option setting in the [Options](#) dialog box.

Note You can select a section of all tracks simultaneously by pressing Ctrl and dragging along the [tick bar](#). Continue to press Ctrl as you move the selection to its new location.



Step by step

[Adding a clip to the timeline](#)

[Copying a clip](#)

Commands

[Duplicate](#)

[Undo](#)



Copying a clip

Step by step



You can copy a clip from the [timeline](#) and then paste the copy back onto the timeline.

To copy a clip:

- 1 Click the clip to select it. Or press Ctrl and drag along the clip to select the section you want to copy.

Note If you want to select a section of a clip, make sure the clip is not selected before you press Ctrl and drag.

- 2 Click the Copy button on the toolbar. Or choose [Copy](#) from the Edit menu.

DVP copies the clip to the DVP clipboard. You can then [paste](#) or [duplicate](#) (paste multiple copies of) the clip.



Step by step

[Adding a clip to the timeline](#)

[Moving a clip on the timeline](#)



Playing a clip

Step by step



You can play an individual clip (except an [.FLC](#) or [.FLI](#) clip) in your project at any time.

To play a clip:

- 1 Click a clip in the [Media Window](#) or on the [timeline](#) to select it.
- 2 [Drag](#) the clip to a Player window.

If Play Clip Automatically is checked in the [Player Options](#) dialog box the Player immediately plays the clip. Otherwise, click the Play button.

If you drag the clip from the Media Window, the entire clip plays.

If you drag a clip from the timeline that was part of a longer clip, only the portion from the timeline plays.

You can [pause](#), [play](#), [step forward](#), and [step backward](#) through the clip using the [Player](#) control buttons.

Tip You can play the last video you built (since you started DVP) without importing it into the current project by choosing [Play Last Built](#) from the Video menu.



Step by step

[Building a video](#)

[Previewing a video](#)



Marking a clip section

Step by step



You **mark** a section to define the range that you want to use in your project. You can either set a clip's beginning and end frames as you play the clip in the Player window or you can enter the frame numbers. Entering the frame numbers can be particularly useful when you are working with long video clips.

Marking a clip section sets **edit points** for the clip. If you drag the clip from the Player window onto the timeline, only the marked section appears on the timeline and is included in the output video.

To mark a clip section while the file plays:

- 1 **Drag** the clip from the timeline to a **Player** window.

If Play Clip Automatically is checked in the **Player Options** dialog box the Player immediately plays the clip. Otherwise, click the Play button.

Note DVP can play all types of media files except **.FLC** and **.FLI** files.

- 2 When the clip reaches the frame you want to use as the first frame, click the **Mark In** button.
- 3 Play the clip until it reaches the frame you want to use as the last frame, then click the **Mark Out** button.
For fine adjustment, use the Player control buttons to **step forward** or **step backward**, then click the Mark In or Mark Out button.

If you drag the clip section to the timeline, only the marked section appears on the timeline.

To mark a clip section by entering the frame numbers:

- 1 Press the Ctrl key as you click either the Mark In or Mark Out button.
- 2 In the In/Out Adjust dialog box, enter the particular frame number, then click OK.

If you drag the clip section to the timeline, only the marked section appears on the timeline.

Note You can edit the beginning and end frames by repeating this procedure and clicking new Mark In and Mark Out locations.



Maps of screen elements

[DVP window](#)



Modifying a transition

Step by step



When you add a [clip](#) to one video track on the [timeline](#), and it overlaps a clip on the other video track, DVP automatically assigns a default [transition](#) (a Dissolve) to the [Transition track](#). This causes one clip in your output video to flow smoothly into the next. You can easily modify the transition by choosing another type of effect.

To modify a transition:

- 1 Double-click the transition on the Trans track to open the [Transitions](#) dialog box.
- 2 Click the thumbnail representing the transition you want to modify.
A description of the selected transition appears at the top of the dialog box, and the selected thumbnail demonstrates the transition. Scroll the Transitions box to view other transitions.
- 3 Click Options to specify options for the transition.
The thumbnails demonstrate only the basic transition, and not the options that you specify.
- 4 **Optional.** Preview the transition by clicking the Play button.
- 5 Click OK to close the Transitions dialog box and apply the transition.



Step by step

[Removing a transition effect](#)

Commands

[Transitions](#)



Removing a transition effect

Step by step



You can remove a fancy transition effect. However, because a [transition](#) is necessary any time a clip on one video track overlaps a clip on the other video track, removing a transition effect restores the default Dissolve transition effect.

To remove a transition effect:



Click the transition on the Trans track to select it, then press Delete.



Step by step
[Modifying a transition](#)



Previewing a video

Step by step



You can preview your video as you work to check your progress. When you preview a video, DVP plays all visual tracks (all video, transitions, and other visual effects) in the timeline simultaneously. Because of the complexity of mixing all tracks, previewing a video generally runs more slowly than the final video.

To preview a video:

- 1 Click the [tick bar](#) where you want the preview to begin.
- 2 From the Video menu, choose Preview to open the Preview window.
- 3 Click the Play button in the Preview window.

The video plays one frame at a time.

You can play or pause the preview using the button in the lower left corner of the Preview window. If you modify the clip in the timeline, the Preview window immediately reflects your changes. To close the Preview window, double-click the Control-menu box.



Step by step
[Building a video](#)
[Playing a clip](#)



Building a video

Step by step



Building is the final step in creating a video.

The time DVP requires to build a video ranges from a few minutes to several hours, depending on the type of system you have, the size and length of the clips, the format of your video, the type of compression used, and the effects you applied.

Before you start the build, make sure



all clips are edited and arranged on the timeline as you want them.



[transitions](#), [filters](#), [titling](#), and other effects are as you want them.



you've specified the [format](#) for the final video.



you've specified [compression](#) options for the final video.



you've determined the best way to handle the [color palettes](#) if you're building 8-bit output video.



you have enough hard disk space for the video.



you've [previewed](#) the video.

Note Because fragmentation of your hard disk can affect the quality of the video, you should run a utility to defragment your hard disk, if necessary, before building your video.

To build a video:

- 1 Choose [Build](#) from the Video menu.
- 2 Select options for your video, then click Build.

The Build Progress window opens, in which you can view the output video as DVP builds it.



Step by step

[Previewing a video](#)

Concepts

[Compression tips](#)



Adding and editing titles

Step by step



In DVP, you can quickly add [titles](#) to your video, then edit them as you want, for example, specifying fonts and colors. You can also animate your titles, for example, moving, magnifying, or rotating them. When you build your video, DVP displays the text on top of the video.

You add titles to the [Overlay track](#). A project can contain only one overlay.

To add a title:

- 1 Do one of the following:



Select the section of the clip that the title will overlay, then choose Titling from the Effects menu.



Ensure no clips are selected, then choose Titling from the Effects menu. In the Title Frames dialog box specify the frames in which the titles should appear, then click OK.

- 2 In the [Titling dialog box](#), type your titles in the Edit Title box.
Type each title on a separate line.
- 3 Select each title and apply [font](#) settings or a foreground color by clicking the buttons at the top of the dialog box.
- 4 In the Title Frames box, enter the title's starting and ending frames.
- 5 Click Path to adjust the path (the position, movement, zoom, and rotation) of each line of text, then click OK.
- 6 Click OK.
- 7 **Optional.** To preview the title, choose [Preview](#) from the Video menu.

To edit a title:



Double-click the title on the Overlay track to open the Titling dialog box.



To delete a title, select it and press Delete.

The titles appear on the Overlay track. Unlike clips, you cannot move or copy titles on the timeline.

Tip You can apply a different set of attributes to each line of text in a title. For example, to display text with two different sets of attributes simultaneously, you apply the attributes to each line of text, and assign them the same frame ranges, then adjust their positions by selecting each title and clicking Path.



Commands

[Titling](#)



Capturing video using an MCI-controllable device

Step by step

With an MCI-controllable videocassette recorder (VCR), you can use DVP Capture to specify exact starting and ending points for capturing from a videotape. You can capture up to ten video segments as a single unattended batch job. In addition, using an MCI-controllable device can improve the quality of the capture, because you can set DVP to step through the capture one frame at a time.

Note You can only capture video from an MCI-controllable device if that device is correctly installed in Windows.

Using the Step Capture option, you can have DVP step through the video one frame at a time, capturing and storing each frame sequentially. Depending on your capture hardware, this option may provide better image quality and compression because DVP will not need to drop frames. Use this option when you specify a large frame size, high-quality compression, high frame rate, or other demanding captures.

When you use Step Capture, select Capture To Disk in the Capture Settings dialog box so that you capture the video to disk. This option ensures that your MCI driver has the memory it needs to perform the task.

Note The Step Capture option can require significantly more time than normal capture. Use Step Capture only if necessary. If you can achieve acceptable quality using normal motion capture, do so.

If you are concerned about having enough disk space for capture, you can use DVP Capture's [Allocate File Space](#) command on the File menu to pre-allocate disk space for the capture file. The first file listed in the list is the pre-allocated capture file. Keep in mind that only the first video you capture can use this file.

To capture video using an MCI-controllable device:

- 1 In DVP Capture, choose Settings from the Capture menu.
- 2 Check Enable MCI Capture, then click MCI Settings.
- 3 From the MCI Driver list, which contains the currently installed MCI-controllable devices, select the device you plan to use.
- 4 **Optional.** Check Step Capture to have DVP capture and store each frame sequentially.
- 5 To add a capture file, click New to open the Add New Video dialog box.
- 6 Select or enter the name for the capture file, set the Start and End times for the capture, and then click OK. Specify the Start and End times in [time code](#) (HH:MM:SS:FF); for example, 00:08:18:03. To use the current frame as either the start time or end time, click the cursor in the Start Time or End Time box, then click Use Current Frame.
- 7 Continue to modify the capture list as you want.



To add additional video captures to the list, repeat Steps 5 and 6.



To modify a capture specification you've already added, select the capture file in the list, then click Edit.



To delete a capture specification, select the capture in the list and click Delete.

- 8 When the capture list is complete, click OK.





Editing a palette

Step by step



By using PalEdit with DVP, you can edit a color [palette](#) to



modify any color in a palette.



modify the entire palette for brightness, contrast, or color tint.



reduce the number of colors in a palette by deleting or merging colors.



copy colors from one palette to another; for example, to include background colors.



build a custom palette that you can export from the DVP project.

To edit a color in a DVP palette:

- 1 Create or import a palette.
- 2 Choose [Edit Palette](#) from the Palette menu.
The palette you created or imported opens automatically in PalEdit.
- 3 Click a color cell to select it.
- 4 Choose Edit Color from the Palette menu in PalEdit, or double-click the color cell.
- 5 Drag the cursor to a new area on the color grid to change the color, then move the slider up or down the vertical bar to adjust the luminance.
You can also enter different values in the Red/Green/Blue or Hue/Saturation/Luminance box to edit the color.
- 6 When you finish editing the color, click OK.
- 7 Exit PalEdit to return to DVP. Click Yes or No to save the changes in your project palette.

To delete selected colors:

- 1 In PalEdit, press Shift and click each color cell you want to eliminate.
- 2 Choose Delete from the Edit menu, or press Delete (or Del) on your keyboard.

To merge selected colors:

- 1 In PalEdit, press Shift and click each color cell you want to merge.
- 2 Choose Merge Selected Colors from the Edit menu.

For complete details on how to edit colors in PalEdit, refer to the PalEdit online Help system. To run PalEdit as an independent program, locate and double-click the PalEdit program icon in the Asymetrix Digital Video Producer program group.



Step by step[Copying a palette](#)[Creating an optimal palette](#)[Exporting a palette](#)[Importing a palette](#)**Concepts**[About color palettes](#)



Copying a palette

Step by step



You can copy a [palette](#) from one frame of a [clip](#) and apply it to the entire [project](#).

To copy a palette from a frame:

- 1 Press Ctrl and click to select a frame on the timeline that contains the palette you want.
- 2 Choose [Copy Palette From Selection](#) from the Palette menu.
DVP copies the palette to the Windows Clipboard.
- 3 Choose [Paste Palette](#) from the Palette menu.

DVP pastes the palette into the project, where it is applied to all frames when you build an [8-bit](#) output video.



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Creating an optimal palette

Step by step



When you build an [8-bit](#) video, DVP can automatically create an [optimized palette](#) and apply it to the output video.

To create an optimal palette:

- 1 Choose [Create Palette](#) from the Palette menu.
- 2 Specify the frames that DVP uses to generate the optimal palette:



Click Whole Video to create a palette based on all the clips on the timeline.



Click Section to create a palette based on the range of frames you specify.

- 3 Click OK.

A preview window opens as DVP creates the palette. You can stop building a palette by clicking Stop Build.



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Importing a palette

Step by step



If you have exported or created a [palette](#) as a separate palette file, you can import it and apply it to your video.

To import a palette:

- 1 Choose [Import Palette](#) from the Palette menu.
- 2 Locate and select the palette file you want to open, then click OK.

You can identify palette files by the .PAL extension.

DVP imports the palette into the project and applies it to all frames when you build an [8-bit](#) output video.



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Exporting a palette

Step by step



DVP lets you export a [palette](#) as a file that you can apply to other videos.

To export a palette:

- 1 Create an optimal palette or copy a palette from a frame.
- 2 Choose [Export Palette](#) from the Palette menu.
- 3 Enter a name and location for your palette, then click OK.

DVP saves the palette with the name you specify and a .PAL extension.



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Capturing video

Step by step



You can use [DVP Capture](#) to [capture](#) video from a VCR or videodisc player and save it as an [.AVI](#) file that you import into DVP. The procedure below describes the basic steps for capturing a video; however, you may need to experiment with these steps to obtain the best quality possible on your system.

Note Capturing video is demanding on your system. You can prepare for the best possible capture by defragmenting your hard disk using any of the commercially available defragmentation programs. In addition, capturing video works best if you capture to an uncompressed drive (that is, a drive on which you're not using Stacker or DoubleSpace). You must have a [video capture board](#) installed on your system for DVP Capture to start.

To capture video:

- 1 In DVP, choose [Capture Video](#) from the Tools menu to start DVP Capture.
If you start DVP Capture from within DVP, the captured video is automatically added to the [Media Window](#).
You can also start DVP Capture by double-clicking the DVP Capture icon in the Program Manager, however, you must then import the captured video into a DVP project.
- 2 In DVP Capture, to set the file name for the captured file, choose [Set Capture File](#) from the File menu.
- 3 To allocate space for the captured file, choose [Allocate File Space](#) from the File menu.
- 4 Set capture options:



Choose [Audio Format](#) from the Options menu to set options for capturing audio.



Choose [Video Format](#) from the Options menu to set frame size and other settings supported by your capture board.



Choose [Settings](#) from the Capture menu to set general capture settings.



Choose [Compression](#) from the Options menu to set compression methods for saving the captured video, as well as other options that affect the quality (and file size) of the video.



Choose [Video Source](#) from the Options menu to specify settings for the video signal from your capture board, if your video capture board supports these features.



Choose [Video Display](#) from the Options menu to specify settings for your capture board's video signal, if your video capture board supports its own VGA monitor output.

- 5 If your video capture board supports [8-bit](#) video formats (many do not), you can apply an 8-bit palette to the captured file.

For more information, see [Palette \(DVP Capture\)](#).

- 6 Set preview options.

You can choose from [Preview Mode](#) or [Overlay Mode](#), if your video capture board supports video overlay.

- 7 Start playback on your VCR or other video device.

- 8 To capture the video, do one of the following:



Choose [Single Frame](#) from the Capture menu to capture the current frame.



Choose [Frames](#) from the Capture menu to capture video as a series of individual bitmaps.



Choose [Video](#) from the Capture menu to capture motion video.



Choose [Palette](#) from the Capture menu to capture the palette of the current frame, which you can then save or apply to the entire capture file.

- 9 If necessary, end the capture by pressing Esc.



Commands

[Allocate File Space](#)

[Audio Format](#)

[Capture Video](#)

[Compression](#)

[Frames](#)

[Overlay Mode](#)

[Palette](#)

[Preview Mode](#)

[Set Capture File](#)

[Settings](#)

[Single Frame](#)

[Video](#)

[Video Display](#)

[Video Format](#)

[Video Source](#)



Playing your built video

Step by step



After building a video file, you can play it back using DVP, Media Player, or another video tool, such as VidEdit, that supports [.AVI](#) files. When you install DVP, the Setup program also installs Media Player and the [.AVI](#) drivers you need on your hard disk.

To play a video file in DVP:

- 1 Start DVP.
- 2 Choose Open Project from the File menu.
- 3 Select the DVP file you want to play, then click OK.
- 4 Drag the file from the Media Window to a Player.

If Play Clip Automatically is checked in the [Player Options](#) dialog box the Player immediately plays the clip. Otherwise, click the Play button.

To play a video file in Media Player:

- 1 Start Media Player.
If necessary, use the DVP installation disks to install Media Player first.
- 2 Choose Open from the File menu.
- 3 Select the file you want to play, then click OK.
- 4 Click the Play button.

You can also double-click an [.AVI](#) file to open Media Player and play the video. The video closes automatically when it stops playing.



Step by step

[Playing a clip](#)

[Sending your video to someone](#)



Sending your video to someone

Step by step



Before you distribute the video files you build in DVP, you must make sure that your audience has the appropriate [.AVI](#) drivers installed on their hard disks, so they can play back the files.

Note Your audience does not need special hardware to play back DVP files, but playing them on an i486 or Pentium system ensures that your files perform well.

The DVP installation disks include the Video for Windows Runtime Setup disk to make video file distribution easier. This disk contains all the driver files needed to view your DVP video. You can copy the entire contents of this disk to another disk to include with your DVP video. You may also want to include instructions (such as the sample below) on how to install the files and play the video.

To install the Video for Windows runtime files:

- 1 Insert Video for Windows Runtime Setup into an appropriate disk drive.
- 2 From the File menu in the Program Manager, choose Run.
- 3 In the Command Line box, type b:\setup (or specify another disk drive if necessary).
- 4 Click OK, then follow the installation instructions onscreen.

The necessary .AVI drivers are installed along with Media Player, which lets you use the drivers to play the video.

To play a DVP video:

- 1 Copy the DVP video files to your hard disk.
- 2 Locate and run Media Player.
- 3 Choose Open from the File menu.
- 4 Select the file you want to play, then click OK.
- 5 Click the Play button.



Step by step

[Playing a clip](#)

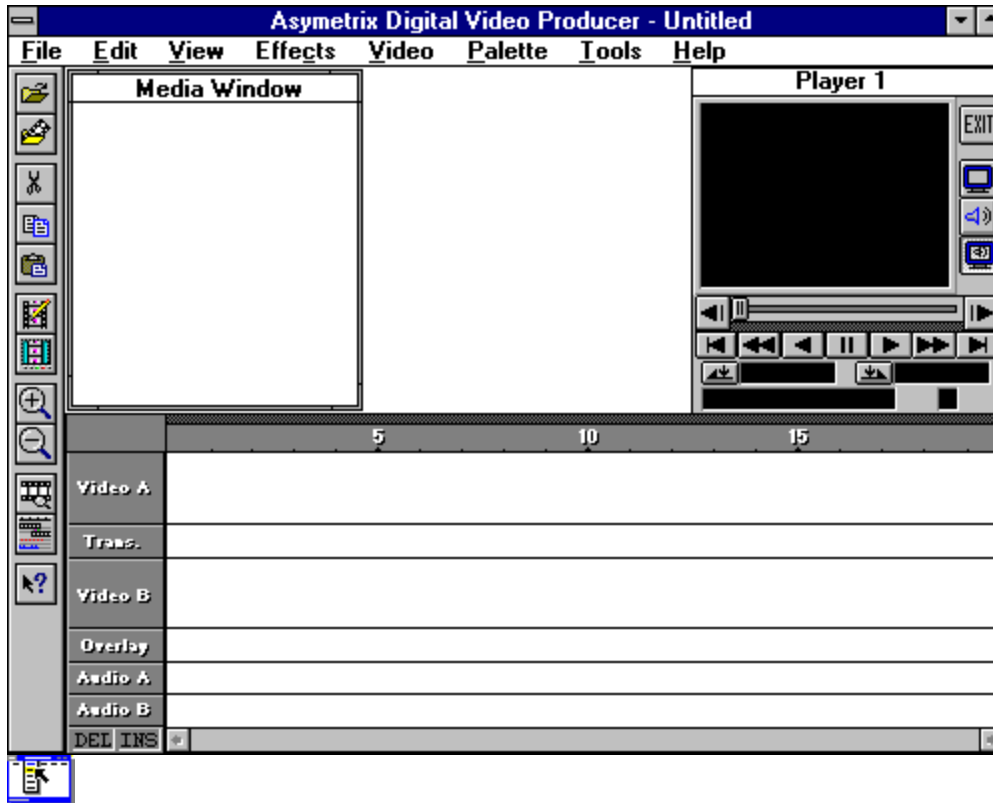
[Playing your built video](#)



DVP window

Click an area of the Asymetrix Digital Video Producer window that you'd like to know more about.

Other maps...



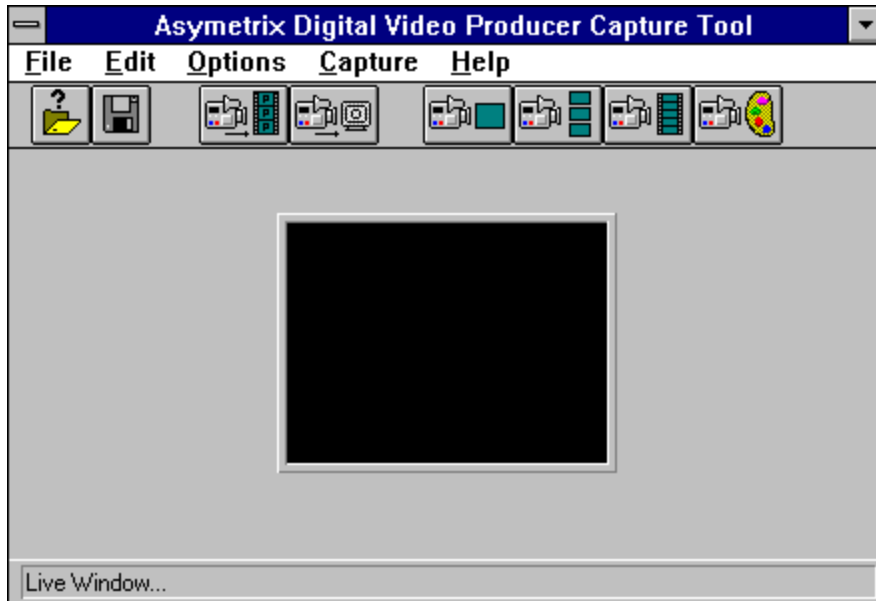
Maps of screen elements

[DVP Capture window](#)



DVP Capture window

Click an area of the DVP Capture window that you'd like to know more about.



Maps of screen elements

[DVP window](#)



Open Project

Opens an existing DVP project file. Only one project file can be open at a time. Clicking this button is the same as choosing Open Project from the File menu.



Import Media

Imports any media file (in .AVI, .BMP, .DIB, .FLI, .FLC, .GIF, .PCX, .TGA, .TIF, or .WAV format) that you want to include in your project. Clicking this button is the same as choosing Import Media from the File menu.



Build

Compiles all the media clips you placed on the timeline into a video file that you can play or import into an online multimedia piece. When you choose options and click OK, DVP builds the video; if you need to specify compression, filter, or other options, do so before specifying build options. Clicking this button is the same as choosing Build from the Video menu.



Play Last Built

Plays the most recently built video. This command is available only if you have built a video since you started the current session of DVP. Clicking this button is the same as choosing Play Last Built from the Video menu.



Cut

Removes the selected media clip or effect from the timeline and temporarily places it on the DVP clipboard. Clicking this button is the same as choosing Cut from the Edit menu.



Copy

Copies the selected media clip or effect from the Media Window or timeline and temporarily places it on the DVP clipboard. Clicking this button is the same as choosing Copy from the Edit menu.



Paste

Pastes a copy of a media clip or effect onto the timeline. Clicking this button is the same as choosing Paste from the Edit menu.



Zoom In

Magnifies the timeline to display it in smaller increments. Clicking this button is the same as choosing Zoom In from the View menu.



Zoom Out

Reduces the view of the timeline to display it in larger increments. Clicking this button is the same as choosing Zoom Out from the View menu.

View Range

Displays the starting point and the number of frames to display on the timeline. You can view the current range, or choose a new view range. Clicking this button is the same as choosing Set Range from the View menu.



Display Current Track Only

Displays only the timeline track that currently contains the cursor, so that you can work with the media clip on that track more easily. Clicking this button is the same as choosing Display Current Track Only from the View menu.



Display All Tracks

Displays all six tracks (Video A, Video B, Trans, Overlay, Audio A, and Audio B) of the timeline simultaneously. You can then see how the media clips are arranged relative to one another as you work. Clicking this button is the same as choosing Display All Tracks from the View menu.



Point & Click Help

Changes cursor to a question mark with which you can click an element of DVP to get Help on it.

Transition track

Track on the timeline where you can locate transitions.

Overlay track

Track on the timeline on which you overlay images, videos, or titles.

Cut and Paste indicators

Display the current setting for the Cut/Paste option (set in the Options dialog box).

Media Window

Window in which a project's media files are stored. When you import a media file, DVP adds the file to the Media Window. Media files must be added to the timeline to appear in your output video.

Toolbar

Displayed across the top of the DVP main window. Provides fast mouse access to menu commands. Click the Point & Click button at the bottom of the toolbar, then click the button you want information about.

Tick bar

Bar that displays the current view range in frame numbers or time code.

Timeline

Six tracks used for constructing new videos. You drag clips from the Media Window or drag segments from the Player windows and drop them onto a timeline track. You can then arrange the clips on the timeline in the way you want them to play in your video.

Video track

Either of two tracks (Video A or Video B) on which you can place video clips.

Audio track

Either of two tracks (Audio A or Audio B) on which you can place audio clips.

Title bar

Indicates the name of the project file that is currently open.

Menu bar

Contains all DVP commands.

To view the contents of a menu, do one of the following:



Within DVP, click the menu name with the mouse.



Within DVP, press Alt+n (the underlined letter in the menu name).

Player window

Displays videos or images that you drag into the Player. If you are playing an audio clip, the window remains dark.

Clip indicator

Highlights the segment of the clip that you have marked.

Player

Used for viewing and editing video files.

Exit button

Clears the Player and restores it to its original size. You can drag a new clip into the Player without clicking Exit; the previous clip clears automatically.

Video button

Plays the video in a clip without the sound.

Audio button

Plays the sound in a clip without the video.

Video And Audio button

Plays both the video and sound in a clip.

Previous Frame button

Moves the clip backward one frame.

Next Frame button

Moves the clip forward one frame.

Jump To Start button

Moves the clip to the first frame.

Jump To End button

Moves the clip to the last frame.

Jump Back button

Moves the clip back approximately 10 percent of its length.

Jump Forward button

Moves the clip forward approximately 10 percent of its length.

Play Reverse button

Plays the clip backward at normal speed.

Play button

Plays the clip forward at normal speed.

Pause button

Stops the clip at the current frame.

Frame select slider

Slides to select a specific frame.

Edit point indicator

Shows the current location of the Mark In and Mark Out points.

Mark In button

Marks the current frame as the beginning of the segment, and displays its frame number.

Mark Out button

Marks the current frame as the end of the segment, and displays its frame number.

Frame counter

Indicates the current frame number and total number of frames in the clip.

Key frame indicator

If a K is displayed, indicates that the current frame is a key frame.

Frame counters

Three status areas that indicate the current frame number and total number of frames in the clip; the Mark In and Mark Out points if you've edited the clip; and whether the currently displayed frame is a key frame.



Set Capture File

Sets the location and name of the file in which to save the current captured video. Clicking this button is the same as choosing Set Capture File from the File menu in DVP Capture.



Save File

Saves the current capture file to a new file. Clicking this button is the same as choosing Save Captured Video As from the File menu in DVP Capture.



Preview Mode

Specifies that DVP Capture displays video frames in the preview window as they are captured. When not in Preview mode, DVP Capture displays single frames in the preview window. Clicking this button is the same as choosing Preview Mode from the Options menu in DVP Capture.



Overlay Mode

Specifies that DVP displays the video signal as live video on your monitor, rather than as digitized video. Available only if your video capture board supports its own VGA monitor output; otherwise, the button is dimmed. Clicking this button is the same as choosing Overlay Mode in DVP Capture.



Single Frame

Captures the current frame and displays it. You can save the captured frame using the Save Single Frame command, or copy and paste it into another program. Clicking this button is the same as choosing Single Frame from the Capture menu in DVP Capture.



Frames

Captures a series of individual frames to the capture file. Clicking this button is the same as choosing Frames from the Capture menu in DVP Capture.



Video

Begins capturing the input video to the capture file, using the specified frame rate and other capture settings. Clicking this button is the same as choosing Video from the Capture menu in DVP Capture.

Note You end a capture by pressing Esc (unless you've changed this option in the Settings dialog box).



Palette

Creates an 8-bit palette from the colors used in your captured video. Available only if your video capture board supports 8-bit video. Clicking this button is the same as choosing the Palette command from the Capture menu in DVP Capture.

Capture preview window

Previews video from your video source.

Menu bar

Contains all DVP Capture commands.

To view the contents of a menu, do one of the following:



In DVP Capture, click the menu name with the mouse.



In DVP Capture, press Alt+*n* (the underlined letter in the menu name).



Load Palette

File menu (DVP Capture)

Loads a palette file you select and applies it to an **8-bit** captured video.

Option	Description
File Name	Lists available palette files. Select or enter the name of a file to open. Clicking OK opens the selected file.
List Files Of Type	Indicates .PAL as the default file extension.
Directories	Displays the current directory and path. To change to another directory, select it from the Directories box.
Drives	Lists the available drives. To change to another drive, select it from the Drives box.





Set Capture File

File menu (DVP Capture)



Toolbar:



Specifies the name and location of the file in which to save the current [captured video](#).

Note Use the capture file for temporary storage of a captured video, as its contents are replaced without warning each time you capture video (unless you change the name of the capture file). To keep a captured video, use the [Save Captured Video As](#) command to save a permanent copy of the current capture file.

Option	Description
File Name	Specifies a file name of up to eight characters under which to save the captured video. The file is saved with the .AVI extension.
List Files Of Type	Indicates .AVI as the default file extension.
Directories	Displays the current directory and path. To change to another directory, select it from the Directories box.
Drives	Lists the available drives. To change to another drive, select it from the Drives box.



Commands

Save Captured Video As (DVP Capture)

Save Palette (DVP Capture)

Save Single Frame (DVP Capture)



Allocate File Space

File menu (DVP Capture)



Reserves space on your hard disk for storing the capture file. Allocating space can help prevent video frames from being lost or dropped during capture.

Option	Description
Free Disk Space	Shows the amount of space available on the current disk drive. Change target disk drives by choosing Set Capture File from the File menu.
Capture File Size	Shows the amount of disk space (in megabytes) to allocate for the capture file. The capture file always uses the entire allocated space, regardless of the length or complexity of the video you capture, and will use more than that amount if necessary.



Commands

[Save Captured Video As \(DVP Capture\)](#)

[Save Palette \(DVP Capture\)](#)

[Save Single Frame \(DVP Capture\)](#)

[Set Capture File \(DVP Capture\)](#)



Save Captured Video As

File menu (DVP Capture)



Toolbar:



Saves the current capture file (which you specify using the Set Capture File command) to a new file. Use this command to rename the current capture file, so you can capture successive clips without overwriting the original capture file.

Option	Description
File Name	Specifies a file name of up to eight characters under which to save the captured video. The file is saved with the .AVI extension.
List Files Of Type	Indicates .AVI as the default file extension.
Directories	Displays the current directory and path. To change to another directory, select it from the Directories box.
Drives	Lists the available drives. To change to another drive, select it from the Drives box.



Commands

Save Palette (DVP Capture)

Save Single Frame (DVP Capture)

Set Capture File (DVP Capture)



Save Palette

File menu (DVP Capture)



Saves the current palette from an [8-bit](#) captured video.

This command is available only if your capture board supports 8-bit video, and you have set it to capture video in 8-bit format. You specify the format of a video capture by using the [Video Format](#) command.

Option	Description
File Name	Specifies a file name of up to eight characters under which to save the current palette. The file is saved with the .PAL extension.
List Files Of Type	Indicates .PAL as the default file extension.
Directories	Displays the current directory and path. To change to another directory, select it from the Directories box.
Drives	Lists the available drives. To change to another drive, select it from the Drives box.



Commands

[Save Captured Video As \(DVP Capture\)](#)

[Save Single Frame \(DVP Capture\)](#)

[Video Format](#)

Concepts

[About color palettes](#)



Save Single Frame

File menu (DVP Capture)



Saves the frame that is currently playing as a bitmap file with the file name, extension (.BMP or .DIB), and location you specify.

The bitmap file you save has the same [bit depth](#) as the video from which it was captured. To change the captured video's bit depth, use the [Video Format](#) command.

Option	Description
File Name	Specifies a file name of up to eight characters under which to save the current frame. The file is saved with a .BMP or .DIB extension.
List Files Of Type	Indicates .BMP as the default file extension. You can also specify .DIB as the file extension.
Directories	Displays the current directory and path. To change to another directory, select it from the Directories box.
Drives	Lists the available drives. To change to another drive, select it from the Drives box.



Commands

Save Captured Video As (DVP Capture)

Save Palette (DVP Capture)



Exit

File menu (DVP Capture)

Closes DVP Capture. If you opened DVP Capture from within Asymetrix Digital Video Producer, Exit returns to DVP, where the captured video is placed in the [Media Window](#).





Copy

Edit menu (DVP Capture)

Copies the currently captured frame and its palette to the Windows Clipboard.





Paste Palette

Edit menu (DVP Capture)

Pastes the palette that is currently on the Windows Clipboard into DVP Capture, which applies it to the next [8-bit](#) video that you capture.

Any 8-bit palette that can be copied to the Windows Clipboard can be pasted into DVP Capture. For example, you can paste a palette from any 8-bit bitmap: simply open a bitmap in a bitmap-editing program, copy it to the Clipboard, switch to DVP Capture, and then paste the palette using the Paste Palette command.

This command is unavailable if your capture board does not support 8-bit video, or if the Windows Clipboard does not currently contain a palette.





Audio Format

Options menu (DVP Capture)



Sets the size, channel, and frequency formats for audio to capture. In general, you should capture audio at the lowest acceptable level of quality. While higher-quality audio sounds better, capturing it successfully is more demanding for your hardware and increases file size.

Option	Description
Sample Size	Sets the amount of data in each sample. Audio sampled at 16 bits sounds better, but produces larger files.
Channels	Sets the channel, Mono or Stereo. Mono plays the same audio through both speakers, while stereo has two separate channels.
Frequency	Number of audio samples per second, expressed in Hertz (Hz), in the audio file. The higher the frequency, the better the sound quality.



Concepts

[About sound](#)



Video Format

Options menu (DVP Capture)

Specifies the frame size and other settings that are supported by your capture board for a video capture. Common settings are shown below, however, refer to your video capture board documentation for specific setting information:



Resolution



Frame size



Image size



Compression



Bit depth



Key frames





Video Source

Options menu (DVP Capture)

Displays settings for the video signal from your capture board. If your video capture board does not support these features, the command is dimmed. The specific settings available in this dialog box depend on the type of video capture board you have installed. Common settings are shown below, however, refer to your video capture board documentation for specific setting information.

Option	Description
Video Signal Type	If your capture board supports different video signal types, sets the signal type to use: Composite video, S-Video, or RGB video input.
Video Standard	Depending on the standards your board supports, sets the standard as NTSC (American), PAL (European), or SECAM .
Real-Time Filters	Sets real-time filters to use, such as tint, contrast, and brightness.





Video Display

Options menu (DVP Capture)

Displays settings for your capture board's video signal and options for monitoring the video capture. This command is available only if your video capture board supports its own VGA monitor output; otherwise, the command is dimmed. The available settings depend on the kind of video capture board you have installed. Common settings are shown below, however, refer to your video capture board documentation for specific setting information.

Option	Description
Input/Capture	Toggles between monitoring the video input signal and monitoring the actual captured frames.
Filters	Specifies video filters for the monitor.





Compression

Options menu (DVP Capture)

[Compresses](#) the captured video using a [codec](#) you select, according to quality options you specify.

For best results, use this command to compress video that you're capturing on an [MCI-controllable device](#). Otherwise, do not use this command and instead. Instead, use the hardware-assisted compression available through the [Video Format](#) command.

Note Using software-based compression during capture requires extensive computer processing power. Often, [frames](#) are dropped so the system can keep pace with the video capture. Using hardware-assisted compression, your [video capture board](#) handles more of the work, so you get better results.

Available settings will vary depending on the compressors provided with your video capture board. You may need to experiment to determine how the options affect video capture when used with other DVP Capture options. For details, refer to your video capture board documentation.

Option	Description
Compressor	Lists compressor/decompressor routines, called codecs , that come with DVP or with your video capture board.
Compression Quality	Controls the balance between quality and file size. Higher-quality output videos require larger files, and may take longer to compress.
Key Frame	Specifies how often key frames are inserted in the video. In general, choosing one key frame for every 15 frames provides a good balance between quality and performance.
Configure	If available, provides additional configuration settings for the selected compressor.





Preview Mode

Options menu (DVP Capture)

Toolbar:



Previews video frames in the preview window as they are captured. When unchecked, DVP Capture previews single frames in the preview window.





Overlay Mode

Options menu (DVP Capture)

Toolbar:



Displays the video signal as live motion video on your monitor, rather than as digitized video. Available only if your video capture board supports its own VGA monitor output; otherwise, the command is dimmed.





Single Frame

Capture menu (DVP Capture)

Toolbar:



Captures the current frame and displays it. You can then save the captured frame using the [Save Single Frame](#) command, or [copy](#) it and then paste it into another program.





Frames

Capture menu (DVP Capture)



Toolbar:



Captures a series of individual frames to the capture file.

Option	Description
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Capture	Adds the current frame to the capture file.
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Done	Ends the capture.
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Commands

[Set Capture File](#)



Video

Capture menu (DVP Capture)

Toolbar:



Captures the input video to the capture file, using the frame rate and other capture settings you specify. You end a capture by pressing Esc.

Tip Using the [Settings](#) dialog box, you can set the Esc key, left-mouse button, or right-mouse button to end video capture.





Palette

Capture menu (DVP Capture)

Toolbar:



Creates an [8-bit](#) palette based on the colors used most often in your captured video by scanning the number of colors and frames. DVP applies this palette to all the 8-bit video you capture, until you either create another new palette, [load a palette](#), or [exit](#) DVP Capture.

You can save a captured palette and use it with other videos using the [Save Palette](#) command.

Note This command is available only if your video capture board supports 8-bit video.

Option	Description
Colors	Specifies the number of colors for the palette. The default is 236 colors, which allows Windows to use its 20 reserved colors.
Frames	Specifies the number of frames to sample to build the palette. Sampling 10 to 30 frames can produce a palette that doesn't contain substantial changes in color.

Tip If your video source displays many color shifts, choose a segment of video for which to create a palette carefully, as the palette will be applied to all the video that you capture at 8 bits. Because DVP Capture applies the new captured palette to the source video, you can preview the palette's effect in the preview window. To do so, check [Preview Mode](#) on the Options menu, then select either 8-Bit Palettized or 8-Bit Dithered for the video format (choose [Video Format](#) from the Options menu).





Settings

Capture menu (DVP Capture)

Sets how video is captured.

Option	Description
Frame Rate	Specifies the number of frames per second (fps) to capture. Note A rate of 30 fps is equivalent to the American television frame rate. The default rate of 15 fps is the maximum that Video for Windows can play on a system without a video capture board installed. A frame rate under 15 fps tends to create jerky motion, depending on the action in the source video.
Enable Capture Time Limit	Specifies a time limit (in seconds) for the capture.
Capture To Memory	Stores as many captured frames as possible in memory. When all available memory is used, DVP Capture begins storing captured frames on the hard disk.
Capture To Disk	Stores captured frames on the hard disk. Capturing to disk takes longer than capturing to memory and so is better suited for video with a small frame size or low frame rate.
Escape Key	Specifies that the Esc key ends video capture.
Left Mouse Button	Specifies that the left mouse button ends video capture.
Right Mouse Button	Specifies that the right mouse button ends video capture.
Enable MCI Capture	For an MCI-controllable device, specifies to use the Media Control Interface (MCI) for video device control. Available only if an MCI device driver is installed on your system.
Capture Audio	Captures audio with the video. When unchecked, no audio is captured.
MCI Settings	Opens the MCI Capture dialog box, in which you specify options for capturing video using an MCI video device. Available only if an MCI device is installed on your system.





Technical support contact information

Step by step

Telephone support

Use the following Asymetrix technical support telephone numbers as needed for your location.

Australia/Asia Pacific



Infotainment Asia Pacific Pty Ltd.

(61+3) 5255-471 (direct) 9 a.m. to 6 p.m. Eastern Standard Time
(61+3) 5255-482 (fax)



XLTECH Pty Ltd.

(61+2) 9752-111 (direct) 9 a.m. to 6 p.m. Eastern Standard Time
(61+2) 9752-167 (fax)

Europe (except France, Germany, and United Kingdom); Middle East; Africa; Russia

+44 923-208-433 9:00 to 17:00 GMT

France

05-90-83-19 (freephone) 9:00 to 17:00 GMT

Germany

01-30-81-27-07 (freephone) 9:00 to 17:00 GMT

United Kingdom

0800-716-957 (freephone) 9:00 to 17:00 GMT

U.S.A. and rest of world

206-637-1600 (direct) 6 a.m. to 6 p.m. Pacific time Monday through Thursday; 6
206-454-0672 (fax) a.m. to 3 p.m. Friday

Online services

Asymetrix provides complimentary support via Asymetrix Bulletin Board System (BBS), CompuServe, America Online, and Internet to registered users. Technical support responds to online queries within 48 hours (Monday through Friday).

Asymetrix BBS

Do one of the following:



If you have a 1200 to 14,400 baud modem (v.32bis), call (206)-451-1173.



If you have a 9600 to 14,400 baud modem (v.32bis), call (206)-451-8290.

America Online

Do one of the following:



From the Go To menu, select Keyword, then type *Asymetrix*.



Go to the Computing and Software area, select Industry Connection, then select Asymetrix.

CompuServe

To connect to



Windows Third Party Developer A forum, Section 1, type *GO ASYMETRIX* or *GO WINAPA* at the prompt.



Multimedia Vendors forum, Section 15, type *GO MULTIVEN* at the prompt.



IBM Ultimedia Tools A forum, Section 5, type GO ULTIATOOLS at the prompt.

Internet

Enter one of the following addresses:



techsup@asymetrix.com



support@asymetrix.com



